



BEEE CREATIVE

Dance connections in Herts & Beds

and, then, they... Evaluation Report

for BEEE Creative CIO

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Introduction

BEEE Creative worked in partnership with Flicker Mill to produce ‘and, then, they...’, a short animation film co-created with disabled adults & school/youth groups. ‘and, then, they...’ aimed to tell a collective story of character, told through participant memories, thoughts and ambitions. The project wanted to develop dance and digital co-creation practice with communities to lead to screenings at international animation and film festivals in 2024. Underpinning the project was the development of dance infrastructure in Central Bedfordshire, scaling up BEEE Creative’s delivery in the county, fostering new partnerships and opportunities for intergenerational collaborations. The project was funded by Arts Council England’s National Lottery Project Fund.

Activity

The project looked to construct the life of one person from all the participants’ own experiences. A scriptwriter was commissioned to write the framework of the story and participants filled all the blanks throughout the script with their own words/ideas. They were recorded as a voice track and used in the video to construct the story. Additionally, the participants created a choreographed dance based on their answer which was animated and used to visualise the story. The project included the following activity:

- 6 introductory workshops plus 4 content development workshops with MacIntyre
- 3 workshops with Carers in Bedfordshire Young Carers
- 3 content development workshops with Redborne Schools
- 4 content development workshops with Creative Connections
- 4 content development workshops with Vacani Youth Contemporary
- 1 consortium event on mapping led by a visual artist
- 4 consortium meetings

Originally the project intended working with Adult Carers, but these sessions were not able to go ahead due to limited take up. More Consortium meetings took place than planned but they were shorter in duration.

At the time of writing, still to be produced will be the final edit of the Dance/Animation film and the celebration event, which will take place to coincide with the film. The introductory workshops planned with the Care Home take place in Autumn 2023.

Outputs

The outputs of the project include:

Output	Projected	Actual
Creative Practitioners/Artists	12	19
Unique participants	60	98
Volunteers	12	19
Live audiences/visitors	1,500	tbc
Digital audiences	600	tbc
Total Participation	-	305

Table 1 - Outputs

Partners

The project worked with a range of community partners, some of whom worked with BEEE Creative for the first time.

- MacIntyre Charity – adults with learning disabilities
- Vacani School of Dance – Dance for Parkinson’s
- Redborne Upper School
- Carers in Bedfordshire - Young Carers
- Baycroft Care Home

- Creative Connections – adults living with dementia and Parkinson's disease
- Local dance practitioners – Dance Consortium

Participants

The range of participants included:

- Adults living with learning disabilities
- Adults living with dementia
- Adults living with Parkinson's disease and their carers
- Young People, aged 4+ who experience inequality to access cultural provision

Aim

There were two overarching for this project:

1. To be a catalyst for longer term dance delivery in Central Bedfordshire, in a wide range of settings, bringing together school groups, community groups and care homes.
2. To challenge preconceptions of dance and better understand the barriers to engaging in dance

Outcomes

To understand if the aims of the project have been achieved the following outcomes were identified.

Catalyst for development of dance delivery in Central Bedfordshire

BEEE Creative

1. Will increase its knowledge of partners and infrastructure in Central Bedfordshire
2. Identify local dance practitioners who wish to work in community dance locally

Challenge Preconceptions and understand barriers to inclusion

Participants:

1. Will redefine their understanding of who can be a dancer, and consider themselves to be a dancer
2. Will enjoy taking part in dance as participants

BEEE Creative

1. Will increase understanding of how digital capabilities can reduce barriers to dance engagement (as participant, performer, audience)

Continue to develop community co-creation best practice

Through this process participants:

1. Will make connections with people from different backgrounds, in a range of ways including non-verbal and through physical expression
2. Will learn new skills
3. Will increase feelings of wellbeing by feeling a sense of belonging, of being valued and heard

BEEE Creative

1. Will refine its co-creation model
2. Will increase its understanding of the conditions required for effective community co-creation

Methodology

This evaluation focussed on the aims and outcomes for participants. A range of simple tools were designed to best fit the participants, practitioners and the activities. Qualitative and quantitative data from participants and practitioners has been triangulated to provide a narrative of the project and used to assess the projected outcomes. The milestones for this evaluation, and the tools that were used are outlined in [Appendix A](#).

