

Exhibit 2020

An Evaluation for BEEE Creative CIO

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Photograph 1 - Residency: North Herts Museum

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Executive Summary

Introduction

Exhibit 2020 was a programme of outreach where performing arts, film and augmented reality technology were used to engage young people aged 11 – 16 year olds with heritage, specifically working with the collections and staff from five Hertfordshire museums. Exhibit 2020 explored the theme of 'Millennial and Gen-Z Childhood' and brought to life how participants identify their childhood. The project was supported by National Lottery Heritage Fund.

Covid-19

The project originally was planned to take place between November 2019 – September 2021. However, due to the Covid-19 pandemic, subsequent national lockdowns and ongoing impact, the project was extended to January 2022 to deliver additional activity due to project underspend. A number of adaptations were required to enable the continuation of delivery throughout the pandemic. These adaptations are described throughout the report.

Project Aims

The primary aims of Exhibit 2020 were to use heritage to:

- Challenge the inequality of access to cultural activity in Hertfordshire
- Overcome barriers to participation by vulnerable young people
- Use arts and digital engagement as a tool for creative engagement
- Have a positive impact participant wellbeing

Headlines

- Heritage was used as a powerful tool to bring artistic and self-expression together to support increases in wellbeing and skills development
- A progression of access and engagement structure has been developed
- Despite the challenges of a quickly evolving landscape due to Covid-19 the project was successful in meeting its aims
- BEEE Creative has demonstrated it can be responsive and adaptive to the needs presented by the challenges of Covid-19 and the needs of the participants
- Covid-19 restrictions enabled the testing of new approaches to removing barriers to participation that will continue to be used beyond the life of the project
- Unexpected outputs were created that will continue the legacy of the project, after its completion, such as the online resource, primary resource pack, and online exhibition space

Recommendations

Taster Workshops Development It is recommended that schools taster workshops are developed and factored into recruitment for future projects. It would be useful to include in the planning of these workshops any curriculum links that would benefit schools.

Online/Live/Hybrid Continue to explore the options around online, live and hybrid delivery models. Each option presents different types of access and barriers, and it would be worthwhile to develop a delivery model that makes best use of digital and live options.

Workshop Timing It is recommended for any set of workshops that take place over a number of consecutive days, that they are planned to take place during school holiday time. However, for one-off taster and skills top up workshops, it would be feasible to run them after school.

Mentoring Continue to develop the mentoring model. It is recommended that this strand of work is developed, perhaps with a more structured framework, with clear agreed outcomes between mentor and mentee which might allow for deeper learning.

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Aims and Outcomes

The primary aim of Exhibit 2020 was to challenge the inequality of access to cultural activity in Hertfordshire. It aspired to overcome perceived barriers to participation by vulnerable young people. Using arts and digital technology as a tool for creative engagement, it hoped that young people would be motivated to engage with their local museum. Heritage was central to the project as it hoped to provide the young people with the scope to explore their own experiences with technology, allowing for an increase in wellbeing and development of tangible skills.

To assess if the aim has been met, outcomes were identified under the themes of heritage, skills and wellbeing.

Access

1. Young people's sense of belonging to their local museum will be developed
2. Young people will increase in confidence to engage in heritage independently

Heritage

1. Young people's perception of heritage will be challenged
2. Young people will increase their understanding of heritage by exploring and interpreting the project theme using museum collections
3. Museums will expand their collections

Skills

1. Young people will develop tangible skills in film making, dance, music and augmented reality technology
2. Young people will develop transferable skills that contribute to increased wellbeing
3. Young Creatives will build on current, and learn new skills
4. Entry level practitioners will gain experience and develop skills and confidence

Wellbeing

1. Young People will increase wellbeing through feeling ownership of the project, increased confidence and skills development

Partnerships

1. Partnerships with community groups, schools and universities will be developed so that young people can be signposted to wider opportunities

Activity Strands

There were four strands of activity associated with Exhibit 2020.

Out in the Open: taster workshops for schools and community groups for young people in year 7 and 8.

Open the Door: Young people, aged 11 – 16 took part in an intensive 5-day projects using dance, film and music to explore museum collections. Disadvantaged young people were targeted, such as young carers, young people excluded from mainstream education, families facing challenge, families living in poverty.

Young Creatives Challenge: Professional development activities for young creatives. This strand operated at five levels:

1. **Young Creatives Short Course:** Next step courses for extended skills development to prepare some of the participants for curating their own exhibition. They were drawn from Open the Door projects and previous Museums in Motion projects.
2. **Top Up Workshops and Challenges:** A series of top-up skills workshops for the pool of young creatives. They were drawn from Open the Door projects and previous Museums in Motion projects.
3. **Mentoring:** For 5 young people to run a self-directed project under the guidance of a mentor. This is a new addition delivered at the end of the project
4. **Work placements:** Entry to industry training via short fixed term work placements targeted at recent graduates and current undergraduates.
5. **Internships:** : Entry to industry training via project long paid internships targeted at recent graduates and current undergraduates.

Methodology

A range of simple tools was designed to best fit the participants, practitioners and the activities. Qualitative and quantitative data from participants, partners and practitioners was triangulated to provide a narrative of the project and used to assess the projected outcomes. The milestones for this evaluation, and the tools can be found in [Appendix A](#) and Key Performance Indicators can be found in [Appendix B](#)

Outputs

The following outputs were achieved during the project:

Activity	Number
Exhibitions – live	5
Exhibitions – online (2 gallery and 2 films)	4
Taster workshops	15
Augmented Reality App	1
Residencies (5 days each)	5
Young Creatives Short Course	2
Young Creatives – Work Placements	5
Young Creatives Top Ups and Challenges	13
Young Creatives Film	1
Primary Schools Resource Pack	1
Online Exhibition space	1
Online Resource Centre	1
Social Prescribing Document for GPs	1
Mentoring Placements	5
Internship Placements	2

Reach

Participants	600
Audience	1874
Total	2474

Project Partners

Royston Museum
 Watford Museum
 Stevenage Museum
 North Hertfordshire Museum
 St Albans Museum
 University of Hertfordshire
 Carers in Hertfordshire

Practitioners/Artists

Practitioner	Artform
Jennifer Irons – MakeAmplify	Dance
Zach Walker – MakeAmplify	Film/Technology
Stewart Baxter – MakeAmplify	Music/Technology
Christopher Hunt – Controlled Frenzy	AR/Technology
Hannah Pickett – MakeAmplify	Dance
Sam Ivin	Photography
Robert Finlay	Film
Nica Harrison	Animation
Danyah Miller	Storytelling
Shaun Clark	Animation
Anji Archer	Visual Arts
University of Hertfordshire – Arts	Graphic Design
Michael Joseph	Dance/Film
Tom Hobden	Dance



Photograph 2 - Residency: North Herts Museum

What Happened

Exhibit 2020 was conceived and developed before the Covid-19 pandemic. It was intended that all delivery would be conducted live. However, the pandemic and ensuing restrictions that continued to shift and change throughout 2020 and into 2021, severely impacted the delivery model of the project. However, BEEE Creative and its partners developed adaptations to the project that enabled it to continue to deliver, with a large amount of activity taking place online. This has provided scope for additional learning, and enabled experimentation with the delivery model. For example, where applicable, iPads with pre-loaded software and internet connection were purchased. These were then taken out to young people during lockdown to ensure equality to access. The unexpected outcomes that have arisen due to this enforced adaptation are referred to in the narrative of each activity strand.

Out in the Open

The Out in the Open workshops were conceived to offer taster sessions to young people, who then may have chosen to participate in the longer residencies or more advanced Young Creatives workshops. They were originally scheduled to take place at the start of the project. However, due to Covid-19 lockdowns, school closures and then strict reopening measures, the scheduling of these needed to adapt to the needs of the schools and groups. A school resource pack aimed at Primary Schools was also produced.

In total 15 workshops were delivered at:

The Reach Free School Rickmansworth (pre lockdown)
North Herts Young Carers (pre lockdown)
Barnwell School
Sandringham School
St Albans Girls School
John Warner School
North Herts College
Marlborough College

Initially due to the short length of the workshops, feedback from students/participants was sought via a show of hands to indicate further interest in this work. Latterly, as the workshops were developed post Covid-19 restrictions and became longer, some students/participants were asked to complete feedback forms. The practitioners were also asked to complete observations from each session.

Heritage

It was hoped that the workshops may provide a taster for the young people to engage with heritage concepts. The participants were asked to work with heritage items, to create responses to Augmented Reality (AR). Practitioner observation indicates that this enabled the participants to consider and discuss the objects in terms of heritage.

- *They were talking about their objects, asking why they did it, why they chose them*
- *Some people were interested in the fact that a home phone is not going to last into the next few years*
- *A couple of boys talked about cameras and how cameras have developed over time and were amazed by prints*

The practitioner observations also indicate that it was much easier to explore heritage in more depth in the longer sessions. Despite this, participants in some workshops were able to engage in more abstract concepts of heritage, rather than just being object based.

- *The conversation about what they wanted people to remember about them in 20 years was really fascinating*

Skills

The workshops also provided an opportunity for the participants to learn new skills, particularly in AR. The participants were asked if they felt they learned new skills. The highest responses of skills learned included AR, general technical skills, film and dance. Interestingly a third of those questioned also said they learned skills in communication, team work and how to be more confident.

The workshops appear to have been successful in introducing a range of young people from a broad geographical reach in Hertfordshire to the concepts explored in the Exhibit project. Almost all participants indicated they would like to take part in future workshops. Where workshops took place at schools, teacher feedback was positive.

- *The teacher was really fantastic. She stayed the whole time, she was really engaged with it. She would be interested in us coming back*

Open the Door

The Open the Door strand consisted of five residencies in five museums across Hertfordshire:

- North Herts (face to face)
- Royston (face to face)
- St Albans (online)
- Stevenage (online)
- Watford (online)

Each residency lasted five days. Originally, it was planned for all of the residencies to take place live and onsite in each museum. However, due to the Covid-19 restrictions three of the five residencies were adapted to take place online. The final two residencies were able to take place face to face. However these residencies had reduced capacity to ensure adherence to social distancing regulations.

