

Future Landings 2013: Evaluation Report

Report prepared by Julia Anwar-McHenry PhD
for Ausdance WA



Acknowledgements:

The author gratefully acknowledges the direction, guidance, and coordination of this evaluation by Annette Carmichael, focus group transcribing and data entry provided by Anna Boaden, and data collection by the regional coordinators, artists, and project partners. This project evaluation was supported by funding from the Australia Council for the Arts.

Cover photo credit: Edward Tran (top right), Caroline Moylan (left, bottom right)

© Ausdance WA, February 2014

Suggested Citation: Anwar-McHenry, J. 2014. Future Landings 2013: Evaluation Report. Perth: Ausdance WA.

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 2013, Future Landings comprised of three projects: Men of the Red Earth (Karratha/Pt. Samson), Wheel of Fortunes (Ravensthorpe/Hopetoun/Jerdacuttup), and Because of You... (Broome). 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. The projects involved a total of 20 regionally-based artists across 138 events (i.e. workshops, rehearsals, and performances) with 117 participants contributing to the creation of three works (over seven performances) to an audience of 1046. An additional 167 participants accessed the project through taster workshops in community and in schools. There was a total of 60 media items in print, radio, TV, and online, and 23 partnerships were formed to a total value of \$103,973.

The findings suggest that the three Future Landings projects had a considerable social impact on the communities involved. That is, more than 90% of post-project survey respondents felt they had a good bond with, and were connected to their community and over 80% of audience survey respondents felt the performance had a moderate to strong impact on their opportunities to socialise and feel part of the community.

All the participants who responded to the post-project survey stated that their views on contemporary dance had changed as a result of participating in this project. These benefits were thought to extend to the audience as well, whose understanding of contemporary dance changed to something that is more accessible, relevant, and something that they can enjoy. The project was also successful in supporting and growing regional artists to both lead dance in their communities and to form effective local partnerships for high quality artistic community dance.

The capacity to sustain ongoing or longer-term projects is unclear, and would need to be captured in future evaluations along with the long-term impact of the project on the capacity for contemporary dance in regional WA and ongoing skills development of the artists.

The evaluation model was useful for monitoring the progress and success of Future Landings 2013. It is recommended that Ausdance WA integrate these evaluation processes and tools into future regional dance projects, among other projects, as a means for consistently monitoring progress and as an independent gauge of project success.

Contents

Executive Summary	2
Future Landings 2013	4
Evaluation aim and research questions	6
Methodology	7
The evaluation team.....	7
Data collection and analysis	7
Process evaluation.....	7
Impact evaluation.....	7
Results	9
Process evaluation.....	9
Project events.....	9
Participant and audience reach.....	9
Artists and artsworkers	10
Partnerships	10
Media.....	11
Impact evaluation.....	11
Participant surveys	11
Audience surveys.....	17
Focus group interviews	21
Discussion	25
Conclusions/Recommendations.....	26
Appendix A: Survey Tools.....	27
Baseline survey.....	28
Post-project survey	31
Audience survey	34
Focus group guiding questions.....	37

Future Landings 2013

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 were developed in choreography, project management, marketing, conflict resolution, and communicating 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 2013 sought to create a web of transformative and inspiring cultural activity connecting the communities of Ravensthorpe, Hopetoun, Jerdacuttup, Karratha, Pt. Samson, and Broome 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 2013 comprises of three projects that are unique to each town and have been developed to address specific needs or issues within each community:

Because of you... (Broome - Kimberley, WA)

Because of You... was the first project in Future Landings 2013 and after months of workshops culminated in three performances at the Broome Civic Centre on 23 and 24 August 2013.

This performance explored family life through dance and play to represent 'a day in the life' of children and their parents. Working collaboratively with 13 child-and-parent pairs from the Broome community, local choreographer Sandi Woo created an opportunity for the audience and participants to experience the intimacy and fun of the parent/child bond.

Throughout the workshop process all parents were encouraged to let their child lead the creative play. For the adults, this meant surrendering to being a lion, a beetle, or a tree for a child monkey to climb. In this process, the choreographer was sensitive to the ideas spoken by the children, championing those ideas, and carefully structuring games to uncover a coherent performance at the end of all this fun and play.

Because of You... came to life in a purpose-built set by local Broome craftsman, Chris Hill and the show incorporated filmic elements shot and edited by local filmmaker, Paul Bell. Throughout the creative process Sandi was mentored by choreographer and director, Felicity Bott.

Men of the Red Earth (Karratha, Pt. Samson – Pilbara, WA)

Men of the Red Earth featured performances by seven local men in two locations, Point Samson and Karratha for the Red Earth Arts Festival on 18 and 20 September 2013.

The project aimed to overturn stereotypes and participants came from a range of backgrounds including labourers, tradesmen, scientists, and managers.

The performance opened with a film by local artist Tangiora Hinaki featuring Xena, a project participant who is also a drag queen. The vision of Xena walking along the highway is interrupted by a series of text messages, all actually received by participants, that express 'surprise' at the idea of men dancing. The performance goes on to reveal a variety of elements particular to a man's life in the Pilbara – mining, adventure, love, and enjoyment of the natural environment. The performance focused strongly on the social bonds between men at work and play.

Karratha choreographer Megan Wood-Hill and her mentor, Perth-based Jacob Lehrer facilitated a creative process that embraced the challenges and celebrated the sheer fun of being a man of the Pilbara.

Local businesses supported the project with extensive in-kind support, particularly in relation to equipment hire – of note was the crane and donga used for the set. The project attracted extensive media interest with local, state, and national media running stories.

Wheel of Fortunes (Ravensthorpe, Hopetoun, Jerdacuttup – Great Southern, WA)

The Jerdacuttup Wheat Bin was the most remote destination in Future Landings 2013. The thirty-six year old Wheat Bin is an icon of the Wheatbelt acting as a reminder to the community of the significance of good and bad harvests.

Wheel of Fortunes was created by Perth choreographer Aimee Smith with Denmark-based writing facilitator Nicola-Jane le Breton and the communities of Hopetoun, Ravensthorpe, and Jerdacuttup. The show explored the concepts of richness and loss in these communities and was performed entirely by locals.

The region has a long and deep history of growth and demise, shaped largely by the ebbs and flows of both the mining and farming industries as well as its unique geographic isolation. These places are filled with stories of opportunity and risk, of success and failure, of joy and sadness. Through working closely with the writers of the towns, and integrating text with the performance, the communities' cycles of fortunes and misfortunes, and the resilience that has blossomed through it all were revealed.

Local filmmaker, Amber Perryman created a series of films that evoked the environment, the rain, and the history. These films were projected inside the Wheat Bin and the corrugated iron textured the film while local voices spoke local memories.

On Saturday 12 October, the buses rolled in from all over the district bringing 300 people to witness two performances. Wheel of Fortunes was performed by 19 people, aged 13 – 70 years, with many other members of the community contributing to the project through writing or as part of the film.

and voice recordings. A significant community event was created around the project with dinner and live music before and after the performances.

