

BEEE Creative CIC

Connecting People to Opportunities

Dance Re:ignite 2.0

An Evaluation for BEEE Creative

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Photograph 1 - ON TOUR 2019 (Photo credit: Simon Richardson)

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Executive Summary

Overview

Dance Re:Ignite 2.0 is the next iteration of the Dance Re:Ignite project that took place in 2017. Dance Re:Ignite 2.0 aimed to develop dance practice and infrastructure for 55+ year olds in Hertfordshire. It took place between December 2018 and April 2020¹. It was driven by the evidence from the 2017 project of the positive impact shared collaborative dance engagement has on peoples' lives and that contributing to an artistic product increases confidence, self-esteem and pride. There were eight proposed strands of work that interlinked to support the project's overall aim: Commissioned work, Tour and Workshops, Dance Festival, Film, Practitioner Training, Practitioner Network, Intern.

Aims

The goal of the project was to develop dance practice and infrastructure for 55+ year olds in Hertfordshire, within that goal there were the following four aims:

1. Develop skills in local practitioners and participants
2. Increase feelings of wellbeing in participants through creative collaboration
3. Test and explore barriers to engagement
4. Foster new and develop existing partnerships

Headlines

- The goal of developing an infrastructure for dance practice and dance opportunities for older people in Hertfordshire has been met and continues to progress. This is through the combined approach of developing the skills of local practitioners in leading dance for older people, increasing network connections for dance practitioners, and providing dance opportunities for older people
- New audiences have been reached through the ON TOUR strand via performances at Sheltered Housing and new community and cultural venues.
- The number of attendees, and the overall responses to the Festival days demonstrate there is a desire for this kind of opportunity in the county
- Unexpected positive outcomes for the participant performers in the ON TOUR companies. Social connections, increased mental and physical wellbeing have been greater than anticipated
- Participants and practitioners all identified new skills learned or developed
- An emerging Dance Practitioners' Network has been established, with potential for growth
- BEEE Creative has taken the learning from year 1 and applied it year 2. This learning has had wider influence on BEEE Creative's business development

Recommendations

- Investigate options for multiple site rehearsals or rotating geographical focus for ON TOUR to mitigate barriers of travel for volunteer performers
- Investigate potential partnerships with aged care service providers to increase the reach of ON TOUR and reaching more isolated older people
- Continue to investigate potential venues for the Festival that can meet its unique needs, or consider how to adapt the scheduling and participant numbers to address the issue of dual sites, workshop waiting times and information dissemination
- Undertake a skills audit of practitioners to support development of the training package and other training opportunities such as residencies and go and sees
- Support development of practitioners with a view to practitioners running peer led work independently
- Research other local arts practitioner networks across the country and factor into next steps planning
- Consider BEEE Creative's role in managing a Dance Practitioners Network, including exploring different models and cost implications
- Consult with stakeholders in the pre-planning stage to develop the next iteration of Dance Re:Ignite

¹ Final tour dates were postponed due to countrywide disruption caused by the COVID-19 virus

Introduction

Dance Re:Ignite 2.0 is the next iteration of the Dance Re:Ignite project that took place in 2017. Dance Re:Ignite 2.0 aimed to develop dance practice and infrastructure for 55+ year olds in Hertfordshire. It took place between December 2018 and April 2020². It was driven by the evidence from the 2017 project; the positive impact shared collaborative dance engagement has on peoples' lives and that contributing to an artistic product increases confidence, self-esteem and pride.

Project Overview

There were eight strands of work that interlinked to support the project's overall aim:

Commissioned work

Moving Memory Dance Theatre (MMDT) was commissioned for the first year. They worked with 12 participants to co-create a dance performance that toured to Sheltered Housing venues, Cultural venues and Festivals in Hertfordshire.

Casson and Friends: Tim Casson and Tom Butterworth were commissioned for the second year. They worked with 8 participants to co-create a dance performance that toured to Sheltered Housing venues, Cultural venues, Community venues and Festivals in Hertfordshire.

Tour and Associated workshops

Both commissioned pieces co-created performances and linked workshops that were delivered as part of the tour. Volunteer performers received training to co-deliver the associated workshops.

Dance Festival

Dance Re:Ignite Festival 2019 and 2020. Both featured a full day programme across multiple spaces including dance workshops, performances, and time to socialise

Film

Documenting the festivals and choreographic processes of the commissioned work and accessible online

Practitioner Network

While not a specific event, via the practitioner training a practitioner network is being developed

Practitioner Training

Workshops have been delivered by specialist artists for local practitioners. Workshops have covered a range of skills and practicalities working with older people

Dance Internship

Supporting the development of an 'early career' community arts practitioner.

Headline Findings

- The goal of developing an infrastructure for dance practice and dance opportunities for older people in Hertfordshire has been met and continues to progress. This is through the combined approach of developing the skills of local practitioners in leading dance for older people, increasing network connections for dance practitioners, and providing dance opportunities for older people
- New audiences have been reached through the ON TOUR strand via performances at Sheltered Housing and new community and cultural venues.
- The number of attendees, and the overall responses to the Festival days demonstrate there is a desire for this kind of opportunity in the county
- Unexpected positive outcomes for the participant performers in the ON TOUR companies. Social connections, increased mental and physical wellbeing have been greater than anticipated
- Participants and practitioners all identified new skills learned or developed
- An emerging Dance Practitioners' Network has been established, with potential for growth
- BEEE Creative has taken the learning from year 1 and applied it year 2. This learning has had wider influence on BEEE Creative's business development

² Final tour dates were postponed due to countrywide disruption caused by the COVID-19 virus

Aims and Outcomes

The goal of the project is to develop dance practice and infrastructure for 55+ year olds in Hertfordshire, within that goal there are the following four aims, with associated outcomes identified:

Aim: Develop skills in local practitioners and participants

Outcomes:

1. Practitioners learn new skills in facilitating work for older people
2. Participants learn new dance skills
3. Some participants learn skills in assisting facilitating workshops³

Aim: Increase feelings of wellbeing in participants through creative collaboration

Outcomes:

1. Participants identify increased feelings of worth and ownership, and feeling active
2. Participants will make new connections and strengthen established connections

Aim: Test and explore barriers to engagement

Outcomes:

1. Increased reach of participants and audiences
2. Increased knowledge of how to support the 'not yet' engaged to become engaged
3. Technology use increases contribution from vulnerable groups

Aim: Foster new and develop existing partnerships

Outcomes:

1. Existing partners willing to continue to support the ongoing life of the project
2. New partners willing to continue to support the ongoing life of the project
3. Project learning will influence decisions around BEEE Creative's business development
4. Practitioner network established

Methodology

This evaluation used a formative approach, so that the project was responsive to the learning as it progressed. 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 has been triangulated to provide a narrative of the project and used to assess the projected outcomes. Due to the unexpected delay in the delivery of the final tour performance dates not all output data was available at the time of writing. However, as all qualitative evaluation activities had been undertaken there is limited impact on the findings of this report.

Key Performance Indicators (KPIs) have been identified that signify outcomes have been achieved ([Appendix A](#)). A matrix of the strands, KPIs and measures has been developed ([Appendix B](#)). Evaluation milestones and activities have been agreed and are outlined in [Appendix C](#).

³ Consideration were also given to the impact having older assistant facilitators has on barriers to engagement and wellbeing

Outputs

At the time of writing the following outputs of the project had been recorded:

<p><i>On Tour 2019</i></p> <ul style="list-style-type: none"> • 12 participants x 9 sessions • 2 artists x 6 days • 1 tour leader x 6 days • 110 audience at Old Town Hall performance • 1 new piece created • 5 sheltered housing performances • 1 hospice performance • 1 Cultural venue performance • 1 Festival performance • 64 participants – sheltered housing 	<p><i>On Tour 2020</i></p> <ul style="list-style-type: none"> • 8 participants x 10 sessions • 1 artist x 5 days • 1 artist x 1 day • 6 x artist days • 1 new piece created • 3 sheltered housing performances (still to be performed) • 3 community venue performances • 2 cultural venue performances • 106 audience on tour⁴ 	<p><i>Dance Festival 2019</i></p> <ul style="list-style-type: none"> • 180 participants • 21 artists • 13 sessions • 170 live audience • 123 online audience • 11 other staff (volunteers, tech, catering etc) <p><i>Dance Festival 2020</i></p> <ul style="list-style-type: none"> • 166 participants⁵ • 15 sessions • 354 audience • 10 new pieces created • 16 artists • 10 other staff (volunteers, tech etc)
<p><i>Practitioner Network</i></p> <ul style="list-style-type: none"> • 8 participants at consultation workshop <p><i>Practitioner Training⁶</i></p> <ul style="list-style-type: none"> • 6 workshop sessions to date • 61 participants • 13 sessions • 37 artists 	<p><i>Film</i></p> <ul style="list-style-type: none"> • 1 Festival 2019 film • 1470 online audience Festival 2019 film • 1 Festival 2020 finale film • 557 online audience Festival 2020 film • 723 online audience Festival 2020 Finale • 1 MMDT making of ON TOUR film • 32 short video interviews from the Festival day • 159 audience ON TOUR clips 	<p><i>Other events and activities</i></p> <ul style="list-style-type: none"> • 30 attendees at launch event • 1 presentation of Hip Hoperation • 28 audience of Hip Hoperation • Performance of Beyond the Marigolds (MMDT) • Performance of Tipping the Balance (MMDT)
<p><i>Internship</i></p> <ul style="list-style-type: none"> • Internship begun but paused due to personnel change • 2nd internship begun towards end of the project 		<p><i>Sharing days</i></p> <ul style="list-style-type: none"> • 3 sharing events • 82 participants in the sharing events • 30 audience for 1st sharing event at launch

Table 1 - Outputs Dance Re:Ignite 2.0

⁴ At the time of writing. Four further performances are due to take place.

⁵ The event bookings were higher but due to the increasing threat of COVID-19 at least 20 participants selected not to attend the event.

⁶ At the time of writing. A further workshop is due to take place.

Numbers at a glance

Artist/Participant/Audience	Expected Total	Actual Total
Artists/ creatives/ museum specialists	27	119
Participants	1,100	848
Audience (live)	2,300	927
Audience (broadcast, online, in writing)	800	3032
Other staff	0	48.5
Total	4,227	4974.5

Table 2 - Total Reach Dance Re:Ignite 2.0

The above figures account for all activity delivered to date. Due to having to pause the work there are still four events yet to take place that will increase the overall numbers reached.

Project Partners

Project Team	Artists	Partners
BEEE Creative – Project Management Louise White – On Tour Lead Laura Horn – On Tour Lead	Danielle Teale Diane Amans Green Candle Tim Casson and Tom Butterworth Moving Memory Dance Theatre Filippa Pereira-Stubbs	Herts Sports Partnership Saracens Sports Foundation Watford Borough Council The Old Town Hall (Dacorum Borough Council) Welwyn Hatfield Council Hertfordshire Music Service/Creative Hertfordshire Trestle Arts Base Royston Festival, Creative Royston Three Rivers District Council Stevenage Borough Council

Table 3 - Project Partners Dance Re:Ignite 2.0

Participants

While the project was chiefly targeting older people – those aged over 55 – there were strands of participants within and beyond that target group. They can be categorised as follows:

1. Older people taking part in dance activities both regular and ad hoc, this includes those who participated the Festivals, Sharings and ON TOUR activities
2. Older people attending ON TOUR performances who took part in the associated workshops
3. Practitioners who took part in the training workshops

For clarity regarding the participants in the ON TOUR strand. Those who took part in the residency and the associated tour will be referred to as volunteer performers. Those who took part in the workshops at the tour venues will be referred to as participants.

What Happened

Commissioned Work, Tour and Associated Workshops

Dance Re:Ignite ON TOUR 2019 was a choreographic residency delivered by Moving Memory Dance Theatre (MMDT). It was led by Sian Stevenson (Creative Director) and Glyn Burnett (Facilitator/Performer). They worked with 12 participants – all female and over 55 – to choreograph a piece that toured to cultural venues and sheltered housing in Hertfordshire between March and July 2019. Additionally, the group devised an associated workshop they delivered to residents and audience.

The opening performance took place at the Old Town Hall, Hemel Hempstead. It was a 'curtain raiser' for MMDT's Beyond the Marigolds (Moving Memory Dance, n.d.). This was a very well received piece, with positive audience feedback, leading to further exploration of including a performance programme within future iterations of Dance Re:Ignite.

Dance Re:Ignite ON TOUR 2020 was a choreographic residency delivered by Tim Casson and Tom Butterworth. Tim is a choreographer and Tom is a digital technology artist. They worked with 8 participants – all female over 55, with some returning from ON TOUR 2019 – to choreograph a piece that toured to cultural venues, community venues and sheltered housing in Hertfordshire between January and March⁷ 2020.

All but two volunteer performers for ON TOUR 2020 took part in ON TOUR 2019.

Evaluation activities for both ON TOUR projects was the same. Each volunteer performer was asked to complete a baseline questionnaire, end of residency week follow up and a final follow up at the end of each tour. Interviews also took place both during the residency weeks and with selected volunteer performers at the end of each tour. Evaluator visits to the residency workshops and visits to the tour performances were undertaken for observation purposes. Practitioners were also asked to complete observations of the tour performances. In order to compare the responses for each year, the questionnaire questions remained the same. Individual volunteer performers interviewed for the ON TOUR 2020 project had all participated in ON TOUR 2019 and therefore were able make comparisons to both experiences.

A note on sample sizes

Please note that the sample sizes for each group is very small. In the 2019 cohort 12 volunteer performers responded to the baseline questionnaire with 10 responding to the follow up. The 2020 cohort responses consisted of 7 responding to the baseline questionnaire with 5 responding to the follow up. Therefore, while some of the data has been represented in graphs, it is important to understand the accompanying narrative for each element of feedback. Due to the small sample size, responses have been presented as percentages so that some rudimentary comparison can be made.

Volunteer Performer Expectations

Volunteer performers were asked at the start of each residency why they wanted to take part in the project. They were given a list of options to select plus the opportunity to add their own reasons. The following graphs (Figs.1 & 2) represent the responses taken in both years. At baseline the volunteer performers were asked what they were hoping to experience, with the mid-point and follow up asking what they felt they had experienced.

In 2019 (Fig.1) expectations were exceeded in all areas apart from learning new dance skills. However, even this category 80% (8) felt that they had learnt new dance skills. Interestingly, no volunteer performer had hoped to learn new facilitation skills but 80% (8) felt they had learnt new skills in this area by the end

⁷ The tour was scheduled to finish in April 2020, but the final performances were postponed due to COVID-19

of the project. Most importantly all volunteer performers indicated that they had had fun, felt creative, and felt part of something.

