

The logo for Public Service Works is displayed in white and yellow text on a dark teal background. The words 'PUBLIC', 'SERVICE', and 'WORKS' are stacked vertically. 'PUBLIC' and 'WORKS' are in white, while 'SERVICE' is in yellow. The 'O' in 'WORKS' has a yellow dot. The logo is framed by two horizontal white lines.

**PUBLIC
SERVICE
WORKS**

Overview of findings from a 4-year impact study of the Resi/Dance project 2019-2023: what happened, the important findings and their implications for individuals, for DUY, for funders and for the arts & health/wellbeing sector.

**‘I’ve got
dance life as
well... just
unleashed a
new life”**

**DANCE UNITED YORKSHIRE
IN HOLME WOOD: WHAT’S
SPECIAL?**

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January 2024**

Dance United Yorkshire in Holme Wood – what’s special?

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The report title is taken from a comment by a young participant in the weekly dance classes. Detailed documents and multi-media material accompanying this report can be accessed at [add web addresses]

PSW would like to record our huge thanks to the research participants: Holme Wood dancers and their families, the staff of DUY, and a range of external stakeholders for their generous and willing support of the inquiry throughout.

1 What is Resi/Dance – what actually happened, who was involved?

Resi/Dance is a four-year programme created and designed by Dance United Yorkshire, working alongside residents of Holme Wood and partner organisations. Throughout the programme from October 2019 till October 2023, all have collaborated to develop dance sessions and companies for youth, children’s groups, women’s groups, and groups for those who may be vulnerable or at risk.

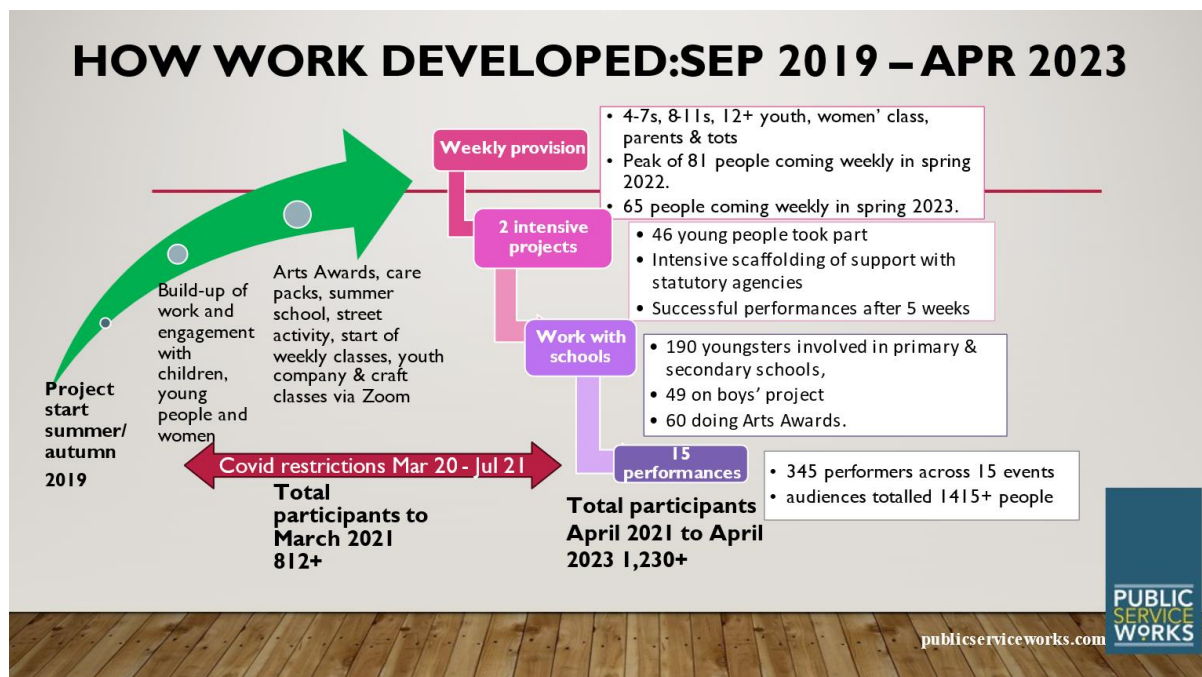


Figure 1 Involvement throughout the project

Figures 1 and 2 show how many people have been involved in the project over time. These demonstrate a **large and consistently high level of participation** with the different activities within the project, even during Covid-19 restrictions in 2020-2021. DUY were one of the few local projects to keep running and providing creative alternatives to what they had planned during this challenging period. The community definitely recognised this commitment by the staff of DUY, and it stood them in good stead as shown in the rising numbers involved over time. The population of Holme Wood is around ten thousand people, which means **at least 10% of the residents have been involved in some way during the community dance project.**

Clearly, many people have been involved in multiple ways over time so it isn’t easy to state total participants overall. 10% is a fair estimate since numbers in total would otherwise suggest over 20%. It is interesting to note academic research about changing whole societies suggests just 3.5% of a population rejecting existing norms can create huge changeⁱ. Here there is potentially three times that number involved in re-imagining life in Holme Wood through engagement in contemporary dance in different ways. In addition to these numbers, an **ending performance ‘Doodles and Daydreams’ on 25th October 2023 involved 77 dancers** from all the DUY groups/classes, incorporated the work of **local poet Kirsty Taylor**, and drew

an audience of 600 people to historic St Georges Hall in Bradford, of whom **520 came from Holme Wood** – a unique experience for Holme Wood and for Bradford.

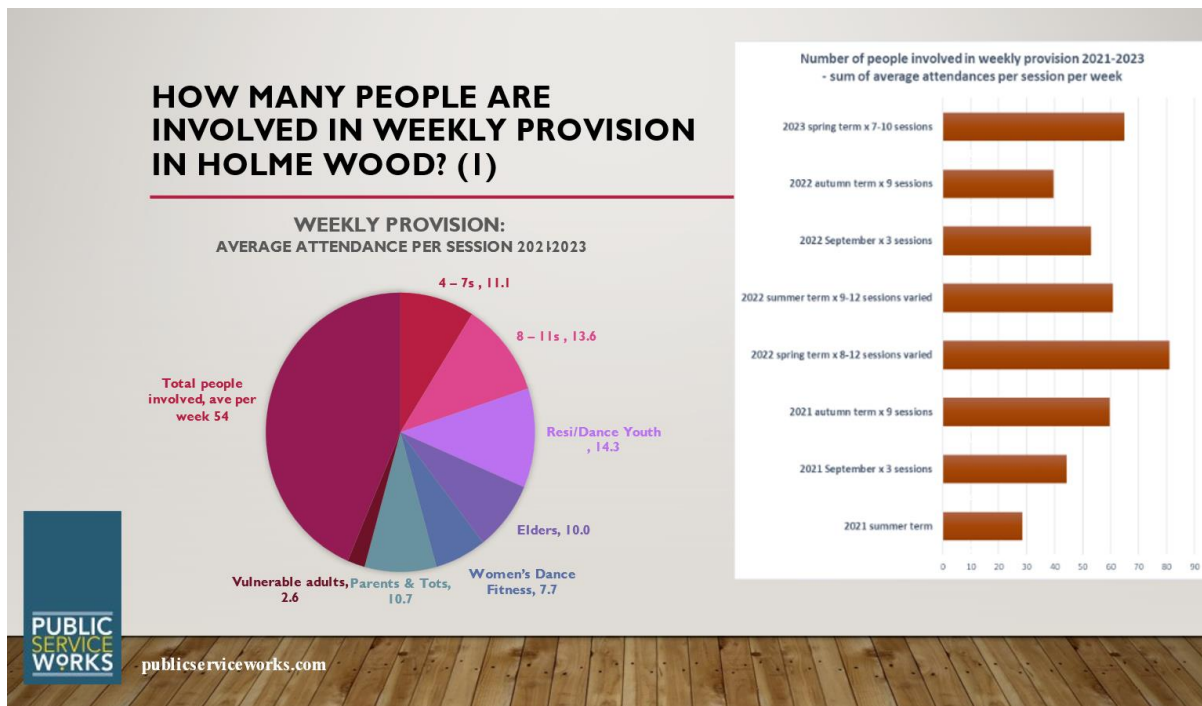


Figure 2 Weekly provision participation

One element of involvement that surprised many, including DUY, was the **consistent attendance over time of many participants**: it became clear that a key impact of the weekly dance provision was the structure and pattern it gave to perhaps chaotic lives or lives dominated by school, childcare and/or work, with little respite.

