

Phase One of Resi/Dance research study

– *Learning Note 1: draft for discussion*

This note captures:

- what [action](#) was taken by the study from January – April 2021
- [what we found](#) in relation to what the Resi/Dance project achieved from Autumn 2019 – Spring 2021
- what [themes and learning](#) emerged from this
- how this affects the project's [‘theory of change’](#)
- and [what comes next](#) for the project and the research study

We summarise and analyse key issues rather than offering long descriptions of activity and material gathered. We use images to show the learning being tracked, both to help people involved in the project and for wider audiences in the arts and community development.

But we start by setting out how we are approaching the study and why.

1 What happened in Study Phase 1 (Jan- April 2021) and why?

The purpose of the study

‘What is it about your initiative that might produce change of the kind you want?’

Many arts organisations have been fazed by questions of this kind. Work has often proceeded on the basis of history (‘we’ve always done it like this’) and assumptions rather than evidence. Dance United Yorkshire comes from a different place. They have long recognised the value of building their practice on a process of reflection, evaluation and on-going learning.

The research introduced in this learning note shares this commitment to on-going learning. Drawing on the principles of *action research*ⁱ, the study aims to chart cycles of inquiry and critical reflection closely linked in real time with the rolling-out of the Resi/Dance programme. The process is an inclusive one. The research is ‘with’ rather than ‘on’ stakeholders in the programme: all are partners in the research.

Sharing the insights

This is the first of a series of learning notes that will encapsulate and share learning from the programme. Hopefully, the insights will be of practical value to a range of audiences interested in the arts and well-being, as well as those who have direct involvement in Resi/Dance or the local community. The findings are likely to shed light on broader learning points of relevance in the long term, as well as specific issues where those involved in Resi/Dance can take immediate action.

The research takes a strengths-based, positive approach – sometimes called *appreciative inquiry*ⁱⁱ. But the focus of the learning is not confined to ‘best practice’. Failures, mistakes, omissions, along with underlying thought processes, will be reflected on as well as successes. After all, most of us live in swampy ground rather than on the high peaks, and find our most useful lessons in the messy terrain that surrounds us.

An unusual and special project

Resi/Dance is an unusual and special project:

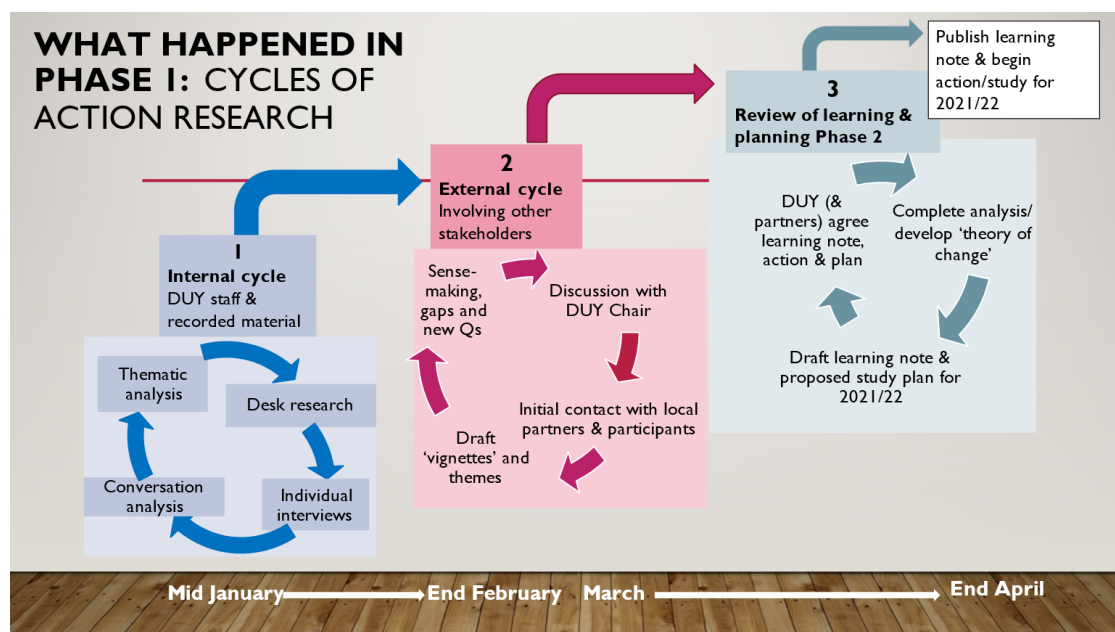
- The **4-year time period** over which it stretches is considerably longer than the duration of most arts and well-being projects
- The programme is a **place-based initiative**, embedded in the complex and challenging environment of Holme Wood.
- The programme had to cope with the sudden onset of the **Covid-19 pandemic** in spring 2020 and the restrictions this imposed.

These factors offer the opportunity to work in a unique atmosphere of trust to develop a deeper understanding of what creates sustainable impacts and learning.

There is now a considerable national and international evidence base underpinning work in arts and well-beingⁱⁱⁱ. This study should enable those involved in Resi/Dance to ask, and find answers to, the question: *'What knowledge can we add for ourselves and others that will enable us to deepen and widen the impact of our work with individuals, families and communities?'*

What research work has been done since January 2021?