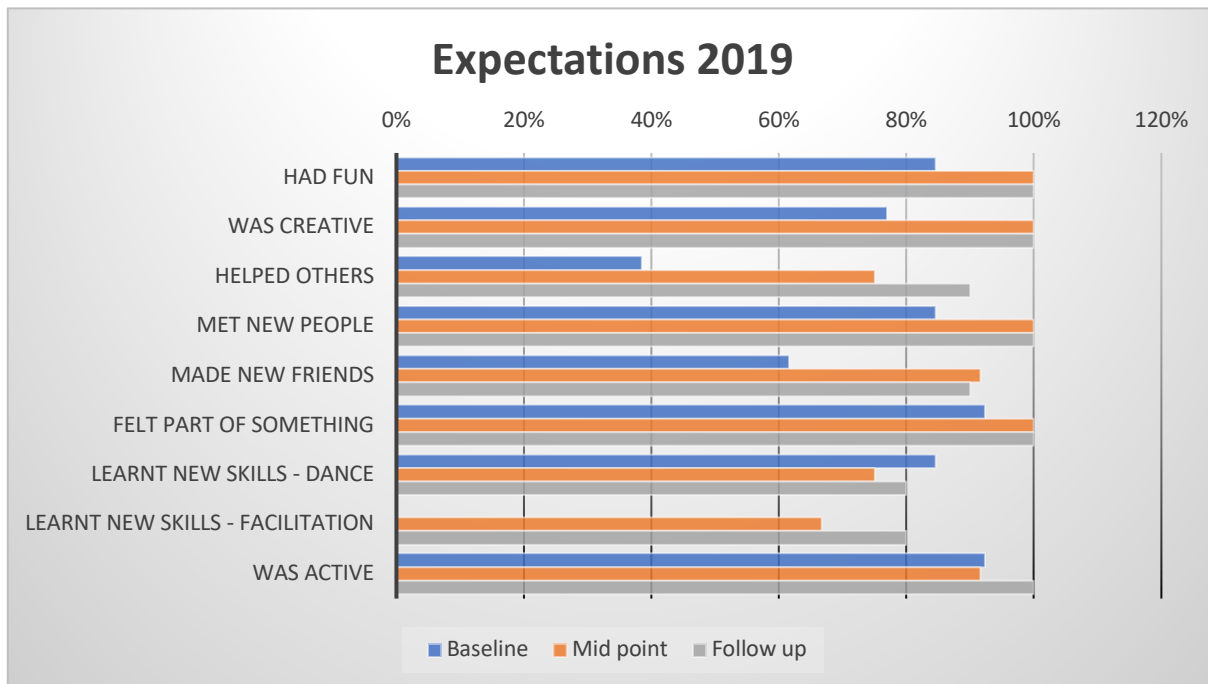


Figure 1 - Volunteer performer Expectations (2019)

In 2020 the responses (Fig.2) were similar with expectations not quite being met for learning dance skills but being exceeded for learning facilitation skills. Likewise, 100% of respondents felt they had had fun, were creative and felt part of something.

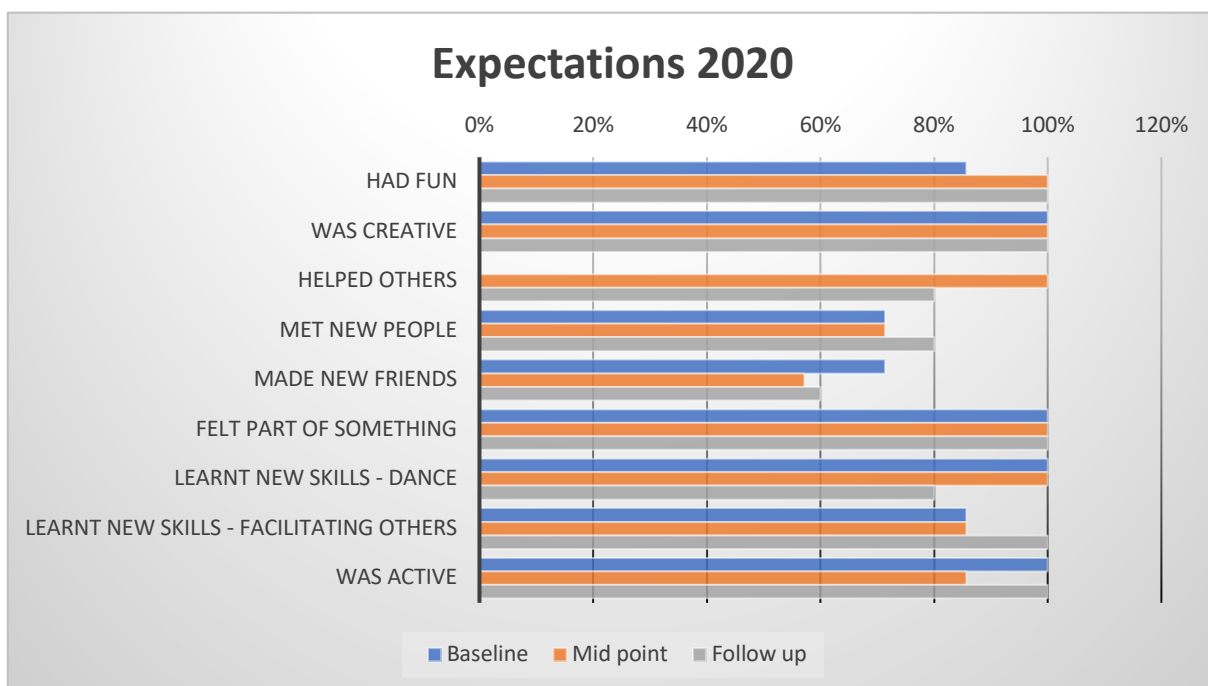


Figure 2 - Volunteer performer Expectations (2020)

- [I have enjoyed] *the ability, in very simple ways, of helping others to feel their voices was heard and enjoyed and was worthwhile. How we all blended into one group so easily.* (2019 volunteer performer)
- [I have enjoyed] *Working as a team and seeing the benefits to the people we have performed to and interacted with in workshops, and when we all chat over a cuppa after.* (2020 volunteer performer)

Wellbeing

To understand if taking part in the week-long residency and subsequent tour had an impact on volunteer performers' feelings of wellbeing, they were asked three simple questions that gauged how they felt mentally and physically. These questions were based on the WHO-5 wellbeing scale (WHO Collaborating Centre for Mental Health, n.d.). While the sample size is too small and not all questions relevant for this project to be used in its entirety, it was agreed that using a recognised scale would support the efficacy of the evaluation. The volunteer performers were asked about how they were feeling at the start of the week and at the end of the week, then again at the end of the tour.

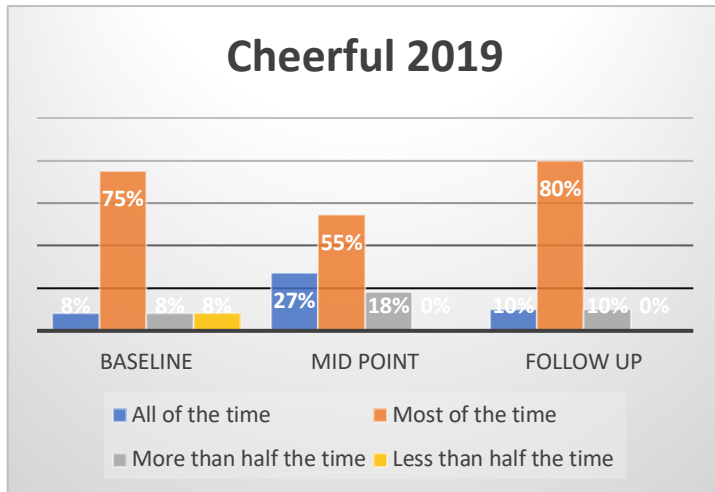


Figure 3 - I am cheerful and in good spirits (2019)

In 2019 the response to the statement, 'I am cheerful and in good spirits,' (Fig.3) shows that for most their starting point was quite high at the start of the project, with 75% (9) feeling this most of the time. However, there were some incremental changes in the responses with an increase in positive feelings by the end of the residency week. By the end of the tour this had shifted back again but with more people feeling cheerful and in good spirits most of the time.

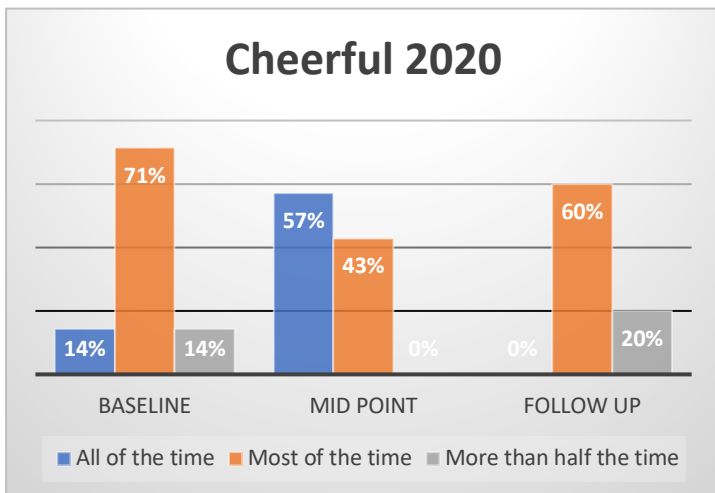


Figure 4 - I am cheerful and in good spirits (2020)

The response to this question in 2020 (Fig.4) shows a similar trend; feelings of cheerfulness increase at the end of the residency week and then reduce slightly over time towards the end of the tour but maintain an increase overall.

The 2019 response to the statement, 'I feel calm and relaxed,' (Fig.5) again shows that most volunteer performers felt calm and relaxed most of the time. Through the duration of the project there was again an incremental move to more volunteer performers feeling calmer and more relaxed more of the time and again this shifted back slightly by the end of the tour, but still an increase from the beginning of the project.

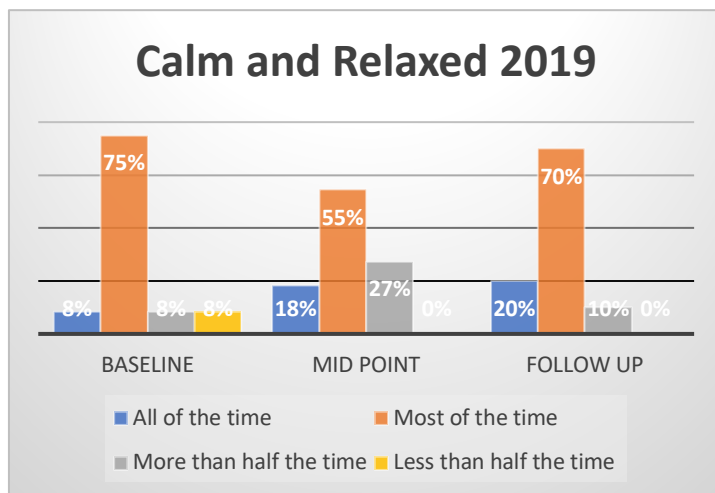


Figure 5 - I feel calm and relaxed (2019)

The 2020 responses (Fig.6) also follows the same trend to some extent, although there was some slip back at the end of the residency week and one volunteer performer felt less calm and relaxed than they did at the beginning of the project. However, overall there is a slight increase in how often volunteer performers felt calm and relaxed at the follow up stage.

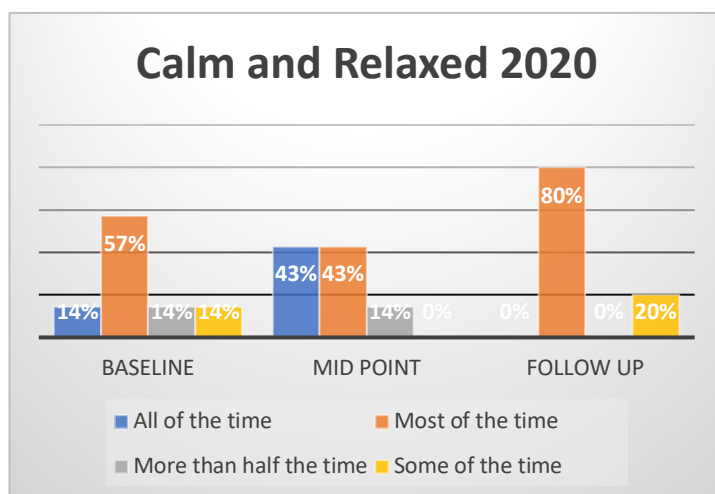


Figure 6 - I feel calm and relaxed (2020)

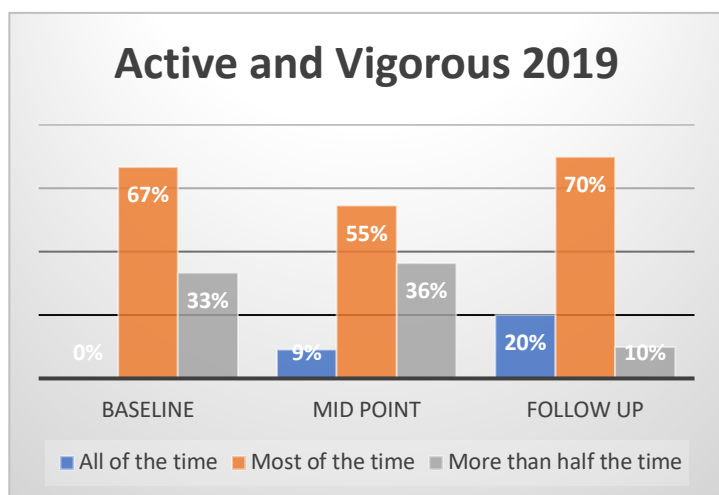


Figure 7 - I feel active and vigorous (2019)

The 2019 responses to the statement, 'I feel active and vigorous' (Fig.7) and the 2020 responses (Fig.8) also follow the same trend of a fairly high starting point that improves by the end of the residency and then slips back slightly by follow up, but with an overall improvement.

The volunteer performers were asked about the impact the week had had on their physical wellbeing. Most of the 2019 cohort said 'tired'. However, when asked what that meant, most meant that they felt tired because they had been physically and mentally stimulated. Some felt they had more energy, and one said that it had had a noticeable effect on reducing their usual joint pain.