The residencies consisted of five days of exploring dance/movement, film, sound and AR, using heritage as a starting point and stimulus. Using a participant led approach, the residencies aimed to enable those taking part to creatively explore their own ideas, work collaboratively with others and explore their own areas of interest. At the end of the week, the participants had created enough content to produce either an online, or in situ, exhibition at the museum they were attached to.

The evaluation activities conducted were the same for the online and face to face residencies and consisted of baseline and follow up questionnaires, daily check ins, practitioner observations, and end of residency focus group feedback sessions with participants. Additional questions about the online experience were posed to the groups who took part online. It should be noted that follow up questionnaires were not conducted for the Royston and North Herts groups due to scheduling challenge of staggered arrival and departure times as part of Covid safe restrictions. Therefore, the baselines for these groups (n=10) have been discounted, as there are no corresponding follow ups. However, the feedback they provided in the focus groups has been included.

Expectations

The participants were asked at the beginning of the residencies what their expectations of the project were. They were provided a list to select from. This was followed up at the end of the residency, to see what they had experienced and if their expectations had been met or changed.

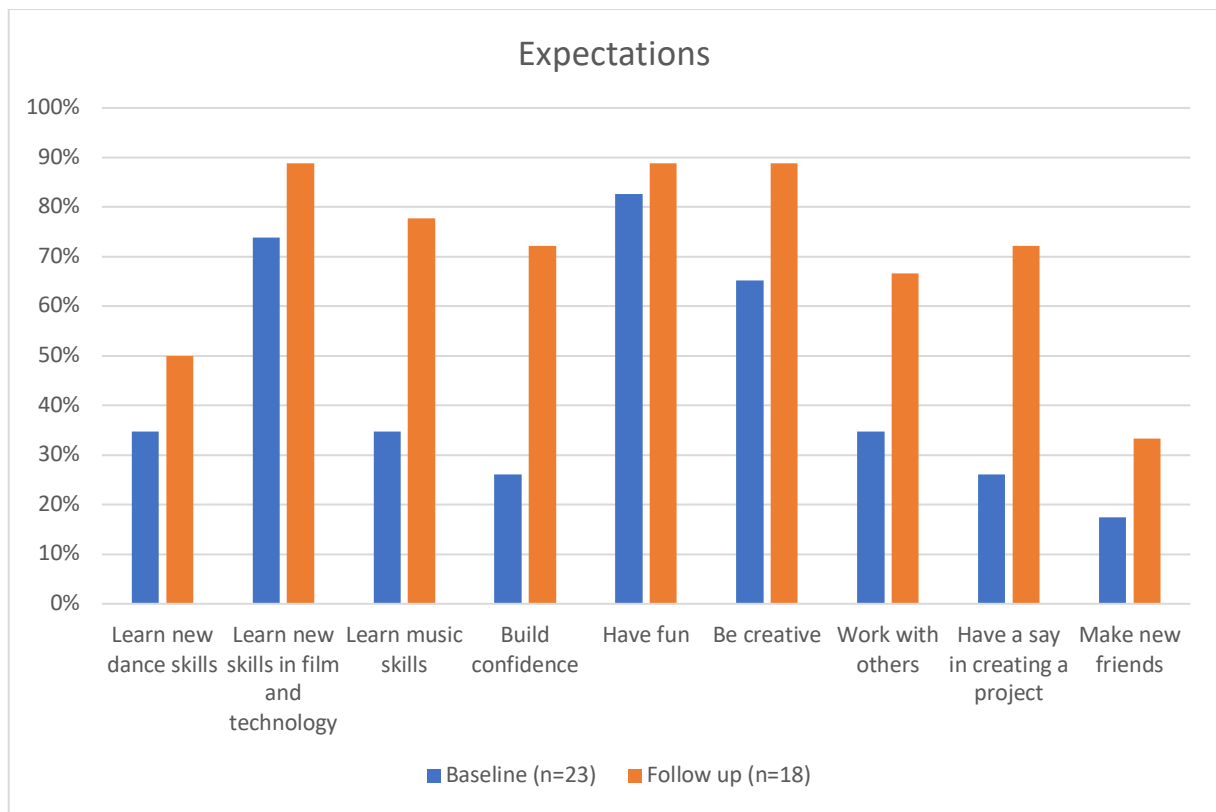


Figure 1 - Participant Expectations (Residencies)

This is a clear illustration that across each choice the expectations of the group were exceeded. This is in particular to the elements of the project that supported the development of leadership and social skills. For example, just under a quarter of participants expected to build their confidence but at the end of the residency almost three quarters of respondents felt their confidence had increased. Similar changes can be seen for 'work with others' and 'have a say in creating a project'. This would indicate that while the participants initially took part because they knew they would develop skills in film, sound, dance and technology, they were not anticipating other less tangible but positive outcomes. One participant reflected on this when they considered what the best elements of the project were for them.

- *The way that everyone shared their ideas and the different projects that led up to one big thing.*
- *Challenging but in a good way*
- *Fun and educational but a tiny bit time consuming*

Heritage

Heritage is central to the delivery of the project. It was used both overtly as participants were asked to consider objects of their own and within the museums and the meaning they had. It was also used implicitly, as a stimulus for the exploration of artform, technology and skills. A key outcome of this project was that the participants' perceptions of heritage would be challenged, and that they would increase their understanding of it.

The participants were asked at baseline and follow up how confident they felt they were able to explain what heritage meant. Heritage can be a difficult concept to understand, and is open to interpretation, so it is interesting to see the responses.

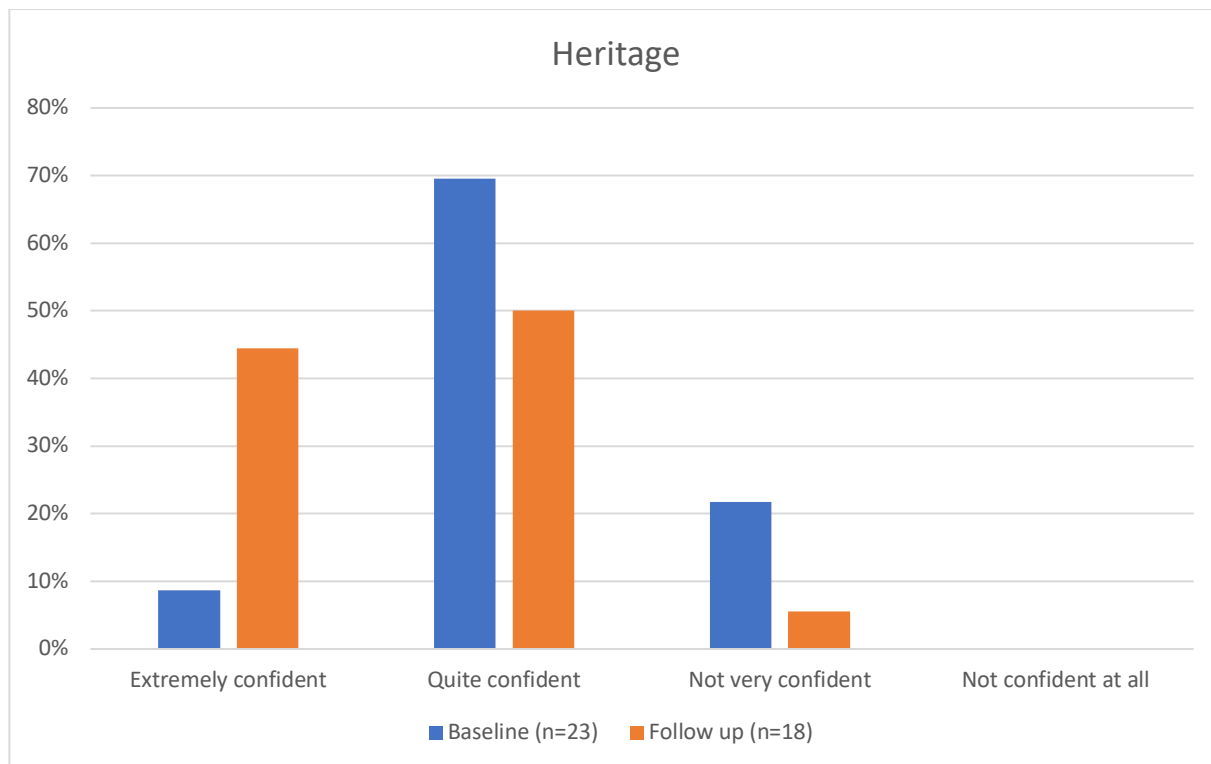


Figure 2 - Explaining Heritage (Residencies)

Overall, there was shift towards increased confidence in explaining what heritage means. To ascertain how the participants engage with museums, they were asked at baseline about their visiting habits to museums. The majority of participants were not regular museum attenders:

Museum visits	
Never	0
Only with school	0
Once or twice a year	15
Every few months	7
More than once a month	1
More than once a week	0

Figure 3 - Museum Visits (Residencies)

They were asked at follow up if their desire to visit museums had changed. Of the 18 respondents, 16 said they wanted to visit museums more often. They were also asked this well as what might be incentives to get more young people to visit museums.

- *I didn't realise how much potential Hertfordshire had until this week*
- *I definitely would be more likely to go to museums after this. If there's more AR interactive stuff at a museum I would be more likely to go to a museum*
- *I would be more likely to come to this museum*

Heritage was implicit within the residency, from how they were asked to choose their focus object, to interaction with the museum, to the final exhibition.

Skills

Skills development was a primary aim of the project. There were two types of skills that were being developed. Firstly, the tangible skills learned in Augmented Reality (AR), dance/movement, film, and sound. Secondly, the less tangible skills that include communication, teamwork, and leadership. The

delivery model developed by the practitioners, over a number of iterations of this project, gives the participants agency over decision making and creative choices.

The participants were asked to identify which skills they had learned in the follow up questionnaires. The follow up questions on the participants' expectations demonstrate that all participants felt they had learned a number of skills. The most frequently selected option was 'learned new skills in film and technology' (90%), and 'learned skills in music' (78%). For some participants, the highlight of the residencies was the opportunity to learn new skills:

- *I loved getting to learn new skills, especially to do with AR.*
- *I enjoyed learning new skills*



Photograph 3 - Dance Artist leading a session

During the focus groups the participants were asked to reflect on the skills they felt they had learned. They primarily focused on the tangible artform skills they learned.

