

Future Landings 2015: Evaluation Report



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for Ausdance WA

Acknowledgements:

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Cover photo credit: (clockwise from left) Silent Volumes by Clair Stanton; The Creation of Now by Krysta Guille; Willy Willy by Ben Teo.

Executive Summary

Future Landings is a community-based contemporary dance program in regional Western Australia (WA). An initiative of Ausdance WA, WA's peak body for dance, Future Landings seeks to empower and build the capacity of dance practitioners living in regional areas to lead projects that express the ideas and stories of regional WA.

In 2015, Future Landings comprised of three projects: Willy Willy (Carnarvon), The Creation of Now (Denmark), and Silent Volumes (Kalgoorlie). This evaluation sought to determine the social impact of these projects, namely did they enable participants to belong more to the local community, and does the project increase the capacity for contemporary dance in regional WA.

The evaluation comprised of two components: a process evaluation of the extent of activities, partnerships, and media associated with the projects, and; an impact evaluation using self-complete surveys of participants at baseline and post-project, focus group interviews of participants, and a self-complete audience survey.

Future Landings 2015 reached an audience of 1768 across three regionally-based projects with an average of 6-13 participants at over 237 workshops and an average of 17-65 participants taking part in rehearsals and performances. The projects collectively engaged 37 artists, 29 of whom were regionally-based, and whose primary art form was dance, but also included production/design staff, musicians, visual artists, filmmakers and photographers, and actors. During the three Future Landings projects, 21 partnerships were formed with regional and local organisations and service providers, mostly providing in-kind support, with an estimated total value of \$74,699.

The findings suggest that Future Landings 2015 had considerable social impact on participants and audience members of participating communities. Participants felt that the project enabled them to belong more to their community and enhanced feelings of social inclusion. The social wellbeing benefits of participation were noted as one of the most rewarding aspects, as well as the personal and professional development opportunities which led to impacts on both personal and community identity. The projects also impacted audience members who reported moderate to substantial effects on various measures of collective and individual wellbeing, as well as enhanced sense of identity and belonging to place.

The findings support an increased capacity for contemporary dance within participating communities by enabling the growth and support of local dance artists, participants, and organisers, and the development of audiences for locally produced professional contemporary dance. This increased capacity was especially apparent among participants as they gained confidence for their own dance practice by learning new skills, being pushed beyond their own perceived limitations, and having the opportunity to work with professionals and on a professional production.

As with Future Landings 2013, the evaluation model enabled effective monitoring and evaluation of Future Landings 2015. The project was once again successful in achieving its stated aims demonstrating both notable social impact among participants and audience members, and an increase in the capacity for contemporary dance in participating communities.

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Future Landings 2015

Ausdance WA is the peak body for dance in Western Australia (WA). As part of the national Ausdance network, Ausdance WA is informed by a national perspective, and as an independently incorporated organisation, delivers programs that are responsive to the needs and contexts particular to WA.

Future Landings was first presented in 2011 as part of the four-year Future Moves initiative (2009-2012) supported by the WA Government to invigorate contemporary dance in WA. Future Landings is a large-scale project that combined contemporary dance, visual arts, and music to create original community-created performances. An important focus of Future Landings is the skills development of regionally based choreographers in Community Arts and Cultural Development (CACD) practices. Through the use of mentors, a training residency, and shared learning via teleconferences, skills are developed in choreography, project management, marketing, conflict resolution, and communication with partners. The underlying ethos of Future Landings is to empower and build the capacity of artists and artsworkers living in regional areas, so that they may lead projects that express the ideas and stories of regional Western Australia.

Future Landings 2015 sought to create a web of transformative and inspiring cultural activity connecting the communities of Carnarvon, Denmark, and Kalgoorlie using contemporary dance. Contemporary dance is created in and of our time. It is a form of dance that embraces difference and individuality, finding inspiration in people's unique ways of moving. Crossing barriers of language, ability, and age, contemporary dance expresses contemporary issues in a form that is relevant and uncovers their emotional core.

Future Landings 2015 comprised of three projects that were unique to each town and had been developed to address specific needs or issues within each community:

Willy Willy (Carnarvon – Gascoyne, WA)

From cities of tents and living through cyclones came stories of wisdom and connection out of a multi-cultural community situated on the Gascoyne River. *Willy Willy* was a bespoke performance told through dance, theatre, music, and projections all created by the people of Carnarvon about their town and their contemporary Indigenous heritage.

Janine Oxenham, Malgana Dance artist from Carnarvon, with the support of mentor Simon Stewart and Dramaturg Karen Hethey, guided and was guided by her community to deliver an astounding production that delivered pride to the local people through telling their story.

Willy Willy explored what it is to live in a time and place that is pushed and pulled by diverse and at times conflicting cultural mores and norms. At its heart, this work explored how traditional Aboriginal pedagogy is undermined by modern technologies that are currently commanding young people's attentions, turning them away from a rich culture of learning, family, respect, and caring.

For over 10 months in 2015 Janine walked, talked, laughed, and cried with her community as she collected stories that would make up this final performance. Educators and local elders played a significant role in this research, building a focus on issues around respect and education. Many sad and beautiful stories were woven into this show to develop both a historical and contemporary portrait of Carnarvon.

Over 80 people were involved in workshops to develop this performance. The final cast was made up of 37 primarily Aboriginal community members from 1 to 68 years of age. This was a multi-generational work bringing young and old into a shared experience and one that has reminded the community they are strong, brave, and creative.

Willy Willy was performed over two nights to packed audiences at the Camel Lane Theatre on 31 October and 1 November 2015.

This project was made possible by additional funding from the Gascoyne Development Commission through the State Government's Royalties for Regions program. There was also significant support from the Shire of Carnarvon.

Aartworks Carnarvon partnered with Ausdance WA to co-present the final production.

The Creation of Now (Denmark – Great Southern, WA)

Local Choreographer Annette Carmichael presented her latest contemporary dance production on 6-8 November 2015. She wove story, dance, sound, projection, and installation into an immersive set built inside the local Scout Hall. The Creation of Now was an experience more akin to a magical journey requiring audiences to interpret and engage creatively and imbue the material moving around them with meaning.

Working with over 100 community participants, Annette guided the creation of a whole new world. The performance happened inside a set constructed from 360 eggs, live plants, and featuring compositions by local violin students.

The Creation of Now was a contemporary dance production devised with the children and adults of Denmark. In this project a new fantastical world was drawn from the imaginative explorations of participants. It debated concepts of time, 'now', and the action of our creative minds to interpret what happens around us.

This project aimed to inspire people to see anew the places in which they live. Inside this process participants overcame challenges, acquired new skills, bravely travelled into new experiences, and shared stories.

This project was supported with additional funds from the Great Southern Development Commission through the State Government's Royalties for Regions program. There was also significant support from the Denmark Arts Council.

The Denmark Chamber of Commerce partnered with Ausdance WA to co-present the final production.

Silent Volumes (Kalgoorlie – Goldfields-Esperance, WA)

Pare Randall presented her first full-length production *Silent Volumes* performed by new-arrivals in the community of Kalgoorlie-Boulder on 13 and 14 November 2015 at the Goldfields Arts Centre. This performance enticed audiences into a sensory exploration of the physical and emotional experiences of arriving in a new place, and tackled the complex questions of 'belonging'.

This was Maori dance artist Pare Randall's first time choreographing with non-dance-trained bodies. With the support of Wangatha elders Garry Cooper and Josie Boyle, Pare took her community on a

shared journey into a deeper understanding of the land where they all live. Claudia Alessi encouraged this production in her role as mentor to Pare.

Through workshops, Pare created processes for people to listen to the land and buildings around them, as well as their own internal and cultural landscapes. Working with sound-artist Jonathan Mustard, sounds were drawn out of the participants, recorded, and composed into a score that became the base from which the choreography of *Silent Volumes* grew.

‘Belonging’ is a global question for us all to grapple with as our populations shift and move to new places seeking new experiences, wealth, or happiness. This work encouraged the audience to stop and listen, to find a way to ‘know’ and thereby ‘respect’ this new place and its people and so come to ‘belong’.

This project was made possible by additional funding from the Goldfields Esperance Development Commission through the State Government’s Royalties for Regions program. There was also significant support from the City of Kalgoorlie-Boulder and Rydges Resort and Spa.

ArtGold partnered with Ausdance WA to co-present the final production.

Evaluation aim and research questions

This evaluation aimed to determine the social impact of Ausdance WA’s Future Landings 2015 by answering the following questions:

1. Does the project enable participants to ‘belong’ more to the local community?
 - Does the project change both audiences and participants experiences of social inclusion within the local community?
 - Does the project have an impact on strengthening sense of individual and collective identity for those engaged in the project?
2. Does the project increase the capacity for contemporary dance in regional Western Australia?
 - Does the project support and grow regional dance artists to lead dance in their communities?
 - Does the project enable the formation of effective local partnerships for supporting high artistic quality community dance?

Methodology

The evaluation team

The evaluation strategy was developed by independent consultant, Julia Anwar McHenry and conducted by a research team coordinated by Ausdance WA's Regional Contemporary Dance Facilitator, Jo Smith before being passed back to Julia for analysis. A key component of the evaluation is having partner organisations and regional artists involved in the evaluation process and to monitor progress during the project. The roles and responsibilities of the research team were as follows:

Jo Smith, Ausdance WA: Responsible for setting direction and implementation of the evaluation strategy; supervision and coordination of data collection/entry; coordinating participant focus groups; verifying data in final evaluation report.