Evaluation aim and research questions

This evaluation aims to determine the social impact of Ausdance WA's Future Landings 2013 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 was conducted by a research team coordinated by Ausdance WA's Regional Contemporary Dance Facilitator, Annette Carmichael and led by independent consultant, Dr Julia Anwar McHenry. 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:

Dr 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, and data analysis; writing final evaluation report.

Annette Carmichael, 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.

Regional Artists and Partner Organisations: Assistance with participant interviews and focus groups; collection of process evaluation data; coordination of audience survey data collection.

Anna Boaden, 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 compares 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 current project. 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 did not have a personal or ongoing professional contact 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 90 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 was 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 138 events were recorded across the three project sites and three quarters of these events were recorded as ongoing (i.e. repeat) events (n=103).

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

	Men of the Red Earth	Wheel of Fortunes	Because of You	TOTAL
Workshops	4 (18%)	14 (34%)	41 (51%)	59 (42%)
Rehearsals	16 (73%)	22 (54%)	37 (46%)	75 (53%)
Performances	2 (9%)	2 (5%)	3 (4%)	7 (5%)
Ongoing events	21 (95%)	16 (39%)	71 (88%)	103 (75%)
Total events	22 (100%)	41 (100%)	81 (100%)	138 (100%)

More than half of the recorded events were rehearsals for the final performance (n=75), followed by workshops (n=59). These workshops and rehearsals culminated in seven 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, however, in most cases there were two artists present per event. Three and five artists were involved in two of the final performances. Generally, only one or two organisers were present at the initial workshops, during final rehearsals, and at the performances (range 1-6).

The total audience reach at the final performances was 1046 with 412 attending Men of the Red Earth, 304 at Wheel of Fortunes, and 330 at Because of You. There was also a total audience reach of 96 across workshops and rehearsals at Wheel of Fortunes (n=62) and Because of You (n=34), however, these are likely to be repeat audience members.

The total number of participants across the three projects was 284, with the breakdown by project and event type shown in Table 2. The majority of the events were ongoing (i.e., repeat events, such as workshops and rehearsals). Not all of those who participated in the workshops were involved in the final performance. Similarly, both Wheel of Fortunes and Because of You held additional opportunities for participants to create the additional elements used within the performances.

Table 2. Total number of participants involved in project events by event type.

	Men of the Red Earth	Wheel of Fortunes	Because of You	Total
Workshops only	9	24	134	167
Performance (incl. workshops/rehearsals)	7	19	24	50
Film, voice recordings, & writing	0	32	35	67
Total (per project)	16	75	193	284

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 3). Across the three projects, 26 artists and artworkers were engaged, more than three quarters were based in regional WA (n=20).

Table 3. Number of artists/artworkers, regionally-based artists, and artists involved in ongoing collaborations by project site.

	Men of the Red Earth	Wheel of Fortunes	Because of You	TOTAL
Number of artists/artworkers	9	8	9	26
Regionally-based artists	7	5	8	20
Ongoing collaborations	0	5	8	13

The primary art form of each artist/artworker involved in the project was recorded. Only five of the artists/artworkers primary art form was dance. The majority of the artists/artworkers were arts administrators (n=9), followed by film/photography (n=7), production (n=4), including set design, lighting, and sound production, and one writer.

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 4). A total of 24 partnerships were formed across the three project sites, 17 of these partnerships formed because of this specific project, and five of these partnerships were ongoing partnerships. The value of these partnerships to the project sites was estimated to be \$103,973.

Table 4. Number of partnerships, both new and ongoing, and the estimated value and cost of partnerships by project site.

	Men of the Red Earth	Wheel of Fortunes	Because of You	TOTAL
Total	9	8	7	24
New	9	2	6	17
Ongoing	0	5	0	5
Est. Value	\$ 72,040	\$ 20,230	\$ 11,703	\$ 103,973

Partnerships were formed with diverse organisations including local governments, local and regional arts organisations, local businesses, professional associations and clubs, schools, community groups, service providers, and members of the public. Cash support was received in the form of community grants from local government. However, the majority of the partnerships were for in-kind support, including free or subsidised use of equipment, venues, catering, and transport. In return, the partnership organisations most often received logo exposure on print materials and verbal acknowledgement at the performance. Other costs of the partnership included free tickets to performances or free participation in workshops.

Media

Individual project sites recorded the number of media items obtained locally for their project (Table 5). While project coordinators sought local publicity for their individual projects, Ausdance WA contracted consultant publicist Muse Bureau to seek additional media exposure for the Future Landings project, generally. Therefore, the total number of media items (including local media exposure obtained by project coordinators) was 60. This included two television reports on the ABC (ABC News and ABC Arts Program), radio interviews on ABC local radio and community radio stations, articles in state and local newspapers, special interest and member magazines, and on media, arts, and events based websites, online blogs, and social media.

Table 5. Number of media items by media type and project site.

	Men of the Red Earth	Wheel of Fortunes	Because of You	TOTAL*
Print	6	4	2	18*
Radio	3	0	5	9*
TV	2	0	0	2*
Online	10	10	6	31*
Total items	21	14	13	60*

*NB Totals may include media items not recorded by individual project sites.

Impact evaluation

Participant surveys

Baseline Surveys

Baseline surveys were completed by 79 participants: Men of the Red Earth (n=15); Wheel of Fortunes (n=47), and; Because of You (n=17). Just over two thirds were female (n=54) and just over half were aged 40 and older (n=43). Respondents were from Hopetoun (n=17), Broome (n=16), Karratha (n=14), Ravensthorpe (n=13), Jerdacuttup (n=9), Munglinup (n=3), and Perth (n=3) (one from Denmark and one not stated). Majority of those who completed the survey were participants (n=67), with the remaining respondents artists (n=7), regional partners (n=3), and a mother of a child participant (one not stated).

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).