“they look forward to that all week thinking “Ah on Thursday, we get to have a cup of tea, where our kids are dancing, get like a 45 minute break, where we can chat amongst ourselves” [local worker]

“it breaks the cycle of just the constant day in, day out, day in, day out things, you break that and it gives you that release.. yeah it just gives ya, it gives ya a lot more patience then, because you’ve addressed the anger and addressed the issues in your dance session” [women’s class participant]

The **importance of structure and breaking unhelpful routines** was well known through DUY’s prior work on intensive 5-10 week projects. It was not expected to be as powerful in weekly classes but this proved a wrong assumption. Just an hour and a half a week away from daily routines meant a huge amount and got children and women through their week. Weekly classes for 4-7s, 8-11s, 12+ youth, women, parents & tots show consistent attendance and growth in years 3 and 4, peaking with 81 people involved weekly in spring 2022. 65 people were involved in spring 2023. Intensive projects also proved again their life-changing value to a further 46 participants in Holme Wood.

2 Working in Holme Wood – a complex, nuanced community

There are huge challenges facing Holme Wood and everyone who lives there:

- Its geography, located on the periphery of Bradford, with poor transport links and lack of infrastructure, that *'no one goes to unless they live or work there'* (research respondent)
- A distinct lack of sustained investment in the area despite a population of around 10,000 people, with neighbourhood regeneration plans that have fallen by the wayside
- High levels of poverty, crime and violence, resulting in wide-ranging welfare and safeguarding concerns
- Generational cycles of deprivation and poverty
- Educational challenges, where a disproportionately high number of pupils with extra and additional needs attend schools with very constrained budgets, and where many schools are in special measures or failing by the optics/metrics of Ofsted
- Many people of all ages living with psycho-social health issues
- Limited choices and resources – for example, a lack of car ownership in the area contributes to difficulties in accessing shops, supermarkets and schools, resulting in long walks or expensive taxi rides.

In short, the residents of Holme Wood contend with systemic issues affecting their lives, making it difficult for them to access opportunities and resources that are available to other parts of Bradford.

'So Holme Wood is scary, it's a scary place when you say the word Holme Wood to people. I'm not gonna lie, when I take, when I take my nice car there, and I'm like going "Right where am I gonna park this one, so I know that it's not gonna get, you know a brick thrown through it like the bus keeps getting bricks thrown through it.' [local worker]

It's not surprising that, with forces of this kind ranged against them, the social stigma people experience is huge; one resident commented, simply: *'I don't say I'm from Holme Wood'*. But the full picture contains light as well as shade.

- Holme Wood has large areas of green spaces and parks
- It has diverse communities with distinct cultures, such as horse ownership, and many families who have lived there for generations
- It is a generous and proud community – an array of voluntary initiatives, services and partnerships work collaboratively, and with commitment, to support the needs of residents
- DUY participants consistently identified positive aspects of life in Holme Wood.

we dance to foget our mistakes
we dance cus round here it's never too late
to be big n brave n take up space
to be felt n heard upon this stage
a leap of faith
united as a team
we dance cus we deserve to be seen
we dance, we doodle n daydream
cus we have to
*from Doodles n Daydreams by
Kirsty Taylor
2023*

The central story of Holme Wood that remains untold is about the fabric of the people that form this community, their support for one another, their aspirations and the close-knit ties that hold people together. As a participant in a community film put it: *'Everybody comes together when they need to'*.

It was clear from the research that, contrary to the expectation from many outsiders of apathy in relation to the project, people in Holme Wood want opportunities and turn up if they exist. Their consistent attendance at weekly provision surprised many.

'They're just genuinely decent people, really are just decent people trying to get by. Just try'n'a do their bit in life. Still want the same for their kids, the best, you know. Umm, still want opportunities, I mean it's evidence[d] with just how many keep turning up' [Local worker]

ten toes on trampolines
we reach for the sky
bang our heads on class
ceilings
nuffin is ever ours to
keep, nuffin is really
what it seems
still, we doodle, we day
dream
from Kirsty Taylor
Doodles n Daydreams
2023

Despite the estate's fierce reputation, local workers and DUY staff noted how they got **respect and appreciation from young people and from families**. Few people caused trouble, they found – most had no interest in creating 'situations'. There was also substantial evidence of good behaviour and achievements by young people across the estate – but examples of these were typically not reported or publicised in mainstream media.

Research respondents commented that community facilities were good, including volunteer-led libraries and good open spaces/parks to play/use/enjoy. Young people appreciated *'knowing where everything is when you need it'*. They liked that *'lots of people live here'* and often said they loved it in Holme Wood: *'love it here despite how people see you'*, *'love talking to people'*, *'people ask if you're ok'*.

Pride in the estate was evident, and the performance aspect of the DUY work tapped into this. Also outdoor events were clearly important to local people, and this aspect of life helped in the early years of the project during Covid-19 restrictions.

It became clear that **consistency was the crucial factor** for building and fostering positive relationships with people in the community. A physical presence was welcomed over other forms of contact, and residents put great value on an organisation's ability to consistently engage to maintain connection and relations with residents. Organisations that thrived best were those that became integral to the area, collaborating with local partners to support existing work in order to build a stable presence and sense of permanence for residents.

During the first months of working in Holme Wood, the Resi/Dance team explored key needs within the community – along with core strengths that they could work with to help meet these needs. Participants in the programme often agreed that:

- It would be good to feel that they could look beyond the low aspirational horizons usually associated with life on the estate
- They would like to explore what might be involved in changing behaviour and lifestyle
- They would like to have clearer ideas of what a constructive future might look like
- They would appreciate the chance to have private, frank conversations about sensitive subjects with people they trusted.

The DUY staff worked consistently and non-judgmentally through the four years to gain trust and to involve people and families in the Resi/Dance project. The [numbers](#) speak for themselves; and the embedding of the dance artists in Holme Wood was described as: *'she's almost like Miss Holme Wood now, and just walks around and everybody knows her, and that's- that's staggering, it's staggering that somebody from the arts can connect in such a way with that community, or any community like that'*.

In addition, DUY took care to source their supplies and purchases within the Holme Wood community, showing they were contributing in multiple ways, not just through the dance sessions. It seems they did not publicise this until a participant realised what was going on:

'All of the equipment that was in there, so all the chairs, all the glasses, crockery, and stuff like that, all that came from my husband's company [laughs]... So my husband got them a considerable discount [laughs] you know so we were talking about it, and [DUY] was like "I didn't know that was your husband's work" and I'm like "Well now you do know, you can use it a bit more [laughs]" [women's class participant]

This multi-level approach to working in the area was shown to add further to the building of social capital – and hence to long-term positive impact on the life of the community.

3 So why have a research study?

Given the complexities of Holme Wood and the range of activities planned for the Resi/Dance project, the project plan funded a research study from the outset to capture learning and especially to do that as the project unfolded over the four years. The research team and DUY personnel committed to exploring together the question: ***what is it about Resi/Dance that might produce change of the kind you want?***

Independent researcher Dr Louise McDowall (supported by two research colleagues from 2021) has been embedded within the programme, working closely with everyone involved to see what people value most, why that is, and how best to develop the work. Drawing on the principles of *action research*ⁱⁱ, the aim was to track what happened in cycles of inquiry and critical reflection closely linked in real time with the running of the Resi/Dance programme. This process has been an inclusive one. The research is 'with' rather than 'on' stakeholders in the programme: all are partners in the research. The DUY team, supported by their funders, have been committed to finding out, and actively learning from, what works well for residents, and what works less well, throughout this study. Two 'learning notes' summarised these cycles:

- **Learning Note 1** in June 2021 charted early evidence of impacts and set out action points for DUY to take forward with partners.
- **Learning Note 2** in April 2023 described core areas of impact and especially considered how the project impacted DUY itself and its dance artists.