Julia Anwar McHenry, Consultant: Developing research plan; development of survey tools; provide training for other members of the research team in data collection, interview, and focus group techniques; data analysis; writing final evaluation report.

Regional Artists and Partner Organisations: Aartworks (Carnarvon), ArtGold (Kalgoorlie-Boulder) and Denmark Chamber of Commerce along with project Coordinators Rosie Seager (Carnarvon), Owen Hinton (Kalgoorlie-Boulder) and Anna Boaden (Denmark), assisted with participant interviews and focus groups; collection of process evaluation data; coordination of audience survey data collection.

Carly Armstrong, Ausdance WA: Data entry and clean up; interview and focus group transcribing; preliminary data analysis.

Data collection and analysis

Process evaluation

During the project, process evaluation data was collected by the partner organisations and the artists themselves. A template for the collection of this information was developed by the research team. The types of data collected include the number and demographics of participants/audience members, number of workshops/performances, number and extent of local partnerships formed, publicity and media exposure, funding and in-kind support secured during the project, and involvement in other activities/projects as a result of this current project. These data are presented within the results section in summary form and compare outcomes between projects and project outcomes in the long term.

Impact evaluation

Baseline, post-project, and focus group questions were developed based on evaluation data from Ausdance WA's previous regional dance projects and the objectives of the Future Landings program. Both the surveys and focus group data sought to determine how connected participants currently feel within their communities, what contemporary dance means to them, and their expectations of participating in the project. Data collected from artists and partners were used to determine their current experiences and expectations of engaging in such a project in a regional community.

Baseline and post-project data were collected using a brief self-complete survey with participants. Survey data were treated as confidential and were entered and analysed by members of the research team who would not have a personal or ongoing professional connection with the communities involved. Survey data were analysed using the Statistical Package for the Social Sciences (SPSS) to

produce descriptive data. Open-ended questions were analysed using content analysis to identify common themes.

Following the distribution of the post-project surveys, project coordinators conducted a focus group as part of the project debrief with participants. The research team, partner organisations, and artists coordinated the focus groups, working together to identify (and train) a suitable person to conduct the focus groups. Focus group sessions lasted from 40 to 60 minutes and were semi-structured using set questions to guide and initiate discussion. The guiding questions were grouped into three categories (engaging, exploration, and exit questions) followed by a series of optional prompts for clarification and to elicit discussion (see Appendix A for guiding questions). Audio recordings of focus group discussions were transcribed and analysed thematically based on the evaluation aim and research questions to identify common themes.

At public performances conducted as part of this project, a self-complete survey was distributed among the audience. This survey collected data on who attended the performance, why they decided to attend, what they personally thought of the performance, and their opinion on the impact of the project/performance on the local community. The distribution and collection of this survey was coordinated by the partner organisations or project co-ordinators with assistance from the research team. Descriptive data were analysed using SPSS and open-ended questions were analysed using content analysis.

Results

Process evaluation

Project events

Project coordinators were asked to record the number of events (i.e., workshops, rehearsals, performances, etc.) and state whether these events were ongoing or one-off (Table 1). A total of 195 events were recorded across the three project sites and the majority of these events were recorded as ongoing (i.e. repeat) events (n=158).

Table 1. Total number of events (i.e. workshops, rehearsals, and performances) and ongoing events (with percent of total events) by project site.

	Willy Willy	The Creation of Now	Silent Volumes	TOTAL
Workshops	136 (89%)	75 (63%)	26 (68%)	237 (76%)
Rehearsals	15 (10%)	4 (3%)	10 (26%)	29 (9%)
Performances	2 (1%)	4 (3%)	2 (5%)	8 (3%)
Ongoing events	134 (88%)	15 (13%)	9 (24%)	158 (51%)
Total events	153 (100%)	119 (100%)	38 (100%)	310 (100%)

The majority of the recorded events were workshops (including dance, storymaking, drawing/animation, music, and art workshops) (n=237), followed by rehearsals for the final performances (n=29). These workshops and rehearsals culminated in eight performances across the three project sites.

Participant and audience reach

The number of artists, participants, audience members, and organisers were recorded for each event listed by the project coordinators. At least one artist was present at all events, with an average of two artists at each event for Willy Willy (range 1-8 artists), five artists at each event for The Creation of Now (range 1-16), and four artists at each event for Silent Volumes (range 0-12). The total audience reach was 1768 across all events with 554 attending Willy Willy, 617 at The Creation of Now, and 597 at Silent Volumes, this included audience members present at workshops and rehearsals. There was an average of seven participants present at each of the 237 workshops that took place across the three projects (range 0-40). This consisted of an average of six participants across 136 workshops for Willy Willy (range 0-19), an average of 13 participants in 75 workshops for The Creation of Now (range 0-40) and an average of six participants over 26 workshops for Silent Volumes (range 1-15).

There were an average of 24 participants involved in each of the 37 rehearsals and performances for Future Landings 2015. This consisted of an average of 17 participants at 17 rehearsals/performances for Willy Willy (range 4-35 participants), 65 participants in each of the eight rehearsals/performances of The Creation of Now, and eight participants at 12 rehearsals/performances for Silent Volumes. Not all of those who participated in the workshops were involved in the final performance. For example, all three projects held additional opportunities for participants to create the other elements used in the performances, such as music, drawing and animation, and set design for The Creation of Now, the soundscape for Silent Volumes, and the props and video material for the projection used in Willy Willy.

Artists and artworkers

Project coordinators were asked to record the number of artists and artworkers involved in the project, whether these artists/artworkers were regionally-based, and if the engagement of the artist/artworker was one-off or an ongoing collaboration (Table 2). Across all three projects, 37 artists and artworkers were engaged, more than three quarters were regionally-based artists (n=29).

Table 2. Number of artists/artworkers, regionally-based artists, and artists involved in ongoing collaborations by project site.

	Willy Willy	The Creation of Now	Silent Volumes	TOTAL
Number of artists/artworkers	10	15	12	37
Regionally-based artists	6	14	9	29
Ongoing collaborations	4	0	0	4

The primary art forms of each artist/artworker involved in the project were recorded. One fifth of the artists/artworkers primary art form was dance (n=8). The remaining artists/artworkers were involved in production (including sound/lights) (n=6), music (composition/playing) (n=5), or design (costume/sets) (n=5). Other art forms mentioned included visual artists (n=4), filmmakers and photographers (n=4), writers (n=3), and actors (n=2).

Partnerships

The number and nature of partnerships formed as part of the project were recorded. Project coordinators were asked to identify whether these were new or existing partnerships, if the partnership would be ongoing, the estimated value of the partnership (both cash and in-kind), and the estimated cost of servicing the partnership (Table 3). A total of 21 one-off partnerships were formed across the three project sites, 19 of these partnerships formed because of this specific project. The value of these partnerships (both in-kind and cash) to the project sites was estimated to be \$74,699.

Table 3. Number of partnerships, new partnerships, ongoing partnerships, and the estimated value and cost of partnerships by project site.

	Willy Willy	The Creation of Now	Silent Volumes	TOTAL
Total	9	6	6	21
New	9	4	6	19
Ongoing	0	0	0	0
Est. Value	\$36,504	\$8,983	\$29,212	\$74,699

Partnerships were formed with diverse organisations including local governments, development commissions, local and regional arts organisations, local businesses, professional associations and clubs, schools, community groups, service providers, and the media. Cash support was received in the form of grants from the regional development commission, local government, and a local arts council. The majority of the partnerships were for in-kind support, including free or subsidised use of venues, promotion/marketing, materials, accommodation, and administration. In return, the partnership organisations most often received logo exposure on print materials and verbal acknowledgement at the performance. Other benefits to partners included free tickets to performances, meeting with the team at a special function, and naming rights.

Media

Individual project sites recorded the number of media items obtained locally for their project (Table 4). Online advertising largely consisted of posts on social media, such as Facebook and to a lesser extent, Instagram and Twitter.

Table 4. Number of media items by media type and project site.

	Willy Willy	The Creation of Now	Silent Volumes	TOTAL
Print	5	9	6	20
Radio	5	3	7	15
TV/Film	-	-	2	2
Online	16	8	12	36
Total items	26	20	27	73

Impact evaluation

Participant surveys

Baseline Surveys

Baseline surveys were completed by 88 participants with almost three quarters of the baseline surveys returned from The Creation of Now (n=65), 18 surveys completed by Willy Willy participants, and five surveys completed by Silent Volumes participants. The majority of the respondents were female (80%, n=70) and more than half were aged 25 years or younger (n=44). Thus, not surprisingly, just under half of the survey respondents were students (n=38) followed by a diverse range of occupations from the health and service industries (n=11), teachers/educators (n=7), and artists/artswriters (n=7), among others. Only seven respondents identified as Aboriginal and/or Torres Strait Islander. Almost two thirds of the baseline surveys were completed by Denmark residents (n=56), one fifth were from Carnarvon (n=18), six respondents were from Albany, and five respondents were from Kalgoorlie. Other places of residence of baseline survey respondents included Walpole, Gidgegannup, and Thailand.