Our work is summed up in the diagram below:

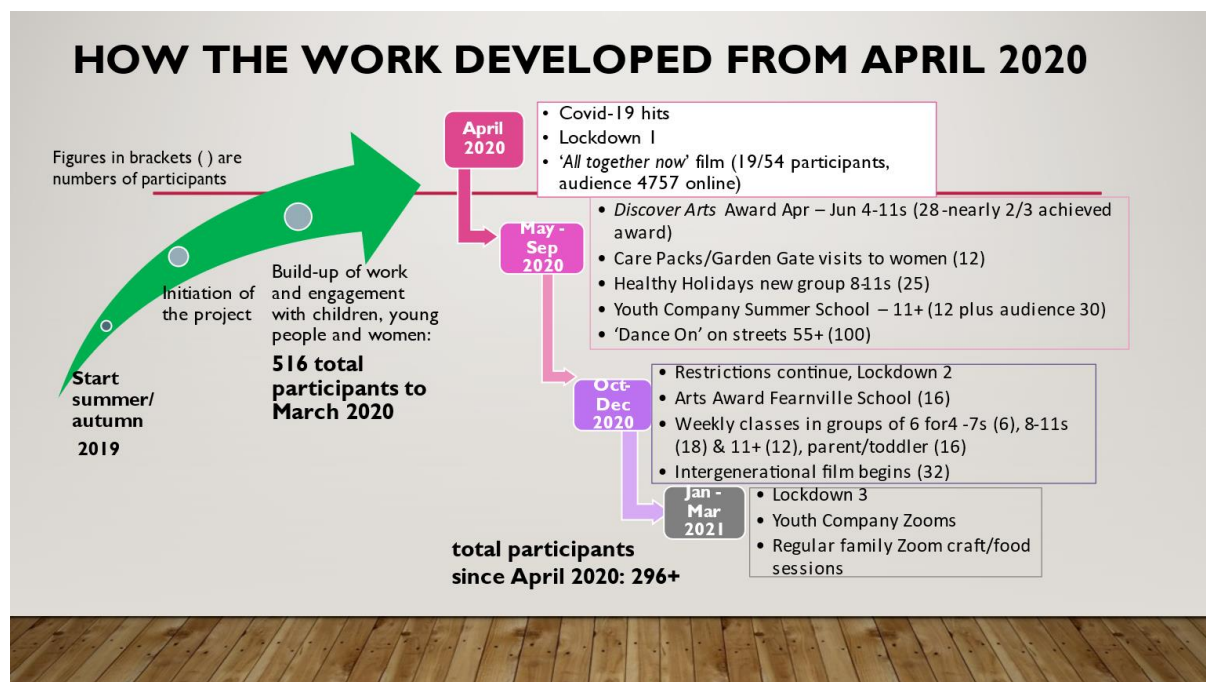


Dr Louise McDowall carried out the majority of interviews and all desk research and conversation analysis. Her on-the-ground work was the main input into the research team's discussions and overall analysis. We also presented and discussed the emerging work with the project staff team on 10 March before moving into cycles 2 and 3.

2 What has Resi/Dance achieved since October 2019?

It was rapidly clear from the desk research and initial interviews that a huge amount had been achieved in the months to March 2020 that laid a solid basis of engagement that the project could draw on to survive the shut-down of activity in spring 2020 as a result of

Covid-19 restrictions. The work done, the numbers of participants and audiences involved before and after the first Covid 'lockdown' are shown in the following diagrams.



This represents a significant body of work with Holme Wood residents, though of course not at the level or intensity in relation to dance or performance as was planned. DUY is grateful for the support of the Paul Hamlyn Foundation in emergency funding that helped reach people during the 2021 lockdown period.

In terms of the impact of 2020/21 work on participants and families, the evaluation material demonstrates clearly what people valued and why they did so. The word clouds that follow use their words to illustrate this.

It has made me a lot more confident in myself, like if I'm walking outside or summat, I always used to be like shy and think "Oh like what if someone's looking at me? Or like "Oh look, do I look fat or summat". But because obviously I dance in front of other people, and I just, it makes me feel more confident when I'm walking outside. Like, I'm not bothered if someone's looking at me or like I'd always wear like massive baggy clothes but now I wear like crop tops and stuff like that because I feel better in myself.

Parents and families often noticed the difference. One parent commented:

They used to keep themselves to themselves. They used to get bullied a lot...because they were different, they were really quiet and right in themselves umm and dance...It's made them come out of their shell, more bubbly umm happy...

The Resi/Dance artists noted how, with some participants, change could come strikingly quickly:

Just that standing back and I think it was like a relief they released the tension they were holding and all the anger, and thoughts of everything going on with them and they just relaxed their shoulders and they just like opened, literally like a flower. That I think, just that awareness of us saying "This is how you can feel better, if you just do this, and you just stand tall and you just breathe".

Learning about Holme Wood and how best to work there
Holme Wood is a complex, nuanced community.

