

Museums in Motion – Luton

An Evaluation

For BEEE Creative CIO

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Executive Summary

Museums in Motion Luton was a dance, music, film and projection participation project working with 11 – 16 year olds from Chalk Hills Academy, Luton. The project co-produced an arts installation at Wardown House, Museum and Gallery. Developed and delivered by BEEE Creative CIO, it was led by the artistic direction of MakeAmplify and delivered in partnership with The Culture Trust Luton (formerly Luton Culture). The project was underpinned by research that demonstrates the positive impact arts engagement has on health and well-being factors; physical, social, intellectual and emotional wellness.

The project aimed to support development of Arts and Heritage provision in Luton, building new partnerships with BEEE Creative CIO, MakeAmplify, the Culture Trust Luton and local schools that lay the foundations for on-going work beyond the project. It aimed to work with new audiences - young people from Luton identified 'at risk' (including but not exclusively those living in poverty, disengaged from education, young carers).

Project Aims

The aim of Museums in Motion Luton was to challenge and address inequality of access to cultural activity and progression routes for young people in Luton.

The project outcomes were focused on impact on:

1. Participants – increasing wellbeing, developing skills, ongoing engagement in Luton's heritage and cultural offer
2. Partners – developed partnerships enabling future support of young people's ongoing cultural engagement and development of the cultural talent pipeline in Luton

Headlines

- Despite postponement of the project of nearly a year due to Covid-19 restrictions, it achieved its desired outcomes
- A new partnership between BEEE Creative CIO, Culture Trust Luton and MakeAmplify has been established, sharing priorities for children and young people
- Impact on wellbeing, for a short intervention, is high
- Participants developed and gained new skills that they will be able to utilise and continue to develop beyond the life of the project
- Working partnership with a school was a significant contributor to the project's success, particularly in referring the participants and providing additional pastoral support

Recommendations

School Buy in

It is recommended that future iterations of this work endeavours to bring schools on as more active partners. Having the school involved was crucial as the teacher was able to provide pastoral support and be a communication link between the project and school. As the teacher knows the pupils far better than project staff, they are much better able to understand the impact of the project and can provide first hand observations back to the school and families of the positive benefits of the project.

Explore Engagement Barriers

BEEE Creative and The Culture Trust Luton are well aware of many of the personal and external barriers to engagement. This project has demonstrated that with support those who do not normally engage will do so. However, it is clear that a single intervention is not sufficient to enable these participants to engage independently. It is recommended that through future projects to explore this further with participants and to consider what support might be required to enable eventual independent engagement.

Introduction

Museums in Motion Luton was a dance, music, film and projection participation project working with 11 – 16 year olds from Chalk Hills Academy, Luton. The project co-produced an arts installation at Wardown House, Museum and Gallery, Museum and Gallery. Developed and delivered by BEEE Creative CIO, it was led by the artistic direction of MakeAmplify and delivered in partnership with The Culture Trust Luton (formerly Luton Culture). The project was underpinned by research that demonstrates the positive impact arts engagement has on health and well-being factors; physical, social, intellectual and emotional wellness. This evaluation will feed into BEEE Creative's on-going research into attitudes and behaviours in arts, technology and museums and the impact on sense of wellbeing.

The project aimed to support development of Arts and Heritage provision in Luton, building new partnerships with BEEE Creative CIO, MakeAmplify, the Culture Trust Luton and local schools that lay the foundations for on-going work beyond the project. It aimed to work with new audiences - young people from Luton identified 'at risk' (including but not exclusively those living in poverty, disengaged from education, young carers). It was anticipated the participants would be able to express their views on local arts and heritage provision that could in turn be used to shape future programming; ensuring young people have an ownership of the project and develop a sense of belonging.