Participants were asked about their reasons for participating in this project and how much they agreed or disagreed with a number of statements, as shown in Figure 1 (see Appendix A, Baseline Survey Q8). Comparable with the evaluation of Future Landings 2013, almost all respondents strongly agreed or agreed (SA/A) that the reason for participating in the project was: 'I want to have fun' (94% SA/A); 'I want to use my creative skills in ways that challenge me' (86% SA/A), and; 'I want to learn new skills' (86% SA/A). More than three quarters agreed with the statements, 'I want to feel more connected to the community' (80% SA/A) and 'I think new experiences will help me with the dance I currently do' (75% SA/A). More than two thirds agreed with the statements, 'I want to be more physically active' (72% SA/A), 'I want to expand my networks in the local community' (70% SA/A), and 'I want to make new friends' (69% SA/A). Finally, more than half agreed with the statements, 'I want to increase my confidence to participate in dance' (60% SA/A) and 'I want to expand my networks in the broader arts/dance sector' (55% SA/A).

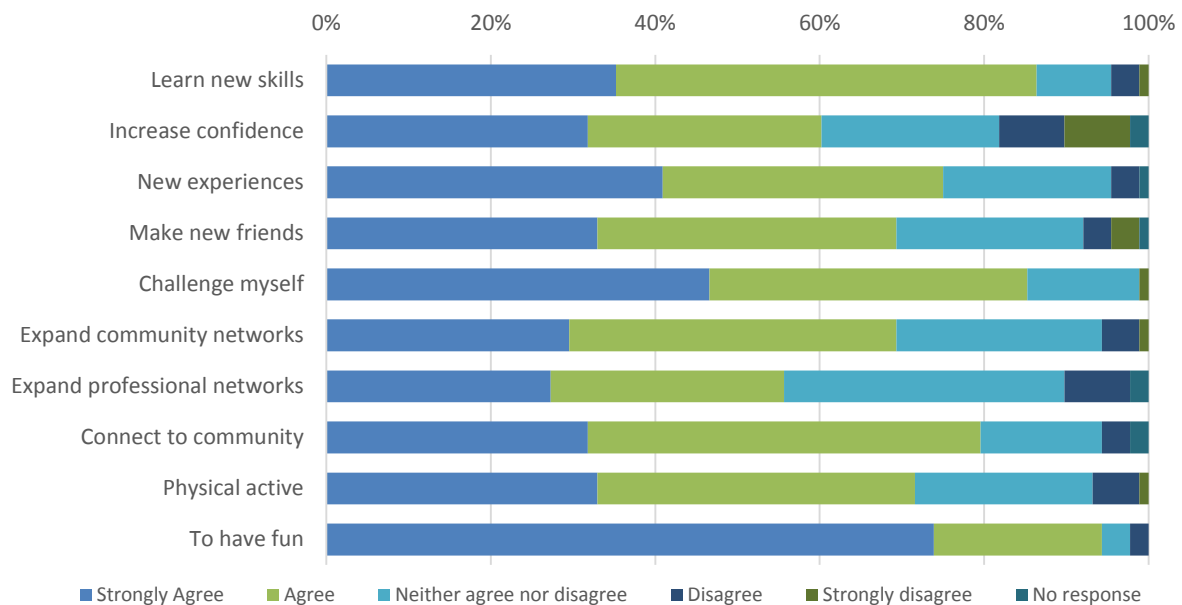


Figure 1. Reasons for wanting to participate in this project (baseline survey, n=88)

Respondents were asked if there were any other reasons why they wanted to participate in this project. A tally of these responses is shown in Table 5. The majority of comments related to loving/liking it and wanting to have fun (n=11), wanting to do something, something new, to do more, and to get involved (n=10), and for personal and/or skills development, to challenge themselves, increase confidence, and for enrichment (n=9). Other reasons for wanting to participate in the project include supporting their friends, family, and/or community (n=6), and to spend time with family or friends (n=3). One respondent commented on participation as a way of increasing confidence as an individual, “I would like to improve my overall confidence, but particularly as an individual as opposed to as a ‘Mum’ or ‘Wife’”. Another respondent mentioned that their reason for participating was to assist with their mental health, “to become involved in order to help with depression”.

Table 5. Reasons for wanting to participate in project (baseline survey comments)

	N
Love it/like it/to have fun	11
Doing something/do something new/do more/get involved	10
Develop skills/personal development/challenge myself	9
To support friends/family/artists/community	6
Spend time/bond with family/friends	3

Lastly, respondents were asked if they had any other comments. The few comments that were received were all positive, including a couple of “thank you” comments, and that they were looking forward to participating in the workshop. Other comments included: “Art is for everyone, let’s celebrate!”, “Great idea to encourage ‘non-artists’ to see the value of creativity/art”, and “Jelly, tacos and cake (and pasta!) should be included for free in this project.”

Post-project surveys

Post-project surveys were completed by 53 participants with just over half representing The Creation of Now (n=28), almost one fifth from Willy Willy (n=19), and six responses from Silent Volumes. Almost all respondents were female (n=48) with only five male respondents completing the post-project survey. More than half of the survey respondents were aged 30 years and over (n=32) with 19 respondents under 25 years of age. One quarter of post-project respondents identified as Aboriginal and/or Torres Strait Islander (n=13). The majority of the responses were from participants (n=46) with five artists also completing the survey. When asked their place of residence, just under half of respondents were from Denmark (n=25), one third lived in Carnarvon (n=19), six respondents were from Kalgoorlie, two lived in Albany, and one respondent lived in Walpole.

Participants were asked about their perceived impact of the project and how much they agreed or disagreed with a number of statements, as shown in Figure 2 (see Appendix A, Post-project Survey Q8). It is worth noting that two thirds of all respondents agreed with all of the statements and very few respondents disagreed with any of the statements. Almost all participants agreed or strongly agreed with the statements, 'I feel proud of the performance created in my community' (98% SA/A), 'being a part of this project has made me feel more connected to the community', 'I have made new friends from participating in this project' (both 96% SA/A), 'participating in this project taught me new skills' (94% SA/A), 'I have gained new experiences from this project that has helped me with the dance I currently do' (94% SA/A), 'the project enabled me to expand my networks in the local community' (92% SA/A), 'participating in this project has increased my confidence to participate in dance' (91% SA/A), and 'this project used my creative skills in ways that challenged me' (90% SA/A). Two thirds or more respondents also agreed that 'participating in this project gave me the opportunity to be more physically active than I would normally' (72% SA/A), 'the project enabled me to expand my networks in the broader arts/dance sector' (70% SA/A), and 'my views on contemporary dance have changed as a result of participating in this project' (66% SA).

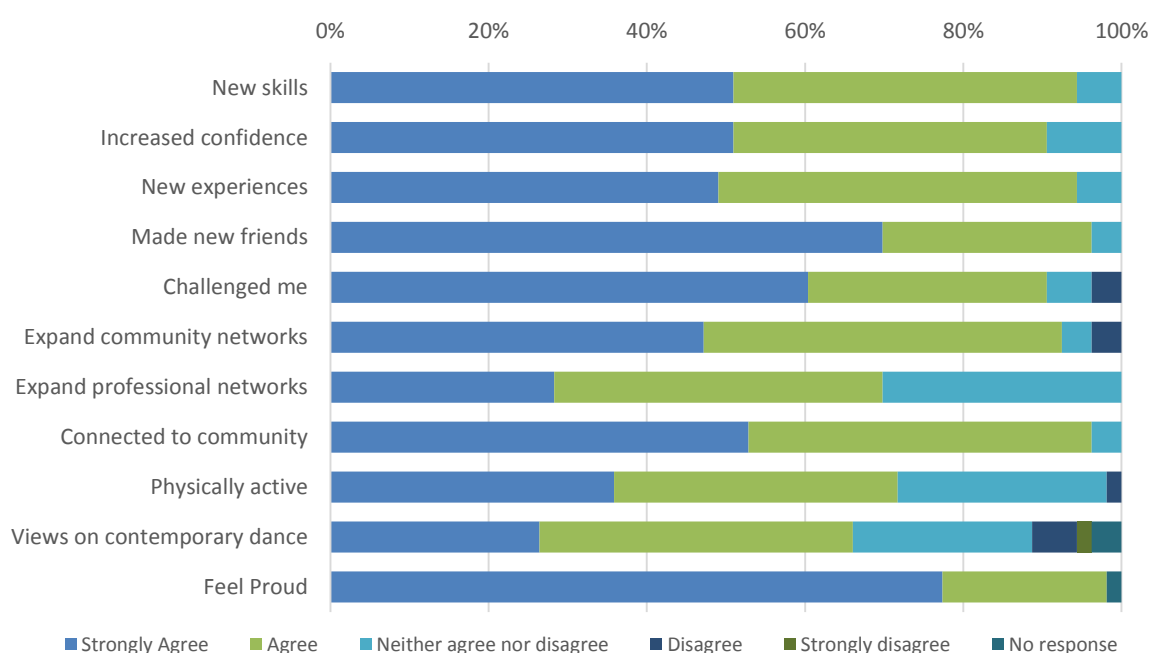


Figure 2. Perceived impact from participation in this project (post-project survey, n=53)

Respondents were asked if they experienced any other impacts from participating in this project (Table 6). Some of the other impacts of participating in the project include inspiring or helping to support others to get involved (n=5), to learn, increase performance capacity, and expand networks (n=5), and for the personal challenge, including improved physical and mental wellbeing, confidence, and motivation (n=4). Other comments on the impacts from participating included meeting new people (n=3), to do something different or take a new direction, e.g., “it was a catalyst to a new direction I’m exploring in my personal and work life” (n=2), and to have fun (n=1).