It should be noted that due to the drop-in nature of participation for some groups, and the accessibility for others, only endpoint surveys were used. Therefore understanding the change the project has made from participant perspective is limited. Some participants, such as the MacIntyre Charity groups and the Creative Connections group, written or verbal feedback would not have been appropriate. For these groups, conversations with group leaders and artist observations have been used.

In the reporting against the outcomes, the groups may be addressed separately as there are response trends that in some cases differ from group to group. This is also the case when considering participation patterns, as some were regular attenders, and some groups operated a more drop in model. For example, the Young Carers group sessions ran at a youth club with this as one of a selection of activities the young people could take part in. For example, in the first session 15 had booked with 7 turning up. Of those 7, 4 remained throughout the session, with the other 3 dipping in and out.

All names have been removed from any direct reference in interviews. Gender has also been anonymised and all direct references to participants have been changed to 'they/them'.

What Happened

The project delivered mostly on its anticipated outputs, with an increase in projected participants, volunteers and workshops. In its aim to be a catalyst for ongoing dance provision in Central Bedfordshire, BEEE Creative also wanted to explore challenging perceptions of dance and to understand barriers to inclusion. To do that it worked with a range of partner organisations who work with children and adults who may not have ready access dance provision. It also worked with pupils from Redborne School, who are dance pupils, but who may not have access to creative dance approaches that use dance across artforms. The project worked with participants with a range of different backgrounds, needs and abilities. Some comparison will be made between the experiences of the groups where relevant.

Challenge Preconceptions and understand barriers to inclusion

This outcome can be addressed in two ways. Firstly, BEEE Creative were interested in understanding if participants were more likely to see themselves as dancers after taking part in the project. This was mostly gauged via observations and some participant feedback.

The participants who completed the end point surveys: Vacani, Redborne, and Young Carers were asked a questions about their perceptions as dancers. While there is no baseline to compare to the responses (n=18) show positive attitudes to dance that could be associated with their involvement in the project. Just one participant – a young carer – said they did not consider themselves to be a dancer. Additionally, all but one – the same respondent – indicated they enjoyed taking part in dance activities.

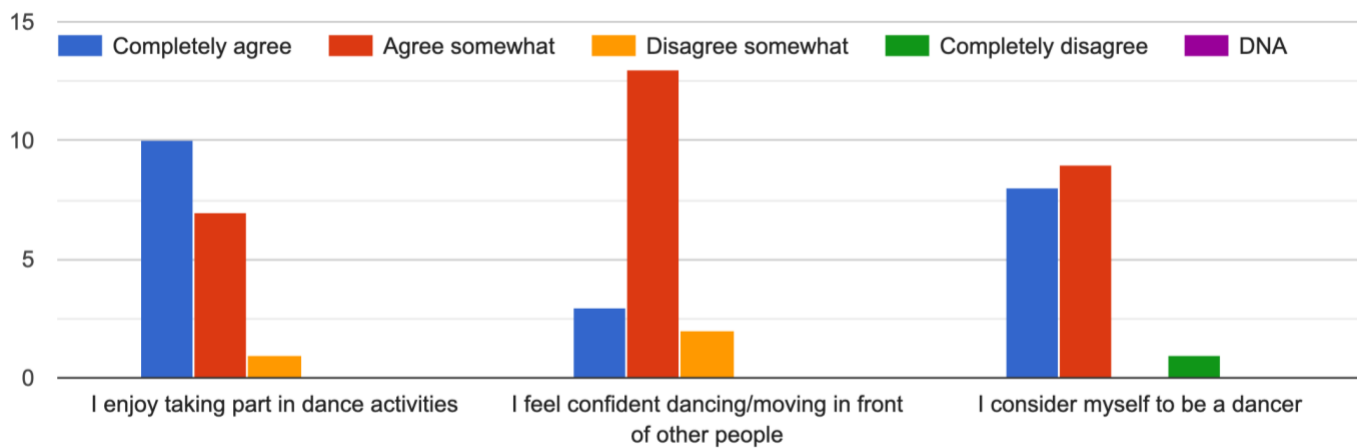


Figure 1 - Attitudes to Dance

Also positive was the high agreement rate to the statement about feeling confident dancing or moving in front of other people. It was observed in one of the Young Carers' sessions this increasing confidence, and enjoyment of the activities.