- *AR was really cool because I'd never used the app and I could see new things like 3D in my own room and I really liked that*
- *we've learned new techniques about how to choreograph and stuff*
- *Working with the tech to figure out what you want to do, working with music to see how to link it up, with your movement and your AR*
- *We learned different camera skills like angles, lighting and frame. In music we learned how to use the app Keezy and make different soundtracks.*
- *I've learned how to make AR objects fly around my head which is really good. I have never known how to do that stuff with the music or the apps you can do that really cool stuff with. I would have never known how to do that*

The participants were able to reflect on these skills and not just learn some of the mechanics but to analyse them and consider creative applications of them.

- *Choreology the science of movement, analysing how you move, some movements are impact where there is energy at the end and some are impulse where energy at the start*
- *I liked that a simple object can turn into a whole movement thing*
- *I didn't know you could actually create your own world. I didn't know how to build it and now I do*

Previous iterations of this project used professional technical equipment. To make it more accessible and usable beyond the residency the decision was made to provide every participant with an iPad to use which would act as sound recorder and camera. Specific apps, such as Keezy¹ were downloaded so that participants were able to familiarise themselves with using them and creating their work. This approach helped the participants see how they might be able to apply the skills they had learned, using the technology they had at home.

- *The way we did it based on iPads so the apps we used were very accessible to us so we definitely could go and make the same stuff. We wouldn't need a teacher or anything because we did it with sounds we found and made in the museum*
- *After this week I was planning on creating a social media page on Instagram dedicated to all my creative stuff so I can actually use the apps Stew showed me to create my own sounds, to promote that and see where that takes me*
- *I know now if I have any upcoming projects I can turn around and say I can use that to create sound, or AR. It's broadens more ideas out to be able to use*
- *100% I will use these skills and I am even going to try to teach my sister how to use them. It's great that you can do all of this stuff on the iPad without needing lots of equipment*
- *I am definitely going to use the AR after this, because my uncle makes movies and stuff and I want to help him*

In addition to specific artform and technical skills some participants were able to reflect on the other skills and learning they had acquired during the residency. This spanned from communication and teamwork, to understanding the creative process.

- *We also learned teamwork because we did a group piece and we learned how to compromise working with each other there*
- *I was going to point out the social skills too...Coming into a smaller group I was feeling comfortable and having staff ease you into things and not pressurising you*
- *Even if it's not a full idea, someone else will have something so I am really glad I shared something because if I didn't it wouldn't come along*
- *If I turned around to the staff and say I didn't like something they wouldn't say you have to do it, they say have you tried it like this. Do you have an idea of how this would work? Which is really nice because in college they basically tell you what to do but here the staff give you a choice.*

Despite only being a weeklong, the residencies provide a rich opportunity for participants to develop artform specific and technical skills, in an environment that enables them to explore those skills creatively.

Wellbeing

A priority of this project was to have a positive impact on the participants' wellbeing. Wellbeing encompasses both physical and mental health and the definition of our own wellbeing is personal and subjective. *Wellbeing can be understood as how people feel and how they function, both on a personal and a social level, and how they evaluate their lives as a whole* (Juliet Michaelson, 2012).

BEEE Creative understands that a short intervention such as a week long residency will not have far reaching impact on participant wellbeing. However, it does believe that even for such short interventions

¹ More information on the Keezy app can be found at either the App Store or Google Play Store. E.g. <https://apps.apple.com/gb/app/keezy-classic/id605855595>

some positive impact is likely. To that end, the participants were asked at baseline and follow up a series of wellbeing questions, based on the WHO-5 wellbeing scale (World Health Organisation, n.d.). This scale was chosen due to the accessibility and appropriateness of the questions. The questions were asked to see if there was any movement in self-identified feelings of wellbeing from the start to the end of the week.

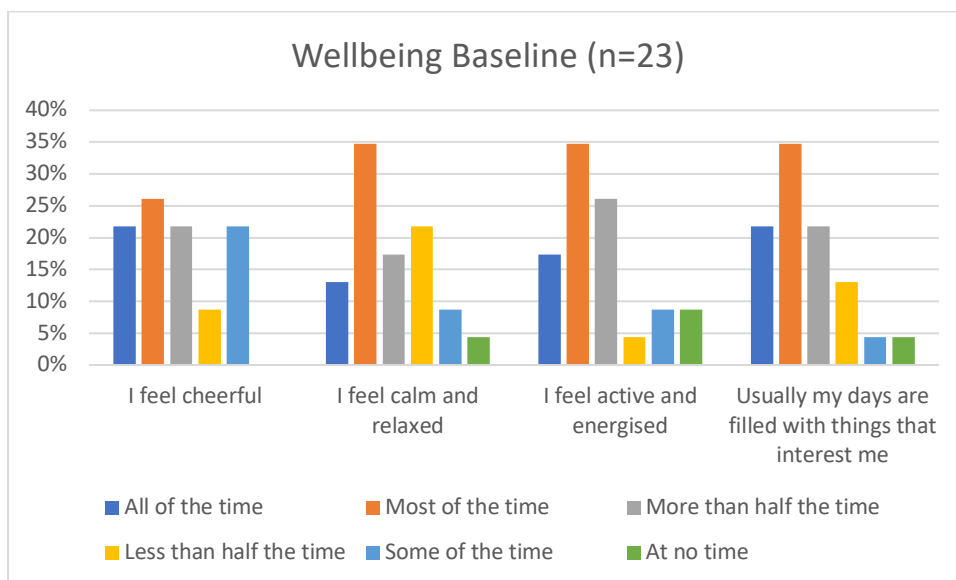


Figure 4 – Wellbeing Baseline (Residencies)

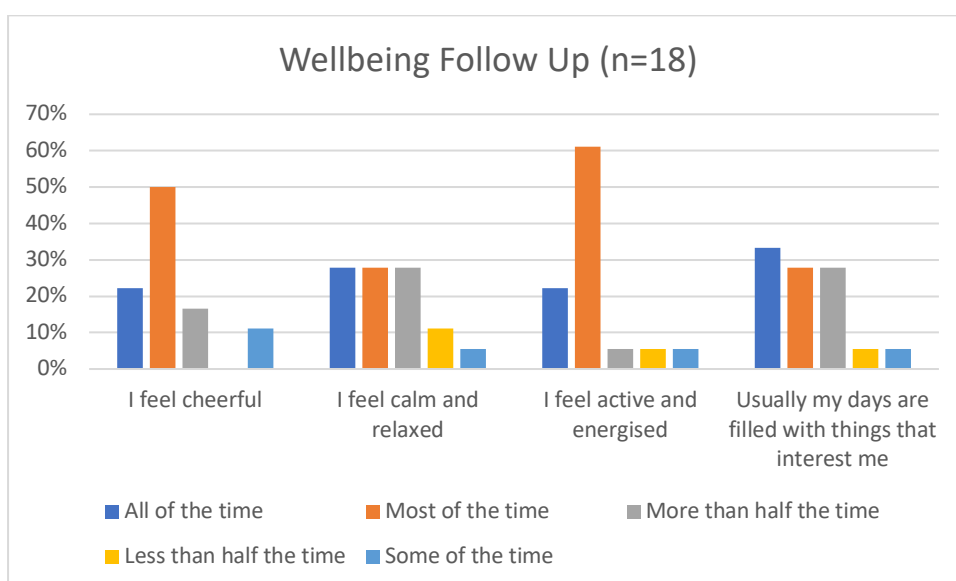


Figure 5 - Wellbeing Follow Up (Residencies)

These charts show that in the space of a week there were some improvement in self-identified indicators of wellbeing. The most significant being ‘I feel cheerful’ and ‘I feel active and energised’.

A number of studies have been undertaken that link engaging in creative activities and its positive impact on wellbeing. A recent report commissioned by the World Health Organisation (WHO) in 2019 undertook a scoping review of the evidence of the role of arts in improving health and wellbeing and made several policy recommendations. Of Arts improving wellbeing it says: *Arts activities can be considered as complex or multimodal interventions in that they combine multiple different components that are all known to be health promoting.* (Fancourt & Finn, 2019).



Photograph 4 - Young Creatives

It further presents a logic model linking arts engagement outcomes to improved health and wellbeing (p.3). Additionally, research published from UCL, commissioned by BBC Arts (Fancourt, Garnett, Spiro, West, & Müllensiefen, 2019) has developed a validation scale measuring how creative activities regulate emotions, recognising the impact that engagement in arts activities has on health and wellbeing. The new Arts Council England 10-year strategy also makes clear links with engagement in creative activities and increased wellbeing. *Getting involved in creative activities in communities reduces loneliness, supports physical and mental health and wellbeing, sustains older people, and helps to build and strengthen social ties.* (Arts Council England, 2020)

The participants were asked a series of questions at baseline and follow up to understand how they felt about their creativity and sharing that creativity with others.