Active and Vigorous 2020

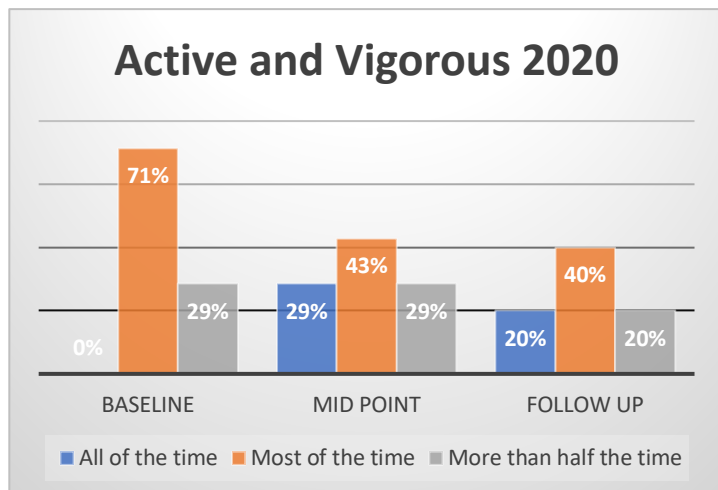


Figure 8 - I feel active and vigorous (2020)

- *I was tired. I do find the workshops tiring. I enjoyed doing them but I did feel shattered by the time I was going home. Got to be aware you are not pushing people too much but encouraging. I think it's a great idea to tell people that they can move. I was mentally tired by the end of the three days.*
- *The movements we did have improvement in my body – have arthritis. Moving gently like that for 4 days was a great improvement in my wellbeing.*
- *I felt jubilation at being able to do it but tired at the end of it. Physically, a good tired.*
- *I would say it was quite tiring physically and mentally. I think it pushes you and you do more than you think you do. It stops you getting to that mindset of I'm getting older now and I am going to ache and not walk far. It does energise you.*

- *I feel full of beans! I could have gone on and on. Happier, stronger. It was the inner feeling as much as the physical.*
- *Felt years younger – long may it last!*

The 2020 cohort mostly agreed that they felt tired but energised by the experience

- *It takes a lot of stamina. I was tired but it was a good tiredness, it was a healthy kind of tiredness. It takes stamina to do.*
- *I've just been using everything – the brain, the physical aspects of moving... Instead of going home being zonked out I haven't been zonked out at all. I've had the energy to do more. I've had energy to do other things.*
- *I feel it's kind of energised me. I haven't worked for a long time and you get used to just dithering around in the morning and it's been lovely to have a purpose and to meet the same people every day for a week. Tim and Tom are fabulous.*
- *Because of my arthritis keeping moving is great but because of that condition I am knackered. I can say to my consultant Yes! I am moving!*
- *I feel alive*

During the interviews with selected volunteer performers it was apparent that baseline levels of fitness affected how physically challenged they were during the week and ensuing tour. For those who had self-identified higher levels of fitness, they felt less physically challenged by the work.

- *I could do more. I always have to remind myself in the big group because the pace and intensity might be too much. Some days there was more exercise on my brain – I put more energy into thinking.*
- *I don't think it is physically challenging for me at all... My body hasn't been worked. After the workshop I have to do more so my body afterward.*

The volunteer performer feedback, both in interviews and focus group supports the identified trends in the questionnaires. For most, the experience was a highly positive one and directly increased some feelings of overall wellbeing.

While it could be deduced that high intensity engagement such as the residency has increased feelings of wellbeing, it is not possible from the data to ascertain if this would have been maintained should the high intensity engagement had continued. It does raise the question about the intensive rehearsal period and consideration could be given to understanding further what elements of the intensive rehearsal period that contributed to the increases in feelings of wellbeing.

Creativity and 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)

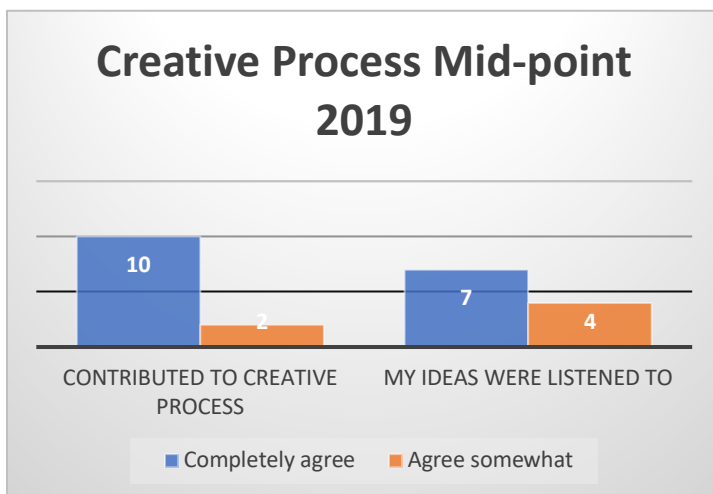


Figure 9 - Contribution to the creative process, end of residency week (2019)

With this in mind, the volunteer performers were asked a range of questions about their involvement in the creative process. Both ON TOUR groups developed their pieces through facilitated workshops that used the creative contributions from volunteer performers to form the final performance. Volunteer performers were encouraged to contribute ideas and followed a fairly democratic process for selecting what was included in the performance. There was an assumption that this process would support volunteer performers feeling ownership of the project, and therefore increase wellbeing, as well as increase feelings of confidence and connection with their fellow volunteer performers.

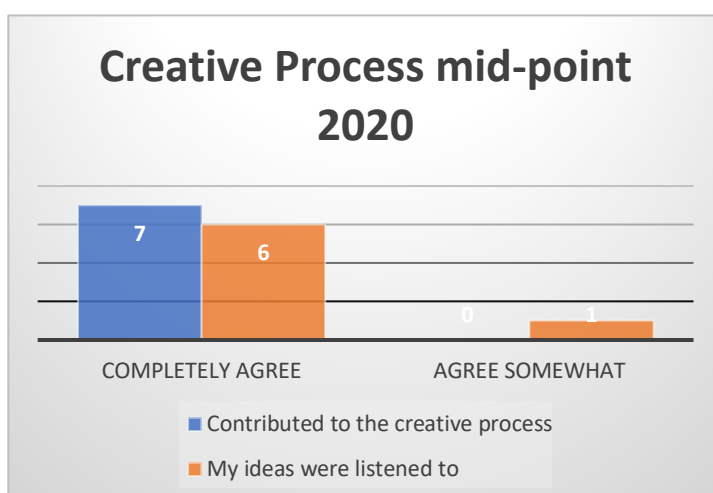


Figure 10 - Contribution to the creative process, end of residency week (2020)

They were asked the same questions about the creative process at baseline, end of residency and end of project. They were asked two additional questions at the end of the residency aiming to provide an understanding of whether they felt they had contributed to the creative process and if they felt listened to (Figs.9 & 10).

Both sets of responses show that volunteer performers felt they had high level of input into the making process and that their individual contributions were valued.

The project was interested in understanding if volunteer performers felt they were creative and if this perception changed throughout the project. Volunteer performers were asked how much they agreed with the statement, 'I consider myself to be a creative person.' The responses (Figs.11 & 12) show a trend similar to that of the wellbeing questions. The starting point for most volunteer performers was quite high but incrementally increased throughout the project.

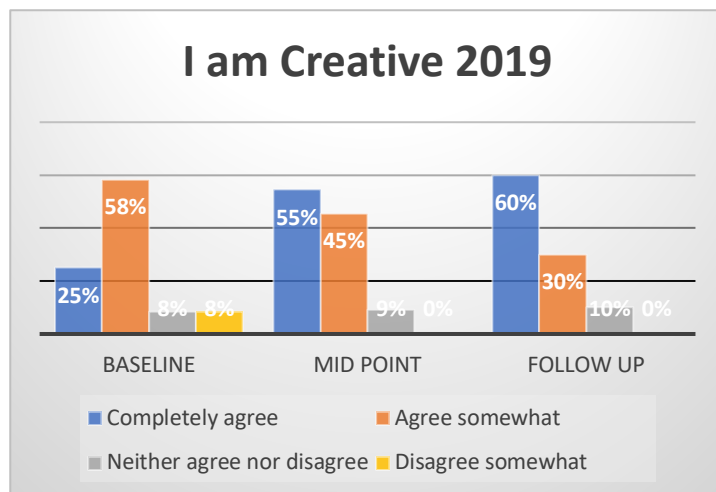


Figure 11 - I consider myself to be a creative person (2019)

An interesting note is that all but two of the 2020 volunteer performers took part in 2019. Therefore, it is understandable that the starting point for this question is higher in 2020 than in 2019.

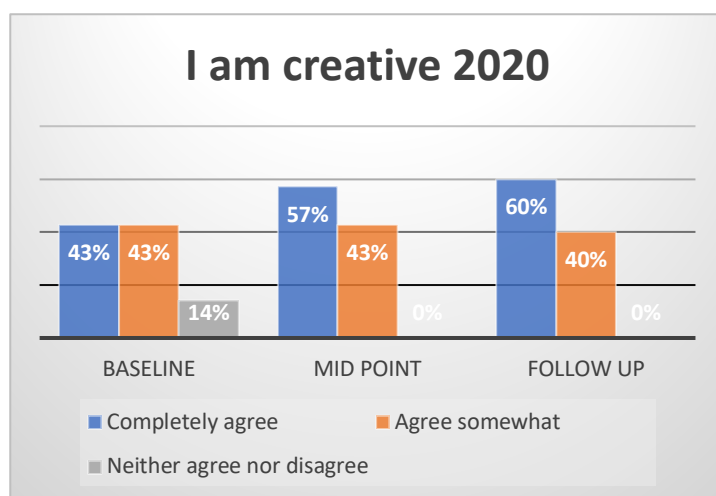


Figure 12 - I consider myself to be a creative person (2020)

The volunteer performers were asked three questions about their confidence relating to creativity: how confident they were contributing to the creative process, how confident they felt leading others they knew in creative activities and leading others did not know in creative activities. In each of these responses for both years there was a self-identified incremental increase in confidence for each question (Figs.13 – 18)

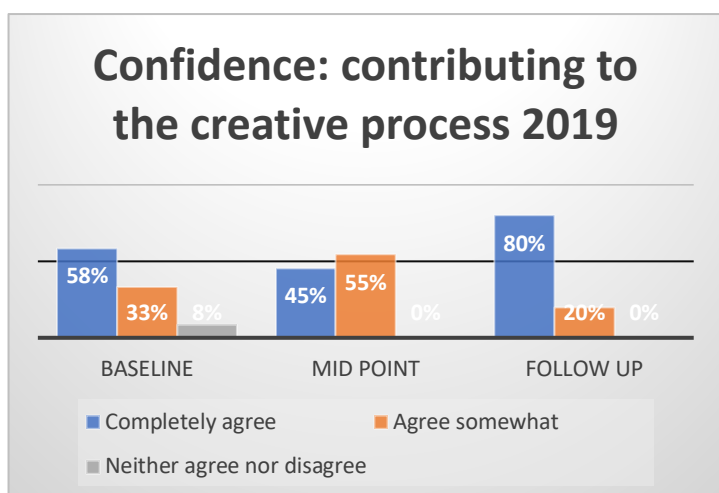


Figure 13 - I feel confident contributing to the creative process (2019)

Volunteer performers reflected on the 'self-led' nature of the work and the impact that it had on them.

- *For me, remembering to do anything with dancing the memory is harder. I was hoping to get a better memory. I found it much, much easier because it came from us. The movement is just what I like doing (2019).*
- *Glyn and Sian helped to refine the movement but a lot of it was created by us...it makes you feel that you've been the creator, the writer so it makes you feel part of it. It makes you feel like it's yours (2019).*

Confidence: contributing to the creative process 2020

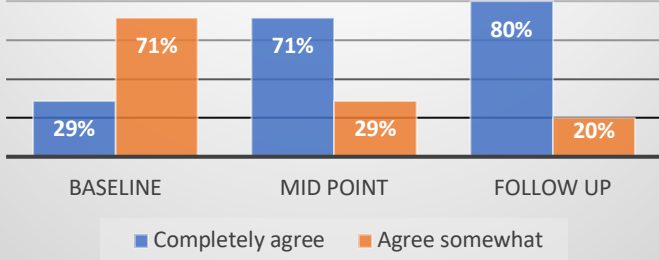


Figure 14 - I feel confident contributing to the creative process (2020)

The volunteer performers generally felt an increase in their confidence leading those they knew, or got to know during the residency, and those they did not know during the tour. In 2019 most of the group had little experience of leading workshops.

- *I was apprehensive about running the workshop, but I have managed to become the person who opens the workshop. (2019)*

As most of the group had returned to take part in 2020, they were able to build on the experience from the 2019 tour and felt more at ease with leading the workshops.

- *There's an element of us being more confident in leading the workshops. We know what to expect now. We are a little more able to rise to the occasion – if there's a problem we can work together as a group to address it. (2020)*

- *We ended up with movements we knew we could do. Step by step it was manageable. It was very much owned. Then the movements did become bigger and bolder. You didn't have to remember too much because they were our own movements (2019).*
- *This whole piece is created from all of us, we didn't even know we were creating a piece, but all of the words and movement are ours. (2020)*
- *Everything in this is from us, he has just curated it. (2020)*
- *We all contributed a bit. It was quite clear which section was ours. It's great to see that and of course it made me feel good. I never thought my dance would be put into it. (2020)*

Confidence: Leading those I know 2019

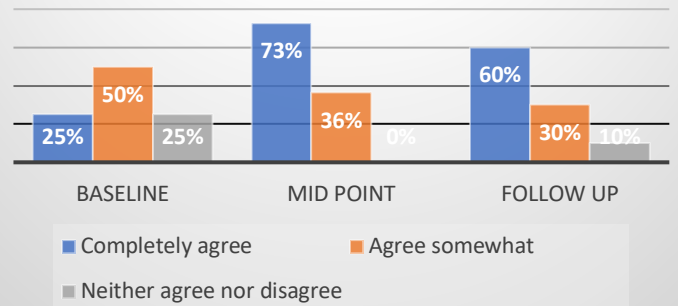


Figure 15 - I feel confident leading people I know (2019)

Confidence: Leading those I know 2020

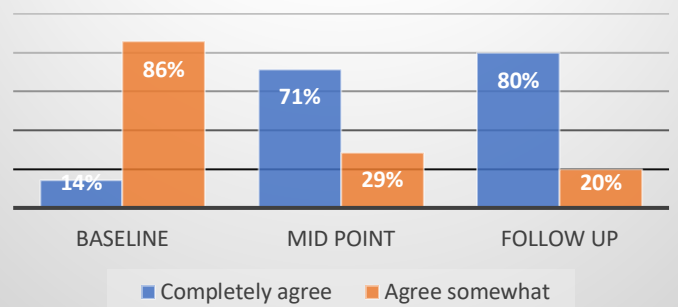


Figure 16 - I feel confident leading people I know (2020)

Confidence: Leading those I don't know 2019

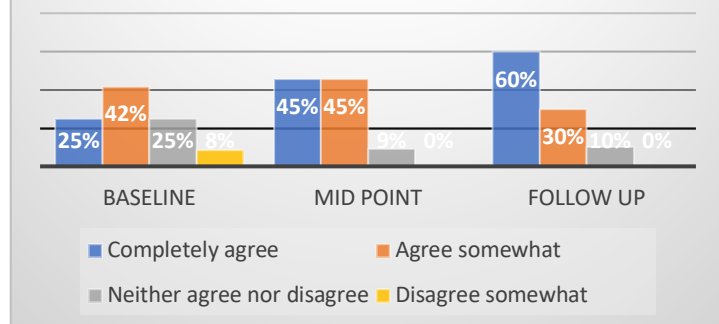


Figure 17 - I feel confident leading people I don't know (2019)

• Generally, more ease in leading them [the workshops]. In terms of spontaneity it didn't matter if we got it wrong. More confidence and able to adapt. (2020)

• I would say that in the delivery of the workshops, I've had to push myself to take part in taking responsibility of the delivery. It's developed my confidence more. (2020)

One point that was raised by some of the 2020 cohort was that despite feeling more confident in leading the workshop not enough time was dedicated to the planning of the workshop during the residency.