**Table 6. Perceived impacts from participating in the project
(post-project survey comments)**

	N
Inspire/help others	5
Learn, increase capacity, expand networks	5
Challenge, increase wellbeing/confidence/motivation	4
Meet new people	3
Something different, new direction	2
Have fun	1

When asked what they liked best about this project, respondents commented most often on individual and community wellbeing that was supported or strengthened by the project, in particular, social wellbeing, such as sense of belonging, meeting new people, and deepening relationships, as well as building confidence and feelings of pride (n=17). Others mentioned the professional development opportunities that enabled them to push themselves, gain new skills, and work with professionals (n=15) and elements of the production or performance, such as the involvement of children and the intergenerational elements (n=11). Finally, respondents liked having direct involvement in the creative process, and that this process was organic and from the community (n=10).

**Table 7. What respondents liked best about participating in the project
(post-project survey comments)**

	N
Supporting and strengthening wellbeing (individual and community)	17
Professional development, opportunities, experience	15
Specific element of production/performance	11
The project process	10

Respondents were asked if there was anything they did not like about this project. Interestingly, most respondents stated “No/nothing, loved it all” (n=26). Other comments on what participants did not like about participation in the project included “pushed too much/too much practising”, “lack of commitment from others/kids being silly”, “not pushed enough”, “missed out on formative stages”, “distance to travel for workshops”, “not able to see whole performance”, “not knowing if it would be good”, “performing on stage (shame)”, “that it’s over”, “judgement from dance partner”, and “not enough social events/chance to get to know other participants”.

Finally respondents were asked if they had any other comments. The majority of these comments were praise and thanks for the opportunity to be involved, e.g., “loved/enjoyed it, honour to be a part of it, amazing experience, etc.” (n=18). Several respondents commented that they would “do it all again” and were “looking forward to future opportunities” (n=7). There was also praise for the artists and

coordinators of the projects, e.g., “I <3 Owen”, “Annette is amazing!!!”, “Janine is a great teacher” and “Thank you to Ausdance for making shows/projects like this possible in small regional communities” (n=5). Other comments of note included, “Would love to take the show to Geraldton to perform at Queens Park Theatre”, “I’d love to see all three projects mounted somewhere so we could see the works of other communities”, and “for non-artsy family members’ attending something like this for the first time, they would have got more out of the show if there had been either a narration in-between segments or a ‘pre-event lecture’”.

Social impact of participation

In both the baseline survey and the post-project survey, participants were asked about their sense of belonging to the community in which the project took place. Respondents were asked to indicate how strongly they agreed or disagreed with statements from the Brief Sense of Community (BSOC) scale (Figure 3). Around three quarters of respondents to the baseline survey agreed or strongly agreed with the statements, ‘I have a good bond with others in this community’ (77% SA/A), ‘I feel connected to this community’ (75% SA/A), and ‘I feel like a member of this community’ (74% SA/A). Around two thirds of respondents agreed with the statements, ‘I belong in this community’ and ‘people in this community are good at influencing each other’ (both 66% SA/A), ‘I can get what I need from this community’ (63% SA/A), and ‘this community helps me fulfil my needs’ (61%). Less than half of the respondents agreed with the statement ‘I have a say in what goes on in this community’ (41% SA/A).

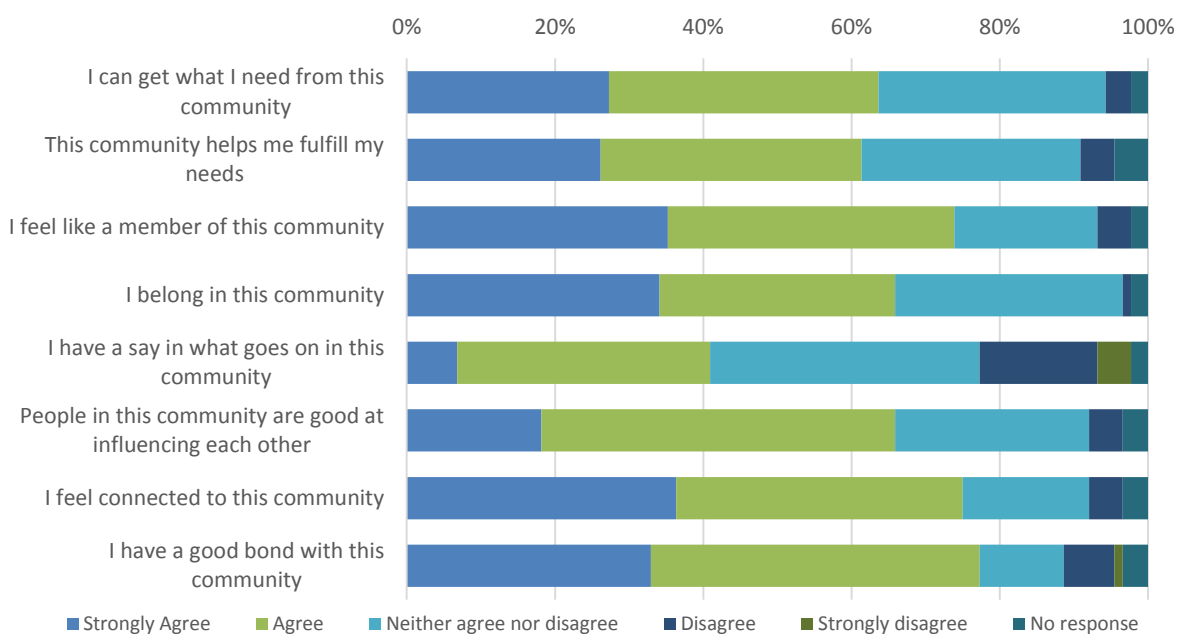


Figure 3. Brief Sense of Community (BSOC) Scale scores from participants at baseline (n=88)

The same questions were asked of respondents to the post-project survey. Post-project survey respondents showed a much greater sense of community than baseline survey respondents with almost all respondents strongly agreed or agreed with the statements, ‘I have a good bond with others in this community’ (98% SA/A), ‘I feel connected to this community’ (94% SA/A), ‘I feel like a member of this community’ (91% SA/A), ‘I belong in this community’ (83% SA/A), and ‘I can get what I need from this community’ (81% SA/A). Around three quarters of post-project survey respondents also agreed that ‘this community helps me fulfil my needs’ (78% SA/A) and ‘people in this community are good at influencing each other’ (75% SA/A). Just under two thirds agreed with the statement ‘I have a say in what goes on in this community’ (62% SA/A).

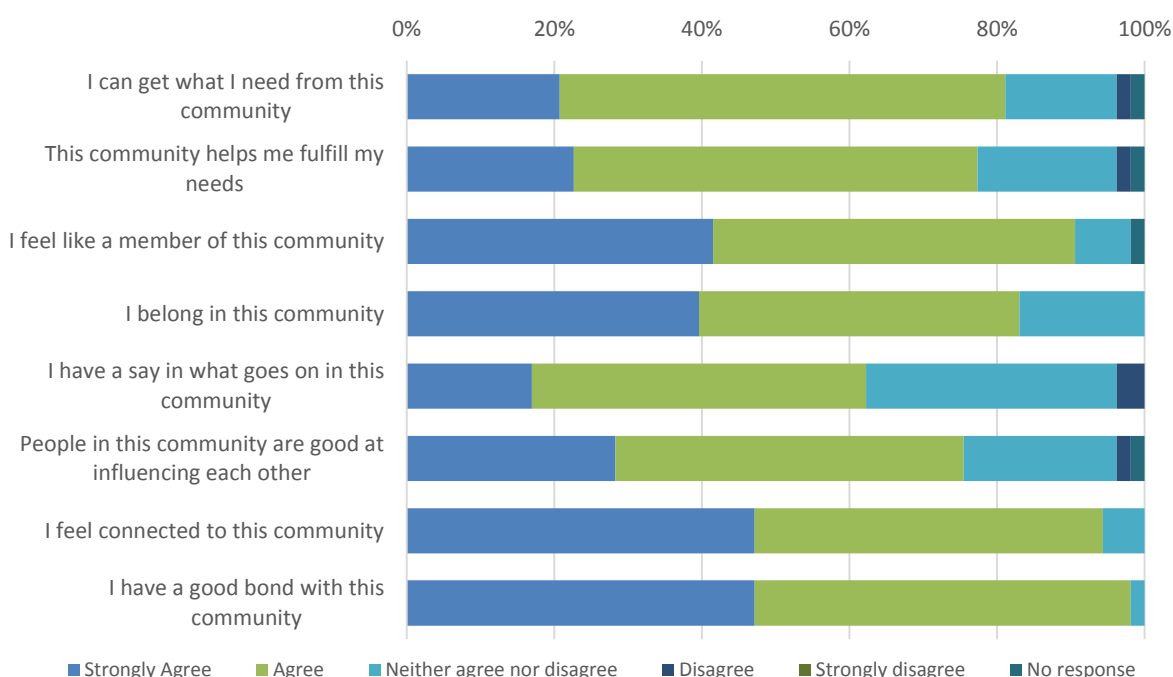


Figure 4. Brief Sense of Community (BSOC) Scale scores from participants post-project (n=53)

Of those who completed the baseline survey, 20 respondents had also completed the post-project survey, and thus their data was able to be paired. The difference in agreement with the BSOC statements between these 20 respondents at baseline and post-project are shown in Table 8. The biggest differences between survey respondents is a greater number of respondents at the post-project survey agreed or strongly agreed that ‘I can get what I need from this community’, ‘I feel connected to this community’ (20% SA/A increase for each), and ‘people in this community are good at influencing each other’ (15% SA/A increase).