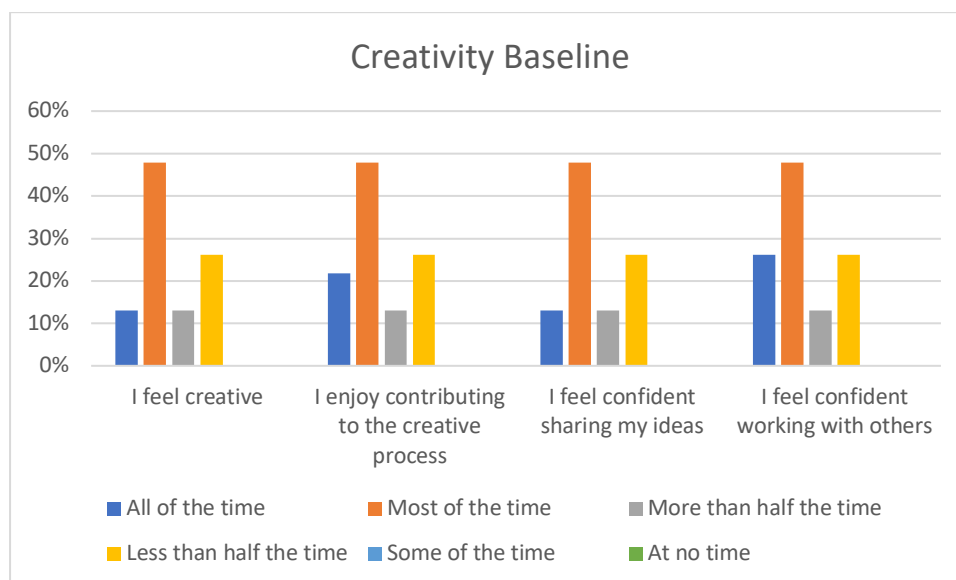


Figure 6 - Creativity Baseline (Residencies)

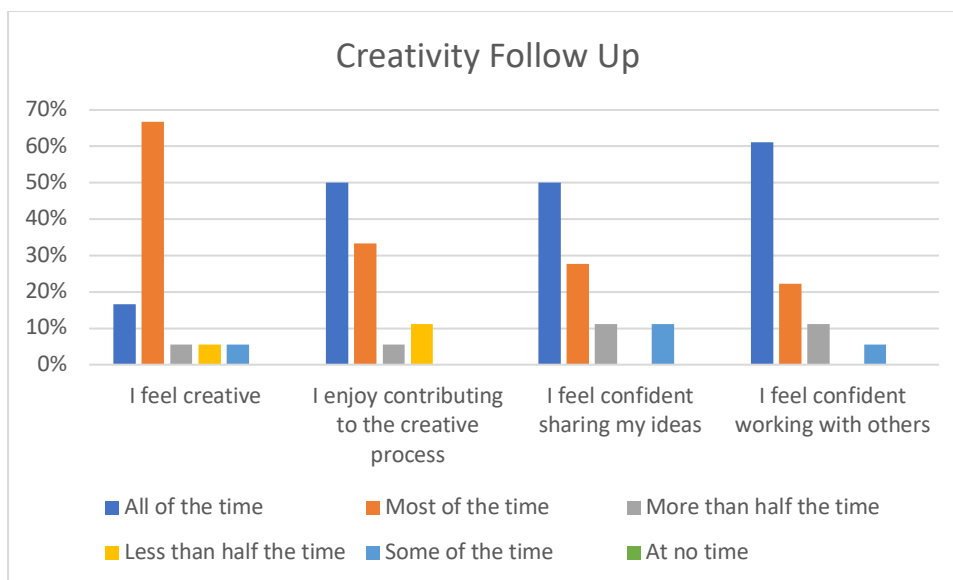


Figure 7 - Creativity Follow Up (Residencies)

These charts demonstrate a change in feelings about creativity, particularly the first question 'I feel creative' with most participants saying they felt this either all of the time or most of the time. Additionally, more participants identified 'I enjoy contributing to the creative process' all the time at follow up. Their confidence increased too. With both confidence in sharing ideas and working with others increasing. This would certainly demonstrate that the creative elements of the project supported the wellbeing indicators. It would also indicate that the environment in which they were working was supportive and felt safe for them to explore their creativity and develop their confidence.

- *I know for certain at the start of college I was a bit quiet. Coming into a smaller group I was feeling comfortable and having staff ease you into things and not pressurising you I am really loud and bubbly. Even if it's not a full idea, someone else will have something so I am really glad I shared something because if I didn't it wouldn't come along. (North Herts Participant)*

Delivery Model

BEEE Creative takes an iterative approach to its work and embeds self-reflective practice within its work. This has been particularly important for this project due to the required changes to the project in response to the Covid-19 restrictions. Having to adapt the project has meant BEEE Creative has been able to explore responses to entirely online delivery versus entirely live delivery, and to consider what a hybrid approach might look like. Aside from the Covid-19 induced restriction, commentary on the practice itself should be included as it plays an integral role in meeting the project's overall outcomes.

Participant Led

The residency combines a mix of dance and movement, with film, sound and AR technology. It uses heritage as the stimulus and focal point to explore these forms. Each is used in combination to create an exhibition for the host museum. Participants take part in workshops on each artform but are able to dive a little deeper into areas that takes their interest.

- *It's more about us and what we want and I realised that's what it was and what we wanted to do. I think I was just used to following 'you do this, then you do this, then it will be displayed.*

Some found this approach disconcerting initially because it was different to how they were used to learning at school or college.

- *I feel more comfortable now with this approach but I at the start of the week I wanted a set thing to follow. It's different to what I am used to*
- *The staff here have been really lovely to us, they are really nice to talk to. Coming from a college background as well it feels less stressful and less pressure. When we don't know what we're doing*

they will turn around and say have you tried this and have you tried that. We've managed to get so much done in 5 days, it's crazy. If we were to do this in college it would take us a few months.



Photograph 5 - Young Creatives

Online versus Live

The first three residencies were conducted online. Two took place during school holiday time so were able to take place during the day, one took place for three hours after school. The final two took place after restrictions had lifted and museums had reopened, so were able to take place face to face. The participants in each group were asked about their online or live experience. Interestingly, those who took part online mostly opted for continued online options, with either a hybrid approach or entirely online. Some felt that online enabled them to participate where otherwise they may not have been able to.

- *I would like to do it online. If you live not very close to where it's taking place it is hard to get there.* (St Albans Participant)

Others referred to personal barriers and feeling shy, so liked the option to turn their cameras off if they needed to.

- *I'd prefer online because you can have your camera and mic off so no one watches you the whole time. You can eat snacks during it as well.* (St Albans Participant)
- *I might prefer it online. When we were doing our movement phrases I didn't feel embarrassed. It was good that we could turn our cameras off and no one was staring at us* (St Albans Participant)

It could be argued that these fears are usually dealt with during live workshops, however this might be a barrier removal for those who would self-select not to attend a live workshop at all.

There were two areas that the online participants found challenging. Firstly, the St Albans group who took part after school, found the intensity of the project every day after school challenging. They felt tired and that they did not have enough time to rest between school and starting the project. Although they all enjoyed the project, they would have preferred to have spread the workshops over a longer period of time or participated during school holiday time.

- *It would be better to do it in the holidays because you could do longer days. If you were going to do it after school but spread it over 2 weeks so do an hour after school over that time so you're doing the same hours. Start it a bit later as well.*

For those who were schooling online too, they found the days particularly long.

- *At the start we only had half an hour to get back from school. It felt rushed. I would get home and only have 10 minutes. I didn't have much down time.*

The other challenge for the online groups was that at times they would have benefited from being able to have one of the artists be able to help them more personally when they needed it. Due to the nature of online, this was not always possible.

- *I would prefer face to face because it's a bit more confusing when you're online and it's harder. It would be better when they're there. (Watford)*
- *I'd prefer face to face as well. I was really confused about something [a practitioner] was trying to show me via the share screen. It goes glitchy sometimes with screenshare. (Watford)*

However, it should also be noted that while this was challenging some participants rose to this challenge and recognised it made them be more independent because they had to be.

- *It's helped learning the apps and it's helped me to be more independent because there's been no one here to help so I've just had to get on and do it. (St Albans)*

A long-term legacy of the project is the development of an Augmented Reality app. This app was used for the project and can continue to be used. It facilitated the ability for each museum to set up an Augmented Reality installation. Each museum was able to host a launch event for the installation.

The Open the Door Residencies have achieved their anticipated outcomes. They have reached new young people, enabled BEEE Creative to work with new partners and strengthen relationships with museums in Hertfordshire. The participants were able to better understand and explain heritage while learning new skills in technology, different artforms, and personal skills.

Young Creatives

There were five sub-strands that emerged as part of the overall Young Creatives strand that included: Young Creatives Top Up Workshops and Challenges, Young Creatives Short Course, Mentoring, Work Placements and Internships. The aim of each though was to support skills development, creativity, and autonomy. It should be noted that five work placements took place during the project. They were asked to complete some feedback on their experience, but they did not return their questionnaires.

Young Creatives Short Course

The Young Creatives Short Course strand is the next progression from the Open the Door strand. It was a series of workshops aimed at supporting participants to take on self-led activities, still with heritage, technology and artform exploration at the core of the work. Like the Open the Door strand, some of these took place online during the Covid-19 restrictions and some took place live, as museums opened up after restrictions were relaxed. It was intended that participants would be drawn from the Open the Door strand, to progress to this one. Due to the necessary Covid-19 influenced changes, some of the Creatives activities took place before the delivery of the Open the Door workshops.

It should also be noted that in response to the pandemic and running the Young Creatives Course online in year one, a new Online Exhibition space was created that has hosted two exhibitions of young people's response to heritage in their chosen art form. The film created by the second Young Creatives Short Course cohort can be found here: <https://vimeo.com/644404229>

Heritage

As with Open the Door, the Creatives workshops used heritage as the central focus point around which the artform and technology skills were developed. The participants were asked at the start and the end of the three days how confident they felt about explaining what heritage was.

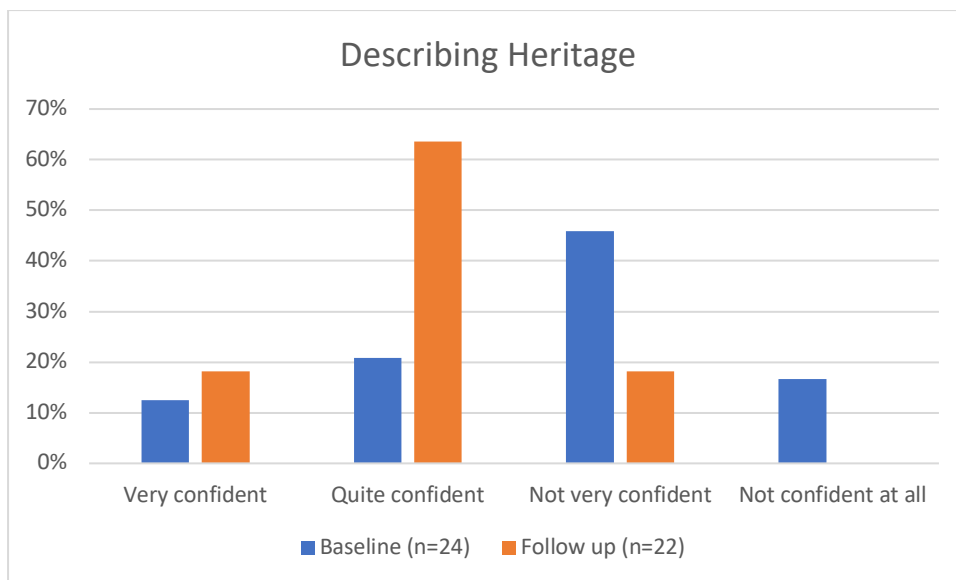


Figure 8 - Describing Heritage (Young Creatives)

This illustrates that while at the start some of the participants already felt a degree of confidence about explaining heritage 13% very confident and 21% quite confident. This changed at follow up with 21% feeling very confident and 64% feeling quite confident at follow up. This is a significant increase. When reflecting on the process a member of the BEEE Creative team referred to the process they used to discuss heritage. The participants were asked to bring in items from home that may go in a museum collection. They brought in a range of items such as books, cd's, toys, and games. This initially prompted reminiscing and remembering, but that led to considering where objects and trends came from, which led onto discussing key global events.