It may be asked: 'How can one of the largest housing estates in Europe be described as a community?' Clearly, there are many separate communities within the estate. But a good answer to that overarching question comes from a young participant in Resi/Dance who commented:

"Obviously, it's not perfect, because there is a lot of stuff going on in Holme Wood with all the teenagers and the big groups of people like with the police and that...but there is...a big sense of community and it just depends where you are. I feel like in Holme Wood even though it can be a bit chaotic, nearly everyone knows everyone...and it's like, it kind of is like a big community ... I feel like some people just look at Holme Wood and see reputation and be like "Oh well, oh it's really rough round there" or "There's horrible people round there". But there are a lot of really nice people, like I have met a good amount of horrible like not so nice people. But I've also met a good share of people who have like the best intentions for ya, wanna help ya grow, and like not be held back by class or anything, any sort of struggles."

There are huge challenges facing Holme Wood becoming known as a good place to live:

- Its geography, located on the periphery of Bradford, with poor transport links
- A distinct lack of sustained investment in the area
- Neighbourhood regeneration plans that have fallen by the wayside
- High levels of poverty and crime, resulting in wide-ranging welfare and safeguarding concerns
- Many people living with psycho-social health issues.

It's not surprising that, with forces of this kind ranged against them, one resident commented, simply: *'I don't say I'm from Holme Wood'*.

But the full picture contains light as well as shade.

- Holme Wood has vast areas of green spaces and parks
- It has a diverse population
- There are an array of services and partnerships working collaboratively, and with commitment, to support the needs of the community.

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

During the first months of working in Holme Wood, the Resi/Dance team further explored key needs within the community – along with core strengths that they could work with to help meet these needs. As quotations on pages 4-5 illustrate, participants in the programme often agreed that:

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

How the DUY professional approach helped: a 'scaffolding of care'

As indicated in the first section, Dance United Yorkshire have long recognised the importance of building their practice on evidence of impact. Core dimensions of their professional practice, developed over years of inquiry are shown in the box.

Core Elements of DUY professional practice

- ✓ **Access** = ensuring people have equality of access, resources to engage in arts experiences
- ✓ **Engagement** = developing trust, rapport, relationships, partnerships
- ✓ **Support** = wraparound care: welfare/wellbeing, supportive conversations, safeguarding
- ✓ **Structured goal/outcome-orientated activities**
- ✓ **Praise** = instilling of a sense of achievement = praise/positive vocabulary
- ✓ **Effective communication and facilitation** = clear instructions, explanations, set up etc.
- ✓ **Commitment to changing perceptions through a dance/arts focus, individual & societal**
- ✓ **Reflection/evaluation.**

Following the emphasis of ‘appreciative inquiry’ (see page 1), this study starts from the position of asking, ‘What is working well?’, about Dance United Yorkshire’s programme in Holme Wood.

When it came to developing the Resi/Dance programme, DUY were keen to build on the core dimensions of their practice and be responsive to the needs and preferences highlighted by the community. It is noteworthy that staff had no hesitation in continuing to work with the community all through the Covid restrictions, and prioritised keeping up face-to-face contact and activity outdoors as soon as they could.

...you know, kind of credit to Dance United they just hit the ground running, you know around kind of “Right, we’re supporting young people in a different way, but we’re still supporting”. Many projects that I know of, that just you know, kind of downed tools and just went on sabbatical for a while” [external interviewee]

The DUY approach to professional practice proved robust and flexible in the face of the pandemic, though at a cost to staff who worked quickly under huge pressure to adjust and to keep promises. And critically, momentum. They ensured activities kept going throughout 2020. Use of Zoom only followed later (in 2021). Personal contact outdoors with the Resi/Dance team has been important for people in Holme Wood where many are disadvantaged through constrained living conditions, particularly for dance/movement and poor access to IT. The online option has been introduced gradually and with support for residents.

Using the core dimensions of their professional practice as a framework, we can see the Resi/Dance team developed their approach in Holme Wood emphasising the following:

We are embedded in the community and visible to residents

Acceptance takes time. It has been crucial for Dance United Yorkshire to avoid being seen as an external organisation that has simply parachuted into the area, motivated by funding, and with little to no understanding of the community’s needs, the existing infrastructure, and partners already working there.

Instead, the team have gradually become embedded within the Holme Wood ecology, maintaining a consistent visibility and physical presence in the area.

It’s not like just about handing out flyers and expecting people to come down. It’s like really getting to know families, getting to know who does what, who’s kind of popular in the area, who people trust, who people don’t trust. [Dance artist]

DUY must be who they are, no surprises, people have reasons not to trust, promises not delivered [Internal interviewee]

We tackle the things that stop people getting involved

Barriers to engagement may be geographical, psychological, physical, technological, financial – or a matter of language. The Resi/Dance team have taken action on all of these. For example, geographical and financial barriers have been tackled by situating access to free arts provision on the

Holme Wood estate at the TFD Centre, or through face to face delivery through garden gate visits and the dropping off of materials and resources to people's homes.

"Are we checking every angle?" [Team member]

We care about, and for, individuals

The context within which team members are working is marked by safeguarding, welfare, and psycho-social health concerns exacerbated by the pandemic. The team are alert to the impact of such concerns on those who are either engaged, disengaged, or wanting to re-engage with the project. The strength of Dance United Yorkshire's work in Holme Wood thus far has been the deep trust, rapport, and connection that they have managed to build within this community. The Resi/Dance team have been a port of call for people to talk to, and have proved to be a crucial lifeline for some, increasingly becoming an important part of the tapestry of organisations in Holme Wood servicing the needs of this community.