Activity

The project activity included:

- 3 days of practical workshops for 6 young people in the museum; using performing arts, and digital technology as the tools to explore a heritage theme
- Young people were given the opportunity to gain skills in choreography, camera work, music recording & editing & projection mapping
- Artists and young people co-produced a film & accompanying soundtrack inspired by the museum collection
- A Celebration and launch event for the young people to share work with their family and friends is planned, as part of the national Museum Takeover Day
- The film/installation will be presented in museum for 6 weeks and online
- Young people were signposted to other opportunities/progression routes within the local creative/cultural scene

Aim

The aim of Museums in Motion Luton was to challenge and address inequality of access to cultural activity and progression routes for young people in Luton.

Outcomes

To understand if the aim of the project has been achieved the following outcomes have been identified:

Participants

1. Participants increase sense of wellbeing due to delivery of arts provision
2. Participants learn or develop skills through the co-production of the artwork
3. Participants' will be more likely to engage with Luton's cultural offer

Partners

1. Project partnerships are developed that will enable future support of young people's ongoing cultural engagement
2. Project partners will use learning from the project to support the development of the cultural talent pipeline in Luton

Outputs

The outputs of the project were:

- 6 participants
- 3 x day long workshops
- 1 x Film produced
- 1 x Associated soundtrack produced
- Celebration event for launch of installation
- Installation presentation at the museum, indefinite duration
- Online presence of film

Project Partners

BEEE Creative CIO

MakeAmplify

The Culture Trust Luton

Methodology

A range of simple tools were designed to best fit the participants, practitioners and the activities.

Qualitative and quantitative data from participants, partners and practitioners will be triangulated to provide a narrative of the project and will be used to assess the projected outcomes. As this project aims to understand the impact it has on the wellbeing of participants, a recognised wellbeing scale will be used.

However, due to the short duration of the project and the small number of participants, elements of the scale will be used. Success measures for the project can be found in [Appendix A – Measures of Success](#). The milestones for this evaluation, and the tools that will be used are as follows:

Baseline

- Baseline activities will take place with participants. These will be used to assess the starting points for participants' engagement with arts and heritage, feelings of well-being and project expectations
- The Culture Trust Luton will be asked questions to assess their project expectations against their strategic priorities and, their experience in this type of project working

Formative

- Participants will be asked for daily feedback to gauge feelings and to feed back into the creative process
- Observation/self-reflection completed by the Project Team at the end of each day, to track participant development, and self-reflection
- Evaluator observations
- Interviews/focus group conversations with participants at an agreed point in the project

Follow up

- Interviews with Culture Trust Luton staff at the end of the project
- Project team debrief
- Follow-up activities with participants
- Feedback taken from parents and schools where appropriate/possible

Ethics and Data Protection

Contributions to the evaluation by participants, practitioners and partners was voluntary. Permission from all participants, practitioners and partners was gained before they were asked to participate in any evaluation activity.

All data provided by participants, practitioners and partners has been anonymised. Participants, partners and practitioners were made aware of how their data was used for the evaluation.

What Happened

At the time the project was due to be delivered, the Covid-19 pandemic had resulted in a national lockdown. The project had to be postponed until venues and schools had reopened. While the lockdown did impact on the timing of the project, due to easing of restrictions it did not have significant impact on the face-to-face delivery of the project.

The overall aim of the project was to challenge and address inequality of access to cultural provision and progression routes for young people in Luton. Recruitment for the project was targeted and BEEE Creative worked with Chalk Hills Academy to identify young people who were identified as vulnerable. Originally 10 participants were referred on to the project but four did not take part. Due to their vulnerabilities, attendance can be unpredictable. For example, participants did not take part due to medical reasons, exclusion, and lack of paperwork.

Six participants did take part and attended each day. The group presented with a range of vulnerabilities which included: ASD (Autism Spectrum Disorder), mental health concerns, anxiety, being bullied, need to build resilience, need to build positive peer relationships.

Project Delivery

The participants for this project were asked to complete baseline and follow up questionnaires at the start and end of the three days. They were also asked more in-depth questions in small focus groups about their experience of the project. Their teacher was asked to make observations on the students each day, and the practitioners provided observational feedback.

The students enthusiastically engaged in the project, and this is demonstrated by the quality of their outputs, as well as their feedback and observations by artists and their teacher. It is clear that the format of the three days, having been finessed over a number of iterations delivers high impact in a short time. One participant said, when asked what could be improved about the project:

- *More and longer! Three days is not much, you have to rush through everything, it's not that long. I want more!*

The practitioners observed the enthusiasm and commitment of the participants.