- *It turned into not just a conversation about do you remember, but where things came from, what dates. We really got into conversations about information and getting other people engaged. So we talked about events and the Olympics came up and 9/11.*

The participants were able to make connections to their own objects and own heritage and begin to place it beyond themselves.

- *Then we had conversations if this is a collection how they would arrange them and why they would arrange them that way. That's where the dates came in we talked about not just putting the objects on display, what information do we want people to have about the objects.*

The participants were also asked about their museum visiting habits to understand if by taking part in this project, their view of museums may have been challenged. At the start of the three days, they were asked how often they visited museums.

How often do you visit museums (n=24)	
Never	1
Just school trips	3
Sometimes	19
Often	1

How likely are you to visit museums more often now? (n=22)	
Very likely	2
Quite likely	16
Not very likely	3
Not likely at all	1

Figure 9 - Museum Visits (Young Creatives)

Most of the participants had some experience of engaging with museums but not on a regular basis. This question was followed up with a question asking them if after taking part they intended on visiting museums more regularly. Of the 22 responses, 16 indicated they would be quite likely to visit museums more now.

The participants were asked what they thought museums could do to encourage more young people to visit. The responses all pointed to one overall theme. They felt museums could have more interactive activities with incentives.

- *By doing practical and creative activities/projects that help us learn the history of the area in an artistic way, I think would encourage more young people to visit.*
- *By hosting practice activities to develop a project, based on the history of the museum, to learn the statistics in an artistic and creative way*
- *Do more interesting activities like this one and put interesting stuff inside*
- *Have movie nights to get people to go along and then when they see the exhibits, they will be more likely to return.*
- *Add more childish exhibitions and free sweets*

The feedback from participants and practitioners, as well as the artistic outputs of the project demonstrate that the participants did engage with heritage, and for some their views of heritage were challenged. They also demonstrated through action their increased understanding of heritage and interpreting their own personal heritage for a wider audience.

Skills

There was a strong emphasis on skills development in the workshops for the Young Creatives, with heritage as the stimulus to learn those skills. The Young Creatives were asked at the start of the workshops to select from a list of skills, those they hoped to learn or develop as part of the sessions. They were presented with the same list at the end of the workshops and asked to select which skills they felt they did learn and develop.



Photograph 6 - Young Creatives

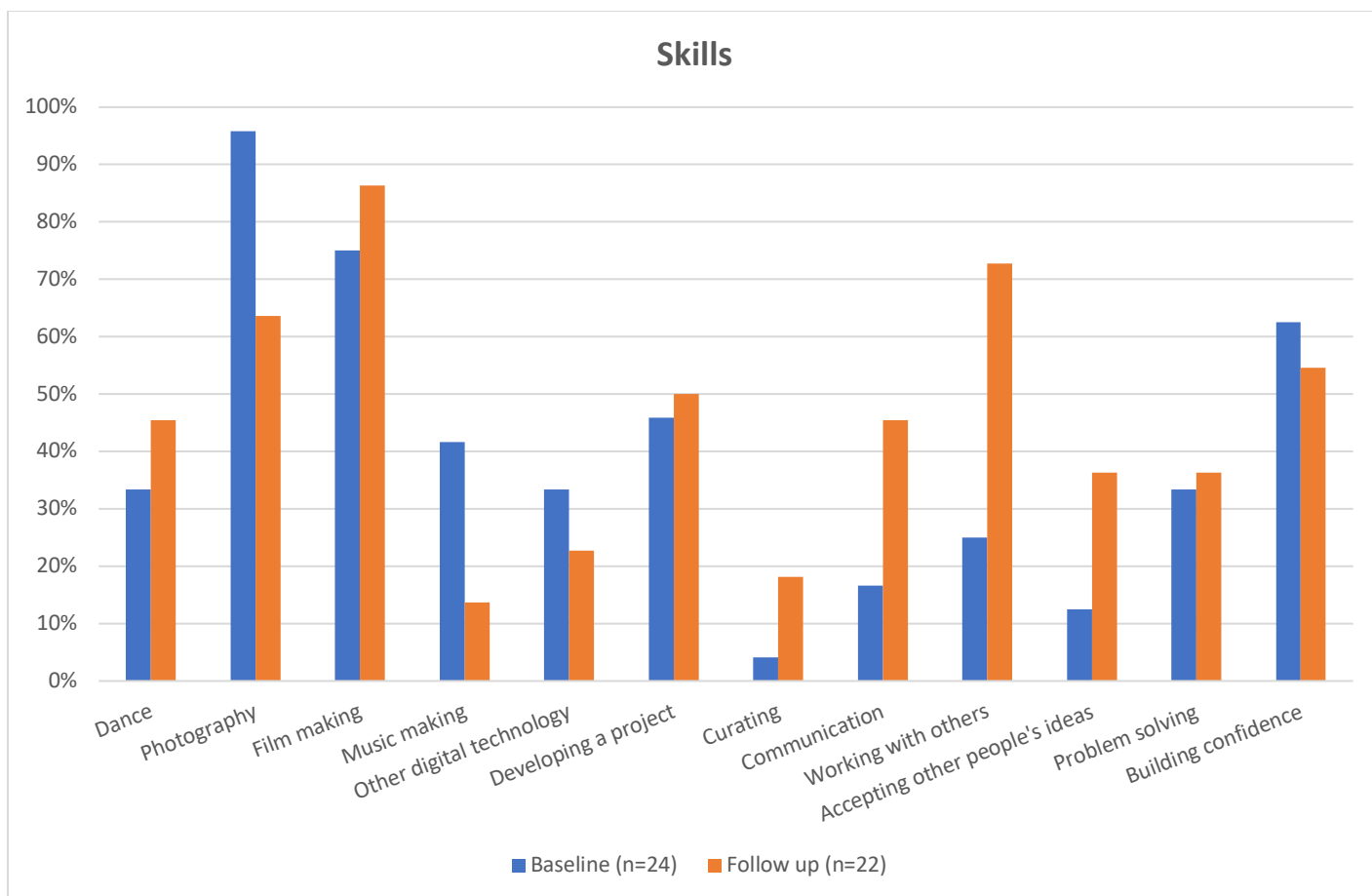


Figure 10 - Skills Development (Young Creatives)

This illustrates a number of points. Firstly, we can assume that some of the draws to attending the workshops are the opportunities to learn photography and filmmaking with all but one participant saying they wanted to learn skills in this area. This was followed by 18 who selected film making. Interestingly, there were more participants who felt they learned film making than photography at follow up. This is due to there not being a photography focus in the second Young Creatives workshops.

Furthermore, where expectations were low – communication, working with others, accepting other people’s ideas – scored much higher at follow up. This also indicates the participants were able to reflect on their experience and learning beyond the tangible artform skills.

Some of the Young Creatives also felt that the best part of the experience was the opportunity to learn new skills

- *I liked the variety of different artistic activities and learning different skills and techniques within each one*
- *I liked creating my art, having the workshops and learning new things*
- *I liked the variety of different artistic activities and learning different skills and techniques within each one*

Wellbeing

The same wellbeing questions were asked of the Young Creatives as were the participants who took part in the Open the Door residencies. It should be noted that after three days of activities, it is challenging to attribute long term wellbeing outcomes to participants. However, the questions were asked as a guide, to understand if the participants at least felt better within themselves during the project, because of taking part.

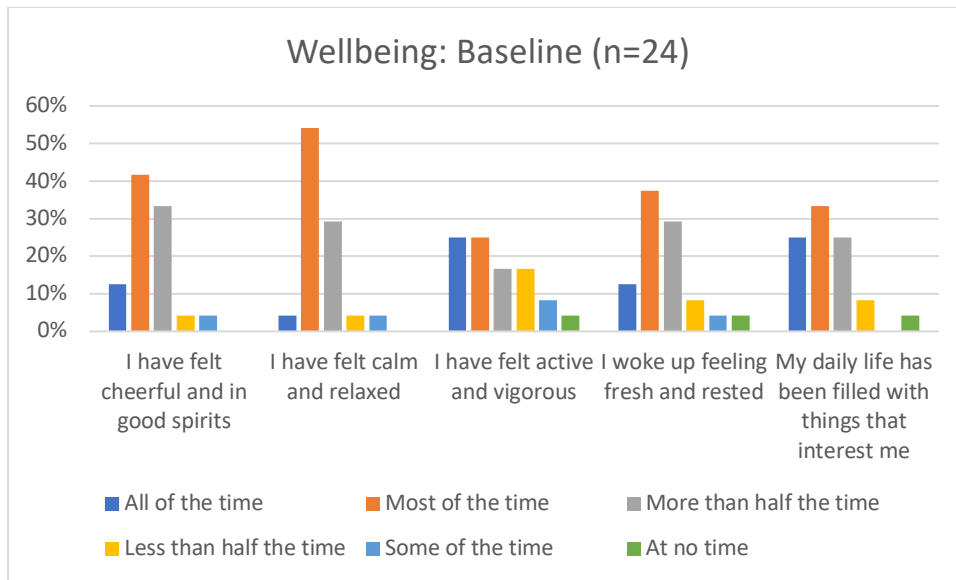


Figure 11 - Wellbeing Baseline (Young Creatives)