Table 8. Percent change in Brief Sense of Community (BSOC) scale in participants from baseline to post-project (n=20)

	strongly agree	agree	neither agree nor disagree	disagree
I can get what I need from this community	-20%	40%	-20%	0%
This community helps me fulfil my needs	-10%	20%	-5%	0%
I feel like a member of this community	0%	10%	0%	-5%
I belong in this community	-5%	15%	-10%	0%
I have a say in what goes on in this community	0%	5%	5%	-10%
People in this community are good at influencing each other	10%	5%	-10%	-5%
I feel connected to this community	0%	20%	-10%	0%
I have a good bond with others in this community	10%	-5%	5%	-5%

Audience surveys

A total of 164 audience surveys were returned, 42 attended Willy Willy (26%), 58 attended The Creation of Now (35%), and 63 attended Silent Volumes (38%) The vast majority of audience survey respondents were female (73% v 23% male, 4% not stated) from a wide variety of different occupations representing all age groups (51% were aged 40 years or older) and 10% identified as Aboriginal and/or Torres Strait Islander. Audience survey respondents were asked which town they lived in. Over one third lived in Kalgoorlie (n=57), with around one fifth living in Denmark (n=35) and Carnarvon (n=34). Other places of residence included Albany (n=10), Perth (n=9), Interstate (n=7), and other towns within the region, such as Kambalda, Coral Bay, Shark Bay, and Port Hedland.

Respondents to the audience survey were asked to indicate how often they attended a number of different events in the past 12 months (Figure 5). The most popular events (attended by more than half of the audience survey respondents at least twice in the past year) were festival or community celebration (76% of respondents), film or movie screening/event (71%), live music event (62%), play, drama, or theatrical performance (56%), and exhibition or collection of art (51%). The least frequently attended events (more than half of survey respondents had never attended) were poetry reading or other literature event (59% of respondents) and racing event (e.g., horses, dogs, or cars) (54%). Attendance patterns at other events for the audience members across the three Future Landings projects were very similar with the exception of racing events, where the majority of The Creation of Now audience respondents had never attended a racing event (85%) when compared to only 35% of Willy Willy audience members' respondents.

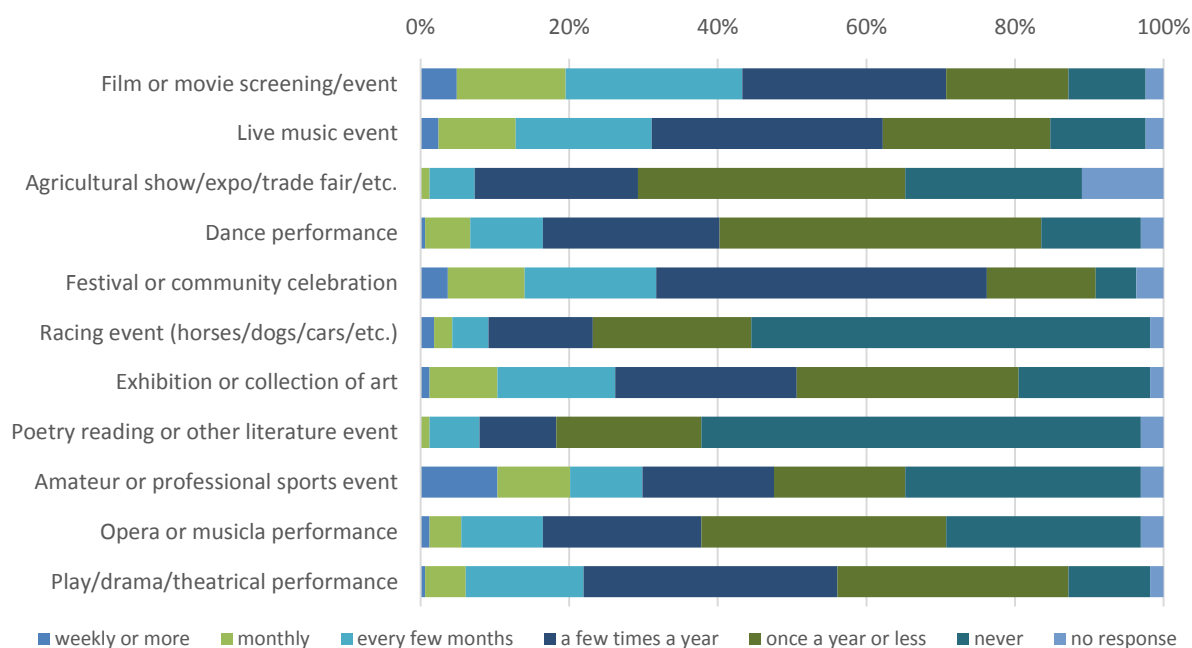


Figure 5. Frequency of attendance at different events in the past 12 months (n=164)

Respondents were asked if their attendance at the performance had an effect on various aspects of their wellbeing, shown in Figure 6. More than three quarters of all audience survey respondents reported a moderate to substantial effect of the performance on all of the wellbeing statements. The most substantial effect, as reported by at least half of all respondents, was on providing, ‘opportunities to feel part of a community or wider group’ (54%), ‘giving you a buzz or sense of exhilaration’ (51%), and ‘opportunities to socialise’ (50%). The Willy Willy appears to have had the greatest impact on respondents to the audience survey with 89% or more reporting a moderate to substantial impact on all wellbeing items. Almost all of the Willy Willy audience respondents reported a moderate to substantial impact on ‘opportunities to socialise’ (98%), ‘broadening your perspective or outlook on life’ (96%), and ‘opportunities to feel part of a community/wider group’ (95%). For The Creation of Now audiences, the greatest impact among respondents was on ‘giving you a buzz/sense of exhilaration’ (90% moderate-substantial impact), and ‘relieving stress, unwinding and getting away from everyday routines’ (86%). Finally, for Silent Volumes, the greatest impact among audience respondents was for ‘relieving stress, unwinding and getting away from everyday routines’ (83% moderate-substantial impact), followed by ‘opportunities to socialise’ (80%).

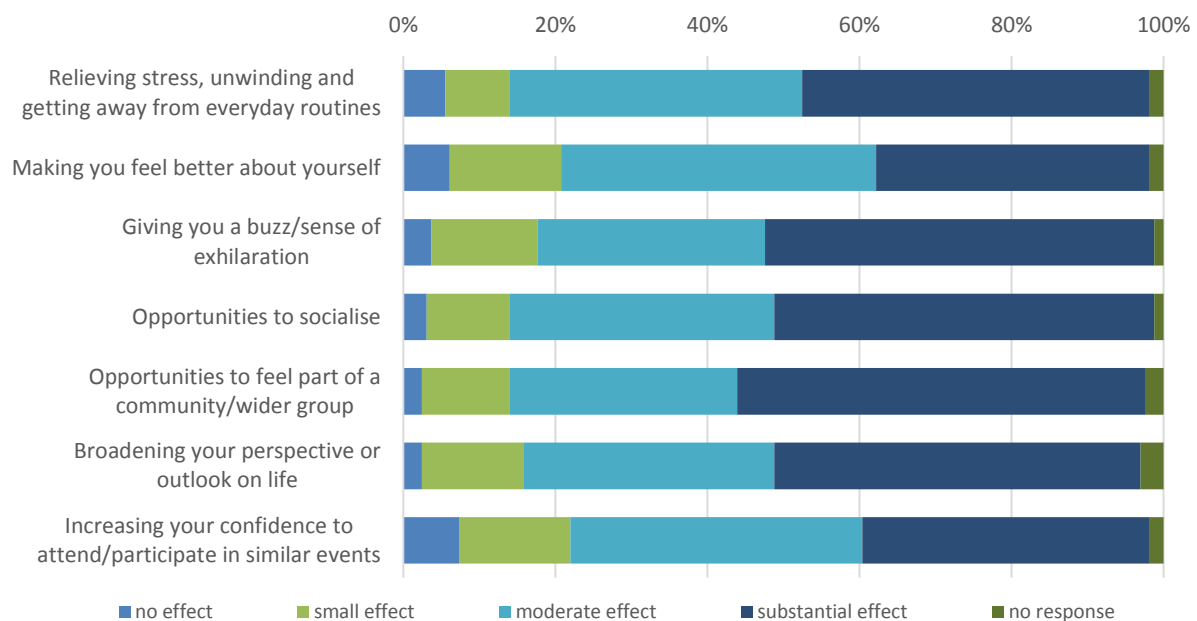


Figure 6. Effect of attendance at performance on self-reported wellbeing

Audience survey respondents were asked what their main reason for attending the performance was (see Table 9). The most commonly stated reason was that they had friends or family that were involved in the project (n=57) or that they wanted to show their support to the artists, local community, culture, or the arts (n=54). Other reasons for attending included curiosity, an interest in the themes or topic, and that it was something different (n=39), for example, “watch dance on TV and would like to see it live”, and that they were invited to attend or had accompanied friends or family who wanted to watch the performance (n=16).