...and you know Dance United have stepped into that mould of kind of being a really supportive kind of framework for young people, not just [a dance project].
[External interviewee]

We actively support people's desire to raise their horizons

More than in other DUY projects, the Resi/Dance team have found themselves being expected to help motivate individuals and families, to provide that energy, help, positivity, encouragement, praise and extra level of support to assist individuals and families in becoming involved with the programme. A reason for this may be the additional psychological, social, and environmental stressors that function as deterrents for individuals and families. With energy expended on these, little is left for much else. But once through an initial stage of apathy, and moving into active engagement with the programme, participants have reported a sense of re-animation, such as this young person:

Like sometimes it's difficult to get out of bed or be motivated or like be motivated to do stuff. So, it's like, that part's quite difficult, finding that motivation and d'ya know what I mean, that spark. But once you like, umm get past. Like once I get past all the anxiety, and all the "eurgh" you know, you get like that little spark. And there's like – have you seen the movies where they start, d'ya know when the fires gonna go out and they've [gestures with hands as if fanning flames of a fire] got ta keep... There's [Dance artist] there like "Come on..." [gestures blowing on flame to keep fire alight] and then you feel more motivated don't ya?

We model change

Dance United Yorkshire has become an organisation that both facilitates and models change for individuals and families living in Holme Wood. The changes involved include:

- behaviour change, and the promotion of pro-social behaviour such as returning to school/education, career options, and engagement and integration within the community
- lifestyle changes – for example, the forming of physical activity habits, and promoting awareness of healthier eating and healthier choices.
- the cultivation of a growth mindset in individuals and families, that fundamentally believes change is possible, and in the potential of the people of Holme Wood.

At the heart of it is a belief in a person's potential. So a belief that somebody can change, and a belief that they have the rights, they have the – I suppose it's making sure that people have an equal opportunity, an equal right to the possibility of change...And I think it is about kinda changing perceptions, it's making fundamental changes to people's perceptions of themselves, but also their perceptions of the world, and also then the world's perceptions of them.
[Team member]

We encourage people to look and plan ahead

In committing to a four-year, long-term investment within Holme Wood, Dance United Yorkshire acknowledged that it would take time to create the right infrastructure to support achievement of the programme's future-oriented goals. An example of legacy building is the creation of a linear progression route from the age of 4 through to 19 of arts/dance provision that children and young people can access i.e. 4-7's, 8-11's, and youth company (12-19). Other provision – including for women, for parents and toddlers – combine with existing services in the area provided by the Youth Service and others to support the needs of children, young people and families within the area. Opportunities of a different kind are presented by the creation of films screened and launched through in-house, youth or public events.

I really have a bit of a problem with projects that come in for 12 weeks and then just disappear. And I think that kind of puts up barriers to the community to say "Well what happened this project it was very successful... oh, oh they've gone now. They've kind of taken the money and they've left". There's a different kind of feeling for Dance United that, when they come and present something that's lasting 4 years, you think "Yeah, these guys are really invested in you know – kind of making, making a bit of a change and supporting". [External interviewee]

We work to change how people look at themselves, how others look at them – and how people think about dance

Issues of low self-esteem and lack of motivation within the Holme Wood community have already been discussed along with the difficulty of challenging negative perceptions of the estate. The Resi/Dance team have engaged on both these fronts. They have also encouraged people to take a fresh perspective on what the arts – particularly dance – can offer to communities under stress.

So it's trying to really kind of turnaround how people think and feel about themselves, and about each other ... a belief in the power of what our delivery can – of how our delivery can do that, of how our practice can do that. So, the high quality, the disciplined, structured provision that we offer, that has the potential to change peoples lives. And those lives are, the lives that have had a lack of opportunity, that have had ... restrictions to what they can get to, to what's been offered to them, to what they've been able to do. So it's about opening up, and making sure that those lives have the equal opportunities to those who just you know had all these things on a plate since they were born. [Team member]

3 What issues does the research so far raise?

The study team has, with DUY staff, identified a number of critical dimensions to the work of the project. The diagram shows these dimensions and how DUY's professional practice works to positively integrate several of these in the project work.