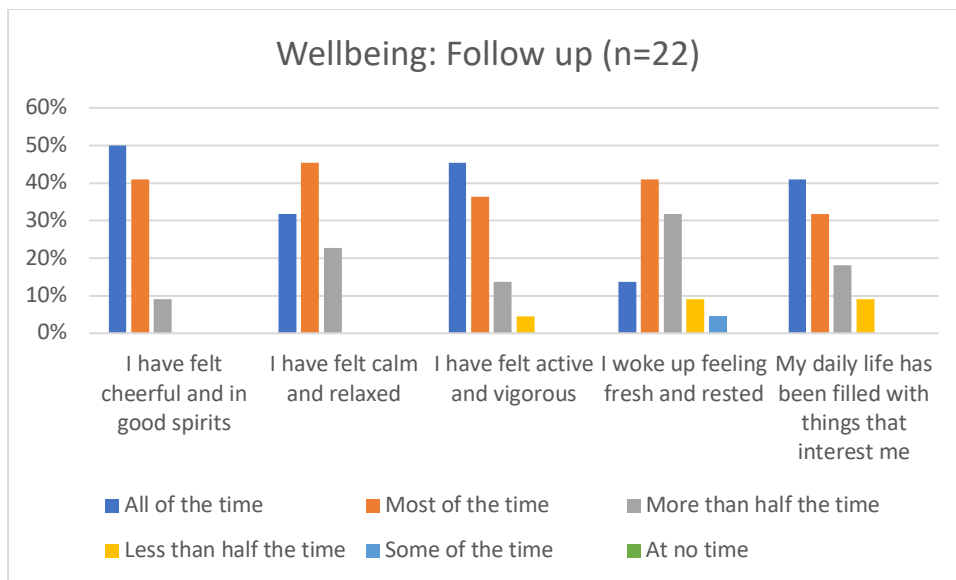


Figure 12 - Wellbeing Follow Up (Young Creatives)

There were some increases in positive wellbeing across each question from the participants. In particular ‘I feel cheerful and in good spirits’ and ‘I have felt active and vigorous’. This would indicate that at least while taking part in the sessions most participants benefited from increases in feelings of wellbeing.

These questions were also asked alongside questions about their confidence and feelings of creativity, with the correlation of taking part in creative activities and increased wellbeing².

² See [Wellbeing](#)

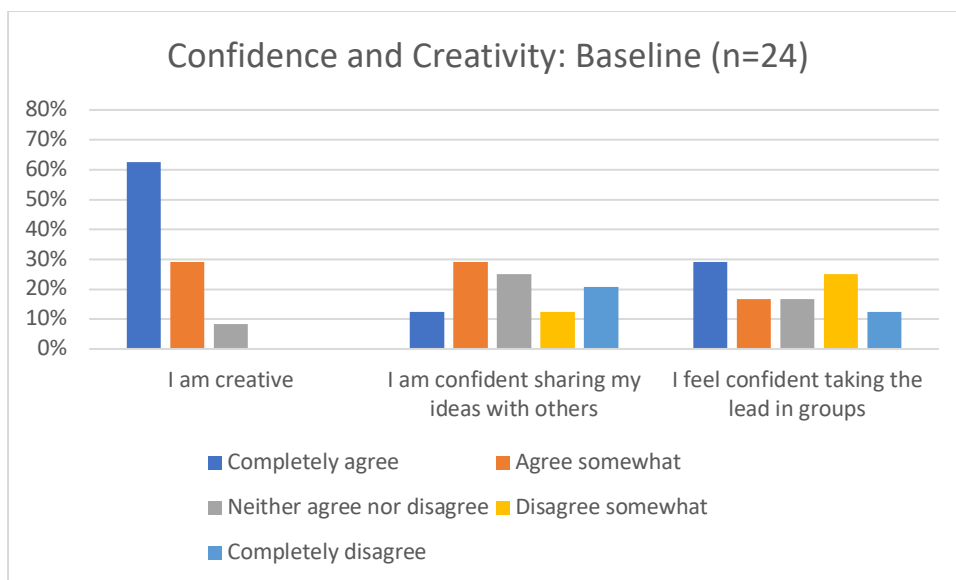


Figure 13 - Confidence and Creativity Baseline (Young Creatives)

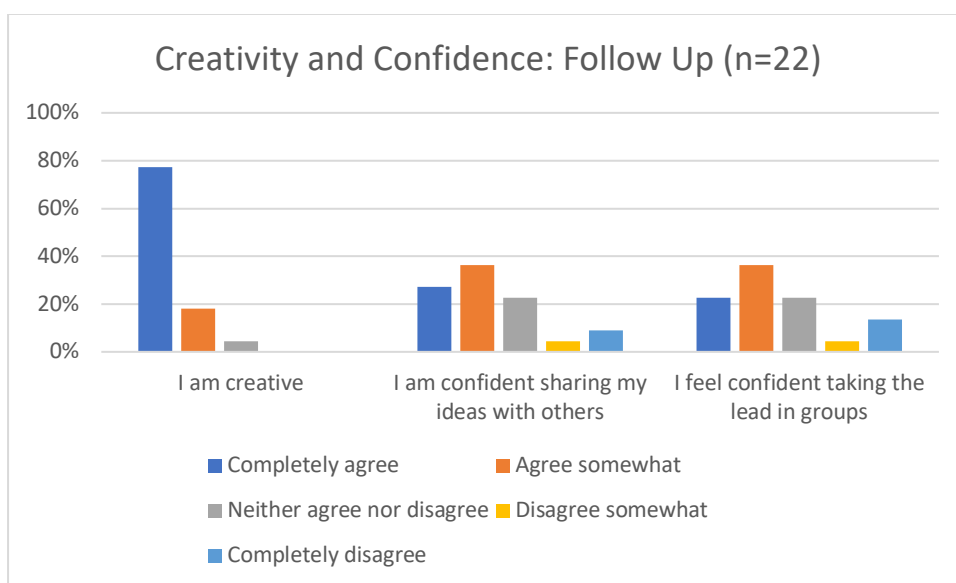


Figure 14 - Confidence and Creativity Follow Up (Young Creatives)

Again, only a small amount can be inferred from a short intervention, however some conclusions can be made about the immediate impact on the participants' feelings of creativity and confidence. There was an increase from 15 out of 24, to 17 out of 22 completely agreeing with the statement 'I am creative'. Smaller, incremental positive shifts can also be seen in Figs.13 & 14 for the questions on confidence about sharing ideas and leading others.

Delivery model

As with the Open the Door residencies, the first set of Young Creatives workshops were delivered online over five days, to comply with the Covid-19 restrictions in place at the time. The following set of workshops took place live over three days, at North Herts Museum.

The delivery model is similar to the Open the Door residencies except they run for three days instead of five and more autonomy is placed on the participants, where they are able to delve deeper into artform and heritage. The participants are given a variety of activities to experience and are kept busy. This seemed to work, to keep them engaged. This was observed by one of the BEEE Creative team.

- *These weeks are a great opportunity to offer lots of variety. We kept all 12 of them for the week. I think there was enough variety to keep people interested. We should keep offering that variety in different ways.*

The second round of Young Creatives sessions experienced some issues with recruitment, with fewer secondary aged young people signing up to take part. The decision was made to open the opportunity to year 6 aged young people (11 year olds). This was met with enthusiasm and the course quickly filled, with a waiting list. The BEEE Creative Team felt this might be due to a number of reasons:

1. Primary schools are better placed to circulate information like this to pupils than secondary schools
2. Primary students are more inclined to want to still take part in holiday activities
3. Parents of primary aged young people are more likely to still search for holiday activities for their children

Without asking the children, schools and parents, it is not possible to discern if these assumptions are correct, however, it is likely there is a correlation.

The BEEE Creative team were able to observe the group dynamic of both the online group and live group, with regard to age breakdown. They observed that there was a clear delineation between the primary and secondary aged young people in the live group. They would naturally separate themselves from each other. However, it was observed that this was less apparent in the online group. This will be a consideration when planning live and online sessions in future and deciding the age of targeted participants.

Skills Top Ups and Challenges

Thirteen top up skills workshops were delivered through the course of Exhibit 2020. They were:

- Animation x 3
- Illustration x 2
- Collage
- Fashion
- Dance Film
- Dance
- Film making
- Photography Collage
- Creative Photography
- University of Hertfordshire - mixed arts session
- 5 challenges were set including oral history and table top exhibiting

Three of the workshops were delivered online and two were delivered live. The participants were made of those who had attended the Open the Door residencies, participants who attended the Young Creatives course, as well as other individuals. They were each asked to complete a questionnaire at the end of each workshop, of which there were 31 respondents.

They were asked if they enjoyed the workshop, and if they would recommend them to other people. For both questions, 30 of the 31 answered yes. The only respondent who did not enjoy the workshop said:

- *The entire time you were all talking and we weren't doing anything*

The other respondents did not feel quite as strongly, although two others also felt there could have been more practical elements.

- *Maybe more of the creative side instead of talking but overall really good!*
- *I think it could have been more interactive at times*

The participants were also asked to explain what they enjoyed most about the workshops. Every respondent found something that they enjoyed about the workshops. These can be categorised into three themes:

Skills development

- *Making my own stop motion*
- *Learning and creating my own animation*
- *Using light in different ways to create a film*

Seeing and celebrating each other's work

- *When we showed our animation*
- *The creating and seeing everyone else work.*
- *The cool effects that we did where we clapped*

Creative freedom

- *The variety of it and how you could do whatever you liked but it had guidelines that you could literally follow*
- *It was very free and creative*
- *I liked how he explained it and how we could choose whatever theme we wanted to use*

Finally, the participants were asked if they would be interested in other workshops like the ones they had taken part in. There was a general consensus that they would, but most (22) did not specify artform. Of those who did, the most suggested were music, design and dance.

These workshops provided the participants an opportunity to have a focused workshop on a particular artform with a professional in that artform. As a way to either 'top-up' skills or to act as a taster for the more intensive Young Creatives course, these provided a good opportunity access point.



