

# Barbican Theatre

## Fuse Diverse Dance

Bringing dance styles  
& people together



# **Contents**

**1.Executive summary**

**2.Forming Fuse**

**3.Residencies**

**4.1st Year Evaluation**

**5.Core Quality Metrics**

**6.Peer Feedback and Data Appendix**

## Context

FUSE: Diverse Dance is a brand new project funded by Arts Council England. FUSE aims to create a step change in how dance practice & performance of the highest quality can be created with diverse communities, guest choreographers & local dance makers as equal partners. Furthermore it aims to help to extend the reach of contemporary dance by exploring a number of diverse styles and through community collaboration build a new dance language that creates community cohesion, making dance open to new audiences. Through this new language, a wider range of dance forms become more accessible to new audiences

Aims for FUSE first year were:

- Develop a new approach to making distinctive high quality dance production using a fusion of cultural, social & popular dance forms accessible to audiences new to dance.
- Make visible & connect diverse dance artists (professional/community) for exchange & in depth development
- Interrogate how dance is shaped by the culture, belief, traditions & values of people & places
- Bring the health/well-being & cohesion agendas together through dance
- Explore how dance can be sustained in diverse communities
- Evaluate the model & disseminate widely to enable replication.

## Outcomes

FUSE was advertised to the Plymouth community as an opportunity to throw out the rule book. Within the first year, we focused residencies and productions that celebrated co-creations of dance, building dialogues between lots of different styles, techniques and community groups. In the first year there were 3 productions, 3 workshop residencies and 4 dance community social events, which achieved the following outputs:

- 314 Participants
- 50% first engagement with the Barbican Theatre.
- 3400 audience members
- 18 Community groups
- 122 hours of dedicated community outreach
- 37 professional contracts
- 7 internships





At this current time, there has been no conclusive data gathered around the impact of FUSE on participants Health and Wellbeing. This feedback evidences that it made participants 'Happy' and 'Empowered'. This is a key action for 2019/20.

Through our lead practitioner, Suzie West, this model has been disseminated to *University of Plymouth* and *Danish National School of Performing Arts and Exeter University* through workshops and lectures. This document aids to further this process.

## Actions for 2019/20 FUSE:

- 1. Continue to increase diversity of participants who are not currently engaging eg, young adults (25-35) and make further penetration into the BAMER community. This will affect WHAT is programmed as productions may not be favourable for all of these people.**
- 2. Develop dance passport concept to enable participants to experience a wide range of dance styles practiced in the city.**
- 3. Conduct a 'Health and Wellbeing' analysis around community dance performance.**
- 4. Increasing inclusivity and access, specifically with a support framework in the rehearsal process for those new to dance.**
- 5. Develop a more coherent framework for co-creation.**



# FUSIE

DIVERSE DANCE



Suzie West was appointed lead practitioner for FUSE in July 2018. The FUSE Team were put together in September 2018.

It was important that the team were as diverse as the work that Barbican Theatre (BT) wanted to make. The job advertisement was made visible on social media with a film to make it accessible. Suzie networked with a wide range of new dancers from various styles in the city and through the Respect Festival and Plymouth Dance.

After receiving over 30 applications for the 5 positions, a workshop afternoon was set up, with a board of Dan Baker (Creative Producer at Barbican Theatre) and Denise Rowe, Exeter based African Dancer, who had little connection to the city. The dancers experienced a workshop of African Dance and were asked to bring some material to teach a small group, representative of their own style and practice. Suzie observed the teaching and co-creation task. We were looking for dancers that could be selfless, creative, open to new things and diverse in their training backgrounds.



REETA KIVIMAA  
CLARE PARKER  
GIL RATCLIFFE  
HEATHER RICHMOND  
SHINJITA ROY  
SUZIE WEST

WHAT IF THE FUSE TEAM OF  
DANCERS AND THE EXTENDED  
FUSE FAMILY WERE AS DIVERSE  
AS THE PROJECT WE WANTED  
TO CREATE?