• In the workshop we did this year we rushed the planning and delivery of the workshop a little bit. I would have liked a bit more time to work on this. (2020)

Confidence: Leading those I don't know 2020

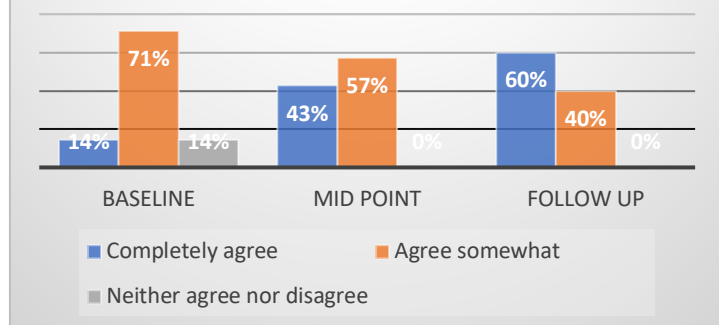


Figure 18 - I feel confident leading people I don't know (2020)

It was suggested that the artists are briefed to allocate more time, particularly if the cohort has little or no previous workshop facilitation experience.

These responses indicate that by taking part and contributing creatively the volunteer performers were able to increase their feelings of wellbeing through increased confidence, ideas sharing and feeling ownership of the project.

New Skills

The volunteer performers were asked in their questionnaires (Figs.1&2), focus groups and interviews if they felt they had learnt new skills. In the questionnaires 8 of the 10 respondents (2019) felt they had learnt new skills in facilitation and dance. All of the 2020 respondents felt they had learnt new facilitation skills, with 4 of the 5 respondents feeling they had learnt new dance skills. The focus groups and interviews explored this further. Some interpreted this question to mean specific skills:

- Yes, I definitely learned skills from the workshop. Contemporary dance. Practices, e.g. creating that dance piece, new techniques, such as warm ups. (2019)
- As a group we have learned how to lead people to warm up and cool down. (2019)
- [I have learned] skills in facilitating senior citizens who are less mobile (2019)
- Yes, I have developed some skills. You have to think on your feet, depending on the numbers that are there, breaking up into groups and dealing with personalities. When things go well it's great. (2020)
- Learning a dance routine, thinking imaginatively using words to describe music. (2020)
- Interpretation of words to dance and music. Being creative to verbal dance description. Interaction with my dancing partner. Learning her dance moves, and dance routine and with the whole group. (2020)

Some interpreted this question in terms of transferable skills or what they had learned about themselves

- *The only skill I wanted was to be less nervous, more open to people, more taking what comes, allowing to have the experience. I felt I achieved that because of the atmosphere created. (2019)*
- *Getting a broader perspective on life. Broadening your horizons and meeting all kinds of different people and everyone is so different. (2019)*
- *It's good to know other people's skills. It's interesting to know people's lives, we can always have another way of living, it's interesting to know other ways. (2020)*
- *I feel I'm more able to adapt and react constructively to meet the needs and wishes of a group of people (2019)*
- *The ability, in very simple ways, of helping others to feel their voices was heard and enjoyed and was worthwhile. (2019)*

The volunteer performers were asked at follow up if they felt they would be able to apply the skills they had learned. Again, some interpreted this question specific to running dance workshops, others interpreted it more broadly. All volunteer performers felt they had taken away skills that they would be able to use beyond the project.

- *Yes, because positive things happen when you don't stick rigidly to a plan, but instead adapt to the circumstances around you*
- *YES, I am part of other groups (writing - painting) where I lead. Will be more relaxed and open, I think, and not need to feel so in charge!*
- *I have put the new ideas I learnt in leading some elderly Chinese people to be active and to have fun.*
- *It has enabled me to think about how I might be able to use technology in other areas of my life. (2020)*
- *Now I am doing quite a bit of creative dance – I am wanting to improve in that way – becoming someone who can look after their body better. (2020)*

Observed feedback from practitioners noted an increase in participants' skills development in use of technology, particularly the 2020 cohort. Firstly, they needed to become comfortable with using the technology created for the performance. Additionally, they were taught how to use their phones to be more connected, such as using WhatsApp group messaging. Anecdotal feedback from participants to project leaders were that they were excited to learn new ways to use their phones. Furthermore, one practitioner observed that her dance group (many of whom participated in ON TOUR) now regularly communicate via WhatsApp, including filming themselves dancing. In times of lockdown, this seems a particularly relevant unanticipated legacy of the project.

Process

The volunteer performers were asked about the process of creating the piece. For the 2019 cohort some particularly liked the partnership of Sian and Glyn and reflected on how that dynamic supported them.

- *Sian and Glyn were wonderful. The way they interacted with us made us relax and helped us create.*
- *Having Glyn there – you felt on par with her. If it didn't go right, it didn't matter. She was so patient.*
- *Having Glyn leading it gives me more confidence. She's been there, done that. Sian gives refinement. Glyn will make suggestions rather directions, give good balance to one another.*

Some preferred the methodology of Tim and Tom with the 2020 cohort.

- *Tim had a structure on his mind and there was less confusion. Last year it was a way of learning through our mistakes... The people leading us were learning with us.*

However, the common themes of democracy, and volunteer performers creating the content were appreciated in both years and led to feelings of ownership and being valued.



Photograph 2 - ON TOUR 2020 rehearsal at Watford Museum (Photo credit: Simon Richardson)

Connections

The volunteer performers were asked if taking part enabled them to connect positively with others. This element of the project has had a deep impact on the volunteer performers.

- *I have made 10 new friends (2019)*
- *We are more connected as a group as a result. You look at other people and learn something about them. (2019)*
- *I had categorised myself as an elderly person. I have this feeling that if layers had been stripped off, there's a whole history inside that no one knows anything about. (2019)*
- *I've enjoyed belonging and take pride in being part of a group committed to this tour. Have been so encouraged by the enjoyment and creativity of volunteer performers. (2019)*
- *We were a group, not an individual. (2020)*
- *What has meant a lot to me is that we help each other out and we look out for each other when we're struggling. (2020)*

Some of the volunteer performers, from both years broadened their interpretation of the question about connection to include the connections they made with audience participants on the tour.

- *I enjoyed bringing positive energy into the places we visited. Seeing the elderly people smile and talking to them at the end of the workshop as if we were already friends. They told us their stories. (2019)*
- *Many from that group [a South Oxhey dance group] came to one of the performances and they threw themselves into the workshop. We've definitely got firmer connections. (2020)*

Performance and Tour

The volunteer performers were asked about how they felt about performing. For many, they had little performance experience and were nervous. The 2019 cohort launched their tour with a performance at the Old Town Hall in Hemel Hempstead. Some of them described how they felt after their first performance. All were very positive in their responses.

- *I think it [the performance] went really well. I felt fabulous. I think all of us felt really uplifted, we'd done it successfully.*
- *I felt jubilation – I haven't performed for a long long time. It was quite an achievement to take part. To work on something and to perform it, the ending of the actual piece. It felt good. We all felt that. We were all on a high afterwards.*

Barriers of Participation

One of the aims of the Dance Re:Ignite project was to find ways to remove barriers to participating in dance. This project wanted to test whether taking a dance performed by older people, to older people, with an accompanying workshop, would encourage others to take part in creative movement and dance. A number of factors point to the success of the approach.

Firstly, the expansion of the breadth of the tour. The 2019 cohort toured to sheltered housing venues and two cultural venues. It predominantly toured in the south of the county. The 2020 tour included sheltered housing venues, cultural venues and community centres. It broadened the reach of the tour to include the north of the county, with more tour dates.

Secondly, feedback from volunteer performers who took part in both years felt that having older people perform and deliver the workshop was a factor in encouraging audience to get involved. The 2020 interviewees all observed that the nature of the performance also had an effect of encouraging audience to participate in the workshops. They felt that because the 2020 performance was fun and light-hearted, with a clear narrative that showed the performers sending themselves up encouraged a more enthusiastic response from audience.

- *This year all audience took part in the workshop. Because the piece the is fun with happy lovely music. Last year we had to persuade them. This year that disappeared.*
- *The dance piece we did was very good at helping to break the ice because of the interaction as people were starting to enjoy it. People were more willing to get involved. Helped to lessen anxiety.*

This was also observed by one of the tour leaders:

- *Group responded brilliantly. One male said he would just watch at the start, but then joined in with every element.*

While it appears that the style of performance had an influence on audience taking part in the workshops, it is also likely that as most of the performers now had experience of delivering the workshops, they were better able to encourage people to join in.

- *Partly there's an element of us being more confident in leading the workshops. We know what to expect now. We are a little more able to rise to the occasion – if there's a problem we can work together as a group to address it. We need to coax it out of somebody.*

Feedback from sheltered housing staff also demonstrate that this work has enabled removal of barriers to participation.

- *They were such lovely people and obviously have a love of dance and their love of it made you relax and want to join in. They encouraged people to let down barriers, especially in here, people have lots off barriers, it's something we erect to protect ourselves I suppose and there we were all sat there with our own little barriers but they encouraged people to let those barriers down. (Sheltered Housing staff member, 2019 tour)*

Additional Feedback

The volunteer performers were asked about the increased breadth of the tour, as well as the rehearsal venues. This feedback has been included, as while it does not directly contribute to the achievement of outcomes, it should be factored into the development of any future work of this nature.

While the volunteer performers had extremely positive experiences with the tour and rehearsals, they felt the toll of travel. The volunteer performers who travelled the relatively short distance from Watford to Hemel Hempstead (approx. 8 miles) for the 2019 tour felt this was challenging. This question was revisited in the 2020 interviews, with volunteer performers indicating that if the rehearsals had taken place further afield, they would not have taken part.

- *Travelling too much really put me off everything. I don't mind doing anything locally but more than that I get anxious. Locally, I would be happy to do anything.*

This also fed into widening the tour, with some feeling that had the tour required much more travelling, it may have been a barrier to some participating.

- *Stevenage? No, it's too far. Even Hemel was too far!*

This needs to be considered in the planning of any future iterations of this work.

It is clear that the tour met or exceeded its outcomes for increasing wellbeing of the volunteer performer, with long term social connections established, increased feelings of physical wellbeing and increased mental wellbeing. It demonstrated that this approach was effective in reducing barriers to accessing and participating in dance activities for older people.



Photograph 3 - Performance item at Dance Re:Ignite Festival 2019 (Photo credit: Simon Richardson)

Festival

The first Festival for Dance Re:Ignite 2.0 was held at University of Hertfordshire and took place in April 2019. It was attended by over 180 participants, from throughout Hertfordshire. Most participants were part of dance groups operating around the county. One of the groups was from a Sheltered Housing scheme who were inspired to attend after the ON TOUR performance and workshop. It attracted 170 audience to the finale performance.

The Festival featured a range of workshops, a film screening and performance. Workshops were led by: MMDT, Danielle Teale, Diane Amans, Bridget Poulter, and Meera Vinay. Participants were able to pre-select which workshops they wanted to participate in. The workshops took place in two separate venues on the university campus, with the final performance taking place in the Weston Auditorium. Participants were asked to complete a questionnaire at the end of the day, that asked them about their experience, with 64 responses. Lunch and refreshments were provided free of charge.



*Photograph 4 – A Dance Re:Ignite Festival 2019 workshop
(Photo credit: Simon Richardson)*

The following Dance Re:Ignite Festival took place in March 2020. A new venue was sought due both to the challenges in 2019 and due to availability at the University. Watford Colosseum was chosen for the performance venue. It had some additional space for some workshops to also take place. West Herts College, arguably closer than the campus venues in 2019 was selected as the additional venue to hold the workshops.

The 2020 festival provided a range of workshops and were led by: Simone Sistarelli, Tim Casson and Tom Butterworth, Jiveswing.com, and Laura Horn. It was attended by 166 participants with most attending as part of dance groups. Higher numbers of attendees were anticipated however at least 20 who had booked to come, selected not to attend due to the increasing threat of COVID-19. It still attracted a higher number of performance groups than 2019. It also attracted 354 audience to the finale performance. Lunch was not provided, with participants encouraged to bring a packed lunch. Refreshments of tea and coffee were provided throughout the day. Due to growing concerns about the threat of COVID-19 it was decided not to offer biscuits.

One of the planned workshops, Dance in a Day, was cancelled a few days before the event. The artist delivering the workshop had stipulated a minimum participant number and this number was not reached. Having to cancel this workshop had a knock-on effect with having to juggle those participants into other workshops and filling the gap this left.

Participant Expectations

The responses to the Festival days were mostly positive. The participants were asked to complete a questionnaire at the end of the day. The 2019 questionnaire was completed by 64 people, a return rate of 38%. The 2020 questionnaire was completed by 86 people, a return rate of 52%. The same questionnaire was used for both events. They were asked about their expectations for the day, followed by whether their expectations were met. In both years, in most cases the expectations of participants were met or exceeded.