- *They just engaged with everything and you could tell they were enjoying themselves.*
- *If you were working with them and paying attention to them individually they were 100% with you. There was no reluctance and no hesitancy. I worked with them and they created an amazing phrase. It was dynamic full of really clear qualities.*

The practitioners also reflected on how the structure of the three days worked. For example, in early iterations the participants were given access to professional camera equipment, where they would share a camera between them. This was changed to using ipads, so that all participants could engage with the technology at the same time. This made a difference to the delivery experience.

- *I think the development of having the ipad instead of having the camera and a bunch of professional equipment is an obvious win as they just get to get on with it. They get to film each other and walk around and see it variously. That's the thing about the ipad that is really wonderful they can instantly see back what they recorded.*

Participants increase sense of wellbeing due to delivery of arts provision

As described above, the participants were targeted because they presented varying vulnerability factors that impact on their day-to-day wellbeing. Evaluation of previous iterations of this project in different museums with young people who have a range of vulnerabilities has shown that even short-term engagement has impact on the wellbeing of participants, at least while they are taking part in the project. While longitudinal studies of participant wellbeing have not been undertaken, a number of past participants have returned to different iterations of the project, taking on more responsibility.

The baseline and follow up questionnaires the students were asked to complete included an established wellbeing scale. Choosing which scale to use was based on the ages of the participants, the questions being asked and the type of wellbeing factors being addressed. The WHO-5 (World Health Organisation, n.d.) was chosen, and while an older scale, it is still recognised. The language and questions were deemed the most accessible and appropriate for this group of the scales reviewed. It should be noted however, that the scale is used as a guide only due to the short length of the intervention. It was however felt that using this scale would still provide some clear understanding if the project had improved the wellbeing of the participants. The figures below (1 & 2) are the baseline and follow up WHO-5 responses from the participants.