The research team discussed all findings at each stage with the DUY team in order to check their view of the findings and develop their learning and action for the future. A detailed note on how the research was done is included in the final reporting materials. This Overview draws together overall learning, supported by the earlier Learning Notes and by further materials from the research: participant case studies, audio files from the researcher and a narrated presentation.

There is now a considerable **national and international evidence base** underpinning work in arts and well-beingⁱⁱⁱ. This study offers DUY, and all those interested in promoting and supporting inclusive access to the arts, a framework for tackling the following knotty questions:

- *What knowledge can we add for ourselves and others that will enable us to deepen and widen the impact of our work with individuals, families and communities?*
- *How and why is this project making a difference to people's lives?*^{iv}
- *How can we demonstrate the impact of community-based work in the arts?*
- *What more do we know about creating effective engagement with dance/arts in a challenging community setting?*
- *What more do we know about the costs to community dance organisations of doing this kind of work?*
- *What more do we know about how to evaluate this type of work in a way that actively contributes to its future development?*

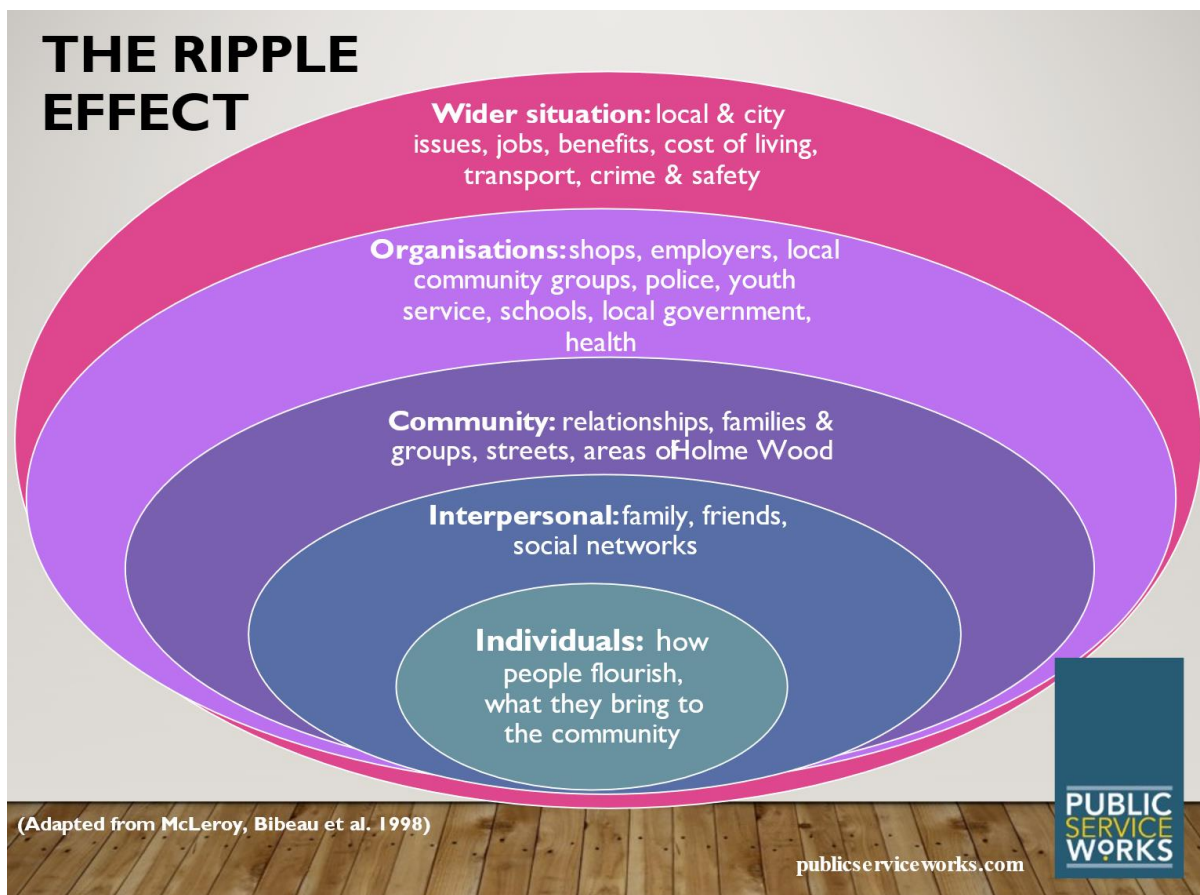
These are challenges of a high order.

4 What impacts did Resi/Dance have?

Who gets to say what the impacts of projects are? In the case of Resi/Dance, the researchers listened carefully to the voices of participants and their parents/families, and also to local workers who have contributed to the programme and whose work also impacts residents of Holme Wood. The experiences of DUY staff and others connected to the project were taken into account too, as well as the observations and insights of the embedded researcher, Dr Louise McDowall (her reflections are included in audio files in the final reporting materials and in the note on how the research was done.)

These impacts can be seen as a 'ripple effect' as shown in the diagram below, where impacts on the individual potentially ripple out to wider circles of people and into broader networks, organisations and society. Of course, it is also the case that the wider society context and the networks and organisations that surround people, as well as their families and friends, also frame and bear in on what people do or resist doing and how they think and experience life.

The impacts and how people described them are charted in more detail in Learning Note 2.



4.1 Impacts on individual participants

A person's post code may not say a great deal about what their life is actually like. The same post code can contain lives of huge difficulty and others of comparative ease. Resi/Dance invited and worked with those – both children, young people and women – who faced real challenges and struggles – with family circumstances, for example, or with their mental health or criminal entanglements. To help DUY better understand the people they were working with, the embedded researcher developed a **bespoke data collection form** modelled around the Adverse Childhood Experiences (ACE) self-report questionnaire^v. This tool enabled DUY to capture data around the backgrounds, life circumstances, and observed behaviours of the individuals they work with, and thus to gain insight into the often complex needs of those people.

This data gathered about young session participants shows that in 2023 the 25 members of the youth company (the oldest youth age group) reflect the position and level of need of young people who DUY might usually expect to recruit into an intensive dance project that takes them out of school and works with them full-time over a period of weeks. The Holme Wood intensive project in December 2022 showed a similar participant profile, all due to the context described in section 2. Working with young people on a weekly basis therefore achieved impressive impact despite spreading input more thinly over time.

Round here it's
cleaners n carers n sisters n mothers
grafters n ravers survivors n sufferers
darers n dreamers n shakers n lovers
women showing up
for the sens and each other
they dance, lift each other up
move to get free
to be seen
for who they are
strong women
from Kirsty Taylor

How was the data on impact from participants filtered and sifted during subsequent analysis? Through what lenses were data, observations and findings viewed in order to build a nuanced picture of the impact of Resi/Dance on the life of Holme Wood? The answer lies in use of the multidimensional concept of **Quality of Life (QoL)**^{vi}.

QoL is a multidimensional and subjective concept based around an individual's experiences (psychological, social, physical) in relation to their environment (which is subject to change over time). Given the emergent nature of the research and of Holme Wood as an estate, this definition of QoL helped to ground and frame the impacts described by residents, participants, and workers by providing the researcher with a sound basis for understanding how (and in what ways) participation in Resi/Dance may have impacted thoughts, feelings, and behaviours.

Psychological impacts

The first step in understanding the psychological impacts that Resi/Dance has had on participants is to look at the specific context of people's lives in Holme Wood. Typically, the community is low in confidence and self-esteem, struggling to survive let alone thrive. Against a background of economic hardship, criminality is often seen to offer solutions. However, particularly amongst adolescents with a lack of meaning and purpose in their lives, what actually follows is a bleak cycle of unrest and violence. Many Holme Wood residents are unaware of their own potential, crushed as they are by limiting self-belief; a lack of access to free services, resources and opportunities; and no avenues to aspirations and influence outside of the estate. Low confidence and self-esteem are reinforced by external views that demonise rather than celebrate the Holme Wood community.