Photograph 7 - Residency: Royston

Mentoring

The Mentoring strand was a late addition to the project and introduced in response to young people involved in the residencies expressing a desire to work on their own projects. Five young people undertook mentoring opportunities through this project. They were mentored by artists involved in other elements of the project including visual art, animation, and dance. The mentoring activities included some one-to-one sessions with the mentor to support them in their chosen activities. The mentees were required to 'pitch' their ideas to their mentor, who would then support them in developing them into artistic outputs. The mentors were asked to provide responses to questions about their experience and their observations of their mentees. Two artists returned responses on three of the participants. They were asked about the participants' confidence and skills development, and how they have responded to mentoring. One participant and parent also returned responses.

The feedback from the mentors indicates that each of the participants initially required support with their confidence. This included in taking part, pitching ideas and communicating what they had been working on.

- *Mum had been concerned that A struggles with finding the ideas to get started rather than any concerns with the technical skills etc. That is why she hadn't originally signed up as the very open brief was too daunting.*
- *B's mum took on a lot of the explaining of what B had been doing.*
- *A was a little nervous initially, unsure about what was required and having such a broad theme, but she really appreciated the support given to help her take the next step forward.*

In the follow up sessions, it was observed by the artists that the participants were more confident in expressing themselves and discussing their art.

- *C seems confident in his ideas and how to do the creative process.*
- *B speaks more openly about her ideas since the first session, her confidence is growing.*
- *The different perspective/experience shared was really useful, it gave me a lot more confidence to try things. (Participant A)*

The participants also were supported in developing their skills and using technology.

- *They also went through some technical questions [Participant C] had come with about the software and links to instructional films.*
- *I am really impressed by B's observation of the world around her and how she is able to translate what that feels for her within a visual language. She is fluent with ideas and executes them well within her artwork but also is able to know how to develop them further, a great skill to have in the creative industry.*

At the time of writing some of the mentoring was still taking place. However, it appears that in its initial stages it provides good one-to-one support for young people who may not have had the confidence in developing their artistic interests.

- *B has worked on her ideas as suggested and is able to talk about those changes and where they might go next. She has also accepted the advice given which is a mature approach considering her age.*
- *It has given me the opportunity to practice some art skills (scenery and playdoh [sic] models) and hope to develop more technical skills with the software involved. (Participant A)*
- *A is quite a perfectionist which has given her a challenge but her passion for art and the subject has helped keep her focus on the project. (Parent)*

Internships

Two paid interns were attached to the project. One intern (Intern A) was a final year, and then recent graduate from Middlesex University. The other intern (Intern B) has a background in medicine and is looking to change career that focusses more on dance and health. Therefore, Intern B came to the internship with general work skills and experience that is not necessarily usual for interns. Both interns' work included providing administrative support and practical delivery support.

The aim of the internships were to provide the interns with real project management and delivery experience. They were supported throughout their work, which included identifying and addressing their development needs. Both interns were interviewed at the start and the end of their period of work on this project. They were asked to reflect on their experiences of the internship as a whole, their work with BEEE Creative, what they felt they had learned and developed, and their plans for next steps.

Skills and Confidence

Both interns found their internship experience to be highly rewarding and a valuable stage in the development of their careers in the dance industry. They both found having the opportunity to be part of project delivery from start to finish was extremely useful.

- *I can see a project from all angles. During our studies we looked at writing a project proposal, think about budget and applying for funding, then you have delivery of workshops. This internship covered the in between bits that doesn't get covered.* (Intern B)
- *To see the arc of each project and the others and how they are intertwined with BEEE Creative and the different roles within that.* (Intern A)

They both described their experiences as being very supported throughout where they were given responsibility and autonomy to try their ideas, but within in a safe environment.

- *[BEEE Creative's Director] does give you responsibility but she does it in a way that is so safe that you can just go and try it out and it doesn't matter if you get it wrong. Carrie really creates a safe environment.*

The interns were asked if they felt they had developed their skills during their time with BEEE Creative. Both felt that they had, and that they had been given opportunity to explore new skills to learn.

- *For Exhibit I was there as a facilitator too. That was a big confidence thing as well. It was a step up from just doing the admin. Going into the museums with the whole team was a great learning experience as well. Everything I'd done before was behind the scenes.* (Intern A)
- *Overall, the internship gives an idea of what project management involves with the freedom to zoom in on what your interest is. For me it was the opportunity to develop, to get the nitty gritty bit, getting the funding application and project proposal. And getting the idea of what is needed for a project.* (Intern B)

They were also encouraged to use the skills they brought to the internship. For example, Intern B was able to use her medical background to undertake research in Social Prescribing. She produced a document about the project that was sent to GPs and social prescribers to encourage referrals to the project.

An aim of BEEE Creative internships is to provide opportunities for emergent creative practitioners and producers to gain live skills and experience. An element of this includes increasing their confidence to feel that they are able to forge their own careers beyond the internship.

- *I feel like I've learned a lot and working with her and working with her from the beginning. Carrying myself as a professional and working as an individual. The experience of working project by project I gained a lot about freelancing. Learning from [BEEE Creative's Director] professional work ethic.* (Intern A)

The interns were asked what advice they would give to future interns working with BEEE Creative. Their responses demonstrated the supportive environment they worked in. They also highlighted that they should take full advantage of the opportunity as it is a rare one.

- *Identify where your weaker points are and ask [BEEE Creative's Director] about them. To gain the most growth to request training where it's needed. If you're asked to do something and you haven't got a clue Carrie would dedicate an hour or two to work through it with you. Utilise the training you're given as well as the tasks. Don't be afraid to ask for support.*
- *My advice would be what do you really want to get from it. What things do you want to learn so you can get access to courses that you want to follow and that you like to do. You can steer the tasks that you get to do. If you have ideas say them because they might get picked up, you can try them. If you see an opportunity, go for it. Because it's an internship you don't have full responsibility so you can try things out.*

Intern A discussed how being asked to take the minutes at BEEE Creative Board meetings had had an impact on her confidence. It gave her a holistic view of BEEE Creative's work as well as giving her an opportunity to actively engage in the meetings.

- *I started taking the board minutes which gave me a wider understanding of the organisation. It was good for my learning as I would take part in the meetings. That's where I learned loads and see more overall of the business. Being in those meetings really helped with understanding general business management*

Since her internship has completed she has considered joining a board, an opportunity that she did not think would be open to her in this stage of her career. This experience not only gave her confidence to consider that she could be on a board, but also that her voice would be valued.

- *I never contemplated being a board member before. During my MA we were told being on a board is important. From just hearing the conversations I understood why and what my importance would be.*

Industry Connections

The interns both reflected that they felt their experience also gave them new industry connections that would support their future career steps. They felt this was valuable as it enabled them to get to know other artists, in other disciplines and to consider how they may work with them in future.

- *One thing is knowing you can work with other artists from other disciplines. Also, it's building that network and those contacts with those artists which is so useful going on in my career. (Intern B)*
- *Networking and working with [other artists]. In July, there were going to be school workshops. The original person was meant to do them, couldn't so they asked me to do them. It was their idea to ask me. (Intern A)*

Next steps

The interns were asked about their plans for next steps in their careers. Both had very different aspirations, but both wanted to remain working in the community dance sphere. Intern A has taken this experience and has started her own freelance portfolio. She said that her work with BEEE Creative, seeing how different projects were managed at the same time, had helped her to consider her own freelance work.

- *I feel like I've learned a lot and working with her [BEEE Creative's Director] and working with her from the beginning. Carrying myself as a professional and working as an individual. The experience of working project by project I gained a lot about freelancing.*

She also said the internship helped her understand areas of the work she was less interested in which has helped her be more focused on jobs she might be applying for.

- *Because I did quite a lot things within the internship and touched on lots of different aspects of project management so it's shown me the bits I have more interest in. For example, I am not so interested in marketing... It's helped me identify what type of job I'd want to go for moving forward because I got to experience such a broad range of tasks in project management. I am applying for a lot more jobs.*

Intern A has already begun her freelance work, based on her experience with BEEE Creative and is working with a contemporary touring company fulfilling a number of roles, with clear development routes.

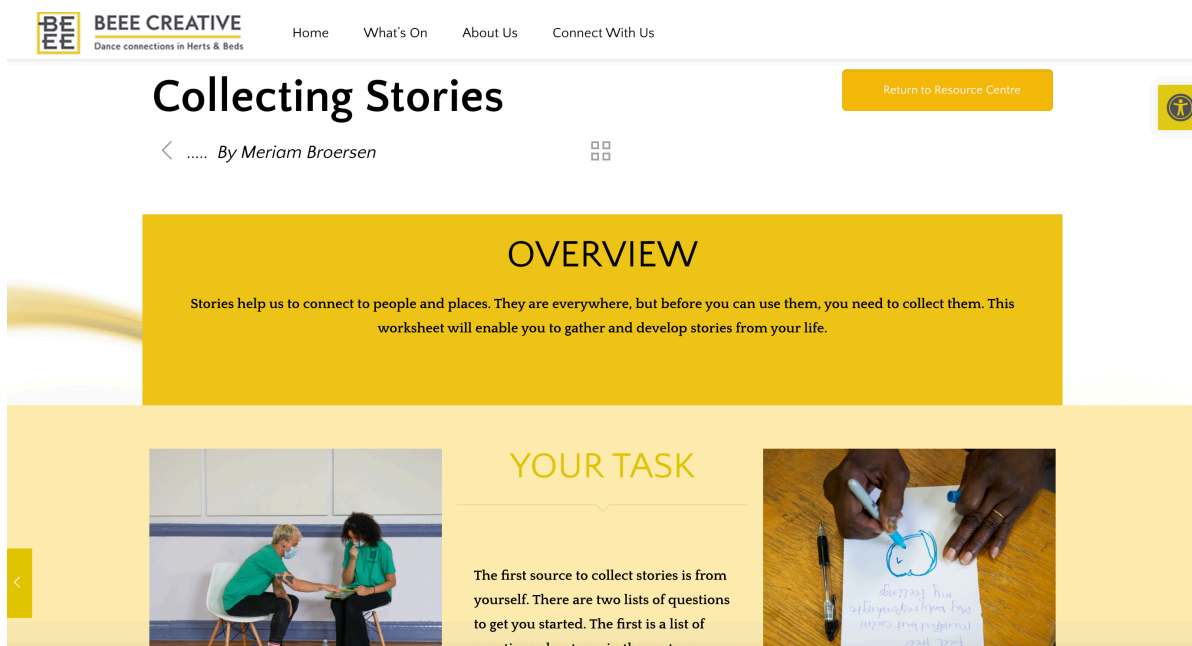
Intern B has a different trajectory and is planning on undertaking a PHD that combines her medical background and her recent dance studies that will focus on dance for prevention of chronic stress. She felt that this internship had supported developing her confidence in delivering dance projects, from start to finish and will use the learning in her research.