As it is a drop in youth club not everyone knows each other and for one participant it was their very first session with Young Carers. They were really timid but when I set the duet task, with a little encouragement, and partnered with a confident regular, they and their partner created a response to the task that went beyond what I had asked and started to move into spacing composition too. (Artist)

The MacIntyre Charity group were made up of two groups, one from Milton Keynes, who are called MacIntyre Dancers and one from Ampthill. The group from Milton Keynes had more dance experience. They take part in weekly dance sessions and perform regularly, and they had qualified as level one dance instructors. They were more confident in the dance environment, and already saw themselves as dancers. However, the Ampthill group did also begin to develop this confidence. At around the halfway point this was observed of one of the participants.

One quieter/shy participant, who doesn't like to leave their chair, is really responding well to smaller group tasks - they contribute ideas and considered moves to represent the ideas but still not confident in presenting back to the wider group. (Artist)

At one of the final sessions of the project this was observed:

There are two particular participants from the Ampthill group who have come so far in the confidence within the session. [Participant A] is now taking part in most of the session and is smiling and showing a lot more energy and confidence to share their movements. At one point in the session they led a conga line around the room. [Participant B], who still takes part seated, and will close down if we talk directly to them, can be seen responding to movement tasks in their own way in the chair - a really considered quality to their movements. (Artist)

The Creative Connections group began the project with less confidence, but it was observed that this confidence increased over time. While it is not possible from the feedback to know if they consider themselves to be dancers, they were observed enjoying the creative process and increasing their confidence in this.

This group have definitely increased confidence and wanting to try something new. When they first started the classes it was purely as an exercises class, however they have become more willing to try some new ideas and get more creative as the weeks go on. (Artist)

Continue to develop community co-creation best practice

BEEE Creative aims to develop its community co-creation practice. Co-creation can be interpreted in many nuanced ways. For the purposes of this evaluation, it can be defined as creating and developing work with artists, partners and participants as equal contributors to the process. It requires listening and compromise and an openness to learning from all stakeholders¹. This project deliberately identified partner organisations who are not necessarily familiar with creative dance practice; to understand how they can develop co-created work, that meets the needs of participants and partners, through a creative process with a creative output. If this outcome had been successfully met, it was anticipated that participants would be able to make connections with each other, they would be able to learn new skills, and increase their feelings of wellbeing through a sense of belonging, of feeling valued and heard.

Connections

The groups who completed the endpoint survey were asked if they felt they had connected with others, learned new skills and felt valued. The responses were mostly positive. The responses to the question 'I have made new friends' that were 'somewhat disagree' were all from the Vacani group or the Young Carers group, who already knew each other. The Vacani group also answered in the negative to 'I have learned new skills', with one each responding this from the Young Carers group and Redborne Upper School. All but one participant (Vacani) agreed or strongly agreed that they felt part of a group, which would indicate that the activity fostered a sense of belonging within the groups.