Resi/Dance has brought much needed joy into people's lives through a sustained commitment to offering free dance and arts provision in the area over a four-year period. The programme has provided a structure which prioritises safety, belonging-ness, love, care, and support to enable individuals and their families to flourish. All of these aspects of DUY's work have helped to address the identified self-efficacy and self-esteem issues, alongside the economic hardship this community faces.

The following four themes demonstrate how effective DUY have been in meeting and supporting the psychological needs of the Holme Wood community.

Increasing confidence, self-esteem, and pride

Performing in front of an audience – for most participants, that was the peak in being able to identify and illustrate an increase in their confidence. Previously, they had thought of

themselves as being either shy, nervous, or unsure of their abilities and capabilities. The sense of pride in themselves which followed a successful performance led to an improved self-esteem and self-concept of being seen in a different light, for their talents, and a newfound knowledge and sense of themselves.

“at the end we all like say like, we knew that we’d smashed it and everything and that’s what made us confident. The fact that we did it, and we were able to do it and everything” [youth class participant]

Developing a growth mindset, empowerment and resilience

Through access to Arts Award qualifications, performance opportunities, and regular provision of classes where tangible improvements could be seen, DUY gave opportunities for participants to experience achievement and success. The journey was one of hard work, dedication, and commitment towards goal-orientated outcomes. Striving for your dreams, participants learned, was a real possibility; and they started to change the way they looked at the world – as well as shift their perspectives around how the world might look at them.

“Before they’ve gone to DUY they’re not the same person, DUY have made them believe that they can achieve, and they’ve done something they’ve worked their magic down at DUY and it’s again building that confidence.” [Local worker]

Providing a positive focus through access to enjoyable experiences, opportunities, meaningful activity and learning

Participants and the Holme Wood community demonstrated their appreciation of, and gratitude for, Resi/Dance in a variety of ways, including, crucially, reliably active participation in the programme. Their enthusiasm was, partly at least, a marker of the lack of other avenues to long-term arts activity. They understood and acknowledged how rare this opportunity was for free and consistent arts provision. ResiDance offered a positive focus that centred the participants at the heart of all activities, eliciting much needed laughter, happiness, and smiles.

“parents coming up to me saying ‘since my child has been involved in this class they focus so much more at school and they engage so much better’. Something to look forward to each week, a better attitude to school because they know that if they don’t work better at school then there’s always something they can miss out on now” [local worker]

Calling on dance as a vehicle for self-expression, psychological resourcing, and emotional regulation

The medium of dance is the body. And it is through the body that ideas, feelings, and moods are expressed and communicated. Access to dance was a lifeline for many people living in Holme Wood. The lifeline was made up of some key components: access to a non-verbal psychological resource that offered relief from environmental stressors; a coping strategy; a way to find relaxation and calm; and a way to shift and process emotions stored in the body.

“it’s an effective mental health intervention. Umm, if it was to stop, well to be blunt children’s lives are less enriched ... if things like this get removed we are not enriching their lives” [Local worker]

Social impacts

The positive social impacts described in this section are directly related to the safe, welcoming, non-judgemental, kind, calm, positive environment that DUY created and that was spearheaded by the dance artists embodying these values and ethos. Familiarity and consistency of DUY artists, a sessions structure, a supportive scaffolding, and clear goals helped to reduce social anxieties and facilitate the building of meaningful relationships.

Key to galvanising the community – and ultimately to the success of the project – was the decision to be in residence in Holme Wood, and for all sessions to be delivered locally, solely for the residents of Holme Wood and the BD4 area. DUY's presence on the estate helped to de-stigmatise what happened there. 'Hang ups' around acceptance and judgement based on background and circumstances could be jettisoned; and the community felt able to rise together through peer support and shared, bonding understandings and experiences.

Crucially, participation in Resi/Dance provided a social network.

How exactly did this community-focused programme achieve its social impacts through shared experiences of dance? Five themes stand out.

Growth in social confidence, communication skills and interactions with positive influences/role models

ResiDance offered the Holme Wood community an exposure to different influences and people that they would not have ordinarily been in spaces with, or had access to – for example, DUY artists, dance professionals such as choreographer Gary Clarke, and Matthew Bourne's New Adventures Dance Company.

The different influences started close to home. Young participants in Resi/Dance worked with pupils from different schools – often quite a thought – and met people of various ages and backgrounds and living in different parts of the estate. Importantly, dance sessions were reported as increasing participants' ability to identify and reflect on what social situations they work best within and why. Sessions also provided good preparation for having to work with people that you might not like, or get on with, yet still need to work with. A newfound patience or tolerance around other people, and not being reactive to a situation was felt/seen by many, including parents and professionals the participants interact with.

“when they put us with random people it's good cos you get to work with different people and not just your mates. So you get to like make more mates, d'ya know what I mean?” [youth company participant]

Having a safe, welcoming, caring, positive, and non-judgemental environment

The environment DUY creates is a place of safety, sanctuary, and almost familial relationships. The importance of these features cannot be overestimated in enabling the social development of participants.

“It made me nervous that everyone knew what they were doing and I didn't, but X really helped me and X. And they just proper welcomed me, and all the girls are nice, they're like my family. I love them all to pieces and they just help me.” [youth company participant]

Experiencing social support and bonding through shared backgrounds and activities

Resi/Dance has reached an impressive range of Holme Wood's community. Progressive age groups have taken part with enthusiasm – including parents and toddlers, 4-7's, 8-11's, youth company. Adult classes have homed in on special interests, such as women's fitness. Opportunities to bond have been achieved through shared activities and experiences (dance, joy/laughter, performances, learning choreography) and shared backgrounds.

“I've learnt that I've got it's basically like another life as well, cos I've got the school life, home life and then I've got dance life as well. So it's just unleashed a new life” [youth class participant]

Free opportunities and regular provision delivered in Holme Wood provided something to do

Free, regular sessions throughout a four-year period on the estate provided a wealth of opportunities for people to engage in a sustainable habit, to cultivate a hobby, and potentially a home practice. Additionally, access to opportunities to perform, experience professional dance work, film opportunities and travel outside of the estate expanded horizons and experiences.

ResiDance represented a lifeline for many, as the dance sessions were often the only thing that they attended during the week outside of school, home, or work. It provided inspiration for a community – that more is out there, and there are opportunities for you to grasp!

“it's free, you don't need to pay it's really good, you can learn quite a lot off of it, and it's a really fun decision to make.” [youth class participant]

Fostering of positive socially engaged behaviour(s), life skills, and communication, throughout the sessions and teaching style

DUY cultivates a non-competitive climate in which people can access and experience dance. Important aspects of a professional dance environment are simulated – such as self-discipline, the showing of respect, punctuality, commitment, ability to work with others, and a challenge to excel. Participants have positive behaviours modelled to them, which help to develop people's knowledge and selection of healthier habits around food, drink, lifestyle choices and safety.

“dance isn't the most important thing that's happening in the space. Umm I think it's about communication, discipline, respect” [Local worker]

Physical impacts

It may come as a surprise to the reader that physical effects were not the first impact to be discussed. In fact, the effects of dance on the bodies of participants were the least reflected upon and discussed impact across all interviewees, and were not highlighted at all as a visible impact by external stakeholders such as schools, youth service and counsellors. Why is this?

What the study shows is that dance offers so much more than physical exercise. The psycho-social impacts were more tangibly traced by all interviewees and were clearly visible to external workers in the area. The nuanced considerations of physicality and impact were only gleaned and observable to those who had directly engaged in dance, the DUY artists, and the embedded researcher. There could be several reasons for this, such as that the psycho-social

needs of the Holme Wood community were seen as greater and therefore necessitating the most attention. Yet a consideration may be that culturally we lack a sophistication of language around physicality, embodiment, and the body.