Table 9. Main reason for attendance at performance

	n
Family/friends involved in project	57
Support local/community/culture/arts, reputation of artist	54
Curious/something different, interest in topic/theme	39
Came with friends/family, invited to attend	16
Involved in workshops	3
Nothing else on	3

When asked what they liked best about the performance (Table 10), most respondents stated that they liked everything or all of it (n=44). Many audience survey respondents liked the atmosphere or emotional impact created by the performance (n=30), for example, the positive messages, sense of belonging/community, “that it meant something”, and a “sense of joy”. Others liked the story, theme, or a specific scene (n=28) and the people involved in the performance, such as the diversity and inclusiveness, and that local people, e.g., “real everyday people having a crack!”, and children were involved (n=27). Elements of both the performance, such as the characters, choreography, and so on (n=26), as well as the production, such as the sound, lights, and costumes (n=23) were also mentioned as what people liked most about the performance.

Table 10. What respondents liked best about the performance

	N
All of it/everything	44
Atmosphere, emotional impact/moving	30
Story, theme, specific scene	28
The people involved/local people	27
Element of the performance (e.g., characters, choreography, etc.)	26
Element of the production (e.g., sound, lights, costumes, etc.)	23

As with the post-project survey responses, the majority of audience survey respondents stated that there was nothing that they did not like about the performance (n=88) (Table 11). For some audience survey respondents the audio of the performance was too loud or they did not like the audio/music because it was scary or atonal (n=12). Several audience respondents suggested that the spoken word/commentary was unclear, that the performance was too wordy, or that it was confusing (n=9, and others felt the performance was slow to start, too short, or that they did not like the ending (n=7). The remaining elements that audience respondents did not like about the performance include the seating, catering, and not having a program, list of cast members, or explanation of the choreography.

Table 11. What respondents did not like about the performance

	n
No/Nothing, All great	88
Too loud/noisy, atonal music, scary noise, etc.	12
Too wordy, confusing, spoken word/commentary unclear	9
Slow to start, too short, do not like ending	7
Seating/catering	4
No program/list of cast members, no description of choreography	2
Not being involved	1

When asked if they had any other comments, majority of the respondents provided praise, e.g., “keep up the good work”, “great job”, “excellent show”, etc. (n=66). Other comments focused on the emotive and inspiring aspects of the performance, for example, “moved to tears”, “made me think”, “inspiring”, “I want to understand and learn more”, and so on (n=10). Some audience survey respondents requested more projects like this, e.g., “hope to see more”, “what’s next?”, “more please” (n=9). The remaining comments complemented the skills of the performers and the quality of the production (n=9), praised the inclusiveness of the project, both in terms of who the participants were, as well as feeling included as an audience member (n=3), and requests for continued funding (n=2).

Focus group interviews

Participant debrief sessions were held in the form of a focus group interview. In this format, the debrief session allowed for a more in depth examination of the social impacts of the project from the perspective of the participants. Participants previous dance experience ranged from nothing to current dance teachers, a former professional dancer, and a dance movement therapist. Many of the participants in the focus groups had done some dance at school or as a child, and had danced at home, e.g., “in my kitchen”, at parties, the pub, or at nightclubs, e.g., “a passionate recreational dancer”. Several focus group participants had also taken dance classes as an adult, though it is important to

note that very few had ever taken contemporary dance classes and even less had any performance experience prior to participating in this project.

An ideal community

When asked what an ideal community looks like, participants mentioned an inclusive, connected community that was open and non-judgemental, providing acceptance, sense of comfort, and safety with lovely people and new friends. The ideal community provided opportunities, such as projects like Future Landings, where everyone from professionals to children could “discover new passions and joys” through the “possibility of joining things of all ages and groups regardless of where you come from”. In addition to having opportunities available, the communities themselves needed to get involved, to be passionate, and to get things done, e.g., “people just don’t talk shit, but can do something”, “have a go and everyone gets behind it”, and when “someone who does something, puts an idea forward, and goes on with it”. Other comments on what makes an ideal community included the diversity of people, that it is home (i.e. family, friends, and your roots), the weather, and the aesthetic appeal of the town itself.

Reasons for participation

When asked why they participated in the project, responses ranged from wanting to show their support to the artist/organisers, to meet new people and inspire others, as a personal challenge, and for pleasure. In showing their support to the artist/organisers, participants spoke of the reputation of the artist, but also “because everyone else was dropping out” they felt obliged to participate to show their support. While a couple of focus group participants mentioned wanting to make new friends as a reason for participating, it was also a deepening of those relationships and to create “a deep connection with others” that motivated them. Several participants further mentioned their decision to join the project as a way of acting as a role model and an inspiration for their own children, who got to see them challenge and push themselves during the workshops and culminating in the final performance.

As well as inspiring others, participants proved to themselves that they could take on and embrace the challenges this project presented to them, e.g., “I liked that it was something scary, and difficult, and challenging, and pushed me out of my comfort zone and my kids got to see me doing that”. The desire to be challenged on a personal level was apparent across different types of participants, from those who used to dance and wanted to get back into it, e.g., “I felt a bit starved of dance after practicing three to four times a week to going cold turkey”, those who had tried other dance forms and wanted to give contemporary dance a go, e.g., “I didn’t know what contemporary dance was... I wanted to broaden my horizons”, and those who had never been involved in a production before. Finally, participants derived a lot of pleasure out of participating, taking part in the project not just because they thought it would be fun, but because “it just sparked me up again” and was “soul enriching” as well as providing meaning and purpose beyond the regular routine of everyday life, e.g., “I’m busier, but I’m fresh. I’m more confident. I kind of have a purpose beyond my family and job.”

Most significant change

Participants were asked what they thought was the most significant change that happened during the project. Friendships and meeting new people were mentioned by several focus group participants, e.g., “it brought us all closer together, we just said hello before, nothing more”, and strengthened their sense of belonging to their community, e.g., “I’d been living a bit transient and during this project I

found a place". The increase in personal confidence was noted as the most significant change for many focus group participants, e.g., "I was so self-conscious and mortified... but that was what broke down some huge barriers for me" and "I achieved something I didn't think was possible", including overcoming fears and pushing perceived personal limitations, e.g., "that is also part of the process to get over those fears and not be terrified, not to do it from a disassociated place outside of my body" and "there were times I was going to give it up... and I didn't so I surprised myself, I did actually do it". Several focus group participants also noted the change in their communities, among audience members, and themselves when it came to notions and ideas about contemporary dance, e.g., "the first experience of contemporary dance was that it was just terrible and boring and I didn't understand it... now I have a different attitude and greater understanding". Finally, for a couple of focus group participants it was the physical benefits of being more active that was the most significant change from participation in the project, e.g., "going up and down the stairs and really holding my core really did wonders for my hip".

Difficulties and barriers to success

Participants were asked if there was anything that didn't work as well as they had initially thought it would. For the most part, participants across all three projects felt it ran fairly smoothly, with several comments relating to elements of the performance itself that could have been done differently, rather than the running of the project overall. A couple of focus group participants mentioned that the project was slow to get going, which was frustrating, and attributed to a lack of commitment by project participants, e.g., "I just kept thinking, 'how are we going to get this done in time for the production?'" Another participant commented that they didn't have a clear idea of what to expect from the project, e.g., "The only thing I didn't get was, where are we going with this? Especially at the start". Whereas another felt participants, in general, didn't have a sense of the project as a whole beyond their own section, "other groups had no idea what each other were doing". Although for one participant, this was not seen as a barrier, for example, "I felt I could concentrate on my little part and I just totally had complete faith and trust it was going to be awesome as long as I took care of my little part". One participant also felt that more could have been done for participants to get to know each other on a social level outside of the project. Other difficulties included dissatisfaction with the venue, e.g., "change rooms were dirty and the fluoro lights were not ideal", and having to share change rooms with children, "it was just like my house, with screaming children!"

Project impact

When asked who benefits the most from projects like this, participants in all of the focus groups felt that everyone benefited, including those who were not directly involved because, "it's not just a theatre piece you are going to watch, it's embedded in the community" with one respondent expressing their surprise at the emotional impact of the project on the audience. All respondents felt that the artist benefits because they are able to put their work out there and have opportunities for personal growth, professional development, and networking, however, the focus group participants felt that it was either the community or the participants that benefited the most. Those that felt participants benefited the most mentioned the opportunity that a project like this provided in terms of the experience and to build skills, networks, and push boundaries. Those that felt the community benefited the most mentioned both enjoyment and the sense of cohesion and inclusion generated from the sharing of stories and experiences, particularly in the way the stories were delivered to the audience, e.g., "a project with deep meaning, but done in a gentle way. It's not like you're slapping someone over the head and telling them off. It's acknowledging it and being respectful".

Concluding thoughts

When asked what they would say to others considering putting on a project like this in their community, most focus group participants were enthusiastic in their encouragement to “go for it”, “embrace it”, “don’t think about it, just do it”, and “if we can do it, anyone can do it”. Advice for putting on this kind of project included to ensure good communication and to reach out beyond the arts community, including the use of non-traditional arts venues to reach different demographics. Although in reaching out to broader community, one respondent cautioned that, “you’ve got to have the right attitude for the right demographic, because the project could fail... you may not get the same community support”. The importance of commitment was also stressed, e.g., “you will get benefits when you commit”, that you should trust in the process to deliver the results, e.g., “to not just have faith in others, but faith in yourself”, “if you put in the work they will be impressed and you will expand their minds”, and to persevere, e.g., “be patient, the rewards are there”, and “don’t let fear let you quit”.