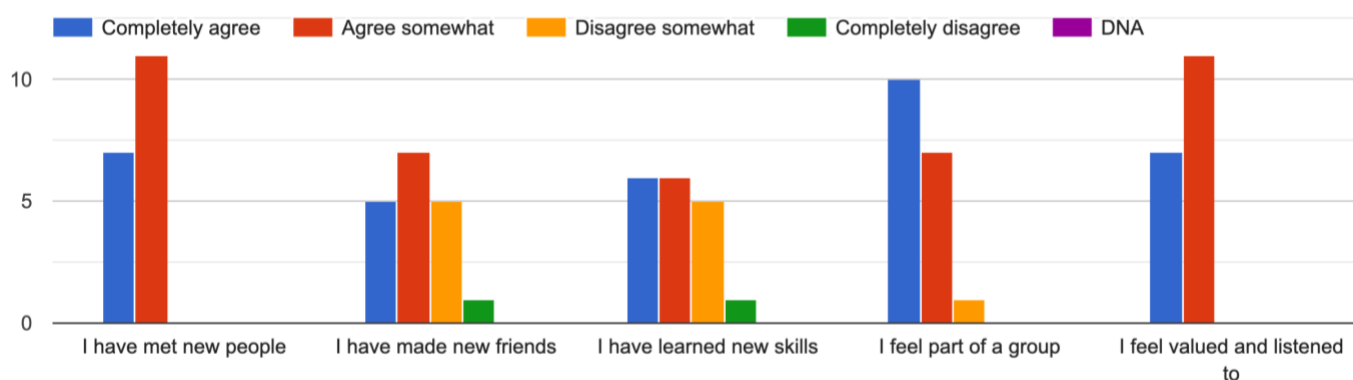


Figure 2 - Connection

The participants were also asked a more open question about what they enjoyed about the project. This question had 13 responses. Of those, three participants identified meeting new people and making friends as the element of the project they enjoyed most.

Moments of connection were observed during the MacIntyre Charity group sessions. The bringing together of two different groups brought opportunities for increased connection, both with each other and with the support staff and artists. For example, one participant was very reluctant to take part in some sessions but through regular attendance, did want to connect on some level.

The big shift today was that they wanted to keep initiating conversation with me - it felt like a connection/confidence in the session has developed. (Artist)

The group also took pleasure in the increased involvement and confidence of others in their group. *The main take away from the session was everyone's delight at the level of participation by [Participant C] and [Participant D]. They have come so far in the contributions and how much they take part. [Participant*

¹ For an in-depth analysis of co-creation practice in participatory arts, working with young people, please refer to: <https://salfordlcep.com/co-creation-principles.html> (Salford LCEP, 2023)

C] was fully engaged from the outset and put forward ideas and led elements. [Participant D] was completely engaged, although still quite timid to start. (Artist)

An interview with the group leader for MacIntyre Charity revealed her observations of the groups, and how the project gave them something in common to work towards which enable them to connect with each other.

Some people knew each other from previous times. Some people didn't know each other...by the end they all worked so well together. It was good to see those friendships start to develop...I know when we come back together the friendships are there and they are solid. They have something in common. [Group Leader]

Increased connections were also observed in the Creative Connections group. The observations indicate that the creative nature of the sessions enabled the participants to connect with each other more.

I think their confidence in interacting with others has increased a lot, they enjoy working and dancing together as well as being interested in connecting with other groups for this project. (Artist)

Skills

The groups who completed the endpoint surveys were asked to identify the skills they felt they had learned on the project. Nine responses were recorded, and they identified skills around acting referring to facial expressions in particular, voice acting, choreography, storytelling, and performance. Observation notes of the groups indicate that they were also able to develop digital skills.

One participant was really excited to show their dad the short animation they had made and as they left they were asking about going straight home to download the app on their dad's iPad. (Artist, Young Carers)

I then taught them to use Stopmotion studio to create short dance pixilation film... and in small groups they created the animations. Then as a group we went through the movement content needed for the And Then They filming. (Artist, Young Carers)

They also demonstrated skills in delivering roles required for the creation of the dance and film.

Seeing as they didn't all know each other, they were supportive and rotated roles as performer, director and camera operator. (Artist, Young Carers)

Interestingly, while the Vacani participants did not feel they had learned new skills their facilitator could see how they had developed their understanding through the project.

The majority have improved in confidence and trying new ideas out that aren't necessarily what they are used to doing in their regular dance classes. It has been a learning experience for them to understand how movement is related to dance as well as learning set exercises. (Artist)

Skills development was also observed in the MacIntyre charity group. In this particular instance, it was the opportunity for some of the group, who had training in leading dance workshops to apply that learning.

...The MK group have all qualified as level one dance instructors and are now going out with dance artists in MK to lead sessions in the community and doing lots of performances! So it is really nice that when they are mixed up with the Ampthill group that they are getting to use their leadership skills and work independently. (Artist)

This was supported by the group leader for MacIntyre Charity, who felt that taking part had increased the group's confidence, particularly for those who had done the leadership training.