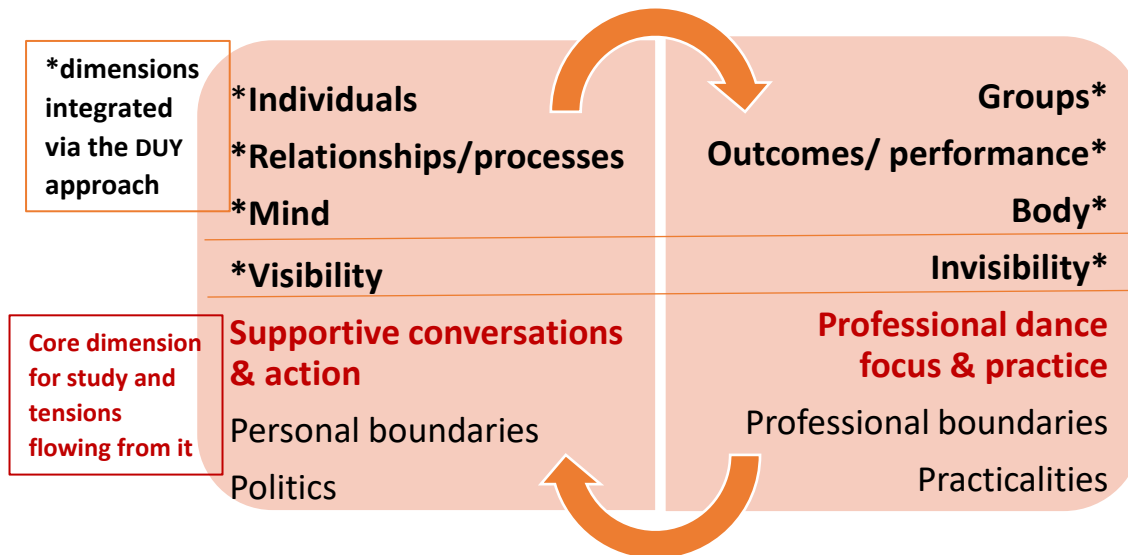


Figure 3 Key dimensions seen in the Resi-Dance project

It is clear that the DUY approach is well-evidenced for individuals: to form a group, to integrate the process of doing this with achieving dance outcomes and performance that connects changes in mind and body, often making visible what is not visible. It is the importance of 'supportive conversations' beyond this approach, alongside professional dance focus and practice, that stands out in this project. The context of Holme Wood makes the 'supportive conversations' dimension critical, linking also to the dimension of visibility. This dimension then raises the required stretching and monitoring of both personal and professional boundaries - and of managing the complexities of 'politics' and practicalities in a pandemic and in a specific place, here Holme Wood.

What can be helpful is to see this core dimension as a 'Helvig Square'^{iv} as shown below. This opens up the critical dimension of the project as *transformative* work. The challenge is how best to work consistently with both top line issues and avoid the danger zone at the bottom. These contain our fears, concerns and guilt – and we can flip wildly between them if we don't keep juggling on the top

line. We then find ourselves doing the opposite of what we know is vital. The study should explore what keeps the project working consistently on the top line and the impacts this has.

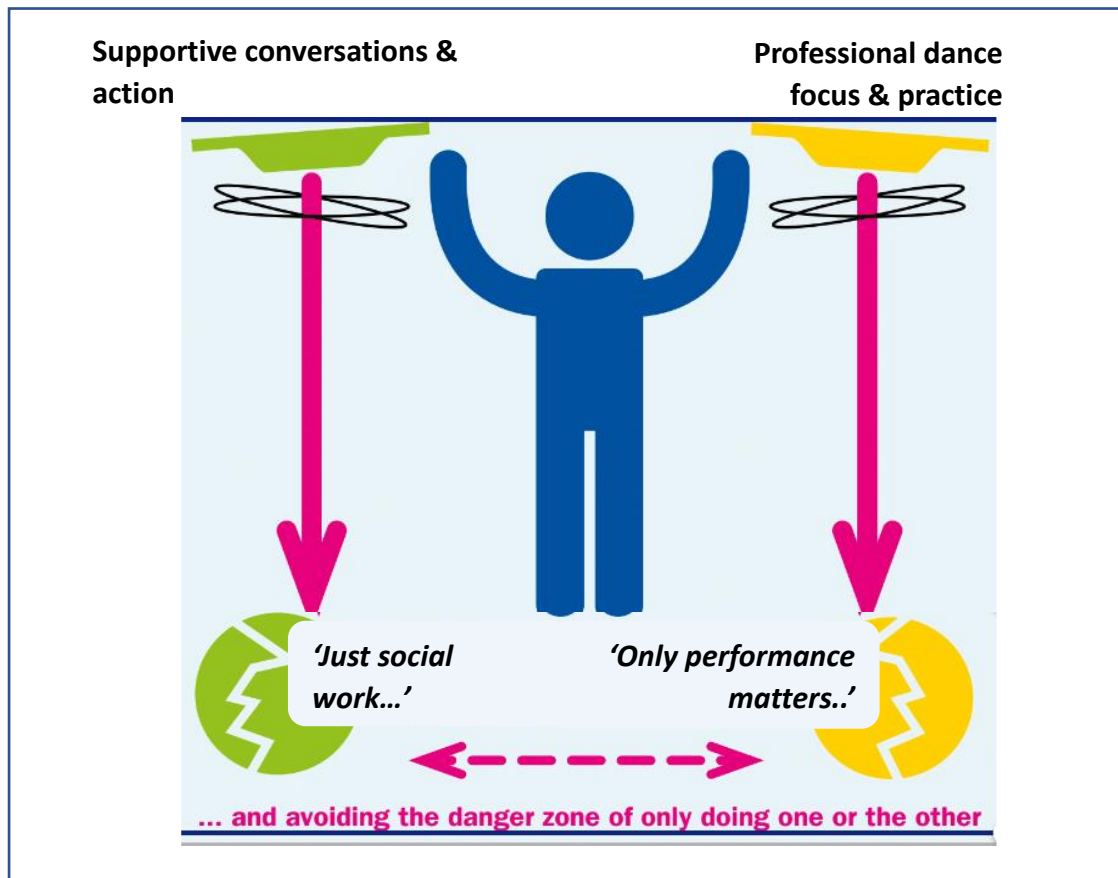


Figure 4 A Helvig Square: transformative work

4 What is the Resi/Dance 'theory of change'?

In this section, the crucial question that was posed at the very beginning of this learning note re-surfaces: *'What is it about your initiative that might produce change of the kind you want?'*

Effective evaluation, from the perspective of this study, is not about hands-off, report-and-bookshelf-ready judgement by external specialists, but about collaborative analysis and learning within the programme that lead to more focused effort, and hence better outcomes for the participants^v - the virtuous circle in Figure 5.