When asked if there was anything else they would like to say about the project, the comments reflect the excitement felt by respondents from participating in the project, e.g., “Let’s do more!”, “I know, like how psyched are we?”, and “it was spiritually moving”. The project was a liberating experience for some, e.g., “I’ve never danced before. I feel free. With four kids, I’m always running around after them, this is for me”. One respondent had received feedback from an audience member who didn’t have an arts background who stated that “I don’t think I got it enough”, with the suggestion that they needed a precis of the show or some sort of narration or description of the story to assist in the accessibility of contemporary dance. Finally, congratulations were expressed to the artist on “a project well done. She did an excellent job. She had the patience with everything.” Finally, one respondent stated that “life is not a spectator sport, so get involved!”

Discussion

The findings suggest that the three Future Landings projects had considerable social impact on participants and audience members of the three participating communities. Specifically, the participants across all three projects felt that the project enabled them to belong more to their community, enhanced feelings of social inclusion, and strengthened both individual and collective sense of identity among participants. Future Landings 2015 provided professional development and networking opportunities for artists, organisers, and production staff. These opportunities increased the capacity for contemporary dance within participating communities by enabling the growth and support of local dance artists and fostering and supporting effective partnerships between the artist, the host organisation, and local businesses and service providers.

Participants' expectations of the benefits of taking part in Future Landings 2015 were met, according to their responses at the conclusion of the project. Primarily, participants were expecting to have fun, be challenged and learn new skills, take part in something new or different, and to increase their confidence for their current dance practice. At the conclusion of the project, participants also commented on the personal and social benefits of the project, such as feeling proud, more confident, and more connected, making new friends and expanding their networks, and that they were challenged. The social wellbeing benefits, in particular, were emphasised by participants as one of the most rewarding aspects of the project, not just in making new connections, but in the deepening of those relationships, and the enhanced sense of belonging and pride in their community. The findings further suggest that the capacity for contemporary dance was increased among participants, as well as for artists and organisers, because of the increase in confidence for their own dance practice through learning new skills and being pushed beyond their own perceived limitations, and having the opportunity to work with professionals and on a professional production.

Collectively, participants commenced the project with a strong sense of community, which was clearly stronger at the conclusion of Future Landings 2015, particularly with respect to feeling connected and a part of the community. The greatest change among participants during the course of the project was knowing that their needs could be fulfilled by their community and that the connection with their community was solid. The project clearly had an impact on the wellbeing of audience members as well, with moderate to substantial effects of the performance on various measures of collective and individual wellbeing. For audience members, their main reason for attending the performance was to support family and/or friends and to show their support to a local production. While they enjoyed all aspects of the performance, audience members particularly enjoyed the emotional impact and atmosphere generated by the performances, they had local content, and that they enhanced their sense of identity and belonging to place, clearly demonstrating the social impact among audience members.

Finally, the focus group data reflects the findings of the participant surveys, that Future Landings 2015 provides opportunities for both belonging and personal/professional development. While individuals were drawn to participate in the project to show their support to artists and organisers, a desire to inspire others, a means for challenging themselves, and to meet new people, a clear impact of these projects were shifts in personal identity and the strengthening of community identity. On a personal level, participants remarked on redefining their identity (beyond their regular roles of co-worker, parent, spouse, etc.), as well as redefining limits in their perceived capabilities through an increase in both their skills and confidence. With respect to community identity, participants remarked on

changes among themselves and feedback they had received from audience members who felt they knew more about the community and felt a greater affiliation towards their community. Responses regarding who benefits the most from projects like this were divided, with some participants suggesting they benefited the most (e.g., from personal growth), while others felt it was the community who benefited the most (e.g., from social cohesion and inclusion).

Conclusions/Recommendations

As with Future Landings 2013, the evaluation model enabled effective monitoring and evaluation of Future Landings 2015. The project was once again successful in achieving its stated aims demonstrating both notable social impact among participants and audience members, and an increase in the capacity for contemporary dance in participating communities. Some limitations of this evaluation include the collection of data immediately following the conclusion of the project, which enables respondents to provide information that is fresh, but still on a “high” from the final performance, and therefore not representative of sustained or ongoing impacts of the project. The ongoing or long-term impact of Future Landings requires follow up evaluation to determine if the program is able to sustain meaningful change in participating communities, if new networks and social connections are maintained, and whether the capacity for contemporary dance within the community has been sustained or has increased since the project. Many of these questions would be dependent on a number of other factors that concern sustaining the impact of Future Landings, such as, what support or opportunities are available to regional dance artists post-project, and how have they maintained and developed their practice since participating in the program?

Appendix A: Survey Tools

Baseline survey

Ausdance WA's Future Landings is a series of dance projects in regional Western Australia that encourages community members to be part of creating contemporary dance performances unique to their community. We are conducting a survey of those involved in the project as part of our evaluation of the social impact of Future Landings 2013.

All completed surveys will be treated with strict confidentiality. Any personal or identifying information will be removed prior to the presentation of the results, unless you have given Ausdance WA explicit permission otherwise.

D.O.B __/__/__

Initials: ____

NB This information will be used for matching pre- and post- survey data ONLY and will not be used to link personal information with survey results or for any other purposes. If you have any concerns about providing this information, please do not hesitate to contact Annette Carmichael, Ausdance WA on 0400 618 293.

Q1. Are you:

- | | |
|--------|---|
| Male | 1 |
| Female | 2 |
-

Q2. Which of the following age categories do you belong to:

- | | |
|-------------|---|
| 18-24 years | 1 |
| 25-29 years | 2 |
| 30-39 years | 3 |
| 40-49 years | 4 |
| 50-59 years | 5 |
| 60-69 years | 6 |
| 70+ years | 7 |
-

Q3. What is your main occupation? _____

Q4. Do you identify as Aboriginal or Torres Strait Islander?

- | | |
|-----|---|
| Yes | 1 |
| No | 2 |
-

Q5. Please select your involvement in this project:

- | | |
|------------------|---|
| Participant | 1 |
| Artist | 2 |
| Regional Partner | 3 |
| Other | 4 |
- Please specify: _____
-

Q6. What is the town in which you live? _____

Q7. Please select the project(s) you are involved with:

- | | |
|---|---|
| Men of the Red Earth (Karratha and surrounding areas) | 1 |
| Wheel of Fortunes (Ravensthorpe/Hopetoun/Jerdacuttup) | 2 |
| Because of you..... (Broome) | 3 |
-

Q8. The following section asks about your reasons for participating in this project. Please indicate whether you strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree with the following statements:

I am participating in this project because:

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
a. I want to learn new skills	1	2	3	4	5
b. I want to increase my confidence to participate in dance	1	2	3	4	5
c. I think new experiences will help me with the dance I currently do	1	2	3	4	5
d. I want to make new friends	1	2	3	4	5
e. I want to use my creative skills in ways that challenge me	1	2	3	4	5
f. I want to expand my networks in the local community	1	2	3	4	5
g. I want to expand my networks in the broader arts/dance sector	1	2	3	4	5
h. I want to feel more connected to the community	1	2	3	4	5
i. I want to be more physically active	1	2	3	4	5
j. I want to have fun	1	2	3	4	5

Q9. Is there any other reasons why you want to participate in this project? If so, please specify...

[BRIEF SENSE OF COMMUNITY SCALE]

Q10. The following section asks about your sense of belonging to the community in which this project takes place. Please indicate whether you strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree with the following statements:

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
a. I can get what I need from this community	1	2	3	4	5
b. This community helps me fulfill my needs	1	2	3	4	5
c. I feel like a member of this community	1	2	3	4	5
d. I belong in this community	1	2	3	4	5
e. I have a say in what goes on in this community	1	2	3	4	5
f. People in this community are good at influencing each other	1	2	3	4	5
g. I feel connected to this community	1	2	3	4	5
h. I have a good bond with others in this community	1	2	3	4	5

Q11. Do you have any other comments? [FLAG FOR INTERVIEW?]

Thank you for participating in this survey.

Ausdance WA's Future Landings 2013 has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and the Government of Western Australia through the Department of Culture and the Arts in association with Lotterywest.

If you have any questions or comments related to this survey please contact Annette Carmichael (regional.wa@ausdance.org.au) or Julia Anwar McHenry (julia.anwarmchenry@curtin.edu.au).

Post-project survey

Ausdance WA's Future Landings is a series of dance projects in regional Western Australia that encourages community members to be part of creating contemporary dance performances unique to their community. We are conducting a survey of those involved in the project as part of our evaluation of the social impact of Future Landings 2013.

All completed surveys will be treated with strict confidentiality. Any personal or identifying information will be removed prior to the presentation of the results, unless you have given Ausdance WA explicit permission otherwise.

D.O.B __/__/__

Initials: __

NB This information will be used for matching pre- and post- survey data ONLY and will not be used to link personal information with survey results or for any other purposes. If you have any concerns about providing this information, please do not hesitate to contact Annette Carmichael, Ausdance WA on 0400 618 293.

Q1. Are you:

- | | |
|--------|---|
| Male | 1 |
| Female | 2 |
-

Q2. Which of the following age categories do you belong to:

- | | |
|-------------|---|
| 18-24 years | 1 |
| 25-29 years | 2 |
| 30-39 years | 3 |
| 40-49 years | 4 |
| 50-59 years | 5 |
| 60-69 years | 6 |
| 70+ years | 7 |
-

Q3. What is your main occupation? _____

Q4. Do you identify as Aboriginal or Torres Strait Islander?