It's built their confidence and some want to go to level 2. Some within the group they've supported others who haven't been so confident. It's all helped and aligned for themselves to be confident, step forward and help other people. It's part of their job role.

She also described how this helped develop their understanding of inclusivity.

The dancers, their skill was seeing people doing different movements in their own way. Inform their own way of being inclusive.

She gave an example of how this increased confidence and development of their skills.

Even naturally opening the circle, they would stand or sit next to the person who had excluded themselves to include them in the circle, so that they are part of the group.

She also talked specifically about the skills they had learned. For example, she felt they had thought about how their bodies move, as well as how they move with each other.

They've thought about their body, how things move. [Participant B] was thinking about how things move, for example trains and how they move. And how different parts of their body moved and how they moved with each other.

She went on to describe that it was not just physical understanding they developed, but also learned to trust each other in a safe space.

They've learned that connection with each other is ok. "We're all ok in this room. We're safe, we can be free, and we can move around in a way that is best for us." People sitting down with mobility issues that moved around and did it in their own way and knew it was safe and could do it.

Wellbeing

Wellbeing is a broad catch all that can encompass a wide range of physical and mental health indicators. The NHS (NHS England, 2022) has identified five areas that contribute to mental wellbeing:

1. Connect with other people
2. Be physically active
3. Learn new skills
4. Give to others
5. Pay attention to the present moment

These areas have been used as the starting point for considering how this project might contribute to the wellbeing of participants.

The participants who completed the endpoint surveys were asked a series of wellbeing questions, based on the WHO-5 (Child Outcomes Research Consortium, n.d.) wellbeing scale. As baseline surveys were not completed, the responses do not indicate if there has been a change in those wellbeing markers, so will not be reported here. However, in the question about feeling valued and listened to (Fig.2) all of them agreed or strongly agreed with that statement. Therefore, there is some indication that the project did contribute to feelings of wellbeing for the duration of their involvement because they felt like their contribution was valued.

Artists leading the MacIntyre Charity group observed indicators of wellbeing during some of the sessions. Examples include one participant who was reluctant to join in, actually did participate, just away from everyone else.

...another participant selected to sit out throughout the session, however at one point they ran out of the room. On speaking to a support worker who when to check on them, the participant had actually gone out in the hall to have a full on dance to the music but just didn't want to be seen. (Artist)

One participant who had limited mobility actively engaged in the session which was not typical behaviour. *One participant with some limited mobility partnered me on a crossing the room activity and was joining in fully - a support worker commented on how it was so good they were being so active as they would normally select just to be seated if that as an option. (Artist)*

Thirdly, by the end of the project one participant who had been reluctant to take part was enjoying the dancing and making music suggestions.

[Participant E] *appears to be loving the dancing and makes suggestions for music choices and just wants to keep moving. This is a big shift from week one when she spent the majority of the time seated. One of the support workers commented that they found it quite emotional seeing how involved, engaged and happy the participant is in the sessions and said that they need more of this. This is in contrast to during and after the pandemic the participant refusing to engage in activity.* (Artist)

During the evaluator observation visit, it was noticed how the participants enjoyed taking part in the movement as well as being able to connect with each other. There was clear enthusiasm and joy from the majority of the participants. One artist observed that this has been something that has developed over the course of the project.

A big leap in engagement this week - particularly for a couple that didn't get involved at all last week. One participant particularly, who only secretly took part in the hall last week, was up joining in and contributing ideas to the group. Everyone there is willing and enthusiastic. (Artist)

The MacIntyre Charity group leader also felt that the project had supported the participants' wellbeing, certainly in the sessions and for some this continued beyond the sessions.

Each person had their own struggles. The confidence that came through. [Participant C] would sit with their hands over their face at the side. On the last day they were up and they were doing and really joining in.

[Participant F] had a lot going on outside this group. Even though they may not have participated, coming in was a big thing. Being in a room just to watch people and enjoy the dance element and forget about it.

She also talked about how they felt they were able to find their voice and express themselves in the sessions, which had a positive impact on their confidence.

Voice in the space. In the beginning they were quiet. By the end they found their voice. They knew they could say what they wanted and could voice and not feel worried about it. This impacted their confidence. It went into the stratosphere. You could see that confidence, that connection, they wanted to stay and be there.