Striking findings were:

- There was a marked vacuum for participants between initial transition from home life and the external Holme Wood environment and entering the dance space. Dance filled this vacuum by providing an energetic outlet that allowed Resi/Dance participants to harness, refocus, and calm the high states of arousal they were experiencing.
- Participants greatly valued having access to a physical, non-verbal means of expression and communication.
- Resi/Dance offered refuge and respite from chaotic lives, and also resourced those engaging in the dance sessions with a potential strategy to process and shift emotions they were feeling.
- At times, dance provided the means for people to simply have a break, to take time out and away from their problems where for an hour or two challenging and perhaps longstanding issues were not in the foreground of their existence.

The following five themes group the main physical impacts of Resi/Dance sessions on participants.

Tangible improvements in strength, flexibility, fitness, and exercise tolerance

Participants reported physical improvements such as feeling stronger in their bodies, feeling more flexible, having an improved fitness level, and an increased endurance and tolerance for sustained exercise. Many participants were also inspired to seek out more opportunities to be active, or maintain the energetic lift they were experiencing due to moving.

“I’m more flexible than I used to be. Like I’ve always been really flexible but cos I weren’t doing anything since I were about 11, ...except for PE. So, when I started doing dance again, I became more like bendy and stuff like that” [youth class participant]

Dance provides an energetic outlet and way to express self through the body

Positive and negative emotions and energy are stored and harnessed in the body. Dance provides an opportunity to harness, process, shift, and make sense of these emotions and energies through a non-verbal route of communication. Communicating through the body felt easier for many. Dance provided an outlet for unharnessed energy and meant high states of arousal were able to be refocused and calmed.

“Before dance we all come in ‘ere and run around. Yeah literally we waste all our energy just running around” [youth class participant]

Developing an exercise habit

Dance provided a physical practice for people that could be actioned at home, through repeating exercises or practising choreographic material learnt during sessions. Hence, for some, participation in the dance sessions had an extended impact that translated into home life, encouraging physicality, movement, focus, and an appetite for more. The development of

an exercise habit, particularly at a younger age, can operate as a protective factor into later life, meaning that the likelihood of engaging or re-engaging in activity into adulthood is more likely.

“Even the next day, you think “Well I did that” and I still, I still do some of the exercises every morning in the kitchen, just to keep it going” [women’s class participant].

Developing an awareness of, and attention to, your interior body

Engaging in dance facilitates an understanding of feelings in your body, how you perceive movement in parts of your body, how you carry yourself, your presence, and how much space you inhabit within a room. Acknowledging and taking time to notice these aspects around your breath, posture, alignment, distribution of weight through your feet, provide another key and tool for unlocking physical and embodied confidence and enabling bodied change – in short, to feel comfortable in your own skin.

“We taught her just drop shoulders back, chin up, just stand and be present, and I think that changed. I think it was like a stress relief for her because she wouldn’t take her coat off when she danced, she’d like slouch and crunch her shoulders up, she was just so in herself I don’t think she realised how to get out. I think it was like a relief [to] release the tension she was holding and all the anger, and thoughts of everything going on with her and she just relaxed her shoulders and she just like opened, literally like a flower” [DUY artist]

Willingness to learn more about ways to support physical health, nutrition, and lifestyle choices

DUY has always maintained an interest in supporting and encouraging nutrition and healthy eating through the provision of cooked meals on their intensive projects. This commitment was replicated during Covid-19 lockdowns and restrictions through the Healthy Holidays program which delivered food packages and supported families with meal planning and recipes.

...that’s why it was so important when we did the work, the healthy holidays work, that – I was really – I was really clear, that we weren’t just putting food packages together with crisps and sausage rolls. That actually that-that the food packages were a part of...it was department of education who funded it. So, it was important that we were actually putting together packages of food that was healthy. [DUY Staff]

Explaining these impacts

These impacts on the individual show the strong **links of the DUY approach to Maslow’s hierarchy of needs**. Figure 3 highlights the principles and goals that DUY strives for across their work. Importantly, the impact of DUY’s work demonstrates the power of explicitly **working at all levels of the hierarchy at the same time** – from breathing, to safety, to belonging, achievement and creativity.

Looked at through another lens, the methodology that DUY has pioneered to enable people to take part in dance also demonstrates its impact as **a genuine ‘scaffolding of care’**. DUY has long recognised the importance of the core dimensions of their professional practice that we can now frame as shown in Figure 4.

DUY WEEKLY SESSIONS MEET PARTICIPANTS' NEEDS

Participants experience creativity, meaning and purpose in their lives through dance. Their aspirations change.

Participants & families consistently emphasise growing confidence and self-esteem, responsible behaviour, respect, and the importance of achievement, especially through performance.

Participants experience new ways to get friendship & support, to involve family in positive experiences, to form relationships in new ways through dance, touch and trust

DUY provides a safe space, learning about importance of activity and rest, learning about breathing, ensures clothing not an issue, offers food

As Maslow pointed out in his later work, most of our behaviour is multi-motivated and 'tends to be determined by several or all of the basic needs simultaneously rather than by only one of them'(p71)

Maslow's Hierarchy of Needs



[Maslow, A. H. 1943 A theory of human motivation. *Psychological Review* 50(4), 370-96. and 1987 *Motivation and personality*. 3rd Ed. Delhi: Pearson Education]

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Figure 3 Links with Maslow's Hierarchy of Needs

This type of 'scaffolding' is unique to DUY. They recognise not only that potential participants need carefully structured support to stay in the programme, but also that these extra steps to be taken so that vulnerable and/or disengaged people/communities are enabled to access provision in the first place. **Without this there is no 'level playing field'; people are simply excluded.**

THE 'SCAFFOLDING OF CARE' MATTERS

DUY ensures people can (safely) take part through:

- ✓ Keeping in close touch with participants and key others so they always know what's going to happen
- ✓ Visibly caring that participants show up and take part
- ✓ Teaching methods that encourage and don't judge help people achieve more than they thought they could
- ✓ Not charging plus providing the extras: food, fun, new friends



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Figure 4 'Scaffolding of Care'

4.2 Wider ripples of impact

The programme has begun to demonstrate the **impact for the wider family** of engaging in the arts through dance. Parents are shown to value the experience and enjoy the impact on their children, aiming to keep fostering this new interest. Families have shared in positive experiences. They've seen 'their' people change, grow, and their lives improve, and that experience has affected them too. Parents, grandparents, cousins, friends have all joined in coming to the performances that DUY presents as a culmination of the work done in classes throughout the year.

Much of the material evidencing the positive effects of the programme on participants is drawn from local workers with other agencies, as well as from Resi/Dance participants and their families. This demonstrates how effectively the DUY programme connected with local agencies, encouraging them to see Holme Wood families differently, and to notice the young people's progress and growth in skills and confidence. **This positive noticing in turn affects how those workers do their jobs and relate to the families on the estate.** This impact is hard to measure and arguably in its early stages, being built on only in 2022–2023 after Covid-related lockdown and other constraints hi-jacked much of the setting-up/building partnerships stage of Resi/Dance. But there is clearly strong and widespread desire in Holme Wood to see a continuation of the weekly provision of dance sessions – and to engage more schools, to get the support of youth services and criminal justice schemes to develop activities, to involve more young men, and to support struggling lone parents.

The other ripple effect is out into **the community**. Relationships between families and groups, streets, different areas of Holme Wood have been involved in different ways in the project, and have been more or less hard to engage. DUY is now thinking about how they can reach out to other parts of the estate. How could they do more in the green spaces – build further on the horse-owning culture, for example? And what more could they do to bolster and create relationships through dance to develop even further the ripple out into Holme Wood communities? Key organisations in their sights include those mentioned above – but also local employers, particularly the shops and retail outlets. These are very important for people in Holme Wood, along with schools, health services, and so on. As individuals flourish, the effects ripple right out into those organisations. But equally, what those organisations do influences the community, social networks, families, and, through these, individuals living on the estate.