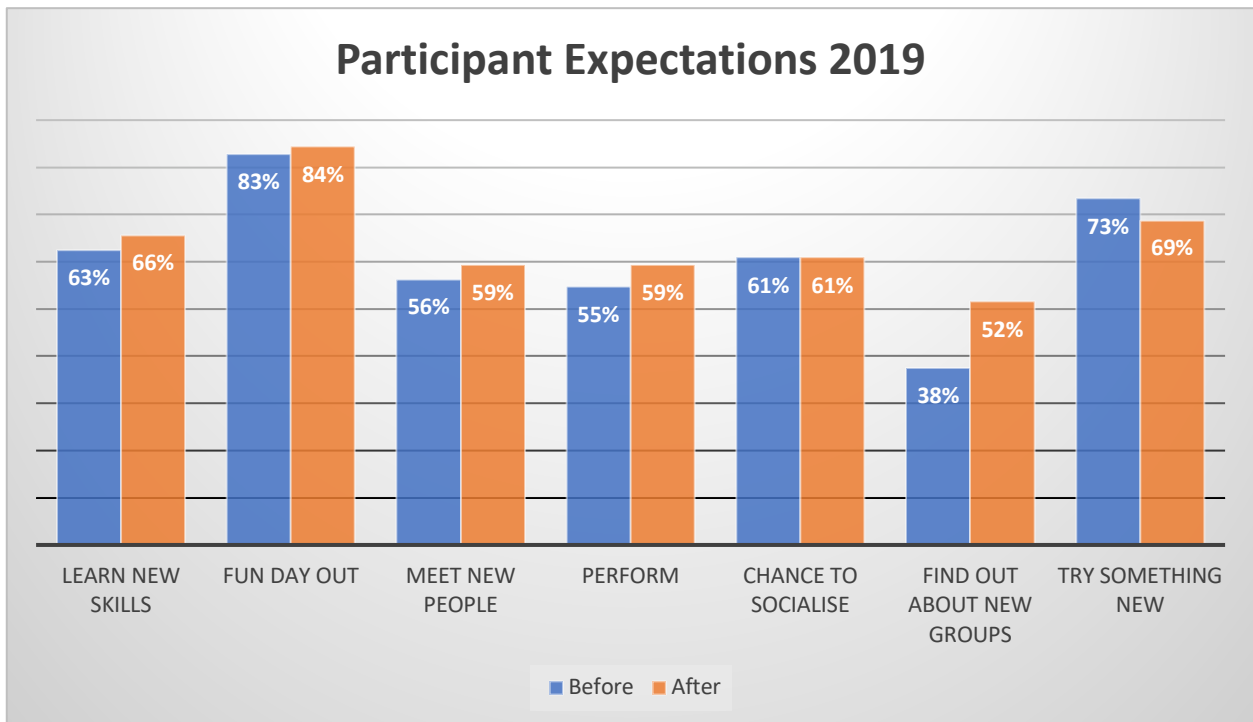


Figure 19 - Festival participant expectations (2019)

In 2019 (Fig.19), expectations were exceeded in every category except 'try something new' where expectations were slightly below being met and 'chance to socialise' expectations just being met.

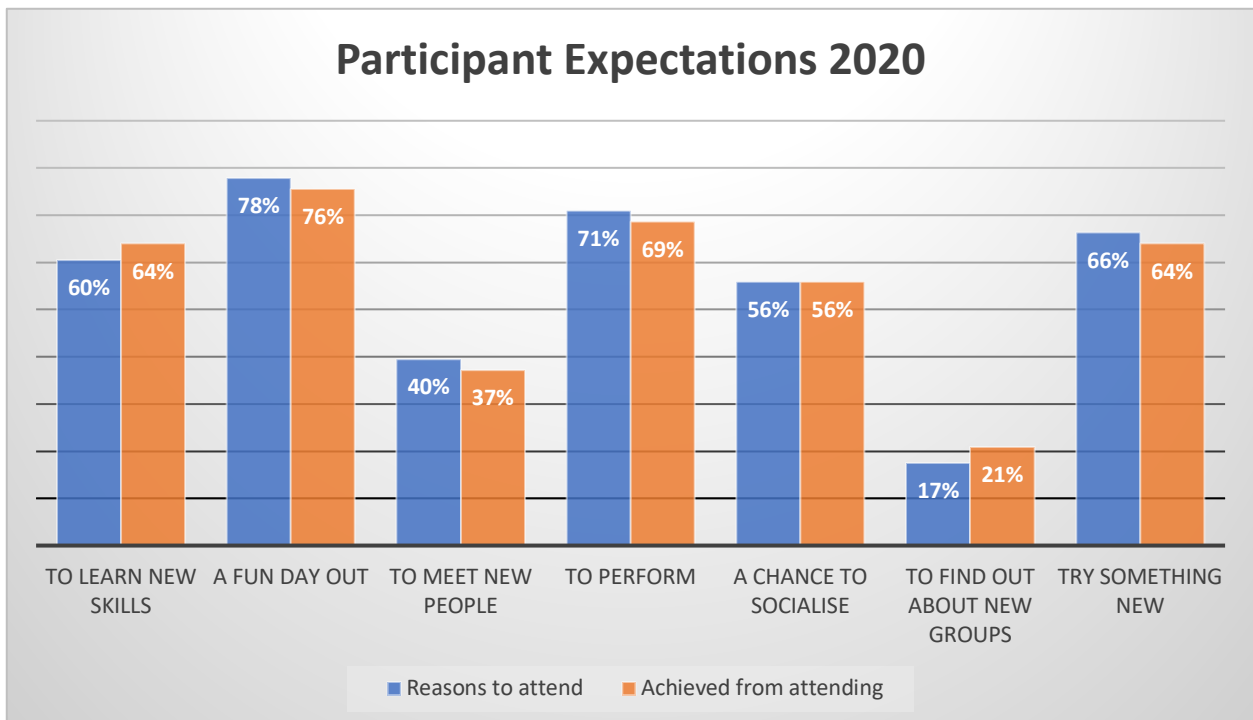


Figure 20 - Festival participant expectations (2020)

In 2020 (Fig.20), the picture was very similar with a 'fun day out', 'to perform' and 'try something new' as expectations not quite being met.

Opportunities

Participants were asked about how they felt about the workshops, opportunities to meet new people and opportunities to find out about new groups. Generally, the responses 2019 were positive (Fig.21). Where responses were rated as 'poor' or 'average' were by participants who felt they had no opportunity to learn about other groups or meet new people. It should be noted that some participants who were performing did not attend for the entire day, and therefore had limited opportunities to participate in the workshops.

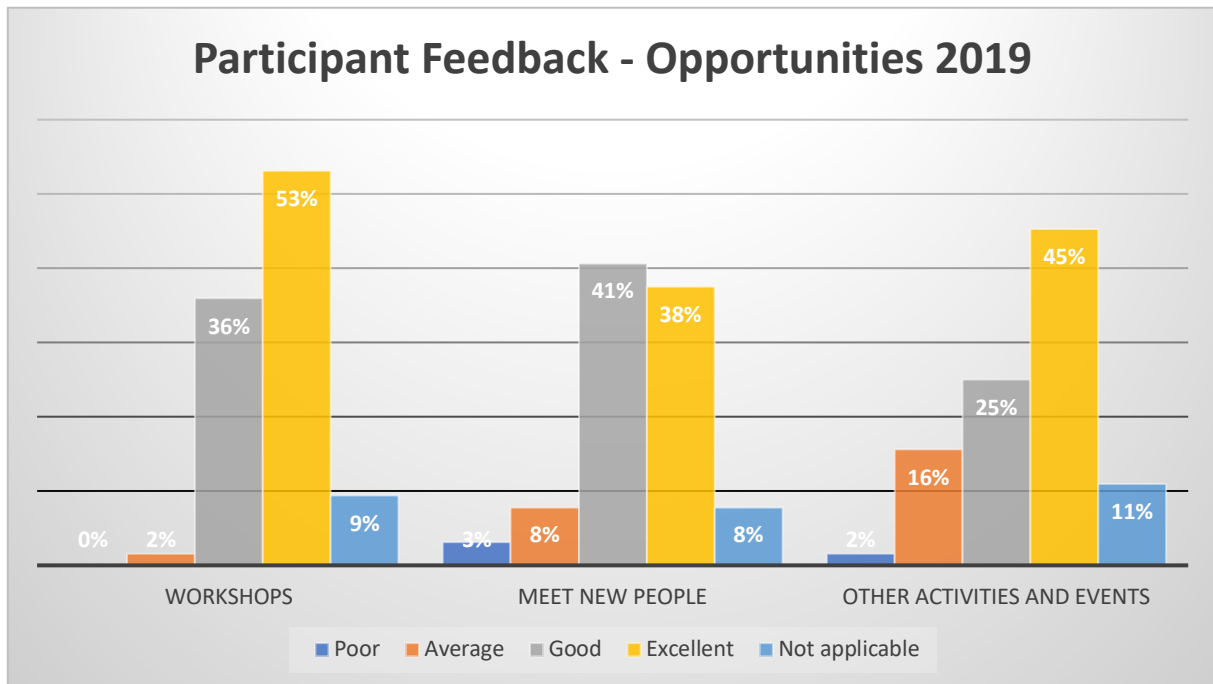


Figure 21 - Opportunities for Festival participants (2019)

For both years, it was felt the workshops delivered were of a high standard with the majority of participants rating them as excellent or good. Additionally, participants in both years felt it offered good opportunities to meet new people. In 2020 participants felt there were less opportunities to hear about other groups and activities (Fig.22). This is likely due to the increased activity in the programme for the day. In both years a programme for the day was given to the group leaders to give to each participant in their group. It is possible that for some, these were not handed on to participants, which would explain why some felt they had less opportunity to hear about other groups.

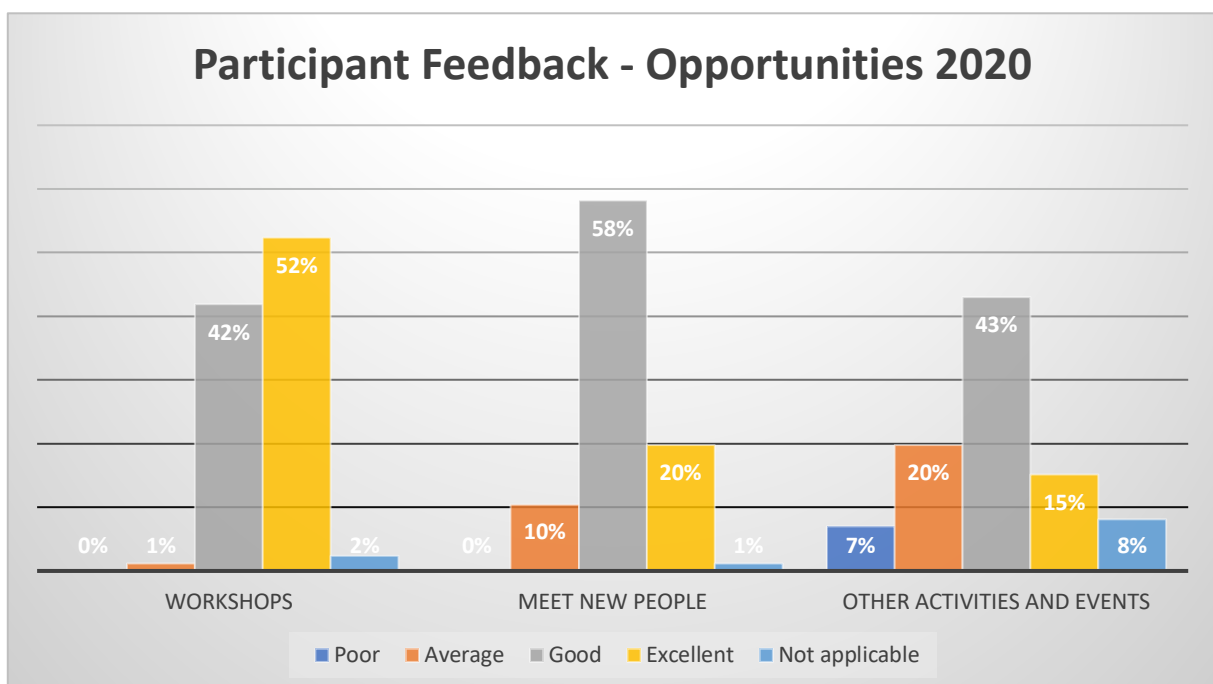


Figure 22 - Opportunities for Festival participants (2020)

Organisation

Catering to over 180 participants, staff and volunteers requires a high level of organisation. The 2019 participants felt that overall the organisation of the day was good (Fig.23). Almost all rated both the organisation and lunch/refreshments excellent (66%) or good (33%). This is an improvement on the previous Festival, where the lunch service was less effective, resulting in some complaints. Measures were taken this year to mitigate some of the issues experienced last time.

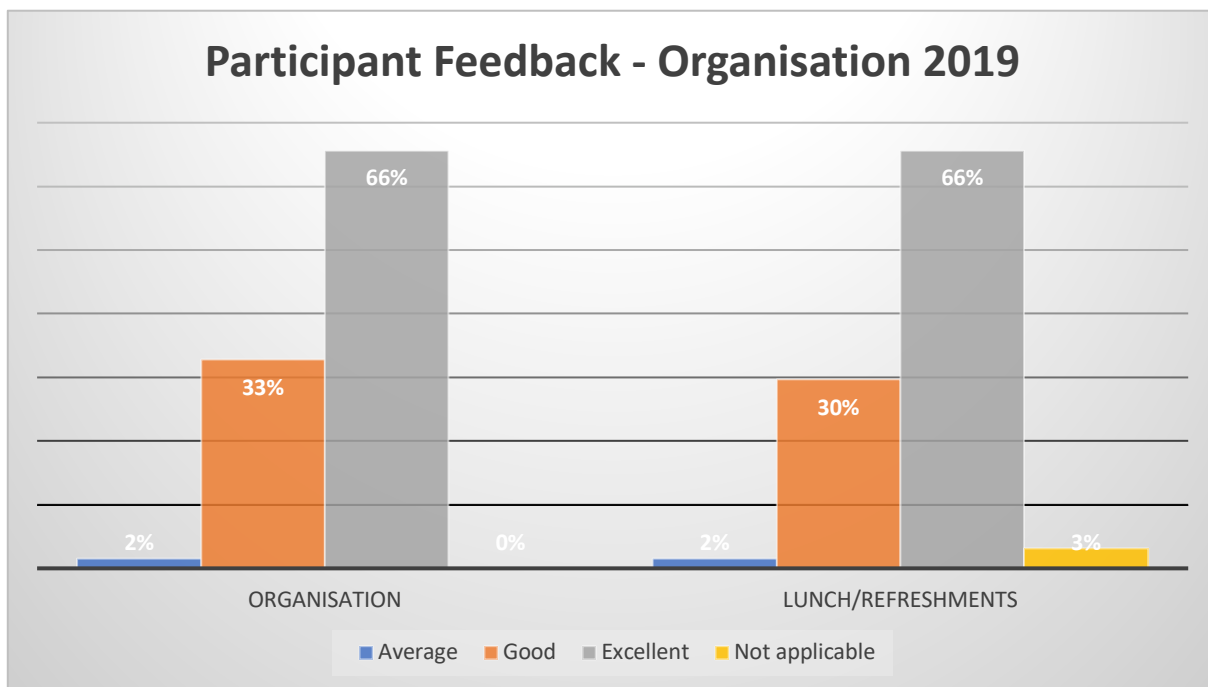


Figure 23 - Festival participant feedback - organisation (2019)

The 2020 feedback (Fig.24) had slightly different responses, but again, most rated the organisation of the day excellent (56%) or good (34%).