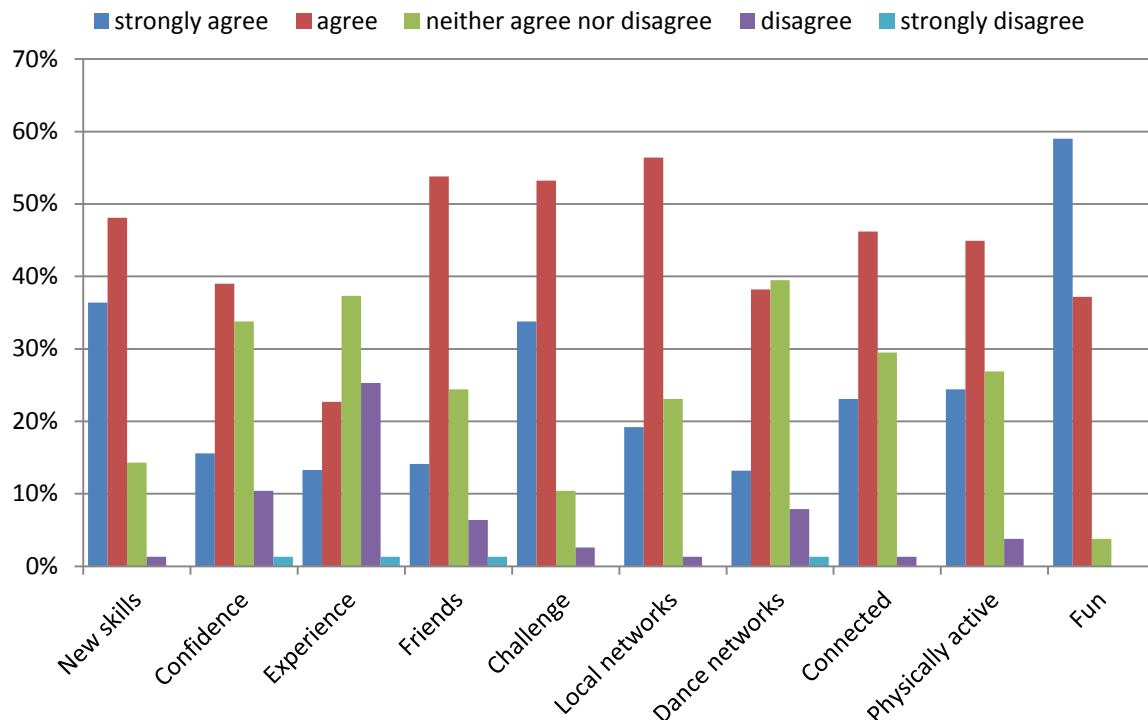


Figure 1. Reasons for wanting to participate in this project (baseline survey, n=79)

Almost all respondents strongly agreed or agreed (SA/A) with the statements ‘I want to have fun’ (96% SA/A), ‘I want to use my creative skills in ways that challenge me’ (87% SA/A), and ‘I want to learn new skills’ (85% SA/A). Three quarters agreed with the statement ‘I want to expand my networks in the local community’ (76% SA/A). More than two thirds agreed with ‘I want to feel more connected to the community’ (69% SA/A), ‘I want to be more physically active’ (69% SA/A), and ‘I want to make new friends’ (68% SA/A). More than half of all respondents agreed that ‘I want to increase my confidence to participate in dance’ (55% SA/A) and ‘I want to expand my networks in the broader arts/dance sector’ (51% SA/A). Only one third of respondents agreed with the final statement, ‘I think new experiences will help me with the dance I currently do’ (36% SA/A).

Respondents were asked if there were any other reasons why they want to participate in this project. Responses were grouped by themes using the act-belong-commit framework to classify behaviours that contribute towards mental health and wellbeing under the three domains of act (i.e. do something physical, mental, social, spiritual), belong (i.e. participate in community events, spend time with family and friends), and commit (i.e. challenge yourself by learning a new skill or doing something different, give back to others, or support a cause). A tally of these responses is shown in Table 6.

Table 6. Reasons for wanting to participate in project (baseline survey comments)

	N
Give Back (e.g. support the arts/the community/participants/organisers, etc.)	16
Act (e.g. do something different, creative, etc.)	12
Belong (e.g. build relationships with the community, other participants, children, etc.)	11
Challenge (e.g. professional or personal development, learn new skills, etc.)	9

The majority of comments related to participation as a way of giving back to others (n=16) by supporting the local community, and specifically to support local arts projects and show support to the artists and the organisers involved in the project. Respondents commented on the opportunity that the project afforded them to get involved in dance, to do something creative, a new experience, and the mental stimulation from participation (n=12). The opportunities to meet new people and build on existing relationships with the community and other participants, particularly the opportunity to get involved with their children in the Because of You project, was also a commonly cited reason for participating (n=11). Finally, respondents mentioned professional and personal development opportunities for wanting to participate, including challenging themselves and learning new skills by being involved in something different (n=9).

Lastly, respondents were asked if they had any other comments. The majority of these comments were positive comments and praise for the individual workshops and the project in general (n=12), e.g. *'a great initiative and a bold move in a rural town'* and *'this project is a fantastic way to get some arts into the community'*. The majority of the remaining comments made reference to the community in some way (n=7), including statements around respondents belonging to the community (e.g. *'my community is a major factor in my quality of life'*, *'I'm new to the community so still finding my way'*, and *'I feel quite disconnected and misunderstood in my community'*).

Post-project surveys

Post-project surveys were completed by 38 participants: Men of the Red Earth (n=7), Wheel of Fortunes (n=14), and Because of You (n=17). Just over half were female (n=20) and just under two thirds were aged 40 and older (n=24). Most of the respondents were from Broome (n=16) with six each from Hopetoun, Jerdacuttup, and Karratha, and two each from Ravensthorpe and Perth. Only one respondent identified as Aboriginal or Torres Strait Islander. Majority of those who completed the survey were participants (n=31), with the remaining respondents artists (n=5), a regional partner, and a production coordinator.

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).

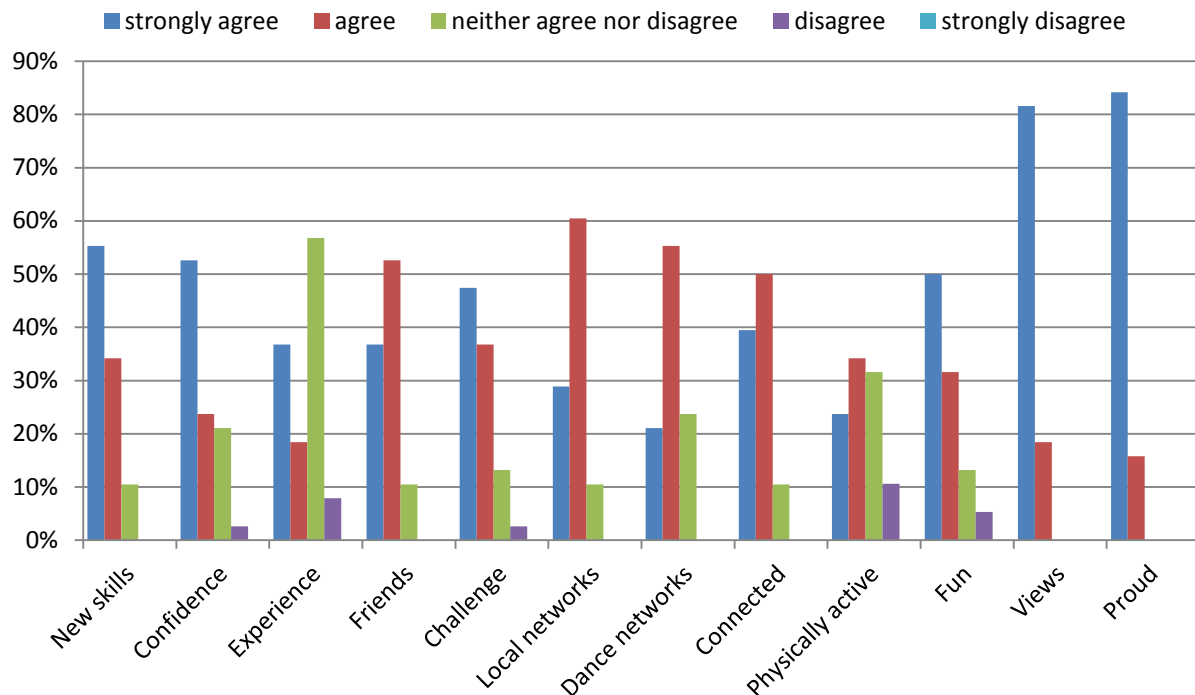


Figure 2. Perceived impact from participation in this project (post-project survey, n=38)