This dynamic ripple effect can be seen clearly in the work DUY has done with schools. There have been many projects, including one specifically for boys, where **DUY and schools have worked in close partnership** to engage young people in dance. This joint working has helped make connections up and down the layers so that the ripple effect is really starting to be noticed. A potential impact of this research could be to make sure people understand that these kinds of initiatives have to be supported over time – a long time – in order to meet intergenerational challenges of the kind that exist in Holme Wood.

“an incredibly engaging entertaining project that prevented many [young people] choosing a different path, isolated, disaffected from education, prevented them from choosing the same path over and over. Young people who attended will

reinvest that, a kind of knock-on effect - in the work they do, in the schooling they do, their own children later down the line, you plant a seed [with] a project like this” [Local worker]

The programme demonstrates how investing in people in a local area, however deprived, can achieve a huge amount, compared to, say, investing in a community centre building. The project staff often expressed the desire to have a purpose built dance space. But it can be argued **that it was the focus of all DUY staff on Holme Wood people that enabled the high levels of participant commitment to dance that they achieved.** Ironically, it is the participants who are now the ones saying ‘*we need a proper dance studio!*’

4.3 Negative impacts?

It is unusual in such a long study to find so **few negative impacts** as we have found in Resi/Dance. Some of the negative issues arose early on. For example, the restrictions linked to Covid-19 curtailed the dance offer and the activities associated with the Arts Award scheme. This reduction in pace and range slowed down the potential impact of the dance classes and companies, and so may have lessened their impact, immediately and cumulatively. But DUY’s continuing active presence on the estate also created focus and trust in a community that was particularly isolated at that time, with many other organisations having shut.

In terms of the dance work that continued and gave rise to so many positive impacts, we have also tracked and noted the following more problematic areas:

- The **extreme pressure on dance artists**, their skills and energies – noted in Learning Note 2 and discussed at length with DUY. The commitment they have shown is admirable but it is important to note the personal costs of this project for all at DUY. Notably, there was in practice insufficient management resource to enable the breadth of support that artists needed – for example, in relation to safeguarding. It had been intended to provide more support to the artists; but, simply, the project budget was too optimistic on this front, and the unique challenges of working in Holme Wood overwhelmed resources at times.
- The sheer pressure on dance staff also meant that there was no question of not sticking to **activities in term-time only**. Staff needed proper time away from activities. But participants wanted classes year round, especially parents in the summer holidays. Summer schools were held but were not a substitute. Arguably too, it was only clear that year round sessions would be wanted quite far into the project when DUY could see how well attendance held up, and the research charted how powerful the weekly experience was in punctuating often difficult or chaotic lives and giving respite.
- The pressure on staff running weekly sessions was also instrumental in limiting the amount of **participants’ own creativity** that could be developed in those short sessions.

‘So “we need to make a new piece” and I was like “Yeah, but that’s 5 hours of dancing, before they perform” and I was like “A new piece in 5 hours?” ... [we] will just have to make it all and deliver it all ... go in with the piece made and deliver it

to them, which doesn't allow [participants] time for creativity and doesn't allow them time for input' (dance artist)

One of the few criticisms from participants was about a desire to contribute more of their ideas in the sessions as they grew in skill and confidence. Seven people voiced this as an improvement they'd like to see in the project.

- DUY ran two '**intensive projects**' in Holme Wood in the 4 years. The second one in late 2022 had a number of challenges that caused difficulties for some participants. It was a large group where some felt bad behaviour was not being dealt with quickly enough, meaning that they felt good behaviour was effectively being punished in terms of who got attention and support.

Participant 1: "if they'd have got kicked out earlier it'd have been so much better. But they just kept them in and kept giving them chance, after chance, after chance.

And all they'd do is just sit and disrespect them to their face..."

Participant 2: "And it would have been easier for us, cos we had to like fill the spaces, and like the gaps and stuff..."

Participant 1:" ... literally, but they all got kicked off what a week before the show, then it caused us all more stress."

There is a complex set of variables to manage with young people in the intensive setting; and this is the area where DUY has the strongest track record for success. Clearly, DUY could not share all their decisions and the thinking behind them with all participants. Nonetheless, because the situation undoubtedly created stress for a number of participants, it is worth reflecting on possible ways of reducing this particular source of stress in the future.

5 How did DUY achieve its impact?

This section explores some of the answers to the question that researchers and project team shared early on:

- **What is it about this initiative that might produce change of the kind you want?**

The question links to ideas of a 'theory of change'^{vii}: that projects should work out why they think what they do will have the desired effects, and then evaluate how well grounded these assumptions were. **Figure 5 below describes how the project did make a real difference to people's lives, tracking what was done in the light of the Holme Wood context, the difference it made, and crucially why this happened.**

First of all, the project had to **think very deeply about what was going on in Holme Wood**. What did people in Holme Wood think about what was going on there? And then how should DUY work with all of this? Staff had to be willing to challenge their own assumptions and think hard about the consequences of stigma for people living on the estate. The nature and 'feel' of the local area fundamentally affected how the project was developed.



Figure 5 Creating a 'theory of change' for Resi/Dance

They came to understand the huge strengths that exist in the Holme Wood community, the sense of community spirit, the helping of people in difficulty and the rejection of some of the violence and crime that is very prevalent in parts and at different times on the estate. They also spent a lot of time learning from people who work locally with the community how best to engage people in doing something that they would probably never have thought of – in other words, doing contemporary dance.

So they offered people **weekly dance sessions, a whole series of age groups** for children and young people and sessions for women; fitness and dance for women, often lone women or women struggling with mental health or addiction issues or women surviving domestic violence and crime. They may be lone parents. These groups have consistently happened three terms a year for the four years even through COVID, through different media and means. The second thing DUY offered is the **scaffolding of care** and support described earlier: so that people can take part and it can be really meaningful for them to do so and feasible for them to do so. They've also offered **intensive projects** for young people who are among the most marginalised in school and in society. These intensive projects have been shown to produce huge change for those groups of young people. Part of all this has been extensive school engagement and projects including specifically for **boys and young men**, whose involvement has consistently been low relative to female peers.

The difference all this has made has been vivid in the many interviews undertaken during the study; in the observations of the classes that the embedded researcher has done; and in her

conversations with dance artists and the participants, from the very youngest to the oldest. And has been described above and in Learning Note 2.

So why have these things made such a difference? Why have these changes happened by 'just' going to a dance class?

First and foremost, it's free. **Free access** to dance and to the performances for everyone involved has been revolutionary for people in Holme Wood, enabling multiple children from their family to take part and benefit. In a genuinely equal process, everybody in Holme Wood who wants to can take part. The effect has been powerful.

It has also become clear that the **social contact in the classes and the physical creativity of dance have together helped develop those taking part**. The physical expression has really helped their mental health. Energies, frustrations, anger, and feelings generally, have all been released in a really different and constructive way. Just as importantly, literally over years for some participants, time has seen growth in the friendships made and in levels of trust in the staff and each other. And that has made a massive difference to people's confidence, their sense of self, and therefore their mental and physical well-being.

The **performances have shown those changes very visibly** to the community and to their families and friends. The performance is always an important milestone. The professional nature of the performance is almost guaranteed to take the breath away. Recognition that these are **'real' dancers who are performing** has cemented the capacity for change.

The **scaffolding of care** has been crucial to the achievements of Resi/Dance. By using this approach, DUY have been able genuinely to ensure people can safely take part through a number of consistent measures that typically don't happen in mainstream provision or indeed in many community-based projects.

6 Real-life learning: 'takeaways' for DUY

Action research, when combined with active reflection by decision-makers, can lead to constructive change in real time. Throughout the study the team has aimed to work with DUY in exploring the potential here. Key areas where they have made changes include:

- Reviewing the whole process of **recruiting and training dance practitioners/facilitators**, and clarifying roles and opportunities at each stage. DUY have also beefed up their informal mentoring approach.
- They have also considered their **decision-making approaches** and the need for organisation development as they grow, and have brought **Holme Wood dance participants into their board structure**.
- Mapping out different **progression routes for young people** who have participated in dance sessions, and planning to support them in their new situation.
- **Consolidating relationships** with existing partner organisations and opening up links with potential new partners – no easy task in an environment where everyone is under time and other pressures.