How can you draw on this kind of analysis to develop a clear path forward? The answer, ironically, is bound up with a term that sounds very dusty indeed – a 'theory of change' (TOC)^{vi}. The dust can be blown off very quickly.

This framework was used within the realistic evaluation approach in work to understand the outcomes and impact of initiatives within criminal justice. The contexts were invariably complex, hence the challenges involved in evaluation were considerable. But the need was pressing: to develop an understanding of

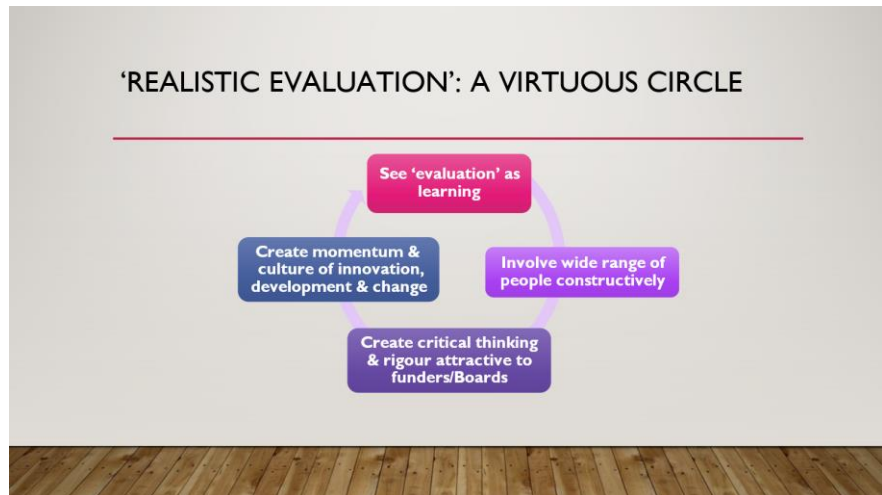


Figure 5 How 'realistic evaluation' works

why what you do makes a difference – and why not – in specific contexts: 'realistic evaluation'.

Put another way, the question arises of how desired outcomes can be achieved in the face of considerable pressures operating in the opposite direction: 'What are the mechanisms for change triggered by a programme and how do they **counteract** the existing social processes?'

Figure 6 shows the process of exploring the context and outcomes for any initiative – called the 'mechanism' – and how a TOC connects these. The context, especially the 'internal' context is seen as a critical element informing this approach.

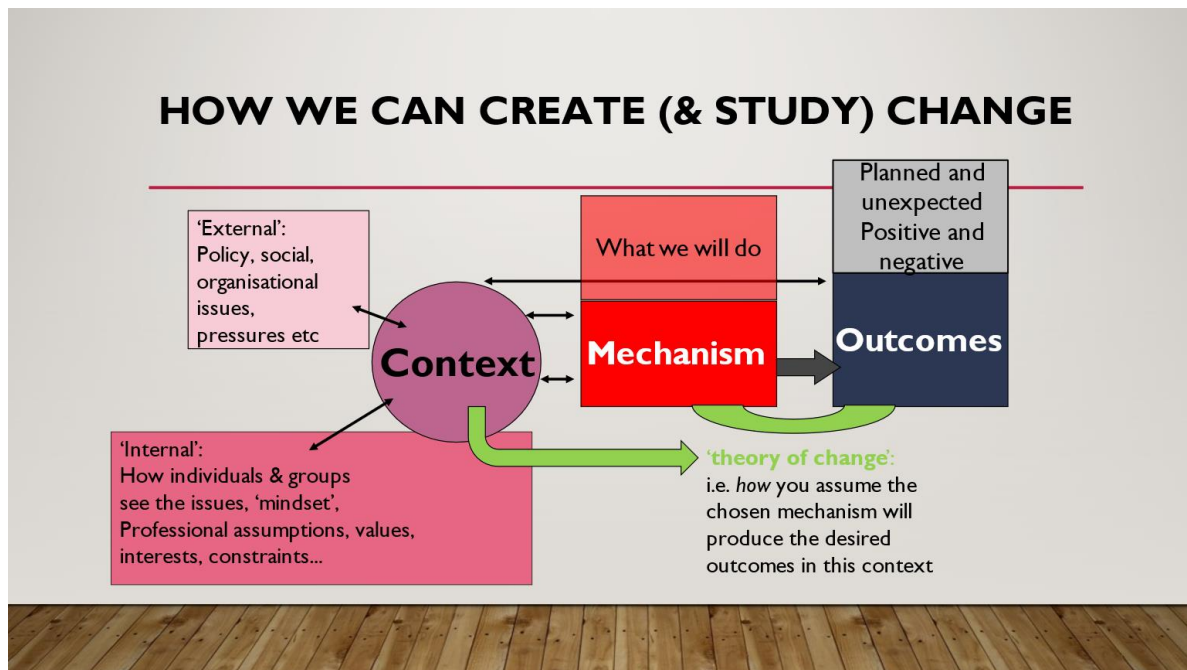


Figure 6 A context-mechanisms-outcomes diagram (CMO diagram)

Figure 7 suggests how this approach might work when applied to Resi/Dance. It summarises the complexities of both external and internal context for the project in the light of the work so far. It proposes the outcomes that all involved wish to see as a result of the 'mechanism' of the Resi/Dance project. It gives a first articulation of the project's 'theory of change' (TOC) in the light of this analysis.