**Reetta Kivimaa** : Trained at University of East London in Urban Practice. Originally from Finland, After moving to London she has had the chance to experience the London dance scene and work with various artists including Brian Gillespie, Kenrick Sandy, Ricardo Dasilva, Joseph Toonga and Duwane Taylor. Her latest performance opportunities include the Vaults Festival in 2017 with Joseph Toonga in *Still We Dream* and the EastWall in 2018 with Duwane Taylor directed by Hofesh Schecter.



**Clare Parker** trained at London Contemporary Dance School, gaining a BA (Hons) Contemporary Dance. Clare has a strong interest in fusing different dance styles and has worked on productions blending contemporary and folk dance, classical ballet and classical Indian dance, as well as training in Kathak with Balbir Singh.

She has worked on a wide range of productions and projects as a dancer, choreographer and dance practitioner/artist with companies and artists including: Frantic Assembly, Richard Alston Dance Company, Northern Ballet Theatre, Balbir Singh, Cie Willi Dorner, Wrestling School / Howard Barker, Marc Rees

**Gil Ratcliffe** completed his training at Trinity Laban Conservatoire of Music and Dance (BA Hons Contemporary Dance, 2014- 2017). From there he joined Motionhouse Dance Company as an apprentice dancer through Northern School of Contemporary Dance (2017- 2018) .He has recently completed his Masters (MA Contemporary Dance Performance PAS) at Northern School of Contemporary Dance and continues to train in contemporary, martial arts and break dancing.



**Heather Richmond:** After graduating, from Northern School of Contemporary Dance, Heather was invited to travel to Fiji for 4 months as resident choreographer for the highly acclaimed contemporary dance company VOUE, touring with the company to New Zealand and around the Fijian Islands. After returning to Devon in 2015, she founded her own touring professional dance company, Heather Walrond Company with support from Arts Council England. Originally from Devon, Heather has brought VOUE to Plymouth and successfully collaborated with the Fijian Community.

**Shinjita Roy** is a site-specific dancer, with training and experience in Indian classical dance. Her background in Bharatanatyam and Kathak, and her architectural knowledge informs her performance making process, drawing emphasis on features of architecture comprising our everyday spaces. She is fuelled by her passion for understanding the negotiations in juxtaposing contexts - where old meets new, indigenous meets global or training meets practice, Indian classical dance meets contemporary urban life. She has recently completed her MA course in Performance Training at the Plymouth University.

**Avant Garde  
Residency 1**

**Fagins twist**

**October 2018**

**AVANT  
GARDE  
DANCE**





Fuse's First residency took place on 15th - 19th October 2018.

**67 Participants took part in the workshops with Avant Garde**

**35 Performed in the production of Fagin's Twist**

*What would happen if we got people of all ages and backgrounds together to perform in the whole of a professional production? How can we facilitate a flattened hierarchy of professionals, and community participants?*

This was the key question moving into the first Fuse residency a collaboration with nationally recognised Avant Garde Dance (AG). The aim of the project was to see how a flattened hierarchy would feel for AG and the participants. The aims were to:

**Put the public at the heart of the project**

**Build a team that can work independently and collaboratively with a shared goal**

**Nurture a balance between fun, creative innovative meddling and high quality production value.**

The Fuse team spent one week with AG as a cast members, outreach team and participants. The embedded practitioner approach was adopted to gain insight into how AG deliver their development programmes and provided CPD. This approach was adopted with participating community groups.

However we learnt that the fast pace and intense counting AG employed was alien to many. This caused some stress for participants and needs to be a consideration for future years.