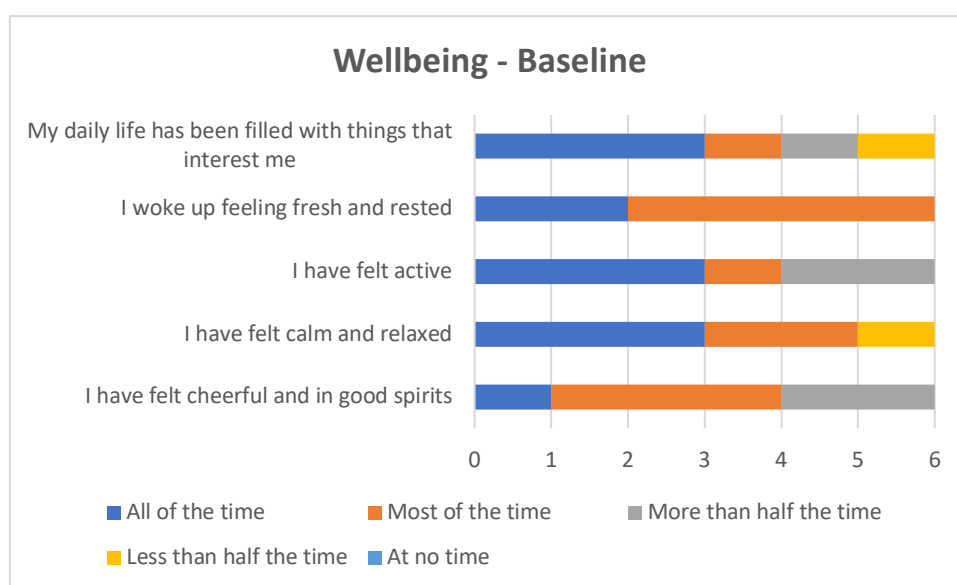


Figure 1 - Wellbeing Baseline

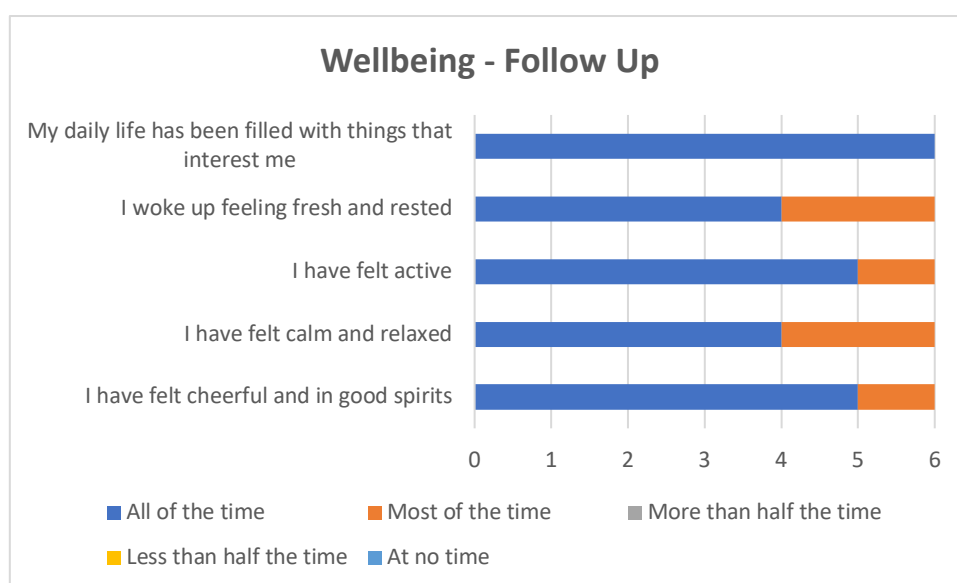


Figure 2 - Wellbeing Follow up

There is a clear difference between wellbeing indicators at baseline and follow up. While the starting point for most of the participants was good, with at least half, selecting 'All of the time' for half of the questions, there was still an improvement from others who selected 'More than half the time' or 'Less than half the time'. This was supported by feedback from the participants who felt excited and stimulated while attending.

- *I look forward to something to do everyday compared to school*

- *My whole brain is up! I was so excited. I accidentally kept waking up because I was so excited*
- *I have been really excited. All of it, the experience.*

Other participants felt that working with other people and feeling their energy also helped them.

- *Good to meet new people*
- *Feeling other people's positivity brings me up, it gives me energy*

This was also echoed by their teacher, who completed daily observations. She observed that they were shy at the start of the project but as the three days progressed they were able to work with each other and enjoy it.

- *I was surprised how shy some of them were in the beginning, and it was nice to see them all so involved and helping each other*
- *I was happy with how involved they all were. I also like seeing them work as a group, and how happy and smiley they were.*

This was reiterated by one of the participants who said:

- *At first I had anxiety and a panic attack. It was about people, being around people I don't know. But this week was fun*

The project practitioners also observed increases in engagement and confidence amongst the participants, which likely contributed to their increased positive feelings.

- *On Day 1 we did the names activity, some of them were painful...where you couldn't get people to speak. We got there in the end. ... They have all become more comfortable with themselves, with us, with each other.*

This was attributed by the artist to the impact dance can have on people, to help them move beyond their inhibitions.

- *I am reminded again of how much movement and dance does that to people, it's out of the screen, it's out of distraction. People come out of their shells so quickly because of that because they are too busy giggling or sweating.*

The artist also described an interaction with the students' teacher, look through photographs of the students during the project.

- *The teacher said 'look at [Participant A's] face, look at the smile on his face. We never ever see him smile,' and he was grinning from ear to ear*

The Head of Cultural Learning and Skills, The Culture Trust Luton played an active role in the delivery of the project. She observed a clear change in the participants from the start of the project to the end of the three days.