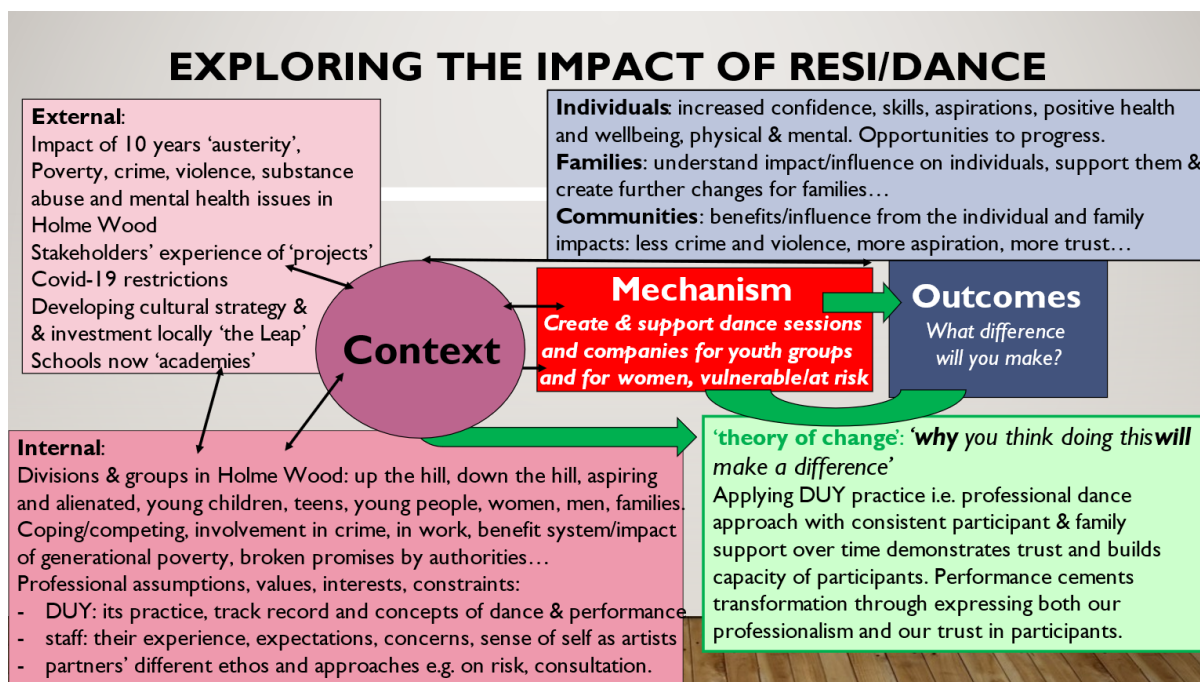


Figure 7 First CMO diagram and 'theory of change' for Resi/Dance

It is interesting that while there is already quite an in-depth understanding of how the programme affects/may affect individuals, the same is not true of the impact on families and communities. As these are crucial areas in which to explore the operation of this unique programme, it is proposed that research questions relating to these aspects are developed to power the next stage of the study. This will in turn further develop the TOC.

5 Action taken and planned

Action research as its name states is all about the action that arises from doing the research and using the insights it brings. This section notes actions already taken by the DUY team as they learnt about what was working and what was challenging in the first stages of the Resi/Dance project and action they plan to take in the next phase as a result. It also sets out the initial action plan for the research study's next phase from June 2021 – April 2022.

Action by DUY

Learning so far has already led to some action:

- recognition that the original plan to have new local artists join the project each year to offer more job and development opportunities to young artists and create ongoing momentum is not the right approach for staffing the Holme Wood project. The building of trust and embedding the existing artists in the community is a critical achievement and an asset to be valued. As a result DUY has **confirmed the current dance artists in post** as permanent staff;
- **strengthened policy and procedures for staff regarding safeguarding**, to ensure both their and participants' safety;
- development of **guidelines for 'detached artistic delivery'** to ensure staff can operate safely and effectively during the Covid-19 restrictions. Guidelines include advice on meeting the project aims of supporting participants while remaining professional and establishing appropriate boundaries in both face-to-face and online or telephone contact.

Further action building on the issues raised in the study to date will include:

- prioritising ongoing **discussions with local partners** to develop closer communications, referrals and mutual understanding through listening to their concerns;
- holding meetings with a broad range of stakeholders on the project's 12 and 24 month **forward plans** and to consider how a legacy can best be achieved;
- **using the learning note** as an advocacy document – particularly with external partners/stakeholders/referral partners ;
- feeding all this into a renewed **Big Lottery** funding bid;
- explore expanded use of **local venues** in terms of group sizes and the use of a removable dancefloor;
- regular contact with the principal researcher so she can feed in **useful practical feedback** to the team: 'and while we're at it...'