All participants agreed (100% SA/A) that ‘my views on contemporary dance have changed as a result of participating in this project’ (82% SA) and ‘I feel proud of the performance created in my community’ (84% SA). Almost all respondents agreed that ‘being a part of this project has made me feel more connected to the community’ (90% SA/A), ‘participating in this project taught me new skills’ (90% SA/A), ‘I have made new friends from participating in this project’ (89% SA/A), ‘the project enabled me to expand my networks in the local community’ (89% SA/A), ‘this project used my creative skills in ways that challenged me’ (84% SA/A), and ‘I had fun participating in this project’ (82% SA/A). Three quarters agreed that ‘participating in this project has increased my confidence to participate in dance’ and ‘the project enabled me to expand my networks in the broader arts/dance sector’ (both 76% SA/A). More than half of respondents agreed that ‘participating in this project gave me the opportunity to be more physically active than I would normally’ (58% SA/A) and ‘I have gained new experiences from this project that has helped me with the dance I currently do’ (55% SA/A).

Respondents were asked if they experienced any other impacts from participating in this project. Social impacts were mentioned the most by respondents, shown in Table 7. This includes being able to build and strengthen both professional networks and personal relationships (n=7), reaching new audiences and attracting a diverse range of participants, including people who would not normally engage with contemporary dance (n=5), and the experience of sharing an experience/story with the broader community (n=3). Personal impacts included increased confidence (n=6), being inspired to engage in more creative activities (n=3), and a deeper understanding of contemporary dance, aspects of the production, and building skills (n=2). One respondent noted a negative impact from participation in the project, namely that it ‘*made me feel even more isolated in my artistic endeavours*’ and lamented the lack of potential collaborators for future projects.

**Table 7. Perceived impacts from participating in the project
(post-project survey comments)**

	N
<i>Social Impacts</i>	<i>15</i>
Build/strengthen networks/relationships	7
Reach new audiences/participants	5
Share experience/story with community	3
<i>Personal Impacts</i>	<i>11</i>
Increased confidence	6
Inspiration/motivation	3
Deepen understanding/increase skills	2
<i>Negative impact</i>	<i>1</i>

When asked what they liked best about this project, respondents commented most often on the social impacts of participating (see Table 8). These social impacts included making new friends, being part of a team, bonding with their children, sense of belonging and community, and the opportunity to share with the community. Other aspects of the performance that respondents liked the best include the dancing, being a part of the creative process, and getting to put a show together.

**Table 8. What respondents liked best about participating in the project
(post-project survey comments)**

	N
Social impacts (e.g. belonging, bonding, community, etc.)	16
Participating, contributing, and learning	10
Specific aspects of the performance (e.g. the script, certain scenes)	7
Challenge, pressure, outside of comfort zone	5
It was fun	5
Community support/involvement, support from mentors	4

Respondents were also asked if there was anything they did not like about this project. Interestingly, most respondents stated that there was nothing that they did not like (n=17). Additional comments included more performances, a larger rehearsal studio, more involvement of the local Indigenous community, and time management in balancing the creative aspects of the project with other commitments, such as administration roles, work, and family duties.

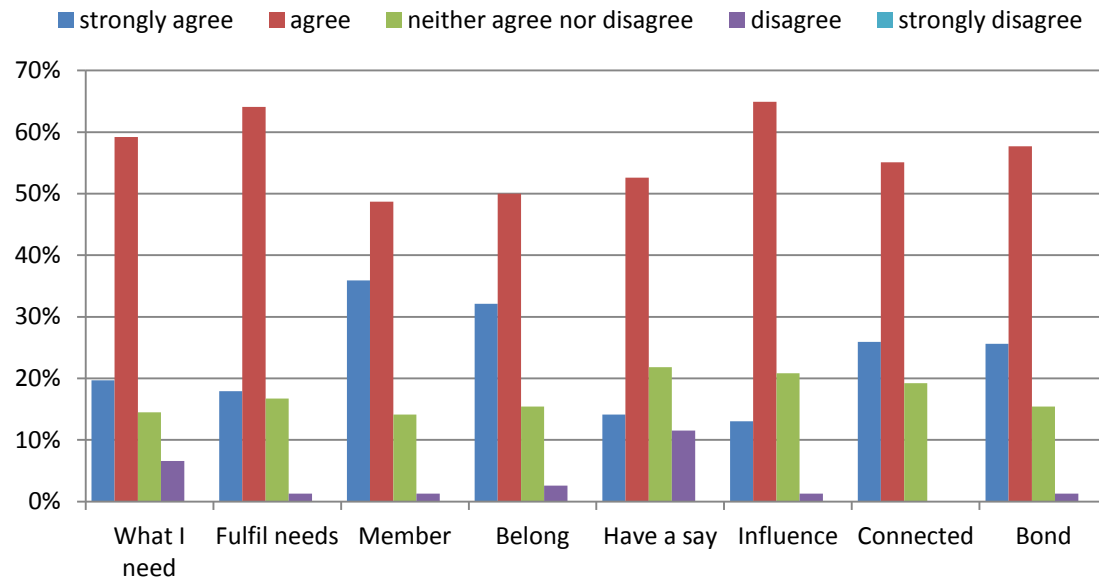
Finally respondents were asked if they had any other comments. The majority of these comments were giving thanks and praise for the success of the project (n=18) with several respondents wanting to do it again and wondering what happens now (n=7).

Social impact of participation

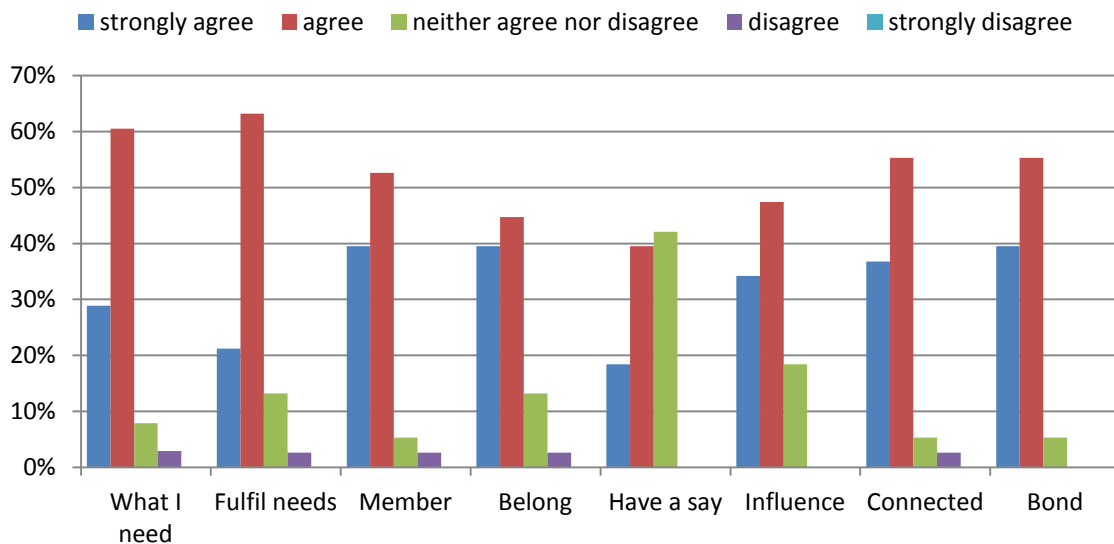
In both the baseline survey and the post-project survey, participants were asked about their sense of belonging to the community in which the project took place. Respondents were asked to indicate how strongly they agreed or disagreed with statements from the Brief Sense of Community (BSOC) scale.