Where the responses rated the organisation poor (8%) further analysis of responses indicate this was mostly due to one or two groups having to spend extended periods waiting between workshops. It is likely the need to cancel the Dance in a Day workshop contributed to this.

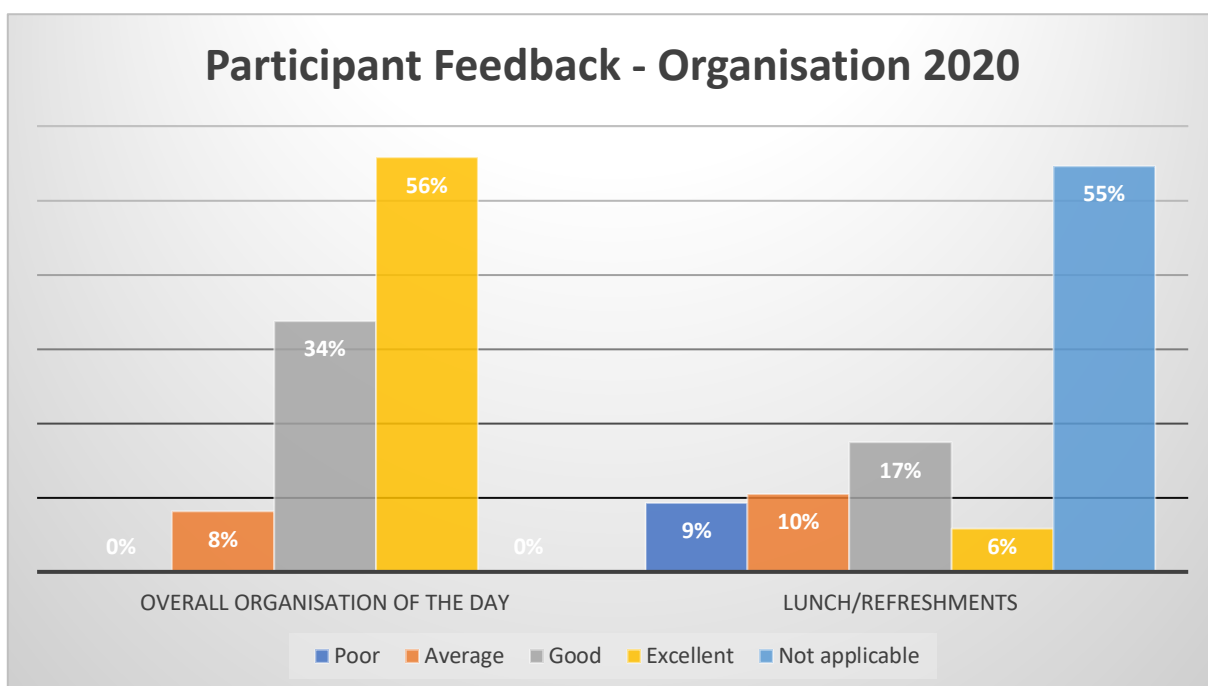


Figure 24 - Festival participant feedback - organisation (2020)

Most of the participants were satisfied with the lunch and refreshments arrangements. Where the responses rated the arrangements poor (9%) was due to miscommunication with the host venue. The participants were informed that lunch would not be provided and were asked to bring a packed lunch. The host venue made a hot lunch service available to be purchased. However, BEEE Creative were not informed of this, despite requesting clarification from the host prior to the event. It should be noted that some, 6 (7%), would have liked a catered lunch, most were satisfied with not being provided a packed lunch or would have been happy to pay for a hot lunch.

Positive Feedback

To further understand how the participants felt about the day, a thematic analysis of responses to the open questions was undertaken. Of the question: *What did you enjoy most about the day?* their responses – for both years – can be categorised by the themes: the workshops, social interaction, performance, and organisation.

Workshops

42 (66%) respondents from the 2019 Festival said they enjoyed taking part in the workshops. Some felt they learned new skills, others enjoyed the opportunity to try new dance styles and others enjoyed being inspired by the more improvisational workshops.



- *I really enjoyed the Egyptian dancing workshop; it is something I've always wanted to do*
- *Working with Diane was great fun and it was very rewarding to be able to develop a piece from scratch resulting in a performance in a relatively short time. A wonderfully satisfying day*
- *Improvisational choreography. Enjoy spontaneous interactive movement*

Photograph 5 - Workshop at Dance Re:Ignite Festival 2020 (Photo credit: Simon Richardson)

Similarly, 47 (55%) respondents from the 2020 Festival also highlighted their enjoyment of the workshops. Again, for similar reasons such as learning new skills, enjoying working with the practitioners, and learning new styles.

- *Learning new aspects of dancing. Doing expressive dancing*
- *Popping workshop - hard work, different, excellent. Meeting people and having a giggle with them. Jive workshop - although too short, half an hour, and difficult to swivel on carpet*
- *Trying out new things*

Social Interaction

25 (39%) of the 2019 respondents said they enjoyed either having the opportunity to meet new people and/or to socialise with those people they already knew.

- *Meeting new people. I particularly enjoyed the various workshops. I felt the day to be very uplifting and a happy experience*
- *Meeting other people in a relaxed atmosphere, watching other dance groups to see what they do*
- *Socialising with my group*

The 2020 respondents echoed this with 20 (23%) identifying social interaction as a something they enjoyed most about the day.

- *Togetherness and camaraderie*
- *Working together with other groups - learning new skills and socialising*
- *Just being together and having fun*

Performance

25 (39%) of the 2019 respondents said they enjoyed the performances as part of the day. For some it was the opportunity to perform. For others it was the opportunity to see what other groups were doing.

- *The performances by the various groups were very good and most enjoyable*
- *The opportunity to perform (my group appreciates it) and to socialise with other people who also love dancing*

20 (23%) of the 2020 respondents also identified that the chance to perform was what they enjoyed most about the day. Similarly, for some it was the opportunity to share what they had done, for others it was to see others perform.

- *Working to put on a performance in front of an audience*
- *An opportunity to show off our dance to others in a performance venue*
- *Performing - watching the other groups dance*



Photograph 6 - Performance item at Dance Re:Ignite Festival 2019 (Photo credit: Simon Richardson)

Organisation

14 (28%) of the 2019 respondents particularly mentioned elements of the organisation of the day. These include comments about lunch, the atmosphere created, and overall organisation.

- *Meeting other people in a relaxed atmosphere, watching other dance groups to see what they do.*

Excellent lunch provided as a bonus

Fewer participants specifically identified organisation in their feedback. However, a number of responses stated they enjoyed all aspects of the day, with some highlighting the atmosphere:

- *Uplifting atmosphere. The 'buzz' of the day.*

Others identified the inclusive ethos of the day:

- *It was enjoyable with no pressure to join in if unable.*

What would they change?

Participants were asked what they would change about the day if they could. The 2019 responses fell under the following themes: nothing to change, organisation, and dual sites. The 2020 responses can be categorised into: nothing to change, organisation and workshops.

Nothing to change

53 (83%) of the 2019 respondents either left this question blank or said they wouldn't change anything, and that it was a well organised day. 44 (52%) of the 2020 respondents either left this question blank or said they would not change anything about the day. Most of the 2020 respondents' comments of what they would change referred to the workshop timetabling throughout the day and the nature of the workshops.

Organisation

14 (22%) of the 2019 respondents commented on elements of the organisation, or specifics to do with the venue. These included: one found it difficult to book, two wanted sessions to be longer, three did not know where/when they were meant to be after their workshops.

- *There were two groups and it was not clear which group we were in*
- *Longer workshop times, 1/2 hour is not long enough*
- *Heating to be adjustable*

While many participants were happy with the refreshments provided, 9 indicated there could have been more tea and coffee available, and others would have liked more water to be made available.



*Photograph 7 - Performance item at Dance Re:Ignite Festival 2020
(Photo Credit: Simon Richardson)*

13 (15%) of the 2020 respondents commented on the organisation, specifically the timetable for the day. It is apparent that there was a cohort of participants who did not have activities to take part in for some of the afternoon and had little to do.

- *The organisation by BEEE Creative failed me/us sometimes. We sat in the canteen 1pm - 2.30pm. I didn't need to sit/wait 90mins, not knowing what I would do next...It was only because we all pushed and asked out of frustration that we joined the back of things and tried to catch up.*
- *Planning. Whole hour wasted. Shame there was not a workshop to fill this time*
- *Maybe time organisation - too much waiting*

Potential reasons for these gaps can be attributed to a number of factors. Firstly, the higher than expected number of non-attendances impacted the organisation of the day last minute, which left some groups with diminished numbers that could have accommodated others. Secondly, the cancellation of Dance in a Day left some participants with less to do than originally planned. Finally, the increased number of performance groups had an impact on scheduling. In order to ensure everyone had workshop and rehearsal time, within the parameters of available spaces, meant that some participants inevitably had more waiting time than others.

Dual Sites

The 2019 Festival took place in two separate sites at the University. The walking distance between them is approximately 5-10 minutes, depending on mobility. This presented some issues, as a number of participants had some physical access needs that made the walk between the venues challenging. It should be noted that when registering to take part in the Festival, participants were asked about their access requirements, and not all provided this detail. However, 10 (16%) respondents commented on the walk between sites.

- *I was a bit concerned about the walking distances for some of the people with mobility issues - perhaps house the event in just one building if possible*

It should be noted that only one respondent commented on the dual sites for 2020. This would suggest that while still not perfect, the new venues had gone some way to mitigating issues experienced in 2019.

Workshops

9 (10%) of the 2020 respondents commented on the nature of the workshops and that they'd like something different or experienced some issues with the workshops.

- *More actual dance activities - less improv*
- *Perhaps contemporary or ballet-based class (2nd time for body popping, although good)*
- *Give the workshop teacher a head-mike, couldn't hear her*

Further Feedback

Finally, participants were asked if they had anything else to add. Most of the 2019 responses indicated they enjoyed the day, or repeated elements of what they enjoyed or what they would change. Some comments though provided some insight into how the day made them feel.

- *Thoroughly enjoyed every moment and to awaken life and join in movements*
- *A great way to promote the benefit of dancing*
- *Being amazed at what older people can do!*
- *A happy feeling seemed to spread around the place and was interesting to see what was going on in different groups of people and a day away from domestic chores*

Responses from the 2020 group also included reiterations of comments already made in previous questions, mainly about the workshops and organisation; both positive and negative. Some comments did focus on how the day made them feel:

- *A brilliant uplifting day! Group idea worked very well - good group bonding*

Some commented on the inclusive feeling of the day:

- *Thank you to all who helped on the day made an enjoyable day possible*
- *Enjoyable no matter what your ability is*
- *Unusual to have a day free of charge*

Finally, one of the group leaders contacted BEEE Creative after the Festival to let them know the impact the day had had on their dance group:

- *We had a great day thank you. I was so proud of my tappers, many of them have never performed in public and would never have considered they could. I fear I may have created a monster - they now want to do it again as soon as possible!!*

2020 Performance

It should be noted that more feedback was given regarding the performance for the 2020 Festival. The feedback fell into two categories. Some commented that they liked being able to watch the performance in a professional venue. This may have contributed to the significant increase in audience numbers for the 2020 Festival:

- *The venue is very impressive - the 'staff' helpers were welcoming, helpful*

However, some comments, including feedback given directly to project staff, was that they did not enjoy the performance:

- *1 hour just watching a show. I wasn't invested in (eventually I/we couldn't take part). I am not family or friends. I want to join in.*
- *'She felt the performance was awful - truly terrible. "Everyone around me felt the same - the lady in front of me was complaining about how bad it was and was disappointed that she had given up her Sunday and family time for it." They hadn't apparently expected a community performance.'* (Feedback given directly to BEEE Creative)

It is possible that the increased profile of the venue increased the expectations of the performance for some people. Managing expectations regarding the performance could be considered for future work. Reflecting on this further BEEE Creative felt that the issue was in part due to those audience and participants not feeling included and that further development was needed to ensure that all of those who attended, both in groups and as individuals, felt included in the event.

It can be concluded that the festival was mostly successful in achieving its outcomes. It provided a free, day-long event, that enabled older people to engage in a variety of dance workshops, be active, make connections and socialise, and to share their own successes. While there are still elements for development, it is possible to conclude that the aims of the Festival, a successful structure with associated outputs and outcomes has been created.



Photograph 8 - Workshop at Dance Re:Ignite Festival 2019 (Photo credit: Simon Richardson)

Practitioner Training

The Practitioner training was a programme of workshops designed to enable Hertfordshire based practitioners to develop their skills working with older people and to develop a Hertfordshire Dance Practitioners network. At the time of writing 6 of the 7 workshop/programmes have taken place, with the final workshop postponed due to COVID-19. The workshops were a combination of one-off sessions and a longer-term process of peer mentoring. The workshops were:

1. Artist Exchange Conversation with Danielle Teale – a longer term intervention where Danielle has instigated a peer-to-peer mentoring schedule where by 9 practitioners are on a rota to meet one other practitioner every three months.
2. Moving Memory Dance – Empowering older adults in leadership roles to work alongside local artists
3. Diane Amans – Translating and enabling safe artistic work for older adults considering duty of care
4. Green Candle – Facilitated ‘studio play days’ for practitioners to devise content for their groups
5. Tim Casson / Tom Butterworth – ‘studio play day’ exploring dance and accessible technology for the older participants
6. Filipa Pereira-Stubbs – Dance in hospital settings

Practitioners were asked to complete a short questionnaire at the end of each workshop they attended. The same questionnaire was used for each workshop, with a section for first time attendees to provide further information about themselves. The questionnaires asked practitioners their opinions of the workshops, if they felt the workshop supported their practice working with older people, had developed their skills and if they felt they had made network connections. 34 responses to the workshops were recorded, completed by 17 individual participants across the workshops. It should be noted that the Moving Memory Dance workshop was for the older participants in the ON TOUR group and data for this workshop is not included in the analysis below.