- Exploring as a matter of urgency further possibilities for **creative work with boys and young men.**

The research participants had many ideas for taking the project forward too – we asked them about the legacy of the project, but many just wanted more of it! Legacy was about recognition for the dancers and for the health and mental health contribution of the project for participants and families - and about developing the public profile of the work too. Figure 6 below illustrates the range of forward ideas people suggested.

7 Learning for sharing widely

What has this long and unusual evaluation have to say that may be new and valuable to a wide range of stakeholders? Core themes are outlined below.

7.1 'Scaffolding' is needed

DUY has always aimed to ground its programmes in the life of the individuals and communities involved, and to be clear from the beginning about what participants can expect and what the company expects. The experience of Resi/Dance reinforces the need for grounding and clarity – and also highlights the extraordinary effort, and length of time, needed to do so successfully. What could be called '**pastoral wrap-around**' includes preparatory home visits, conversations with potential participant and family, reminder phone calls and texts throughout – all needed to build the confidence and desire to take part in the programme in the first place and to keep participating over the long haul.

7.2 Pushing ahead is the way to go

Interviewees from different backgrounds (some in professional dance, some participants and partners from the community) commented on the abiding value of 'pushing'. The push could be applied to boundaries, content, people. The impetus is to **challenge in a good way**; to stimulate; to provoke and spark progress; to demonstrate that the push amounts to a belief that further progress can be constructively made.

7.3 Finding patterns can be life-affirming

A sense of **pattern and consistency** can be very powerful. This can be at a macro level (where the dance session gives structure and meaning to the week) and at the micro level – for example, during a dance session, participants may experience a working through of emotions relating to warm-up (getting rid of aggression, etc), dance (feeling free) and calming down at the end. Pattern and habit can stand in contrast to what is often experienced as the chaos of life in a stressful environment.

7.4 Implications of extending duration of arts projects

The disadvantages of short-term arts projects have been clear for some time – summarised as: parachuting in and out leaves host community pretty much untouched or, sometimes, resentful. But what are the substantive benefits associated with longer term embedded projects? Perhaps paramount is a **continuing visible presence** locally where, for example, young people are learning about teamwork and leadership. This, it could be argued, is the very essence of **building social capital.**

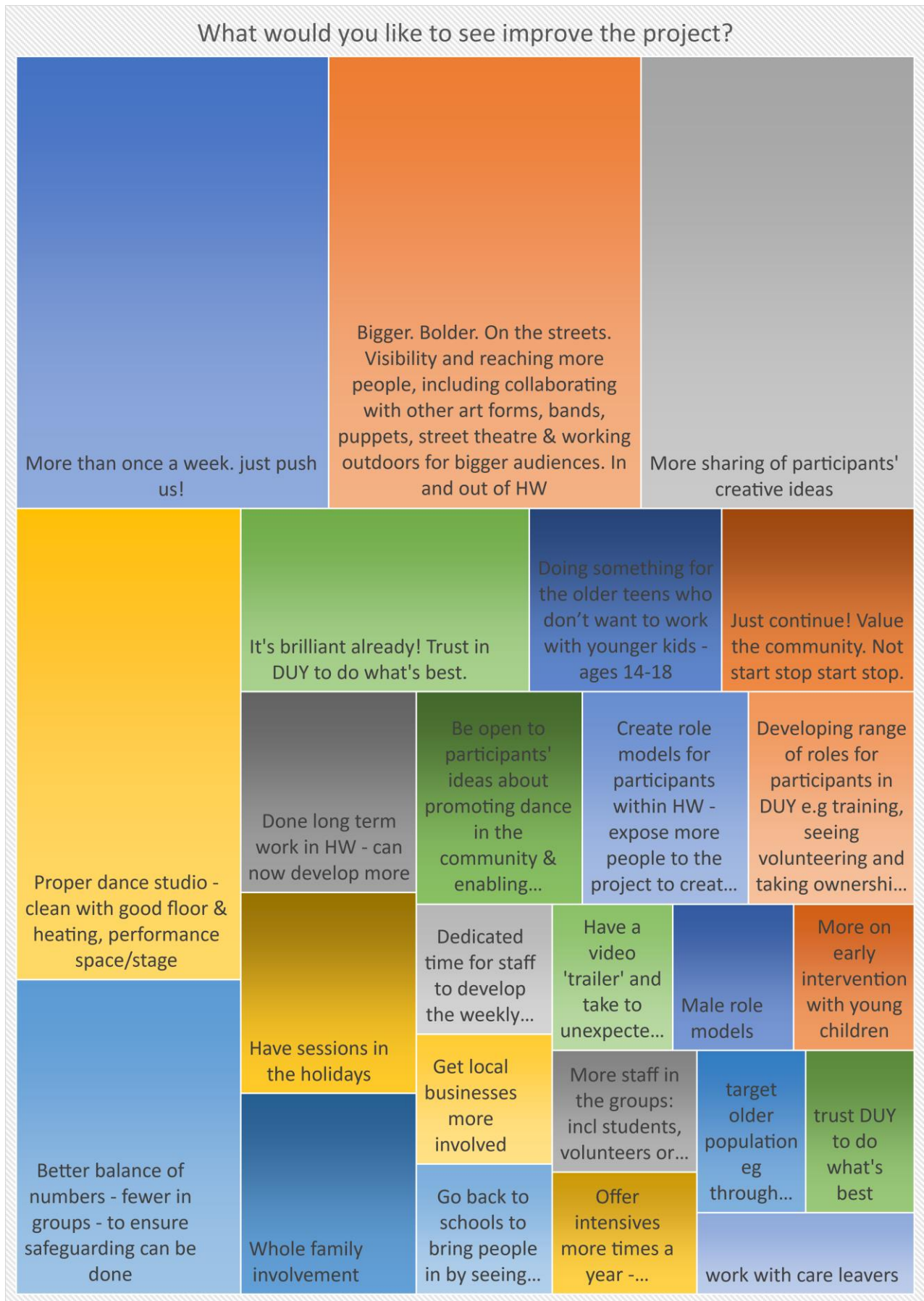


Figure 6 Ideas for the future of the Resi/Dance project - the bigger the box the more people suggested it!

7.5 Role of the arts practitioner

Resi/Dance has seen some tough learning about the role of the arts practitioner. It is no easy matter for employer or employee to set healthy boundaries in a chaotic and complex setting like Holme Wood. But if a practitioner is to work effectively within a community marked by deprivation, illness and violence, they are likely to need **carefully tailored support**. The concept of **'scaffolding of care'**, used in relation to participants in DUY projects, offers one way forward for supporting staff.

Not surprisingly perhaps, the study has shown that practitioners who are personally familiar with life on large estates cope rather better with the challenges presented by environments like Holme Wood. Most practitioners, whatever their background, were taken aback by the scale and intensity of the effort needed to draw participants into the programme. However, several practitioners expressed surprise and pleasure on finding that, once they had been enrolled, many participants became regular and enthusiastic attenders of classes.

7.6 High standards depend on real team work

Almost universally, the dance practitioners were perceived as being non-judgemental; and this quality was rated very highly. It was also noted and appreciated that the practitioners avoided triggering judgemental attitudes within the group. The dance practitioners themselves were clear that it was very important for them to **prepare before and to de-brief with each other** after sessions, and let off steam if necessary. However, both practitioners and participants agreed that working towards high standards was crucial to the success of the programme.

7.7 Incorporating the idea of audience

All art forms include a sense of gaze. Words need to be read; pictures need to be looked at; dance needs an audience. A basic sharing has to take place. Community dance projects are likely to have internal (from within the community) and external (from outside the community) audiences. What does this project tell us about what success looks like in each case? Through performance, participants found themselves **'facing the world' with more confidence**. Audiences from within the community were amazed to see people from (and therefore to an extent representative of) their community achieve so much. This excitement was clear both in relation to the 'intensives' and the performance achievements of the weekly groups.