More than two-thirds of all baseline survey respondents strongly agreed or agreed (SA/A) with the BSOC statements (67-85%) with very few respondents who disagreed with the statements (see Figure 3a). With one exception, more post-project survey respondents agreed with the statements

(82-95% SA/A) than the baseline survey respondents. Almost all respondents of the post-project survey (see Figure 3b) agreed 'I have a good bond with others in this community' (95% SA/A), 'I feel connected to this community' (92% SA/A), 'I feel like a member of this community' (92% SA/A), and 'I can get what I need from this community' (89%SA/A).



a) BSOC scores at baseline (n=79)



b) BSOC scores post-project (n=38)

Figure 3. BSOC scores from participants at baseline and post-project (% of total response, excludes missing data)

The difference in agreement with the BSOC statements between baseline survey respondents and post-project survey respondents is shown in Table 9. The biggest differences between survey respondents is a greater number of post-project survey respondents strongly agreed that 'people in this community are good at influencing each other' (21% difference) and the percent of post-project respondents who neither agree nor disagree that 'I have a say in what goes on in this community' (20% difference).

Table 9. Percent change in BSOC scale from baseline survey to post-project survey (full sample)

	strongly agree	agree	neither agree nor disagree	disagree
I can get what I need from this community	9%	1%	-7%	-4%
This community helps me fulfil my needs	3%	-1%	-4%	1%
I feel like a member of this community	4%	4%	-9%	1%
I belong in this community	7%	-5%	-2%	0%
I have a say in what goes on in this community	4%	-13%	20%	-12%
People in this community are good at influencing each other	21%	-18%	-2%	-1%
I feel connected to this community	11%	0%	-14%	3%
I have a good bond with others in this community	14%	-2%	-10%	-1%

Of those who completed the baseline survey, 25 respondents also completed the post-project survey, and thus their data was able to be paired. A statistical comparison of this sample for the sum total Brief Sense of Community (BSOC) scores using within-sample t-test was not significant ($t = 1.022$ (24), $p = 0.317$). This is likely to have resulted from the small sample size. The social impact has instead been inferred from a comparison of the full sample, as detailed above, and the qualitative results.

Audience surveys

A total of 220 audience surveys were returned, 84 attended Because of You (38%), 69 attended Wheel of Fortunes (32%), and 65 attended Men of the Red Earth (30%) at two performances in Karratha ($n = 38$) and Pt. Samson ($n = 27$). The vast majority of audience survey respondents were female (79%), 60% were aged 40 years or older, and 5% identified as Aboriginal or Torres Strait Islander.

Audience survey respondents were asked which town they lived in. The majority of those who attended Because of You lived in Broome ($n = 67$), with the remaining respondents from other towns, including Perth ($n = 3$) and Sydney ($n = 4$). Respondents who attended Wheel of Fortunes lived mostly in Hopetoun ($n = 37$) and Esperance ($n = 12$), only four were from Jerdacuttup and one from Ravensthorpe, with three from Perth and eight from other towns, including Denmark ($n = 4$). Men of the Red Earth audience respondents were mostly from Karratha ($n = 44$), with the remaining respondents from Pt. Samson ($n = 6$), Perth ($n = 6$), and seven from other towns, including the eastern states and regional towns in WA.

Respondents to the audience survey were asked to indicate how often they attended a number of different events in the past 12 months (Figure 4).

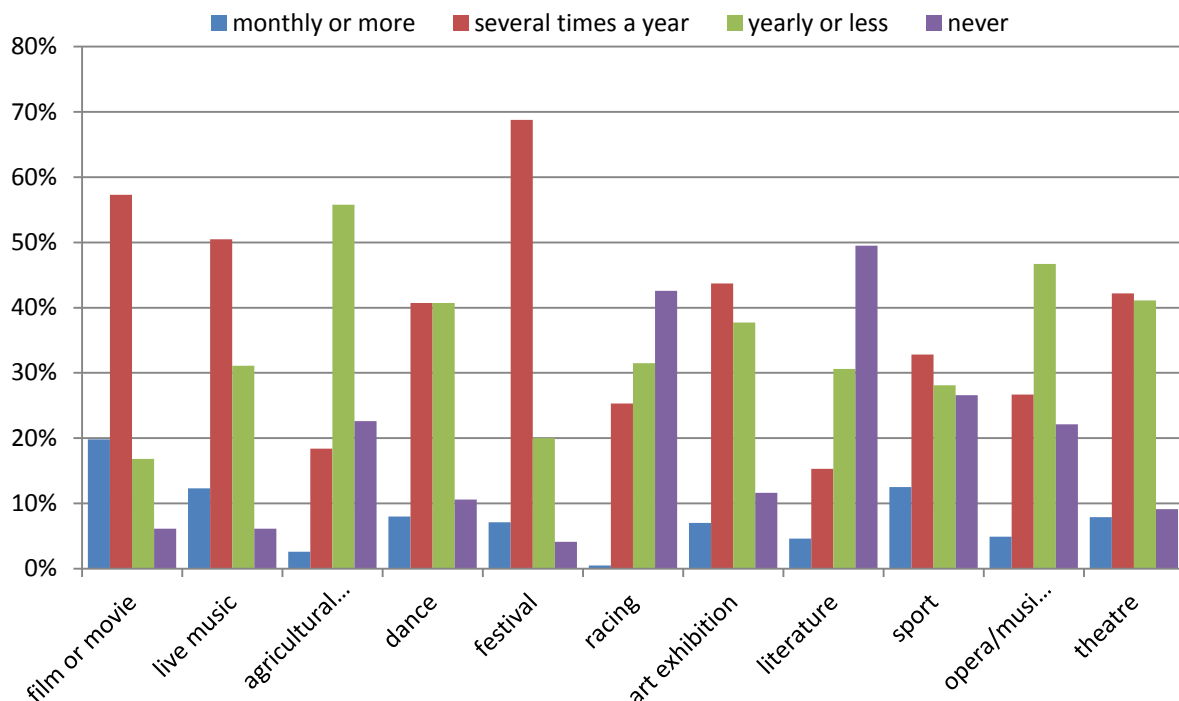


Figure 4. Frequency of attendance at different events in the past 12 months (n=220)

The most popular events (attended at least twice in the past year) were film or movie screening/event (77%), festival or community celebration (76%), and live music event (63%). Around half of all respondents had also attended an exhibition or collection of art (51%), a play, drama, or theatrical performance (50%), and a dance performance (49%) at least twice in the past 12 months.