The practitioners were asked if taking part in the workshop was the first time they had engaged with a BEEE Creative training workshop. Of the 17 individual practitioners, 14 were new to BEEE Creative training workshops and 8 practitioners took part in more than one workshop. The practitioners were asked if they already led dance activities for older people, 12 of the 17 practitioners answering that they were. A further two practitioners indicated a desire to begin work in this area.

New Skills

The practitioners were asked how much they agreed with the statement: ‘I have learned new skills working with participants aged 55+’ on a five-point scale (Fig.25).

For the purposes of this question, reporting does not include responses to the Danielle Teale ‘Artist Exchange Conversation’ as these workshops were not specifically addressing skills for leading work for over 55s rather than supporting the development of peer led learning. The data for these workshops included in all other feedback.

The practitioners all ‘completely agreed’ or ‘agreed somewhat’ with this statement.

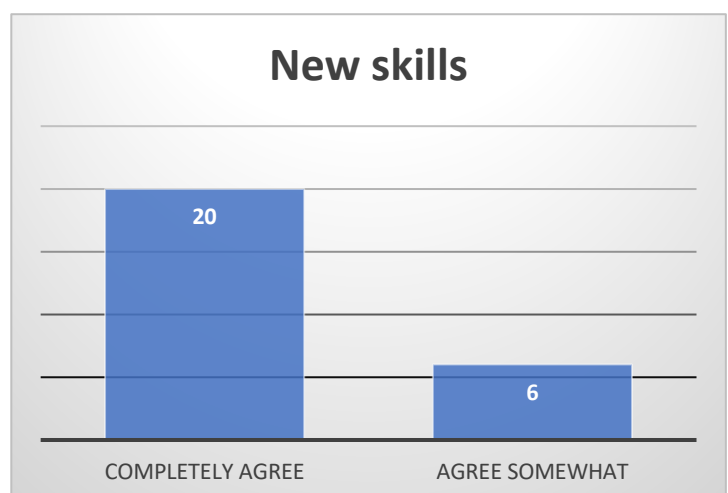


Figure 25 - I learned new skills for working with people aged over 55

Practitioners were then asked to explain what skills they felt they had learned during the workshops. The responses relate very specifically to the different workshops, for example:

- *About my core values and resilience. What resilience means to me. Importance of my core values. Listening to others.* (Artist Exchange Conversation)
- *Engagement - how to engage with participants more. Freestyle. Safety/safeguarding/Duty of care towards participants.* (Diane Amans – safe artistic work for older adults)
- *How to 'fall' and get up from the floor. Think about content and form of dances.* (Green Candle)
- *New ideas for seated movement. Increased awareness of psychological/emotional benefits of movement and improvisation.* (Filipa Pereira-Stubbs – Dance in hospital settings)

These examples demonstrate that the workshops have achieved their intended skills development outcomes.

Influencing Practice

The practitioners were also asked to rate how much they agreed with the following statements:

1. I feel inspired by the workshop
2. I will be able to apply the skills and ideas explored in the workshop today

The responses to these statements were mostly very positive, with no practitioner disagreeing with either statement (Fig.26).

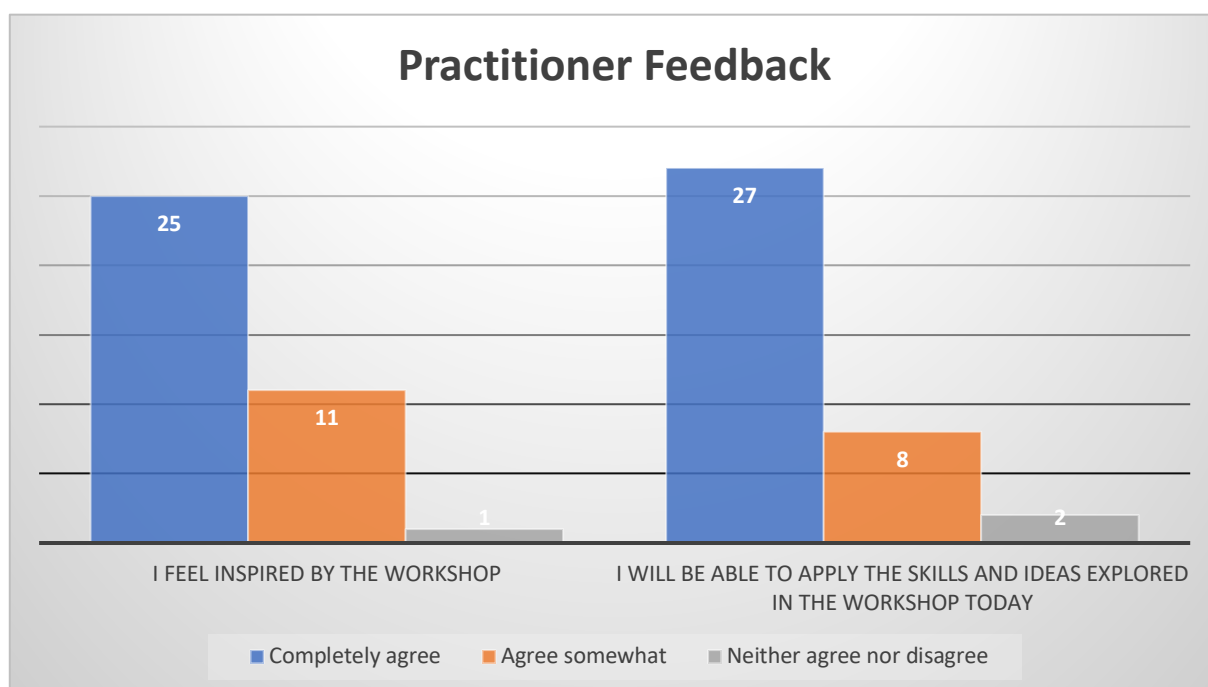


Figure 26 - Practitioner response to the workshops

These questions were asked to gain an insight into if the workshops may support the ongoing work of the practitioners. Almost all agreed that they felt inspired by the workshops and that they would be able to apply the skills learned in the workshops. The practitioners were asked to provide any further comments on the workshops with some specifically referencing the desire to apply the learning to their work.

- *Very inspirational and a really different approach which will be so useful to apply in practice*
- *Gained additional confidence to explore different forms and content within choreography for this age group*

Making Connections

One of the intended outcomes of the workshops was to enable the practitioners to connect with other practitioners in Hertfordshire, with the hope that a network would begin to be developed. The practitioners were asked how much they agreed with the statement: I made connections with other dance practitioners. All but 3 practitioners 'Completely agreed' with this statement. Those 3 selected 'Agreed somewhat'. Some practitioners indicated the connections made as one of the highlights of the workshops.

- *Great to work with other dance artists and hearing about others' experience.*
- *So special to come together with other dancers and share our passion for people and dance*

Finally, the practitioners were asked an open question requesting any further feedback. All of the feedback was positive with responses ranging from being appreciative of the timing of the workshops (within school hours), the fact that the workshops were free and the opportunity to connect with other practitioners. One practitioner contacted BEEE Creative to provide further evidence of how the training had impacted them. They are pursuing a long-held aspiration to travel to research dance in different countries and to present this work back to colleagues, including at the next People's Dancing International Conference. She directly attributed the training to giving her the confidence to pursue this:

Although I've been dreaming about this for a while, it has been through your workshops that I've finally realised that I want to do this sooner rather than later. I'm only able to do this next year once my daughter has gone to uni but it's definitely happening. Thank you for all the inspiration!

It is possible to conclude that the Practitioner Training was very successful in that it provided tangible skills development opportunities, increased the confidence of practitioners and enabled them to connect with other practitioners.



Photograph 9 - Workshop at Dance Re:Ignite Festival 2020 (Photo credit: Simon Richardson)

Practitioner Network

A practitioner network is emerging. At the start of the project the format and structure of the network was left open. It was anticipated through facilitated conversations, the work with Danielle Teale and the ensuing training workshops would enable a network to be developed that best suited the needs of the practitioners.

At the launch event, 8 practitioners took part in a short focus group activity to discuss what they would like to see in a practitioner network. The practitioners were enthusiastic about a network and themes that emerged included: feeling less isolated as practitioner, access to local training opportunities, opportunities to share best practice, opportunities for collaborations, sharing job opportunities, opportunities for cover. The practitioners felt it would require someone to 'own' it and none felt they would be able to do that. Their appetite to pay for membership was also explored, with most saying they would not be able to afford it.

Artist Exchange Conversation

The Artist Exchange Conversation sessions facilitated by Danielle Teale were used to support the development of the network. The first session encouraged practitioners to think about their roles, resilience and people they work with. They were asked to consider what was needed to drive, inspire them and others, and how to establish tools to support self-care and connect with each other. From this a practice of peer mentoring was established – a cycle of rotating peer to peer support. The group used this in any way that worked for them and included: observations and feedback, informal chat, sharing and discussing ideas around specific issues, contacts, and information sharing.

Following a second session with Danielle a trial framework was established which included mentorship pairing changing every four months and three group conversations per year - this may be attending a class together, a theatre performance or formal conversation. The pairings worked on a pair by pair basis with each pair deciding how they want to use their time together.

A WhatsApp group has been established that 11 practitioners have registered to where the group share ideas/information and pose questions.



Photograph 10 - Performance item at Dance Re:Ignite Festival 2020 (Photo credit: Simon Richardson)

Practitioner Feedback

The practitioners who took part in the training workshops were asked to complete a simple online questionnaire about the Practitioner Network. Consisting of just 5 questions it aimed to understand if the practitioners felt like they were part of a network, what they felt the benefits of the network were and how they thought it could develop.

Network Benefits

8 practitioners responded to the questionnaire. All of the respondents said they now felt part of the network. When asked what they felt the benefits were most indicated they felt better connected, better supported and being able to broaden their own teaching.

- *Feeling supported and gaining an insight into other practises, which has enriched and broadened my own teaching.*
- *Regular contact / sharing ideas / training / sharing participants / mental and emotional support / seeing dance performances together. Being able to employ other dancers from this network...being more informed about the other work that is going on.*



Photograph 11 - Performance item at Dance Re:Ignite Festival 2020
(Photo credit: Simon Richardson)

For some, it has resulted in not only support but new work.

- *Making connections with other dance practitioners, getting my groups to visit other groups, getting support from others, getting new ideas and new work opportunities.*

Network Development

Responses to the question, 'How would you like to see the Network develop?' either focused on the network itself or on further training/CPD opportunities. Network development ideas included:

- An online meeting platform
- Expanding the network to more practitioners and beyond county boundaries
- Run occasional meet ups

Further training ideas included:

- A training residency with built in time for reflection and skills sharing
- Business skills training for freelancers/small businesses
- More skills specific training events

Other suggestions included exploring other models to see what could be replicated or learned.

The Practitioner Network has been established but is still embryonic and the ambition is to expand its scale and purpose. It is clear it has had definite benefits for those practitioners within the network, with one practitioner stating: *It has been highly beneficial to have the network which has had benefits both personally and professionally with good quality training and forming both working relationships and friendships with other dance practitioners.*

Sharing Days

The sharing days were originally intended as an opportunity to bring multiple groups of older adults together for a joint session and sharing of any creative work in progress. While the idea was met with enthusiasm, in practice it was challenging to execute. This was due to the difficulty of bringing multiple groups together; with issues around scheduling, costs relating to artist time and travel for the groups. Additionally, finding spaces suitable for more than two combined groups was challenging.

Two sharing days took place and the anecdotal feedback from those events was positive. However, when planning future iterations of this strand of work, scheduling sharing between interested groups, budgeting travel for participants and practitioners, and finding appropriate space will need to be considered.

Internship

The internship was commenced by a graduate student who had worked with BEEE Creative on other projects. They only completed 4 weeks of the internship as they had secured a job within the industry and moved on. A new intern began shortly before the conclusion of the project and therefore evaluative activities did not take place with new recruit. The new intern has however successfully interviewed for another internship on another year long BEEE Creative project.

Conclusion

Dance Re:Ignite was a complex and multi-faceted project. It was ambitious in its scale, and its goal to develop dance practice and infrastructure for 55+ year olds in Hertfordshire. Despite not having yet finished the final elements of the project, Dance Re:Ignite 2.0 has mostly achieved its aims and associated outcomes. Through the Commissioned Work and Dance Festival, over 50s were given opportunities to learn and develop dance skills. Through these strands, wellbeing outcomes were met through being able to have agency over creative processes, celebrating themselves as individuals and having opportunities to socialised and deepen social connections. Practitioners and the ON TOUR participants developed specialist skills working with older people, as well as developed their own practice as a whole. The series of Practitioner Training workshops have enabled practitioners to connect, making a practitioner network more likely.

Where strands of the project have not met their intended outcomes, the learning will be valuable in the next stage development of this work. For example, the Sharing Days concept is one that practitioners and participants are keen to explore but the unforeseen logistical issues can now be considered and addressed.

Overall, it is apparent that Dance Re:Ignite 2.0's achievements in developing the infrastructure for dance delivering and participation for over 55s is not insignificant. It has increased the opportunities for participants to take part, it has removed some barriers to participation for older people in dance, and it has connected practitioners and increased their skills.

Recommendations

It is understood that BEEE Creative aims to continue this work. The recommendations below are based on participant and practitioner feedback and are aimed to support the development of the next iteration of this work.

On TOUR

Travel

Some of the volunteer performers found the longer distance travel to the tour venues in 2020 challenging. Furthermore, volunteer performers did not want to travel far for the week-long residency. This may limit the reach of both the residency and tour as participants may self-select not to take part. It is recommended that further investigation into the possibility of multiple site rehearsals take place that target smaller geographical areas, or that geographical focus is rotated. E.g. East Herts in year 1, North Herts in year 2.

Further reach

It is clear that there is a desire extend the reach of this work, connecting with older people in sheltered housing, to continue. It is recommended that further partnership development is undertaken, with service providers for older people so that strategies for reaching more older people, particularly those who may be more isolated can be developed and tested.

Festival

The recommendations of the interim evaluation were incorporated into the planning and delivery of year 2 of the project. Therefore, the recommendations below offer suggested refinements to the Festival.

Venue

The Festival, being comprised of a day of different workshops for participants with a final performance, requires a unique space. The workshop spaces need to be conducive to dance, e.g. sprung floor if possible, clear space and uncarpeted. There need to be a number of available workshop spaces. The performance venue needs to be professional. This issue was addressed in both years by using dual sites. However, it would be more ideal to have the festival take place on one site only. It is recommended that more site research in Hertfordshire is undertaken. It is also recommended to consider the structure and format of the day to assess if adaptations could be made to mitigate these issues.

Welcome Address

Both Festivals had staggered starts for participants depending on the workshops they were attending and if they were participating in the performance. However, most participants arrived at the same time in the morning. It is recommended that a welcoming address for all participants is factored into the day. This may help convey the ethos of the day and to give participants a sense of shared experience.