The internships have proved to be valuable learning experiences for the interns in terms of skills and confidence development, raising ambition, and providing network connections to others in the industry. Both interns talked about their ambitions to develop and deliver their own projects in time. Intern B summarised the importance of the internship to her.

- *One thing I will take away from this internship is whenever I create a project and apply for funding I will always create a work placement or internship that is paid, that is always part of the project because it's such an important part of the project. Also, this is about taking care of yourself, you can do it all on your own but why would you. It's a win win.*

Online Resource Toolkit

An unexpected outcome and output of the project was the development of an online resource toolkit that has been developed for the participants of the project. It is accessed via the BEEE Creative website and held on a private portal which requires security credentials to access. The toolkit includes a number of resources including worksheets, pre-recorded tutorials and ideas for creative tasks for young people to access. To better describe the toolkit, the following screenshots have been provided.



Photograph 8 - Online resource example task

OVERVIEW

This worksheet will enable you to create and develop movement into a dance phrase using several choreographic tools.

Task 1

Choose an object, anything you like, and start to think about the object using the 5 senses. How does it feel? Smell? Sound? Move? Etc. Using these prompts, create a phrase of movement.

PLAY - Try different ways of moving, using different body parts and in different directions.

CHOOSE - Choose the one movement that you like the most.

REFINE - Make the movement clear and repeatable.

Start to put the movements together one after the other so you create a phrase. Try to make

Task 2

Using the choreographic tools below, go through your movement phrase and change at least one movement for each of the tools. Refine it so it's clear and repeatable.

Quality - How you move

Levels - Low, medium, high

Speed - Fast, slow, super slow mo, stillness

Direction - Forwards, backwards, up, down, diagonal

Contrast - Sharp/soft, high/low, quick/slow



Photograph 9 - Online resource example task

- Low (child, dog or slugs eye view)
- High (security camera or very tall person eye view)
- Top or Birds eye (from directly above looking down)
- Floor (laying on ground looking directly up)
- Landscape (sideways)
- Portrait (upright)
- Wide (lots of space around the full body/object)
- Full (full body/object)
- Medium (half of body/object)
- Close up - (full shot of head/body part/object)
- Extreme close up - (one specific detail)

- Pan (keep camera in one place turn it to one side)
- Tilt (keep camera in one place turn it up or down)
- Zoom (towards or away without moving the camera)
- Dolly shot (forwards or backwards moving the camera)
- Tracking shot (sideways moving the camera)
- Crane shot (up or down moving the camera)



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Photograph 10 - Online resource task and artist details

By including the professional contact details of the artists involved in the project and creation of the resource, it provides the participants with permission to contact the artists should they wish, which makes them more accessible and approachable. It is anticipated that this this portal will be available to future BEEE Creative participants, and its resource bank and toolkit will be ameliorated with additional resources from future projects.

Conclusion

Exhibit 2020 could be forgiven for not achieving its ambitious outputs and outcomes due to its activity scheduled to begin just as the Covid-19 global pandemic caused international disruption. However, due to the flexibility of BEEE Creative, the delivery team, and indeed the participants, the project has met its intended outcomes.

The Covid-19 pandemic did provide opportunities for BEEE Creative to explore new ways of engaging and testing how barriers to engagement may be removed. There is an ongoing question of the right balance of online and live engagement opportunities, and a hybrid of both. This project enabled BEEE Creative to test some of these approaches where the learning will be embedded in future projects.

It has provided a vehicle for young people to explore and interpret heritage through a variety of artforms. It has enabled them to be reflective about their own heritage and their own development of skills and interests. In addition, the project trialled a scaffold of engagement from taster workshops to longer-term engagement via the Challenge strand with each step of the scaffold having skills, learning and wellbeing at the centre.

Recommendations

The project has demonstrated it has been successful in achieving its intended outcomes, the following recommendations therefore centre predominantly on aspects of delivery.

Taster Workshops Development

This started to happen naturally through the life of the project but it appears there is scope to develop the taster workshops, both as tasters to encourage participation in wider projects, but also as stand alone workshops. It is recommended that schools taster workshops are developed and factored into recruitment for future projects. It would be useful to include in the planning of these workshops any curriculum links that would benefit schools.

Online/Live/Hybrid

Continue to explore the options around online, live and hybrid delivery models. Each option presents different types of access and barriers and it would be worthwhile, as the pandemic continues to change the way we work and live, to develop a delivery model that makes best use of digital and live options.

Workshop Timing

After school workshops were tested for the residencies and the participants who took part found this challenging. It is recommended for any set of workshops that take place over a number of consecutive days, that they are planned to take place during school holiday time. However, for one-off taster and skills top up workshops, it would be feasible to run them after school.

Mentoring

Continue to develop the mentoring model. The early indicators point to it being effective in supporting young people to develop their skills as artists. It is recommended that this strand of work is developed, perhaps with a more structured framework, with clear agreed outcomes between mentor and mentee which might allow for deeper learning.

Kirsten Hutton
January 2022

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Photograph 10 - Online resource task and artist details	29

Appendix A – Activities Matrix

Baseline

Tool	Activity Strand	Detail
Participants		
Baseline Questionnaires	Open the Door, Creatives, Challenge	To assess the starting point of skills base, expectations, wellbeing of participants
Baseline Interview	Internship	To assess the starting point of skills base, expectations and hopes for the role

Formative/Mid-point

Tool	Activity Strand	Detail
Participants		
Practitioner Observations	Open the Door, Out in the Open, Creatives	Practitioner end of day feedback to highlight any observations of participants learning and applying new skills, enjoyment, making connections, collaborating etc
Work Placement Observations	Challenge (Placements)	Work placements also conduct observations of participants but also reflect on their own learning through self-reflection
Focus Groups	Open the Door, Creatives, Challenge	Participant feedback on process, learning, wellbeing, making connections, enjoyment etc Focus group activity will be tailored to each strand and address strand specific outcomes
Monitoring	All strands	Monitoring of participation numbers and points of access
Interviews	Challenge (Intern)	Mid-point check in to understand learning so far, challenges and successes. Consider training needs and further support required for the rest of the internship
Practitioner Debriefs	Open the Door, Creatives	Milestone check ins with practitioners to gain feedback, consider successes/challenges, learning

Follow up

Tool	Activity Strand	Detail
Participants		
Follow up Questionnaires	Open the Door, Creatives, Challenge (Young People, Placements)	To assess skills learned, wellbeing impact against baseline.
Interview	Challenge (Intern)	To assess skills learned and professional development To measure impact of internship on career next steps/employability

Partners – Community Groups and Museums		
Follow up Interviews	All applicable strands	To understand if partners' project expectations were met To gauge appetite for continued partnership working Another view of participant engagement in appropriate strands of work (Open the Door, Creatives, Challenge)
Audiences		
Monitoring	Challenge	Monitoring of footfall for an agreed set period of time from the installation of the Augmented Reality tour
Feedback cards		Short questionnaires for those accessing the tour to give their feedback to understand usability, accessing heritage

Appendix B – Key Performance Indicators

Out in the Open

Participants

- Demonstrate they have learned something new about heritage
- Demonstrate increased knowledge of their local heritage venue
- Demonstrate increased knowledge of artform covered
- Demonstrate perception of heritage challenged

Reach

- Increased geographic reach beyond the 5 immediate locations of the museums
- Up to 200 (?) participants reached
- New potential partners reached – both schools and community groups

Open the Door

Participants

- Self-identify closer relationship to museum
- Self-identify increased feelings of wellbeing
- Self-identify increase in understanding of heritage
- Increase confidence in engaging with heritage venues independently
- Demonstrate they are able to interpret heritage
- Increase tangible skills
- Increase transferable skills
- Will have fun and enjoy taking part

Practitioners

- Observed increases in participant wellbeing – developed confidence, communication, participation etc
- Observed increases in participant skill development
- Observation of participants' interpretation of heritage
- Observation of participants' increase in understanding of heritage

Partners (where applicable)

- Observed increases in participant wellbeing – developed confidence, communication, participation etc
- Observed increases in participant skill development

Challenge - Creatives

Participants

- Will demonstrate increased confidence to engage with heritage independently
- Self-identify increase in understanding of heritage with perceptions challenged
- Demonstrate and self-identify increase in tangible skills in film making, dance, music and augmented reality technology
- Demonstrate and self-identify increase in transferable skills contributing to wellbeing
- Self-identify increase in feelings of wellbeing
- Will have fun and enjoy taking part

Practitioners

- Observed increases in participant wellbeing – developed confidence, communication, participation etc
- Observed increases in participant skill development
- Observation of participants' interpretation of heritage

Partners (where applicable)

- Observed increases in participant wellbeing – developed confidence, communication, participation etc
- Observed increases in participant skill development

Challenge – Intern and Work Placements

Intern and placements will:

- Feel increased confidence in their work
- Gain experience
- Gain transferable work skills
- Gain industry related skills
- Attribute their experience to supporting them finding employment post project

Partners

Museums

- Will expand their collections
- Will develop how they work with young people and potentially develop their learning offers
- Will develop new community partners and local artists

Audiences

- Will identify engagement with heritage
- Will identify learning something new
- Will provide feedback on usability of the tour
- Monitoring audience footfall will demonstrate reach

BEEE Creative Project team

- Observed increases in intern/placement wellbeing – developed confidence
- Observed increases in intern/placement of industry specific skills
- Observed increases in intern/placement of transferable skills
- Intern (and possibly placements) find industry specific employment post project

Community Partners

- Will develop new ways of working with their young people
- Will develop new partnerships with museums and local artists