- | | |
|-----|---|
| Yes | 1 |
| No | 2 |
-

Q5. Please select your involvement in this project:

- | | |
|------------------|---|
| Participant | 1 |
| Artist | 2 |
| Regional Partner | 3 |
| Other | 4 |
- Please specify: _____
-

Q6. What is the town in which you live? _____

Q7. Please select the project(s) you are involved with:

- | | |
|---|---|
| Men of the Red Earth (Karratha and surrounding areas) | 1 |
| Wheel of Fortunes (Ravensthorpe/Hopetoun/Jerdacuttup) | 2 |
| Because of you..... (Broome) | 3 |
-

Q8 The following section asks about your perceived impact of the project. Please indicate whether you strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree with the following statements: I am participating in this project because:

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
a. Participating in this project taught me new skills	1	2	3	4	5
b. Participating in this project has increased my confidence to participate in dance	1	2	3	4	5
c. I have gained new experiences from this project that has helped me with the dance I currently do	1	2	3	4	5
d. I have made new friends from participating in this project	1	2	3	4	5
e. This project used my creative skills in ways that challenged me	1	2	3	4	5
f. The project enabled me to expand my networks in the local community	1	2	3	4	5
g. The project enabled me to expand my networks in the broader arts/dance sector	1	2	3	4	5
h. Being a part of this project has made me feel more connected to the community	1	2	3	4	5
i. Participating in this project gave me the opportunity to be more physically active than I would normally	1	2	3	4	5
j. I had fun participating in this project	1	2	3	4	5
k. My views on contemporary dance have changed as a result of participating in this project	1	2	3	4	5
l. I feel proud of the performance created in my community	1	2	3	4	5

Q9. Did you perceive any other impacts from your participation in this project? If so, please specify...

[BRIEF SENSE OF COMMUNITY SCALE]

Q10. The following section asks about your sense of belonging to the community in which this project takes place. Please indicate whether you strongly agree, agree, neither agree nor disagree, disagree, or strongly disagree with the following statements:

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
a. I can get what I need from this community	1	2	3	4	5
b. This community helps me fulfil my needs	1	2	3	4	5
c. I feel like a member of this community	1	2	3	4	5
d. I belong in this community	1	2	3	4	5
e. I have a say in what goes on in this community	1	2	3	4	5
f. People in this community are good at influencing each other	1	2	3	4	5
g. I feel connected to this community	1	2	3	4	5
h. I have a good bond with others in this community	1	2	3	4	5

Q11. What did you like best about this project?

Q12. Is there anything you did not like about this project? [FLAG FOR INTERVIEW?]

Q13. Any other comments? [FLAG FOR INTERVIEW?]

Thank you for participating in this survey.

Ausdance WA's Future Landings 2013 has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and the Government of Western Australia through the Department of Culture and the Arts in association with Lotterywest.

If you have any questions or comments related to this survey please contact Annette Carmichael (regional.wa@ausdance.org.au) or Julia Anwar McHenry (julia.anwarmchenry@curtin.edu.au).

Audience survey

This performance is part of Ausdance WA's Future Landings community regional dance project. We are conducting a short audience survey on your impressions of the project's impact on the local community.

This survey should take no more than 5 minutes and by completing this survey you can go into the draw to win a prize. All completed surveys will be treated as anonymous and confidential.

Q1. Are you:

- | | |
|--------|---|
| Male | 1 |
| Female | 2 |
-

Q2. Which of the following age categories do you belong to:

- | | |
|-------------|---|
| 18-24 years | 1 |
| 25-29 years | 2 |
| 30-39 years | 3 |
| 40-49 years | 4 |
| 50-59 years | 5 |
| 60-69 years | 6 |
| 70+ years | 7 |
-

Q3. What is your main occupation? _____

Q4. Do you identify as Aboriginal or Torres Strait Islander?

- | | |
|-----|---|
| Yes | 1 |
| No | 2 |
-

Q5. What is the town in which you live? _____

Q6. Please select the performance you attended today:

- | | |
|-----------------------------------|---|
| Men of the Red Earth (Karratha) | 1 |
| Men of the Red Earth (Pt. Samson) | 2 |
| Wheel of Fortunes (Jerdacuttup) | 3 |
| Because of You... (Broome) | 4 |
-

Q7 Please indicate how often you have attended each activity in the past 12 months either weekly or more, monthly, every few months, a few times a year, once a year or less, or never:

	Weekly or more	Monthly	Every few months	A few times a year	Once a year or less	Never
a. Film or movie screening/event	1	2	3	4	5	6
b. Live music event	1	2	3	4	5	6
c. Agricultural show, expo, trade fair or similar event	1	2	3	4	5	6
d. Dance performance	1	2	3	4	5	6
d. Festival or community celebration	1	2	3	4	5	6
e. Racing event (e.g., horses, dogs or cars)	1	2	3	4	5	6
f. Exhibition or collection of art	1	2	3	4	5	6
g. Poetry reading or other literature event	1	2	3	4	5	6
h. Amateur or professional sports event	1	2	3	4	5	6
i. Opera or musical performance	1	2	3	4	5	6
j. Play, drama, or theatrical performance	1	2	3	4	5	6

Q8 Thinking about today's performance, do you think your attendance had no effect, a small effect, a moderate effect, or a substantial effect, on...

	No effect	Small effect	Moderate effect	Substantial effect
a. Relieving stress, unwinding and getting away from everyday routines	1	2	3	4
b. Making you feel better about yourself	1	2	3	4
c. Giving you a buzz/sense of exhilaration	1	2	3	4
d. Opportunities to socialise	1	2	3	4
e. Opportunities to feel part of a community or wider group	1	2	3	4
f. Broadening your perspective or outlook on life	1	2	3	4
g. Your confidence to attend/participate in similar events	1	2	3	4

Q9 What was the main reason(s) for your attendance at today's performance?

Q10 What did you like best about today's performance?

Q11 Is there anything you did not like about today's performance?

Q12 Any other comments?

Thank you for participating in this survey.

If you would like to go into the draw to win a prize, please provide your contact details below:

Name: _____

Email/Phone: _____

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If you have any questions or comments related to this survey please contact Annette Carmichael (regional.wa@ausdance.org.au) or Julia Anwar McHenry (julia.anwarmchenry@curtin.edu.au).

Focus group guiding questions

This focus group forms part of a broader evaluation on the social impacts of Ausdance WA's Future Landings 2013. The purpose of this focus group is to allow for further discussion on some of the feedback obtained in the post-project survey you have just completed.

Ausdance WA will be using the information gathered from this focus group to inform and improve future projects, to provide feedback on the outcomes of the project to funding partners and other key stakeholders, and for advocacy and promotional purposes. In the interests of confidentiality, all use of the information obtained during this focus group will have all identifying information removed, and in some instances changed to protect the privacy of the individuals involved. Your participation is voluntary and you may withdraw at any time without reason or penalty. If you have any questions or concerns about your participation in this research, please feel free to contact Felicity Bott, Director, Ausdance WA on (08) 9322 6101.

Ground Rules:

1. WE WANT YOU TO DO THE TALKING: We would like everyone to participate, this means I may call on you if I haven't heard from you in a while.
2. THERE ARE NO RIGHT OR WRONG ANSWERS: Every person's experiences and opinions are important and we want to hear a wide range of opinions. Please speak up whether you agree or disagree.
3. WHAT IS SAID IN THIS ROOM STAYS HERE: We want folks to feel comfortable sharing when sensitive issues come up. Please be respectful of each other's privacy.
4. WE WILL BE AUDIO RECORDING THE GROUP: We want to capture everything you have to say. The audio recordings will be used to make written transcripts of the discussion. They will be stored in a secure place until the written transcripts are completed, at which point they will be destroyed. We will not identify anyone by name in the written transcripts.

Does anyone have any questions before we start?

[Engagement questions: introduce topic and make participants comfortable with discussion]

1. What was your previous dance experience before participating in this project?

[Prompts: in your lounge room/at home? at school or formal dance training? At a nightclub/dance hall/ the pub? At community/cultural events?]

2. What makes an ideal community?

[Prompts: What do you like about where you live? If you could change anything about your current community, what would it be?]

[Exploration questions: get to the meat of the discussion]

3. What drew you to participate in this project?

[Prompts: What inspired you to join in? Was it just something to do? Something different?]

4. What do you think was the most significant change that happened during this project?

[Prompt: Most significant change in yourself? Most significant change in the group? Most significant change in your community?]

5. Was there anything that did not work as well as you initially thought it would?

[Prompt: Did the sessions move too slow/too fast? Poor communication?]

6. Who benefits the most from projects like this?

[Prompts: Participants? Regional dance artist? Organisers? Choreographer? Broader community? Society as a whole? In what ways do they benefit?]

[Exit questions: check to see if anything was missed in the discussion]

7. What would you say to others considering putting on a project like this in their community?

[Prompts: “others” meaning potential participants, choreographers, regionally-based dancers, local governments, or funding bodies?]

8. Is there anything else you would like to say about this project?

Thank the participants for their time. Remind them of who they can contact if they have anything further to add, or have any questions about the focus group or anything else discussed today.