There were fewer observations from the other groups. However, one observation of the Creative Connections group echoes that of the MacIntyre Charity, in that their enjoyment grew and the project progressed.

This group were very unsure about the project to start and didn't really understand what it was about or what was involved. They have embraced the process and enjoyed learning something new and trying something different. They have enjoyed the whole process from writing the script, trying out different ideas and the final day of filming and recording. Its a been a great experience for them. (Artist)

Co-creation

BEEE Creative has a strong track record in co-creating work with participants and partners. However, BEEE Creative recognises the need to continue to reflect on and develop its practice, particularly as it seeks to work with partners who may be less familiar with community dance and co-creation approaches.

Some of this learning was around developing approaches with the Young Carers. While BEEE Creative has strong track record working with Young Carers on other projects, for this project BEEE Creative was delivering within a Young Carers project. They found that due to the drop-in nature they had to be adaptable and flexible. For example, on one day three participants had signed up, but on arrival 22 were waiting to take part.

There were only 3 from the last workshop but all three had remembered the work and super keen to be involved. When I arrived at the venue there was a group of 22 sat waiting!! There were only a handful that were signed up to the project but Carers in Beds were expecting a session for everyone that turned up - so rapid need for change of plan.

BEEE Creative identified that in order to meet the needs of the group and to support their co-creation practice, they needed to be as ready as possible for a range of possible variables that would only be known on the day, such as the age range of participants, numbers of participants, participants not taking part for the entire sessions, individual access needs etc.

For working with this sort of group, it definitely requires a whole toolkit of options to be available and to just be able to go with the flow with what they respond to.

This approach seems to have been successful, with one artist describing a session as having the potential to be extremely challenging but turned into something that worked well.

Seeing as it was a massive group...and ranging in age from 4 - 17 years, in a tiny space and roasting conditions - it could have been a perfect recipe for disaster! However, it was a fantastic session. A few who were worn out by an energetic warm up game left to go to the games room which left a more manageable 16 young people. We did a warm-up that incorporated movements willingly contributed by a few of the young people. As there was a range of activities, they all remained engaged and contributed to the session.

BEEE Creative also recognises the need to develop trust in the participants. Its projects are challenging to describe to those who have not experienced them before.

Like most of our projects, no amount of description, experience of sessions helps the understanding of what people are going to be doing. It is all highly reliant on the strength of trust built up, in order to just go along with the not knowing and trusting in the process.

Therefore, BEEE Creative recognises the need to build and develop trust in participants, so that they are willing to venture into the 'unknown'. This could be extended to their partners who are the links to the participants. The co-creation process goes some way to developing that trust in the process.

Catalyst for development of dance delivery in Central Bedfordshire

Increase knowledge of partners and infrastructure

BEEE Creative actively sought partners who may not see a dance organisation as an immediate partner, but whose clients would potentially benefit from the dance provision it could offer. There were some logistical barriers to some of the partners to be more involved, for example the care home could not take part as originally intended due to staffing issues. Additionally, the plans with Carers in Beds were reworked as there was limited interest from adult carers to take part. BEEE Creative found workarounds for both of these setbacks. The care home will see session delivery in Autumn, and Carers in Beds was able to offer this to their Young Carers.

There were some successful collaborations, BEEE Creative's Director reflected on the development of these partnerships. It found the most successful partnership was with the MacIntyre Charity, which has resulted in the organisations working together on a joint funding application to continue the sessions. *The strongest and most developed partnership developed as part of this project has been with MacIntyre Charity for adults with learning disabilities. The success of the partnership has resulted in BEEE Creative and MacIntyre submitting a joint bid for funding to continue to offer dance provision for adults with learning disabilities in Central Bedfordshire. (Director, BEEE Creative)*

The group leader for MacIntyre Charity was confident that the development of the partnership would continue to flourish.

The next project will show that this will work. Our funding application said the dance leaders [MacIntyre Charity participants] would lead the sessions alongside the artists...We have 5 dance leaders who have wanted to dance all their lives and they are now doing it and they're in their 40s. This is the inspiration at the moment for our younger people coming through. There's no limit. We want to get people from leaving school and see what their aspirations are and support them.