- *Being part of the week, I could see first hand how the project exceeded expectations in the area of Wellbeing...I could see how quickly their confidence and ability grew in a short time responding to the activities and the safe, nurturing space created by [BEEE Creative] in our museum spaces. I was in awe of how quickly the young people took to all the new technology they were shown and how their creativity blossomed.*

Despite the short length of the project, it is clear that for its duration at least, it had a positive impact on the participants and their wellbeing. 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 in 2019 undertook a scoping review of the evidence of the role of arts in improving health and wellbeing and made a number of 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). It further presents a logic model linking arts engagement outcomes to improved health (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 about their feelings about creativity at the start and of the project (Figs.3 & 4).

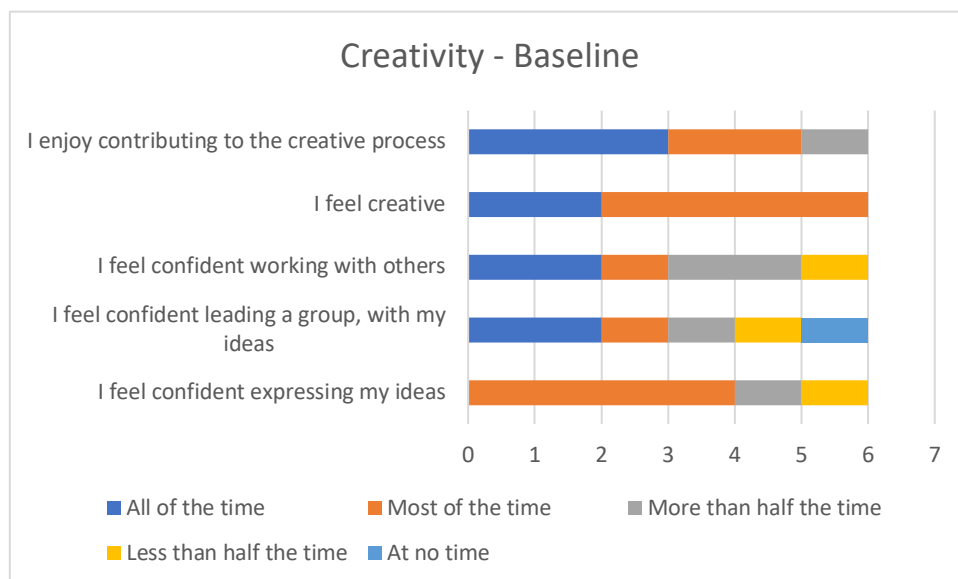


Figure 3 - Creativity baseline

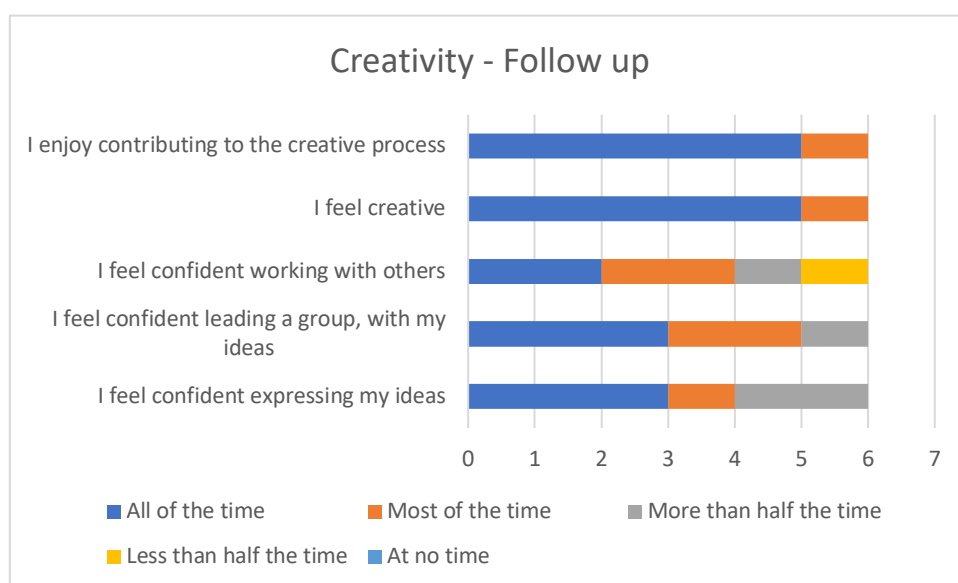


Figure 4 - Creativity Follow up

The two graphs illustrate that just a short intervention can effect increases in confidence through the creative process. Each question demonstrates an improvement in some of the participants from the first day to the third. Most tellingly, 'I feel confidence expressing my ideas' increased from no participant selecting 'all of the time' at baseline, to half selecting it at follow up. It is likely that had the intervention continued, so would have their confidence continued to increase.