Overall the participants noted that they *"felt like a professional dancer when dancing with Avant Garde"* and *'enjoyed being part of a project that pushed my dancing skills.'* A video of the residency can be viewed [here](#):



# AVANT GARDE FAGINS TWIST

- Free Matinee
- Evening show to public
- Overture programme for participants
- Launching the FUSE message
- Public facing, fusing styles, bringing people together

Participating groups:  
Plymouth Conservatoire

Professional dancers

Plymouth City College

Company B

Exim Adapt

Prince Rock

Marjons

Street Factory

Home Educators





FUSE  
DIVERSE  
DANCE

illuminate



## **Illuminate Festival 4th November - 23rd November**

**178 Participated in workshops**

**107 Dancers performed in Illuminate**

The second residency with AG was focused on creating a street performance that contributed to the city's Illuminate Festival. Illuminate is a light based festival that offers an immersive experience with projections and light installations set out across Royal William Yard, live performances and interactive opportunities.

Two pieces were created for the festival. One piece was created by FUSE and one by AG.

During the second residency two AG dancers returned to run a collaboration throughout the week. Originally Tony Adigun was going to choreograph the AG section. However due to unforeseen circumstances he was unable to attend. This was a change to the original programme and led to a more collaborative relaxed feel which was perhaps better for the stage of growth.



Working with AG for a second time allowed the FUSE team to embed their choreographic processes in to the new work. The process of mixing styles and building a new language was prominent in the show. The residency focussed on rhythm as a universal movement motif and has become a core part of the FUSE team ethos.

Participant groups included African dancers and drummers with contemporary folk dance, college, university students and youth dance participants. We also explored Kathak with Contemporary, South Asian Dance, Hip Hop and African dancers. There were joint open workshops and where all dancers rehearsed side by side, made art and jammed.

The rehearsals and show created a party atmosphere that was tangible .

However there were stresses and constraints, The short time frame left some dancers feeling under-prepared and some were not ready for performing outside amongst the elements. The weather and constantly changing festival plans created inconsistencies in our planning. It is a continued question for the FUSE team as to how we can make the projects manageable to a diverse group of movers - especially those with less experience performing in public spaces.



# ILLUMINATE

- 23rd November
- FUSE UV : Street Party
- Sharing, celebrating
- FREEDOM
- HUMANITY
- IMAGINATION & FUTURE
- Choreographed by Avant Garde & FUSE team



Collaborating groups

Greek School

African Earth Dances

Junction & Company B

City College

Plymouth Conservatoire

Groovement Project

Indian Dance SW

South Asian Society



## **Ethos built from Avant Garde residency 1 & 2**

The FUSE Team spent time reflecting on their experience of the AG process as both supporting practitioner and participant. The company's generosity with their own production, sharing the material and allowing the participants to adapt and own the movement was refreshing. Their delegation across the company and simultaneous tuition in small groups was also an effective teaching method. However, the experience was pressured. The participants were learning new techniques and performing the production within a week. Although exciting and transformative for them, the support system for these groups needed to be carefully planned.

Concepts generated from participant feedback established core values for the FUSE project. These were:

- Generosity and capaciousness to encourage community cohesion
- Flattened hierarchy so the members were valued and contributed ideas
- Sharing movement material as part of a continuing collaborative process.

- Explaining the importance of sharing, playfulness and being open to new, sometimes scary ideas.
- Delegation of chapters so participants had sections they were jointly responsible for.

## **Partnership Model of Delivery to Unite Dance Artists:**

- Each FUSE practitioner worked consistently with one or two groups to build confidence and rapport.
- The FUSE production in February incorporated an expanded company of dancers from 25-30 age bracket, inviting them into the company as performers and co-choreographers. This ensured in depth discovery of the choreographic practice with a local network of dancers, disseminating and evolving the FUSE model.
- The strength of the FUSE dance team was in its diversity and the roles within the team offered the practitioners



# PUT ON YOUR RED SHOES

15 & 16 February  
at The Plymouth  
Athenaeum

**FUSE**  
DIVERSE DANCE

Note: this voucher is not a ticket - you must reserve your tickets on our website [barbicantheatre.co.uk](http://barbicantheatre.co.uk) or by calling 01752 267131

## FREE TICKETS!

You're invited to the biggest, most eclectic, slightly topsy turvy celebration of dance in Plymouth!