The work with Carers in Bedfordshire's Young Carers allowed BEEE Creative to establish a partnership with them. Not all of the participants took part in the filming but they did get to experience the dance and animation activity.

As a result of not being able to initially work with the proposed Care Home with reached out to Carers in Bedfordshire and established a partnership to work with their Young Carers. We worked with a range of young carers aged from 4 - 17 years olds. (Director, BEEE Creative)

Due to the nature of how the sessions were delivered – amongst other drop in provision – there is potential for further development of the partnership that could support this type of engagement.

This way of working has led to the development of conversations with a local GP and being able to offer dance activity within the actual GP practice. There is potential for this to be developed into a social prescribing² project, although it is early stages and would require BEEE Creative to submit to a number of processes to be approved.

At this stage there is interest but there are multiple processes to go through in order to get it approved, that includes defining a very specific patient group as the target audience and various checks on the proposed provision. (Director, BEEE Creative)

The work with both Redborne School and Vacani has also yielded discussions about ways to work together on future projects.

Local dance practitioners

Prior to this project BEEE Creative had established interest from some local practitioners in the development of a consortium of freelance dance practitioners, who wish to work more collaboratively in order to strengthen dance infrastructure in Central Bedfordshire. This project has enabled the consortium to increase its membership and further develop its governance. For example, there is now a steering group of 11 members, all of whom are freelance practitioners. Furthermore, there are an additional 39 'consortium friends'. These are parties who are in the consortium but are not involved in the running of the group. Consortium friends include:

- Dance practitioners
- Dance organisations that have an interest in dance participation
- Venues
- University of Bedfordshire
- Local councils
- Dance companies
- Sports organisations

Through this project the consortium ran a mapping event, led by a visual artist, which demonstrated the collective level of knowledge and expertise within the group. This expertise and knowledge will be used by the consortium to support the development of a marketing strategy, as well as to make a film as a call to action to wider cross-section partners to support the consortium mission. The mapping activity also provided a foundation for collecting information about local strategies that are relevant to the consortium's own strategic objectives.

² NHS England describes Social Prescribing as an approach that connects people to activities, groups, and services in their community to meet the practical, social and emotional needs that affect their health and wellbeing. (NHS England, n.d.)

Conclusion

BEEE Creative has met its intended aims for this project. In particular as a catalyst for longer term, joined up, community dance delivery in Central Bedfordshire. It has done this through exploration of different partnerships and settings, with different ways of working. Taking an inclusive led approach, and bringing groups of different ages, abilities and backgrounds to work on a project with a shared aim it has been able to challenge preconceptions of dance, particularly around who or what is a dancer. BEEE Creative is already extremely experienced in identifying and mitigating barriers to dance. This project has enabled them to explore the nuance of this in further detail through its work with the partners on this project. The participants themselves have benefited from taking part, identifying skills development and feelings of being valued and heard. The continued development of the dance consortium has supported BEEE Creative's aim of continuing to strengthen the community dance infrastructure in Central Bedfordshire.

Recommendations

Maintain momentum of the Consortium

The Consortium is a key component of continuing the development of dance infrastructure in Bedfordshire. Bedfordshire does not have a central dance development hub, which can lead to dance artists working in isolation. The collective approach of the Consortium will allow for stronger partnerships to develop, as well as the development of a sustained network of artists working in areas that have historically been underserved by access and funding.

Case studies around co-creation

As BEEE Creative continues to develop its co-creation practice with a range of partners not from the dance sector, it could consider developing case studies of how this has worked with different partners in different contexts. This will serve to develop BEEE's Creative's continued development, as well as to share examples of their practice and learning with others who seek to work co-creatively.