Participants learn or develop skills through the co-production of the artwork

In addition to increasing participant wellbeing, the project also aimed to support the participants learning or developing skills. They were asked at the end of the project which skills they thought they had learned. They were provided a list, with the option to add in additional thoughts. The table below (Fig.5) represents their responses.

Skills	
Dance skills	2
Choreography	2
Camera skills	6
Music recording	6
Developed creativity	2
Working with others	4
Film and technology	5
Had a say in creating the project	2

Figure 5 - Skills learned or developed

This demonstrates that the participants each gained their own skills through the project. They were able to explore their own individual interests, as well as being exposed to a range of activities. When asked in the focus groups, the participants listed a range of skills from music, film and dance. They were asked about the apps they were using and they found them easy to access. However, they expressed concern about whether they could access them after the project due to cost.

- *If I had the money I would use the apps again*

In addition to the tangible skills such as choreography, film making and music. It was hoped that the participants would increase their ability to communicate with each other and work cohesively as a group. The practitioners and their teacher both made observations that this did indeed happen. Feedback from the teacher to the practitioners summarises this for two participants.

- *They [two of the participants] are bullied quite a bit at school and they are not able to be themselves and it was such a joy to see them feel comfortable enough to be able to be involved in the group, to be engaged to be talking in the group to be talking in front of the group.*

One of the practitioners observed one of the participants, who is being badly bullied at school, demonstrate leadership skills.

- *He took over at one point and just organised the group, there was no permission needed, no prompts. We asked the group to do something and he just took it upon himself to manage the process and he got it done. Everyone noticed it and it was easy to listen to him.*

An unexpected skills outcome was that the teacher attached to the project felt her skills had also been developed. She expressed this to one of the practitioners.

- *The teacher said it was helping her think about how she works with the young people she works with and the kind of work she wants to do.*
- *She's going back to school and studying arts and humanities and education, it helped her think about what she wants to do herself.*

Participants' will be more likely to engage with Luton's cultural offer

It was hoped that by taking part in this project the participants would be more likely to engage with Wardown House, Museum and Gallery and other opportunities within Luton's rich cultural offer. As this project took place in a museum the focus of the questions were on engagement with heritage. The participants were asked at baseline how often they visited museums (Fig.6).

Museum Visiting Habits	
Never	0
Only with school	2
Once or twice a year	2
Every few months	1
More than once a month	1

More than once a week	0
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Figure 6 - Museum Visiting Habits

This demonstrates a mix of engagement habits amongst the participants. However, the majority (4) do not engage regularly with museums. At follow up the participants were asked if they would like to visit more museums as a result of taking part, with all but one participant indicating they would like to visit more museums. This question was followed up by questions about their experience of the museum during the project.

	Completely agree	Agree Somewhat	Disagree somewhat	Disagree completely
I felt my ideas were listened to	5	1	0	0
I learned more about this museum	6	0	0	0
I would like to visit other museums now	5	1	0	0
I felt inspired in this museum	5	0	1	0

Figure 7 - Attitudes to Heritage Venues

When questioned further about this in the focus groups, they highlighted how much they enjoyed being able to access areas of the museum that were usually off limits to the public.

- *We went down to the basement and did objects there and onto the roof. It was fun exploring the museum, going to places where others can't go*
- *I liked exploring. I didn't know that there were that many rooms here. I have been here once or twice, with my family. I will come back again.*

They also discussed enjoying being able to handle some of the collection being a reason to engage with museums in the future.

- *Seeing what's around the museum and picking an object to be around the museum and having that role. I haven't been here before but I would like to come back.*

Some of the participants also raised what enabled them to visit, such as being free to enter.