The least frequently attended event was poetry reading or literature events (49% had never attended), which may be more a reflection of the frequency or availability of these types of event, rather than their popularity. Generally, audience respondents attended more arts events than racing and sport events (43% and 26%, respectively had never attended). Most interestingly, 20% of the audience who attended Wheel of Fortunes in Jerdacuttup (n=13) stated that they had never been to a dance performance before, compared with only five respondents at both Men of the Red Earth performances and three respondents at Because of You.

Respondents were asked if their attendance at the performance had an effect on various aspects of their wellbeing, shown in Figure 5. Over two thirds of all respondents felt that the performance had a moderate to substantial effect on all seven wellbeing indicators, with the strongest effect felt for 'opportunities to feel part of a community or wider group' (84%), 'opportunities to socialise' (82%), and 'broadening your perspective or outlook on life' (80%). Around three quarters of respondents reported a moderate to substantial effect on 'relieving stress, unwinding and getting away from everyday routines' (78%), 'giving you a buzz/sense of exhilaration' (76%), and 'your confidence to attend/participate in similar events' (73%). Two-thirds reported a moderate to substantial effect on 'making you feel better about yourself' (68%). The results were fairly consistent across the three performances. However, more attendees at Men of the Red Earth in Pt. Samson reported a substantial effect on buzz/exhilaration (62%) than at the other performances (39% overall).

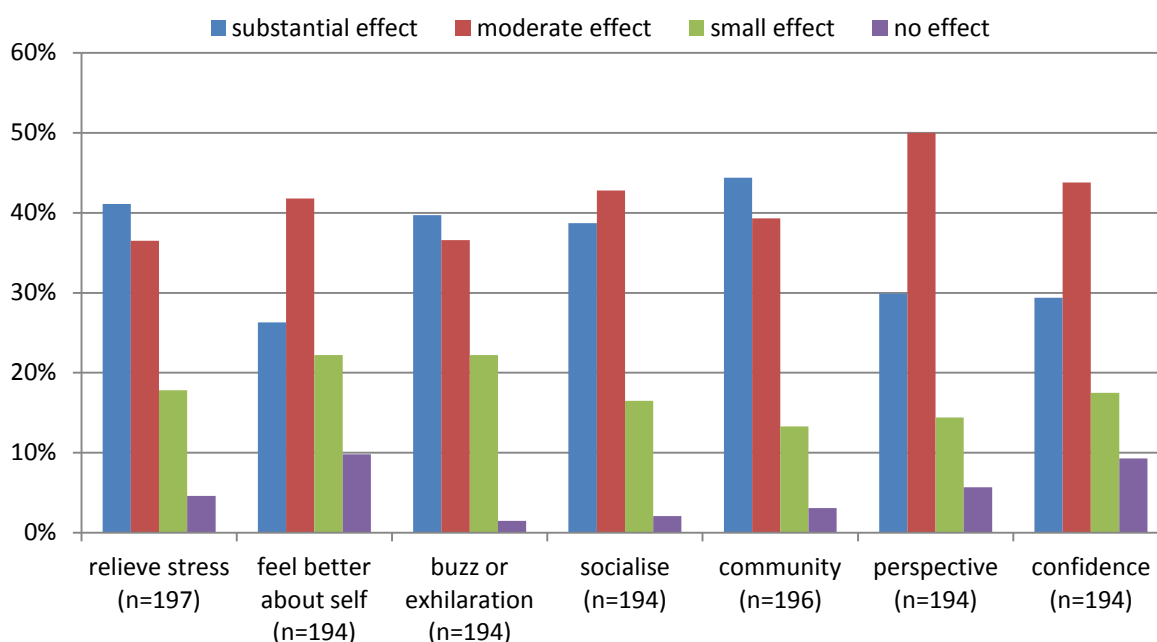


Figure 5. Effect of attendance at performance on self-reported wellbeing

Audience survey respondents were asked what their main reason for attending the performance was (see Table 10). The most commonly stated reason was in support of family or friends who were participating, and to support local events and the local community (e.g. *'keen to support local community-driven events'*, *'to support an isolated community in their endeavours'*, and *'I believe local experiences should be shared'*). Many respondents attended for social reasons, that is, because they were accompanying family or friends who wanted to attend. Others wanting to attend because they were curious over how the performance would turn out, because it was a new experience, or something different (e.g. *'I saw the poster and was immediately captivated'*). Some respondents thought it would be fun, entertaining, and a good night out (e.g. *'because I was bored at home'*). A couple of audience survey respondents stated that their main reason for attending the performance was because they were unable to participate in the workshops, *'to see what it was all about as I couldn't attend the workshops and would of loved to be a part of it all'*.

Table 10. Main reason for attendance at performance

	n
Support local community/events, family/friends participating	108
Social opportunity, family/friends going, was invited/told to go	46
Curious, something different/new experience, interested, heard it was great	39
Entertainment/fun night out, something to do/to get out/bored/it was on	36
Like/enjoy the arts/dance/live performance/topic, reputation of artist/choreographer	21

When asked what they liked best about the performance, most respondents commented on some aspect of the participants, their interactions with each other, and their relationship with the audience (see Table 11). This includes their physical appearance (e.g. *'good looking guys'*), but also their enthusiasm, effort, and confidence displayed while performing, the interaction between participants (especially the parent and child relationships), and that these were ordinary people who

were *'out of their comfort zone'*. Several respondents identified specific elements of the performance which were their favourite, such as particular scenes, the music, or the venue, while others said they liked everything. Other respondents liked that it was a local performance, with community involvement, local stories, and local people.

Table 11. What respondents liked best about the performance

	n
Aspects displayed by participants (e.g. confidence, effort, enjoyment, interaction, etc.)	70
Elements of the performance (e.g. specific scenes, themes, setting, music, naked men, etc.)	66
Everything/all of it/great show	40
Community involvement, local people/story	28
Fun, entertaining, something different, socialising, night out, etc.	22

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 (see Table 12). The most common complaints were of the production or staging of the performance, such as the sound quality or volume, and the seating arrangements within the venue, particularly in reference to visibility of the performance.