Appendix A – Methodology

Baseline

Tool	Detail
Participant Baseline Questionnaires	<p>To assess the starting points of skills base and feelings of wellbeing</p> <p>The questionnaires will cover similar questions but will be adapted to suit the access needs of the different participant groups</p> <p>Only groups who participate in approximately 10 or more sessions will participate in the baseline activities</p>

Formative and Follow up

Tool	Detail
Participants	
Participant Follow up Questionnaires	<p>To assess skills learned, wellbeing impact against baseline</p> <p>The questionnaires will cover similar questions but will be adapted to suit the access needs of the different participant groups</p>
Practitioner In session observations	<p>To provide observations of participant progress against the outcomes</p> <p>To provide real time feedback on the progress of the project</p>
Follow up Questionnaires, interviews with selected participants	<p>To assess if expectations have been met, if connections were made, skills learned and wellbeing increased</p>
BEEE Creative	
Partner feedback	<p>Either via feedback form or interview to understand how the partnership worked for them</p>
BEEE Creative observations	<p>To assess how the project is delivering to the outcomes</p> <p>Real time reporting of learning, adaptations and unexpected outcomes</p>
Follow up debrief	<p>To assess if outcomes for BEEE Creative have been achieved</p>

Appendix B – Success Indicators

Aim	Outcome	Indicators of Success	Measurement Tools
To be a catalyst for longer term dance delivery in Central Bedfordshire, in a wide range of settings, bringing together school groups, community groups and care homes.	BEEE Creative will increase its knowledge of partners and infrastructure in Central Bedfordshire	<ul style="list-style-type: none"> • Debrief feedback • Database of current and potential partners created • Partners indicate desire to continue working with BEEE Creative 	<ul style="list-style-type: none"> • Debrief session • Database and other records • Partner feedback
	BEEE Creative will identify local dance practitioners who wish to work in community dance locally	<ul style="list-style-type: none"> • Debrief feedback • New practitioners engage with BEEE Creative • Database of local practitioners created 	<ul style="list-style-type: none"> • Debrief session • Database and other records • Attendance records of Consortium meetings and events
	BEEE Creative will refine its co-creation model	<ul style="list-style-type: none"> • Next iteration of the model refined 	<ul style="list-style-type: none"> • Real time feedback notes • Debrief session
	BEEE Creative will increase its understanding of the conditions required for effective community co-creation	<ul style="list-style-type: none"> • Next iteration of the model refined 	<ul style="list-style-type: none"> • Real time feedback notes • Debrief session
To challenge preconceptions of dance and better understand the barriers to engaging in dance	Participants will redefine their understanding of who can be a dancer, and consider themselves to be a dancer	<ul style="list-style-type: none"> • Participants consider themselves dancers 	<ul style="list-style-type: none"> • Baseline questionnaires • Follow up questionnaires • Focus groups
	Participants will enjoy taking part in dance as participants	<ul style="list-style-type: none"> • Participants say they enjoy taking part • Participants are observed enjoying themselves 	<ul style="list-style-type: none"> • Baseline questionnaires • Follow up questionnaires • Focus groups • Practitioner observations
	Participants will make connections with people from different backgrounds, in a range of ways including non-verbal and through physical expression	<ul style="list-style-type: none"> • Participants identify new connections made • Participants describe how new connections make them feel • Participants describe the ways they connect with others • Participants are observed making and maintaining connections 	<ul style="list-style-type: none"> • Baseline questionnaires • Follow up questionnaires • Focus groups Practitioner observations
	Participants will learn new skills	<ul style="list-style-type: none"> • Participants can identify new skills they have learned 	<ul style="list-style-type: none"> • Baseline questionnaires • Follow up questionnaires

Aim	Outcome	Indicators of Success	Measurement Tools
		<ul style="list-style-type: none"> • Participants are observed demonstrating new skills 	<ul style="list-style-type: none"> • Focus groups Practitioner observations
	Participants will increase feelings of wellbeing by feeling a sense of belonging, of being valued and heard	<ul style="list-style-type: none"> • Participants self-identify increased feelings of wellbeing • Participants are observed enjoying themselves, and actively taking part 	<ul style="list-style-type: none"> • Baseline questionnaires • Follow up questionnaires • Focus groups Practitioner observations
	BEEE Creative will increase understanding of how digital capabilities can reduce barriers to dance engagement (as participant, performer, audience)	<ul style="list-style-type: none"> • Sharing of learning throughout the project and in the debrief session 	<ul style="list-style-type: none"> • Real time feedback notes • Debrief session