- *I like visiting other museums. It's free. That's important*

Some also acknowledged that there are barriers to being able to re-engage, in particular transport.

- *Maybe I will come back, if my dad comes – it's the problem of getting here*

It is likely that the project has increased the participants' desire to engage with Wardown House, Museum and Gallery, and other heritage venues. However, anecdotal feedback from project partners indicates that despite interest, the participants still require additional support to re-engage in Museum projects. After Museums in Motion, the participants indicated they would be interested in taking part in a film project delivered by Wardown House, Museum and Gallery. Despite this, none of the participants took up the offer. It is likely that while some barriers to engagement have been removed by this project, participants – due to their vulnerabilities – still require additional support to engage before they have the confidence and ability to engage independently.

Project partnerships are developed that will enable future support of young people's ongoing cultural engagement and support the development of the cultural talent pipeline in Luton. Wardown House, Museum and Gallery is one cultural asset that sits within The Culture Trust Luton. Wardown House, Museum and Gallery has National Portfolio (NPO) status¹, with priorities for children and young people. This was the first project BEEE Creative has delivered in partnership with The Culture Trust Luton. Having refined the delivery of this project BEEE Creative was able to demonstrate through existing evaluation evidence the impact of the work.

¹ Arts Council England National Portfolio: <https://www.artscouncil.org.uk/our-investment-2015-18/national-portfolio-organisations#section-1>

The Head of Cultural Learning and Skills, The Culture Trust of Learning for The Culture Trust Luton was asked if the project had met her expectations.

- *Yes in every way. As an NPO, Wardown works with our communities to coproduce content, programme and our Copro for schools strand focus for 2020 (now 2021) was to work with young people from KS3+ to engage with the collections via a strand called "inspired by". The Museum's in Motion project enabled us to work with a small group of young people to both enhance their skills and wellbeing by being inspired by the collections on displays.*

She felt the project supported the strategic priorities for her organisation. She said that the project met a number of their priorities, particularly for 2021.

- *Yes the project supported our Business Plan for the Culture Trust and also our delivery plan for the NPO year 3 (now 4). Namely P2 Develop Young People's Skills and Talents, 2.1 Schools Programme. 2.2 Creative Skills. 1.4 Cultural Wellbeing.*

In particular she felt the project supported the organisation's priority to develop its relationships with Key Stage 3+ settings and the coproduction work it does with schools and young people.

- *In 2020 (now 2021) we have a particular focus on growing and nurturing our relationship with KS3+ settings to ensure our programmes support learning in the classroom and beyond for young people. In terms of the NPO programme, we have a strand for Coproduction in Schools which the Takeover element of the project supports greatly.*

A key priority for The Culture Trust Luton is developing the local cultural talent pipeline. The Head of Cultural Learning and Skills, The Culture Trust of Learning was asked if she felt if this project supported this priority. She indicated this project did support their priority on creative skills and talent, and that it fed into wider town strategy.

- *In terms of town wide strategy, The Culture Trust works closely with the LCEP and we have obtained HEAT data to contribute to the town wide picture of engagement for this and other projects we are working on.*

The project was originally scheduled to be delivered in 2020. Due to the Covid-19 pandemic and the closure of cultural sites, the project had to be postponed until pandemic induced restrictions were lifted to enable live participation.

- *Covid 19 had a huge impact on the project as this was initially programmed for the Spring/Summer term of 2020 and then rescheduled for Autumn 2020. The challenges to delivery were concrete as all of our sites closed from March 2020 and some started to reopen in June 2021, but not all or with limited opening hours.*

This required regular communication between the partners, and flexibility on both sides. This was reflected on by the Head of Cultural Learning and Skills, The Culture Trust of Learning.