Table 12. What respondents did not like about the performance

	n
Nothing/None/No	105
Sound quality/volume, seating arrangements/visibility	24
Too short, not enough dance/development of themes, more like this	10
Specific scene or element of the performance	8
Weather/cold, mosquitoes	5
Negative/depressing story	2
Too long (for small children)	2

When asked if they had any other comments, majority of the respondents offered praise and/or thanks (n=121) with one respondent stated that this was *'one of the best dance shows I've seen!'* Many respondents wanted more shows like this (n=30) and mentioned that they want to join in next time, or were inspired to participate and/or get creative in some way (e.g. *'we need more of this sort of entertainment. I'd love to have a go', 'I wish I'd had time to participate and be part of the performance'*). Others commented on the social impact that the performance had on their community (e.g. *'events like this really relieve the sense of isolation and make us aware we are part of the greater community', 'excellent way of fostering community cooperation, cohesion, and involvement. Overcomes the distance from major centres'*), and the relationships portrayed in the themes of the performance (e.g. *'15 minutes of this for every parent each day would result in a better world'*).

Focus group interviews

A participant debrief session was 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 none at all and no formal dance training since school, to dance teachers and professional choreographers.

An ideal community

When asked what an ideal community looks like, participants mentioned a sense of inclusiveness (e.g. *'we all stick together', 'never anyone left out', 'the connection that you form with people can grow'*), even though it was noted that being accepted into the community can take time as, *'it's hard to break in, but once you do on the flip side is the inclusiveness of this community'*. An ideal community was also one in which you could rely on other members of the community for help (e.g. *'in this town you can find help as soon as you need it', 'everyone pitching in to help when needed', 'everyone pulls together'*).

Participants mentioned that an ideal community was not only diverse, but tolerant of that diversity as it, *'needs to be accepting and tolerant of people and open-minded to all different people, and also it needs to be available and accessible to everyone'*. An ideal community was one which offered a diversity of activities to get involved with (e.g. *'lots of things that I can get involved in', 'the space for people to explore their own talents and hobbies and interests'*), or alternatively, supported other community members to get these activities started if they were not already on offer within the community (e.g. *'if there is an idea that comes up people try to get something happening', 'people are willing to be a part of all sorts of different projects', 'willing to get in there and give it a go'*).

Reasons for participation

When asked why they participated in the project, responses ranged from being nominated or encouraged to get involved by friends or family (e.g. *'I was originally dubbed in', 'Mum made me', 'Mum was doing it', 'friend was in it'*), to wanting to take the opportunity to get involved with dance and putting on a performance (e.g. *'I love dancing', 'another dance experience and being able to actually be involved with the choreography', 'getting to learn about the production side of things'*), to work with a particular artist (e.g. *'Sandi was doing something contemporary, I was just interested anyway and I thought if Sandi thinks it good', 'For me Woo's a friend and I just wanted to support her'*), or to try something new and different (e.g. *'something different coming to the community which you don't get to do very often', 'it pushed me out of my comfort zone and I'm very glad that it did'*).

One participant used to dance as a child and wanted to get involved based on her previous love of dance, as she *'loved music and movement to music so the dance side of it intrigued me'*. Several participants of Because of You... saw participation as an opportunity to take part in an activity with their child (e.g. *'I got to dance with my child', 'the second thing was being able to do something with my daughter', 'as a single Mum with no family around I can never do anything, for me it was an opportunity to actually do it'*).

Most significant change

Participants were asked what they thought was the most significant change that happened during the project. For some it was the point at which the participants started working together as a cohesive team (e.g. *'the cohesiveness of everyone just supporting each other', 'there was a point*

when we all just clicked and we had a really good time'). One participant noted his most significant change as the point when he started 'believing that I can actually move to music in time with other people. I couldn't do either of those things [before participating in the project]'. For others it was an increase in their confidence as a dancer (e.g. 'I am a lot more confident in dancing now', 'I used to be shy and I didn't used to dance that much'). Increased confidence was also something participants noted in their children (e.g. 'that is the biggest change I saw in him as a person, his confidence') and that the experience of performing was providing them with valuable life skills (e.g. 'the kids don't have to be stars, but they have to have been on stage and done something small and had the thrill of doing it and not being frightened of it later on', 'it's a life skill when you go and you have to speak in front of people, then you have that confidence throughout your life').

Several participants felt the most significant change was the point at which the elements of the performance that were developing during the workshops came together as a complete performance (e.g. *'going from all these bits of movement and games that we did to a meaningful show that seemed to really move people'*). This change was somewhat of a revelation for one participant, who said, *'I don't think any of us had any idea where this was leading... it was quite extraordinary the whole process of not knowing and trusting and then getting there, amazing!'*

For others, the most significant change was in both participants and audience members understanding of contemporary dance (e.g. *'that the audience could see contemporary dance, which is such a boring term, in such a different way'*). Contemporary dance was perhaps now seen as something that is more accessible to the general public (e.g. *'contemporary was the word that blocked many people's perception of what it was about. I think they may now have a kinder view of contemporary as something that they really can create themselves'*). Particularly for audiences that would not normally be exposed to contemporary dance, yet who attended because of the involvement of friends and family, such as their children (e.g. *'and there were a lot of dads, a lot of people who maybe wouldn't have gone to a contemporary dance show and enjoyed it and got something out of it'*).

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 praised the organisers and artists for the smooth running of the project and how well it came together within the scheduled time frames. A few participants did note, however, that they weren't prepared for the intensity of the rehearsals leading up to the show (e.g. *'I struggled with that a bit but mainly because of the time commitment', 'I didn't quite realise how much time would be involved'*). Distance was also a concern for some participants, who felt that the time taken travelling on top of the rehearsals was taking its toll (e.g. *'I was really tired'*). For some participants, the period after the performance was going to be the hardest for them to deal with as they return to their regular routines (e.g. *'you know it's going to be a shit few days now afterwards the coming down after this intense lead up, what are we going to do tomorrow'*).

Project impact

When asked who benefits the most from projects like this, the majority of respondents mentioned the community (e.g. *'the main winner was the community'*), followed by the audience, and of course, the participants. It was felt that the whole community benefited from a greater sense of collective identity (e.g. *'it helps us know who we are as a whole community, not just us, the audience as well. To*

be able to see some value in ourselves and maybe understand ourselves better, it's really important'), as well as a sense of belonging and social cohesion (e.g. 'if I was to be standing there watching it I would feel really connected to the community'). The sense of achievement from the success of the project was seen to permeate throughout the community, and not just attributed to the organisers or project participants (e.g. 'they are getting to see that even though it is different, it is doable for anyone. You don't have to be a dancer', 'the main winners are the people in the community and the feeling of togetherness and pride in thinking that in this small community, we can stage something like this and we get such a positive feeling out of it').

For audience members, the benefits were to view a performance by ordinary people (e.g. *'it's good to see ordinary people... getting up on stage horsing around'*), and that this exposure may inspire them to get involved in future projects (e.g. *'I think it's an ongoing thing both for the participants, who got a lot out of it, but also the audience... they might like to be involved next time'*).

For participants, the benefits were in learning new skills, meeting new people, having fun, and the overall experience of being involved in a creative dance project (e.g. *'the participants were learning new things and were interacting with new people. We were really expanding our networks'*). These networks and friendships were assumed to last beyond the project as, *'now we all know who each other is and we can continue to stay in contact with each other in the future'*. Being involved specifically in a dance project that culminated in a performance was seen as a benefit in itself (e.g. *'I certainly benefited as a participant because I was exploring my ability to do a dance on stage in front of an audience'*). Furthermore, the creative process that enabled participants to depict their stories as art was viewed as a considerable benefit (e.g. *'to be able to make art out of everyday life... to turn our domestic lives into something with power, it's just so valuable'*).