Resi/Dance Study Phase 2 – proposed plan for 2021-2022

Phase 2 involves several challenges for the study – and we all hope further Covid-19 restrictions do not occur to restrict the programme or the study. The research team's priority is to focus on three key issues:

- 1. Exploring the extent of the influence and reach of the ResiDance project on the ecology of Holme Wood and its communities.** [linked to further development of the Context and Outcomes aspects of the ToC model]
 - Where is the impact of the ResiDance programme being felt within the community?
 - Who is/has benefitted the most from this project and who has not?
 - Who is engaging /has engaged with ResiDance (i.e. individuals, communities, organisations/partners) and who is/has not? Why?
 - What are perceptions/meanings of 'dance', 'quality' and 'professionalism' among all those involved?
- 2. The legacy and impact of continued engagement in ResiDance programme** [linked to Outcomes for participants and families aspect of ToC model]
 - What is the legacy/impact?
 - How can case studies help understand legacy/impact on individuals and families or groups?
- 3. How DUY'S pedagogy promotes and affects quality of life markers for individuals and families** [building upon Mechanism or 'the how' aspect of ToC model]
 - How does the environment that DUY creates, their teaching approach and delivery, enable change? For example:
 - Bodied confidence and embodied change
 - Social relationships, prosocial behaviour, and social support networks
 - Self-expression, agency, and communication skills
 - Resilience and psychological skills (visualisation, relaxation, positive self-talk – motivational strategies....)
 - Physical health and activity levels
 - How does a commitment to both Social/Youth Work (supportive conversations and action) and Dance Performance (professional dance focus and practice) work
 - How can this approach best be positioned or framed for DUY and partners/ stakeholders going forward?

These three areas will all involve testing and developing these **research questions** and using them in **material collection through interviews, observation and desk research**. They also mean the study will explore:

- the **impact on the artists** of their work with the participants and the community
- the **role of the organisation** in recruiting and supporting artists, and in building a legacy
- **perceptions of ‘dance’ and of ‘professionalism’** among participants, artists and partners

The concept of **‘influence’** will be as important in this stage of the study as looking for concrete impacts. We want this work to produce case studies of impact/influence as well as learning about how the project is enabling these changes.

Connecting to residents/participants/families must be achieved by **creating trust for the embedded researcher with all those contributing**, through the following priority actions:

- Build on the start made in March - April 2021 in connecting to participants and families, enabled by the Resi/Dance artists;
- Feed the ideas and concerns of participants into the project team;
- Test and refine research questions on impact on/influence of families and social networks;
- Potentially carry out:
 - observation/linking to planned group activities, drawing on the principal researcher’s own dance expertise, to explore ‘the how’ in practice-based settings where resilience, confidence etc occurs and what techniques support this learning;
 - explore perceptions of ‘dance’ and who it’s for – before and after involvement;
 - ‘mapping’ activities with participants and families about Holme Wood as a place and its social and physical geographies.

Clearly much of the above will depend on the plans of DUY for resuming activities as the Covid restrictions hopefully lift during the second half of 2021.

This phase will include at least **two review meetings with DUY** and will conclude with a **second Learning Note**, as well as **regular input from the principal researcher to the artist team**.

Summary of proposed action

This work needs to be undertaken within the time budget that funds allow for the Principal Researcher and the supporting research team members. The attached plan sets out the timeframe to tackle the three key issues.

The proposal is also to continue with mentoring support to the Principal Researcher twice a month and wider team support in the development of a second Learning Note in 2022.

Marsaili Cameron

Dr Sheila Marsh

Dr Louise McDowall

June 2021

Study plan for 2021/22

Month:	Jun/ July 21	Aug	Sept	Oct	Nov	Dec	Jan 22	Feb	Mar	Apr
Study action										
Work alongside DUY team, connect to participants & families develop case studies	Who: LM									
Feed back to artists		LM		LM		LM		LM		
Work with dance artists on their perceptions & learning	Who: LM & Dance Artists									
Create a system for recording material online for analysis	SM & LM									
Explore with a wide range of stakeholders key issues and concepts emerging from the study	Who: LM									
Review meetings with DUY team				All				All		
Develop learning note 2 checking back with research participants							Who: Study Team			
Complete Learning Note 2 & create study plan for years 3 & 4									Who: Study team	
Present to stakeholder meeting										

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

ⁱⁱ See [What is Appreciative Inquiry? – David Cooperrider](#) (accessed 5 May 2021) for material by the key original thinker on Ai. Also: Bushe, G.R. (2011) 'Appreciative inquiry: Theory and critique'. In Boje, D., Burnes, B. and Hassard, J. (eds.) *The Routledge Companion To Organizational Change* (pp. 87103). Oxford, UK: Routledge. Accessed at [Microsoft Word - Appreciative Inquiry Theory and Critique - Routledge Companion .docx \(gervasebushe.ca\)](#) 5 May 2021

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

^{iv} Marsh, S. and Macalpine, M. (1999) 'The search for reconciling insights: a "really useful" tool for managing paradox', *Journal of Management Development*, 18 (8), 642-651

^v This section draws on the work of Ray Pawson and Nick Tilley first published in 1997, drawing on their work in complex government programmes in the criminal justice system: Pawson, R. and Tilley, N. (1997) *Realistic Evaluation*. London: Sage.

^{vi} See [TOC Origins | Theory of Change Community](#) (accessed 5 May 2021) for more on this idea – it links strongly to the realistic evaluation model.