- *Carrie was fantastic at maintaining contact with us, despite real challenges such as myself and the team all being furloughed from April 2020 until early 2021. She was flexible and open with discussions about re-programming dates around uncertain times which was great as we were struggling with constantly changing priorities and external restrictions at the time. We had to change dates one more time to accommodate the team's busy diary whereby they were cramming a year of work in to a few weeks but once again, communication was really clear and open so this wasn't a huge challenge in the end. It's been a pleasure to work with Carrie and the team to plan and delivery the project for this reason.*

It is clear that a positive and continued partnership between BEEE Creative and The Culture Trust Luton has been developed, both through the project supporting The Culture Trust Luton's strategic priorities and being high quality, as well as the strong communication and flexibility exhibited by BEEE Creative.

It has been identified that to support more work like this stronger partnerships with participating schools should be developed. This will support the young people to take part, the schools to understand the impact the project can have on wellbeing and skills, and to open up the project to more participants who may benefit.

Conclusion

Museums in Motion Luton has achieved its aims. Despite being a seemingly short intervention, the impact on participants for the duration of the project both in terms of participant wellbeing and skills development. It is the first step for some of these vulnerable participants in accessing meaningful local heritage and culture. It is also the beginning of the positive development of long term relationships with project partners. There is a clear match between strategic priorities of The Culture Trust Luton, and BEEE Creative's model. In addition, both support alternative enrichment for students who are vulnerable or require additional support from school. The project has scope and enthusiasm to be developed and expanded with project partners, and existing and potential new partners.

Recommendations

Due to the success of the project, there are no recommendations for adaptations to the delivery model. The following recommendations relate to the development of the project with The Culture Trust Luton and local schools.

School Buy in

Having the school involved was crucial. By ensuring a teacher was with the students, it allowed them to feel safe in a new environment. Additionally, having teacher involvement enabled the teacher to observe student reactions to the project. As the teacher knows the pupils far better than project staff, they are much better able to understand the impact of the project. The teacher is also able to provide support for the project team with regard to supporting the pupils and their individual needs. The teacher also provides essential communication between the school and project team, and can provide first hand observations back to the school and families of the positive benefits of the project. It is recommended that future iterations of this work endeavours to bring schools on as more active partners.

Explore Engagement Barriers

BEEE Creative and The Culture Trust Luton are well aware of many of the personal and external barriers to engagement. This project has demonstrated that with support those who do not normally engage will do so. However, it is clear that a single intervention is not sufficient to enable these participants to engage independently. It is recommended that through future projects to explore this further with participants and to consider what support might be required to enable eventual independent engagement.

Appendix A – Measures of Success

Aim: to challenge and address inequality of access to cultural activity and progression routes for young people in Luton

Outcome	Output	Measure of Success	Measurement Tools
Participants increase sense of wellbeing due to delivery of arts provision	3 x day long workshops 12 x participants Celebration event	Participants identify increases in wellbeing using select indicators on the wellbeing scale Participants identify increases in confidence Participants identify feeling ownership and agency of the project Practitioners observe changes in participants	Baseline activities Daily check ins Follow up activities Practitioner and evaluator observations Focus group
Participants learn or develop skills through the co-production of the artwork	3 x day long workshops 12 x participants Film produced Associated soundtrack produced	Participants demonstrate new skills Participants identify new skills learned Practitioners observe new skills in participants	Baseline activities Follow up activities Practitioner and evaluator observations Focus group
Participants' will be more likely to engage with Luton's cultural offer	3 x day long workshops 12 x participants Film produced Associated soundtrack produced Celebration event	Participants indicate they are more likely to engage with cultural activities post-project Participants are aware of cultural opportunities available to them	Baseline activities Follow up activities Practitioner observations Focus group
Project partnerships are developed that will enable future support of young people's ongoing cultural engagement	3 x day long workshops 12 x participants Film produced Associated soundtrack produced Celebration event 6 x week installation	Partners indicate desire to continue to work together beyond the project Partners support participants to know what cultural opportunities are available to them	Baseline questions Follow up interviews Project debrief
Project partners will use learning from the project to support the development of the creative and cultural talent pipeline in Luton	3 x day long workshops 12 x participants Film produced Associated soundtrack produced Celebration event 6 x week installation	Partners indicate how their learning will develop support for young people's cultural engagement	Baseline questions Follow up interviews Project debrief