Concluding thoughts

Participants' advice to others who were considering putting on a project like this was to just get involved (e.g. *'go for it. Be brave. Get involved'*, *'the whole thing about act-belong-commit that they advertise on TV all the time, that's the main thing that went through my head when, as a participant, I was getting involved'*). Furthermore, the benefits were well worth the effort as, *'you get more out of it than you put in'*, and that it is not only possible, but also a lot of fun (e.g. *'once you give it a go and find out, wow, I can do this, and commit and do it, because they will have a fabulous time doing it'*). Again, participants cited the benefits in terms of social inclusion (e.g. *'it's fun and that you get to bond with the community more and make some new friends'*), and community identity (e.g. *'it just gives you a real sense of community'*, *'it shows the story of the community too'*).

As a new experience, participants were keen to advise taking advantage of these opportunities as, *'you might never do anything like this again, so if it comes to your town get involved'*. The children and young people, in particular, were keen to continue to be involved in dance and performance-based projects (e.g. *'they, the kids, were so excited they just wanted to do it again, and again, and again. You could quite happily tell them there's a week of shows and they would come back and do it again'*, *'I actually asked Mum if there were any close ones [dance projects] if I could do it'*). These new experiences were valued both for their novelty as something different (e.g. *'out here you don't get that kind of thing'*, *'everything is sports-based... so having something that is different come down gives everyone a new experience'*), but also the insight and perspective they can offer (e.g. *'for the younger community too, it introduces them to a whole new perspective of things that they can do in*

the real world'). For one participant, the experience was valuable for personal growth as, 'it was something that I really think that I needed at this time in my life. I needed something for me, so that was a big thing'.

Some participants offered more practical advice, in terms of being realistic about the work involved to make projects like this successful (e.g. *'there's a lot of behind the scenes planning that a community has to do for an event like this'*). Participants were also keen to advise on having an open mind and putting your trust into the creative process, because *'you have just got to go into it really open mindedly. You are not going to know what to expect, you are not going to know what is going on, and for so long in the production it was all over the place, and then it came together'*.

Ultimately, participants were drawn back to the notion of community and the influence that projects like this have on community spirit and sense of community among residents:

I think a lot of us really value the idea of community and we get community out of all the things we do, sport, and work, and whatever. But these kind of things really condense down what community is, in a way, and I think really bring it to a point where you can stop someone and go, "my community is spirited". I really value my community, so it is a real highlight in the broadness of life that we lead. It's pretty valuable.

Finally, participants saw the success of their project as offering some inspiration to others and the possibilities that might entail, *'I hope we can show other communities what we achieved and it might help them to say, here's an example of what we can do. To be inspiring to other people'*.

Discussion

The findings suggest that the three Future Landings projects had a considerable social impact on the communities involved, particularly in enabling participants to 'belong' more to the local community and, in some ways, increased the capacity for contemporary dance in regional WA.

In deciding to take part in the project, the majority of participants indicated that they wanted to belong more to their community, specifically to meet new people and strengthen existing relationships within the community and among other participants. In the post-project surveys, 90% of respondents either agreed or strongly agreed that the project had made them feel more connected to the community, and more than 90% felt they had a good bond and were connected to their community. Likewise, the social impacts from participation were the most cited unprompted response for what participants liked best about the project, which included making new friends and being part of a team, bonding and sharing with the community, and increased sense of community and belonging.

In the focus group, participants reiterated that the greater sense of belonging and social cohesion impacted the whole community, and thus it was the community who benefited the most from projects such as this. These assumptions were supported by results from the audience survey, where over 80% of respondents felt the performance had a moderate to strong effect on their opportunities to socialise and feel part of the community. Audience respondents further suggested that the performance helped relieve a sense of isolation and fostered community cohesion. The social benefits were considered to last beyond the life of the project, as many participants commented on the friendships and networks that would continue as a result of their involvement in the project.

Both participants and the audience survey respondents felt that the project had an impact on strengthening sense of individual and collective identity. This was because of the opportunity the project created for sharing local experiences and stories with a broader audience. Furthermore, the success of the project was seen as a reflection of the community as a whole, and what they are able to achieve as a community, not just attributable to the organisers or participants directly involved in the project.

The total audience reach for Future Landings 2013 performances was 1046, with audience survey responses suggesting that those who attended were more frequent attendees of arts events than either sport or racing events. However, one-fifth of audience survey respondents at Wheel of Fortunes had never been to a dance performance before and across all three projects, audience respondents were keen to see more shows like this being made available in their communities, were inspired to get creative, and wanted to join in next time. This suggests that the project had an impact on increasing capacity for contemporary dance in regional WA by attracting new audiences.

All the participants who responded to the post-project survey stated that their views on contemporary dance had changed as a result of participating in this project, with the vast majority learning new skills, expanding their professional networks, and gaining confidence as a dancer from participation. Participants saw participation as an opportunity to get involved in something different and felt that they had a deeper understanding of contemporary dance from that involvement. These benefits were thought to extend to the audience as well, whose understanding of contemporary dance changed to something that is perhaps more accessible, relevant, and something that they can enjoy.

Despite the project's primary art form as dance, of the 26 artists and artworkers involved (20 were regionally-based), only five listed dance as their primary art form. Likewise, of the 24 partnerships formed, 17 of these were new partnerships. Several respondents suggested that they wanted to participate in the project or attend the performance to show their support to local projects, the artists, and the organisers. Participants were also inspired to continue to dance and wanted to be involved in future projects. Thus, in this way, the project can be seen as successfully supporting and growing regional artists to both lead dance in their communities and form effective local partnerships for high quality artistic community dance. However, one post-project survey respondent commented on the impact that the project had on feelings of isolation artistically, and lamented the lack of potential collaborators for future projects.

The capacity to sustain ongoing or longer-term projects is unknown at this stage. As such, it is strongly recommended that future evaluations make provisions for the capture of data relating to the building of capacity for contemporary dance in regional WA and the ongoing skills development of artists as a result of their involvement in Future Landings 2013.

Conclusions/Recommendations

The evaluation model was useful for monitoring the progress and success of Future Landings 2013. The project was successful in achieving its stated aims, while laying the groundwork for future evaluation of longer-term and ongoing skills development and capacity building for contemporary dance in regional WA. For example, regionally-based artists and their communities are both willing and capable of engaging in contemporary dance projects like Future Landings. However, little is known about the development of capacity of regional communities to sustain the momentum of such projects over the longer-term with respect to developing ongoing partnerships and skills development of artists.

It is recommended that Ausdance WA integrate these evaluation processes and tools into future regional dance projects, among other projects, as a means for consistently monitoring progress and gauging success. The evaluation model and survey tools can, furthermore, be easily adapted for similar projects and organisations Australia-wide.

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: _____

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).

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.