Structure of the day

It is recommended that further consideration is given to how the day is structured once the most suitable available venue is found. Considerations include numbers of groups to perform, numbers and lengths of workshops and modelling the most amount of waiting time participants may have. It is also suggested that consideration be given to whether 'tabletop' challenges or activities may be suggested for those who do have some waiting time.

Programme and Information

Some participants were unsure in both years where they were meant to be or which workshop they were attending. A programme for the day was given to the group leaders to give to each participant in their group. It is possible that for some these were not handed on to participants. It is recommended that in planning for future iterations of the Festival that consideration is given to how the day programmes and groups information is distributed.

Practitioner Training

Training

Practitioners suggested further training activities. It is recommended that a skills audit of practitioners is undertaken so that a new training offer can be developed. It is also recommended that the design of the training offer be considered to potentially include different workshop formats, residencies, and go and sees (budget and resource permitting).

Peer led practice sharing

The foundation set by the Artist Conversation Exchange established by Danielle Teale can be developed. It is recommended that practitioners are facilitated to run peer led practice sessions as part of their ongoing CPD. This would support the further strengthening of the network. It would be hoped that after some initial support to set up peer led training; practitioners may be able to set these up independently.

Practitioner Network

Online platform

Finding a method to maintain an open access network for practitioners that is free of charge yet has low time and cost implications for BEEE Creative is challenging. It is recommended that further investigation into online sharing platforms, that can be free to use are explored.

Go and see

It is recommended that research into other local practitioner networks is undertaken. Firstly, to understand if they exist and secondly what learning from those examples might be factored into the development of the Hertfordshire network.

Sharing Days

Logistics

In principle the Sharing Days were met with enthusiasm however the logistics of bringing together a wider group of people brought unforeseen challenges. It is recommended that logistics and budget modelling is undertaken to consider the possibility of trialling a developed version of the Sharing Days.

Next Steps

Consultation

BEEE Creative already demonstrates best practice in consulting with participants, partners and practitioners to develop its work. It is recommended that BEEE Creative continues this practice and consults with its stakeholders to develop the next iteration of Dance Re:Ignite. This includes exploring extending reach, logistics, use of technology and inclusion of a performance programme of others' work.

Network Development

One of the issues raised with the Dance Practitioners Network is that no matter how it develops, at some point it will need to be 'owned' by someone or an organisation. To ensure equity of access, it would be better placed in an organisation that seeks to develop dance practice. BEEE Creative is well placed to deliver this role. However, developing and maintaining a network will require time and resource. Therefore, it is recommended that BEEE Creative explores the possibility of taking on this role and considers a number of models with associated budget implications.

Kirsten Hutton
April 2020

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Appendix A – Key Performance Indicators

Group Sharing days

Participants

- Self-identify skills learned
- Self-identify increased feelings of wellbeing
- Identify new and strengthened connections
- Identify potential barriers to participation

Reach

- Increased numbers reached
- Increased numbers of harder to reach participants are reached
- Identify potential barriers to participation

Commissioned work

Participants

- Self-identify skills learned
- Apply assistant facilitating skills
- Self-identify increased feelings of wellbeing through taking part in the residencies
- Participants identify new and strengthened connections
- Practitioner observation of participant connections

Tour and Associated workshops

Participants

- Self-identify increased wellbeing
- Observed increases in wellbeing by practitioners or staff

Reach

- Increased numbers reached
- Tangible strategies identified to support engagement of hard to reach older people
- Feedback from audience and sheltered housing settings confirming positive impact of using technology to reach older people

Partners

- Identify tangible ways to support project continuation
- Identify willingness to continue to support

Dance Festival

Participants

- Self-identify skills learned
- Self-identify increased feelings of wellbeing
- Identify new and strengthened connections
- Practitioners observe increased wellbeing in participants

Reach

- Increased audience and participation numbers
- Increased diversity of audience and participation (against agreed metrics)

Partners

- Identify willingness to continue to support
- Identify tangible ways to support project continuation

Film

Reach

- Monitoring of reach through live viewings and online views
- Monitoring of demographics of audience where possible
- Monitoring of demographics of participants

Practitioner Network

Practitioners

- Sign up to a practitioner network and are active members

Partners

- Identify potential ways to support the continuation of the project

Practitioner Training

Practitioners

- Self-identify new skills in working with older people, and plans to enact learning
- Sign up to a practitioner network and are active members

Dance Internship

- Skills self-identified and observed

Appendix B – Outcomes Matrix

Aim	Outputs	Outcome	Indicators of Success	Measurement of Success
Group Sharing Days				
Develop skills in local practitioners and participants	<ul style="list-style-type: none"> • 3 informal group sharing days 	Participants learn new dance skills	<ul style="list-style-type: none"> • Participants self-identify skills learned 	<ul style="list-style-type: none"> • End of sharing day feedback questionnaires and other evaluation activities • Interviews with sample participants
Increase feelings of wellbeing in participants through creative collaboration		<p>Participants identify increased feelings of worth and ownership, and feeling active</p> <p>Participants will make new connections and strengthen established connections</p>	<ul style="list-style-type: none"> • Participants self-identify increased feelings of wellbeing through taking part in the sharing days • Participants identify new and strengthened connections 	<ul style="list-style-type: none"> • End of sharing day feedback questionnaires • Practitioner interviews • Interviews with sample participants • Practitioner end of day feedback questionnaires
Test and explore barriers to engagement		Increased reach of participants and audiences	<ul style="list-style-type: none"> • Participants identify potential barriers to participation • Increased numbers reached • Increased numbers of harder to reach participants are reached 	<ul style="list-style-type: none"> • Registers • Monitoring of participants, including numbers taking part and demographics • Data analysis compared to deprivation indices data • End of sharing day feedback questionnaires • Interviews with sample participants
Commissioned Work				
Develop skills in local practitioners and participants	<ul style="list-style-type: none"> • 2 dance and digital professional commissions a) 5-day choreographic residency with Moving Memory Dance Theatre 	<p>Participants learn new dance skills</p> <p>Some participants learn skills in assisting facilitating workshops</p>	<ul style="list-style-type: none"> • Participants self-identify skills learned • Participants apply assistant facilitating skills • Practitioners observe skills learned by participants 	<ul style="list-style-type: none"> • Baseline and end of residency questionnaires • Participants demonstrate facilitating skills • Practitioner observations
Increase feelings of wellbeing in		Participants identify increased feelings of worth and ownership, and feeling active	<ul style="list-style-type: none"> • Participants self-identify increased feelings of 	<ul style="list-style-type: none"> • Baseline and end of residency questionnaires • Practitioner observations

Aim	Outputs	Outcome	Indicators of Success	Measurement of Success
participants through creative collaboration	b) 5-day choreographic residency with Tim Casson and Tom Butterworth	Participants will make new connections and strengthen established connections	wellbeing through taking part in the residencies <ul style="list-style-type: none"> Participants identify new and strengthened connections Practitioner observation of participant connections 	
Tour and Associated Workshops				
Increase feelings of wellbeing in participants through creative collaboration	<ul style="list-style-type: none"> 2 tours of commissioned work 20 performances (10 performances per tour) Up to 20 workshops linked to the performances 	Participants (and audience participants) identify increased feelings of worth and ownership, and feeling active	<ul style="list-style-type: none"> Participants self-identify increased wellbeing Observations by practitioners or staff of participants 	<ul style="list-style-type: none"> Feedback forms after tour and workshop Observations by staff (sheltered housing)
Test and explore barriers to engagement		<p>Increased reach of participants and audiences</p> <p>Increased knowledge of how to support the 'not yet' engaged to become engaged</p> <p>Technology use increases contribution from vulnerable groups</p>	<ul style="list-style-type: none"> Increased numbers reached Tangible strategies identified to support engagement of hard to reach older people Feedback from audience and sheltered housing settings confirming positive impact of using technology to reach older people 	<ul style="list-style-type: none"> Monitoring of audience numbers Monitoring of audience demographics against deprivation indices Feedback forms after tour and workshop Observations by staff (sheltered housing)
Foster new and develop existing partnerships		Existing and new partners willing to continue to support the ongoing life of the project	<ul style="list-style-type: none"> Partners identify willingness to continue to support Partners identify tangible ways to support project continuation 	<ul style="list-style-type: none"> Interviews with partners
Dance Festival				
Develop skills in local practitioners and participants	<ul style="list-style-type: none"> 2 dance festivals for older people across Hertfordshire 	Participants learn new dance skills	<ul style="list-style-type: none"> Participants self-identify skills learned 	<ul style="list-style-type: none"> End of Festival questionnaire
Increase feelings of wellbeing in participants through creative collaboration		Participants identify increased feelings of worth and ownership, and feeling active	<ul style="list-style-type: none"> Participants self-identify increased feelings of wellbeing through taking part in the festival days 	<ul style="list-style-type: none"> End of Festival questionnaire Practitioner end of festival questionnaire

Aim	Outputs	Outcome	Indicators of Success	Measurement of Success
		Participants will make new connections and strengthen established connections	<ul style="list-style-type: none"> • Participants identify new and strengthened connections • Practitioners observe increased wellbeing in participants 	
Test and explore barriers to engagement		<p>Increased reach of participants and audiences</p> <p>Increased knowledge of how to support the ‘not yet’ engaged to become engaged</p>	<ul style="list-style-type: none"> • Increased audience and participation numbers • Increased diversity of audience and participation (against agreed metrics) 	<ul style="list-style-type: none"> • Monitoring of participant numbers and year on year comparison • Monitoring of demographic numbers and year on year comparison
Foster new and develop existing partnerships		Existing and new partners willing to continue to support the ongoing life of the project	<ul style="list-style-type: none"> • Partners identify willingness to continue to support • Partners identify tangible ways to support project continuation 	<ul style="list-style-type: none"> • Interviews with partners
Films				
Test and explore barriers to engagement	<ul style="list-style-type: none"> • 2 films documenting the festival and choreographic processes 	<p>Increased reach of participants and audiences</p> <p>Technology use increases contribution from vulnerable groups</p>	<ul style="list-style-type: none"> • Monitoring of reach through live viewings and online views • Monitoring of demographics of audience where possible • Monitoring of demographics of participants 	<ul style="list-style-type: none"> • Audience attendance data collated • Data analysis compared to deprivation indices data
Practitioner Network				
Foster new and develop existing partnerships	<ul style="list-style-type: none"> • Dance practitioner network 	<p>Existing and new partners willing to continue to support the ongoing life of the project</p> <p>Practitioner network established</p>	<ul style="list-style-type: none"> • Project partners identify potential ways to support the continuation of the project • Practitioners sign up to a practitioner network and are active members 	<ul style="list-style-type: none"> • Baseline – expectations and hopes for the project • Network established – functions, terms of reference, operation • Network has signed up members • End of training days questionnaires

Aim	Outputs	Outcome	Indicators of Success	Measurement of Success
Practitioner Training				
Develop skills in local practitioners and participants	<ul style="list-style-type: none"> 6 training days to develop 10 practitioners and 15 older assistant practitioners 	Practitioners learn new skills in facilitating work for older people	<ul style="list-style-type: none"> Practitioners self-identify new skills in working with older people, and plans to enact learning 	<ul style="list-style-type: none"> End of training days questionnaires
Foster new and develop existing partnerships		Practitioner network established	<ul style="list-style-type: none"> Practitioners sign up to a practitioner network and are active members 	<ul style="list-style-type: none"> End of training days questionnaires
Internship				
Develop skills in local practitioners and participants	<ul style="list-style-type: none"> 1 paid community dance internship 	Learn skills in delivering multi-faceted community arts project	<ul style="list-style-type: none"> Self-identification of skills learned Feedback and observation by BEEE Creative Lead 	<ul style="list-style-type: none"> Baseline interview with intern Mid-point interview with intern Follow up interview with intern Interview with BEEE Creative Lead

Appendix C – Methodology

Baseline

Tool	Activity Strand	Detail
Participants		
Baseline Questionnaires	Residencies	To assess the starting points of skills base and feelings of wellbeing
Practitioners		
Baseline questionnaires	Practitioner Network and Practitioner Training	To assess the starting points of skills base of practitioners To assess the expectations and desires for a practitioner network and practitioner training
Baseline focus group	Practitioner Network, Practitioner Training, Festivals, Sharing Days	To assess the starting points of skills base of practitioners To assess the expectations and desires for a practitioner network To assess the starting point for their participants
Intern		
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		
Observations and sample interviews	Sharing Days	Practitioner end of day feedback to highlight any observations of participants learning and applying new skills, enjoyment, making connections, collaborating etc
	Commissioned work - residencies	Practitioner observations of participants learning and applying new skills, enjoyment, making connections, collaborating etc
	Tour and workshops	Staff and practitioner observation of audience and participants' engagement
Practitioner interviews	Sharing Days, Festival, Tour and Workshop, Commissioned Work - residencies	To assess end of year one of activities and impact on participants To assess practitioner learning, and expectations for second year of the project
Monitoring		Monitoring of participation numbers Monitoring of participation demographics against agreed indices of deprivation Year on year comparison of participation and demographics data
Practitioners		
Mid-point questionnaires and interviews	Practitioner network and Practitioner Training days	To assess end of year one of activities and impact on their learning and networks To assess expectations for second year of project To baseline new practitioners

Partners		
Interviews with selected partners	All applicable strands	To assess if partner expectations have been met to date and feedback learning To understand appetite for continued partnership and what that might look like post funding
Intern		
interviews with intern and BEEE Creative	Internship	To assess skills learned to date and to feedback points of learning To identify potential career pathways and establish potential training requirements/opportunities To set goals for year 2

Follow up

Tool	Activity Strand	Detail
Participants		
Follow up Questionnaires, sample interviews	Sharing Days, Festival, Tour and Workshop, Commissioned Work - residencies	To assess skills learned, wellbeing impact against baseline. These will take place at the end of the activities for each year. It cannot be assumed that all of the same participants will take part in both years
In session evaluation and observations		To provide another measure of self-identified impact on wellbeing and skills learned
Practitioner interviews		To provide another measure of identified impact on wellbeing and skills learned, lessons learned etc
Practitioners		
Follow up Questionnaires, sample interviews	Practitioner Training and Practitioner Network	To assess if expectations of training and a network have been met To measure skills learned and applied To assess numbers of practitioners who have signed up to a dance network
Partners		
Follow up Interviews	All applicable strands	To understand if partners' project expectations were met To gauge appetite for continued partnership working To understand tangible commitments of support partners will make for project continuation
Intern		
Follow up interviews	Internship	To assess skills learned and professional development To measure impact of internship on career next steps/employability