7.8 Clarifying what's meant by 'quality' and 'professionalism'

Many community-based arts projects find themselves confronted with very different understandings of what's meant by quality. As discussed in Learning Note 2, participants tend to focus on their actual experience of the project – how it makes them feel. For example, poor quality may be their verdict if they feel talked down to or suspect that what they are being offered is second best. Providers and practitioners, on the other hand, emphasise the inputs and conditions for for a good experience to happen. These different understandings can lead to confusion, lack of motivation or even resentment; and may make further progress with the work difficult.

Quality and professionalism run through DUY's work as Brighton runs through rock. Understanding quality in the context of working in Holme Wood was seen by staff as

maintaining high standards in classes; and ensuring that both tutor and participants have a clear grasp of what is being taught or practised. As an organisation, DUY emphasises high expectations, commitment, and an unwavering belief in individuals' potential to achieve quality.

For DUY, professionalism involves setting high standards, modelling professional behaviour, and providing young participants with exposure to professional environments. It's about instilling commitment, dedication, and an understanding of what it means to be a professional in the dance field. They aim to maintain high expectations and standards to inspire and uplift participants, taking them away from the idea that it's acceptable to be less professional just because they are not yet professional dancers.

What counts as 'good' and what less so is a complex and sensitive area, of course, shadowed by often unexamined assumptions. But this study demonstrates the value of attempting to think through what may be involved and to identify key principles

7.9 Juggling tensions...

As funders increasingly require robust evidence of arts organisations' ability to reach a range of very different audiences across the country, mainstream arts organisations are likely to want to develop a yet deeper understanding of **how the so-called 'elite' and the 'community' can co-exist creatively and constructively**. There are bound to be tensions. Once recognised these tensions can be explicitly addressed. This study helped express some of these as 'both...and...' tensions where choosing between them is not helpful:

- Discipline and creativity (this tension can apply to both arts practitioner and participants)
- Quality of relationships and quality of performance
- Grounding the project in community and need for quick outcomes
- Needs of staff and needs of participants
- Non-judgemental and push/challenge
- Artists' doubts and participants' positive reactions
- Dance and fitness
- Performance and other outcomes
- Professionalism and community development
- Tried & tested methods and innovating & reacting
- Visible and invisible – work, outcomes, communities etc

8. Final words – and questions...

A small arts organisation will likely always be juggling activities, resources, plans, staffing and aspirations. This study has demonstrated the **'true cost of great art'**^{viii} for such an organisation. Significantly though, it has also demonstrated how making a real difference to people's lives over time can be achieved. Achievement of this kind depends on consistent support – and on having a means to share hard-won learning.

The research leaves the project with some ongoing questions, outlined below.

8.1 How could Resi/Dance further empower individuals/residents?

Even with pioneering programmes like Resi/Dance, there is always a risk of treading water. How can DUY ensure that they are **developing and upskilling the Holme Wood community** in a way that empowers people and that advocates lifelong learning? For example, what could alternative avenues of progression for individuals look like beyond a simple progress through the various age-assigned dance sessions (parents and tots, 4-7's, 8-11's, youth company, performance company, women's company/fitness class)? Partner organisations on the estate have empowered young people to be ambassadors or youth leaders or to volunteer or form their own steering group. So what might these alternative progression routes look like for the ResiDance programme? ResiDance ambassadors; a DUY-bespoke certification in Dance that speaks to the time they have given to the project; volunteering/assisting/teaching positions/opportunities; supporting/shadowing opportunities to understand the other elements involved in DUY, such as administration?

And how can the Resi/Dance project build on its work to provide a **range of progression routes** for participants, other than into dance activities – for example, intern opportunities, broader links to creative industries, or using transferable skills like leadership in other sectors?

8.2 What new creative directions could DUY develop in its work?

What new creative directions could DUY develop in its work with marginalised communities, both in Holme Wood and elsewhere, using the learning from this research and challenging its own assumptions? For example, it could be argued that Resi/Dance would benefit from a shift in thinking away from a purely dance focus towards **developing the work as a participatory arts project** that actively involved more of the Holme Wood community. Many different movement forms and physical languages can be seen on the estate – for example, walking/running, riding, sports, boxing, football, karate; and movement patterns include quad bikes and horses. Might the incorporation of existing physical interests of residents extend and diversify a reach beyond dance enthusiasts? And would an understanding of Resi/Dance as an arts project broaden its appeal, through connecting with local Bradford arts partners (marching bands, puppetry, street theatre, costume designers), emboldening performances further?

8.3 How to increase male involvement?

Gender stereotyping was an issue from the beginning. Dancing is for girls. There's something not right about boys wanting to join in. Some parents explicitly forbade their sons from getting involved with Resi/Dance because **they feared that they would be mocked or worse**. What initiatives have worked best to increase male involvement, and what can be learnt from this?

8.4 How to support the 'scaffolding of care'?

It became very clear early on in the study that the presence of participants in a dance class depended almost entirely on weeks of preparatory pastoral work with them and their families. Encouraging chats, phone calls, text reminders – these were all components of a 'blitz of caring' directed at potential participants. This kind of intensive activity consumes almost unimaginable amounts of time – and hence significant amounts of money. However, **this sort of work is**

almost entirely invisible to the eye – and hence does not appear prominently in funders' lists of priorities.

8.5 How best to disseminate the findings of the evaluation/research?

How can the research study **contribute to the future of DUY and its work, and feed into the broader arts and health sector**? How can it be disseminated best? Again this is substantial work that can be invisible and hard to fund.

Notes

ⁱ See [The '3.5% rule': How a small minority can change the world | The Carr Center for Human Rights - Harvard Kennedy School](#) accessed 9 November 2023

ⁱⁱ For a comprehensive summary of material on action research, its origins and practices, see: Reason, P. and Bradbury, H. (Eds.) (2012) *Handbook of Action Research (Second Edition)*, London: Sage.

ⁱⁱⁱ For example: Burkhardt and Rhodes (2012) Commissioning Dance for Health and Wellbeing: Guidance and Resources for Commissioners: DanceXchange; Burkhardt, J., & Brennan, C. (2012). 'The effects of recreational dance interventions on the health and well-being of children and young people: A systematic review'. *Arts & Health*, 4(2), 148-161; Cameron, M., Ings, R., and Crane, N. (2015) 'Seeking a common language: the challenge of embedding participatory arts in a major public health programme', Chapter 12 in Clift, S. and Camic, P. M. (eds) *Oxford Textbook of Creative Arts, Health and Wellbeing: international perspectives on practice, policy and research*. Oxford: Oxford University Press; Faincourt, D. and Finn, S. (2019) *What is the evidence on the role of the arts in improving health and well-being? A scoping review*. Copenhagen: WHO Regional Office for Europe (Health Evidence Network (HEN) synthesis report 67); Faincourt, D., Warren, K. and Aughterson, H. (2020) *Evidence Summary for Policy: The role of arts in improving health and wellbeing*. London: Department for Digital, Culture, Media and Sport. See also <https://www.artshealthresources.org.uk/>

^{iv} This question links to ideas of a 'theory of change': projects explore why they think what they do will have the desired effects and then evaluate that. See also Pawson, R. and Tilley, N. *Realistic Evaluation*. 1997 London: Sage

^v Felitti, V. J., Anda, R. F., Nordenberg, D., Williamson, D. F., Spitz, A. M., Edwards, V., ... Marks, J. S. (1998). Relationship of childhood abuse and household dysfunction to many of the leading causes of death in adults. The Adverse Childhood Experiences (ACE) Study. *American Journal of Preventive Medicine*, 14(4), 245–258.

^{vi} See Ventegodt S, Merrick J, Andersen NJ. Quality of life theory I. 2003. The IQOL theory: an integrative theory of the global quality of life concept. *Scientific World Journal*.13:3 1030-40 and The WHOQOL Group, *World Health Organisation Quality of Life Assessment*. 1995 p1405

^{vii} See helpful publication from United Nations accessed 12 Dec 2023 at [Microsoft Word - UNDG-UNDAF-Companion-Pieces-7-Theory-of-Change.docx](#)

^{viii} A phrase that emerged in discussion between the research team and DUY.