15 & 16 February 7:30pm  
at The Plymouth Athenaeum

To reserve your FREE tickets (max 2 per person) visit [www.barbicantheatre.co.uk/performances](http://www.barbicantheatre.co.uk/performances) and choose the audience group you'd like to be part of (**Red Carnations**, **Red Stilettoes** or **Red Threads**) sign into your account, add your ticket to the basket and when prompted type **FREESHoes** in the promotional code box.

Your tickets will be available to collect from the Box Office at The Plymouth Athenaeum from 6:30pm on the evening of your performance.



## Put On Your Red Shows - FUSE Production

14<sup>th</sup> January - 16<sup>th</sup> February 2019

96 Participants

71 participants, 14 Performers/Freelance, 5 work experience placement.



### Concept behind delivery of *Put On Your Red Shoes*

This production implemented the concept of plurilogicality. The social/ political concept of plurilogicality is that there is space for more than one voice, rhetoric or arcing narrative. It seems fitting that plurilogicality is explored within the ethos of diversity and the forming of a community of practice. The multiple voices, styles, cultural groups and stories about people's life long relationship with dance needed to be the focal point for this production. The process of sharing stories and dancing alongside each other for the first time would be important for building a community of practice and keeping the work about everyone.

Stories and scenarios were collected from people in Plymouth: 60yr old tango dancers, international students, residents who were born and bred in Plymouth, clubbers, tea dancers, hip hop youth dancers and dance school teachers etc. Their reasons for dancing and their relationship with it were collated and the FUSE team found common themes within them. The stories were developed into chapters to represent the core memory, interwoven with familiar character and dramatic hooks. The magic of dance: ability to transport you, escape, unite you, make you feel part of something. These themes led us to explore the symbolism of a pair of red dancing shoes. All dancers and audience members wore them or changed into them throughout the production. There were multiple characters across a timeline from 1920s to present day, with the magic and memory of dance contrasted with the Blitz, political segregation, loss and isolation.

### Implementation

Having learnt from the first two residencies, the slower build up to the performance and having a FUSE community group created a more ensemble feel to the production. This negated the stress caused by the intense residency weeks experienced previously. The plurilogicality approach enabled a sense of ensemble, something that was noted in the performance feedback, many noting 'rehearsing and socialising' with other groups and 'performing the finale with everyone was really joyful to perform' as defining experiences for them.



# Audience Engagement and Feedback

Total audience attendance: 287

Friday 15th February 2019: 132

Red Carnations: 44

Red Stiletos : 53

Red Threads: 35

Saturday 16th February: 155

Red Carnations: 66

Red Stiletos : 56

Red Threads: 33

Audience response:

47 feedback tabs were left across the two nights.

Audience response in general was very positive about the experience. Key phrases that were used in the feedback were the following:

- Amazing and joyous
- Awesome fantastic brilliant
- Beautiful idea and well danced you all!! Thanks for the experience!!
- Very good. Would love to come again.
- Red shoetastic
- Excellent, Creative and fabulous story telling!
- Full of joy and wonderful to see inclusive + dance dance.
- Fabulous organisation. Fabulous choreography. Fabulous display of talent.

FABULOUS! X

- A refreshing change. To a good show. Referencing Matthew Bourne?
- Fantastic, kept your feet tapping and your heart young

Many respondents as well stated that they would like to get involved.

- Loved it. Made me want to put my red shoes
- Great show!! I want to dance every time I watch it.
- Made me want to put my red shoes on and dance the night away
- I loved it! It makes me want to dance – where? When do you get too old?

As the last comment suggest, audiences want to find a way to take part. We are encouraging a greater engagement in dance around the city as well as with the program.

Some performances were singled out in feedback

- Great role-play by the tea – ladies. Real feeling of the period
- Loved the old git- great dancer! (call me?)

However, mainly key dance section were praise:

- I loved the flamenco and the all the dancing in Red Shoes
- It was absolutely fabulous! The Indian dance and the flamenco were the highlights

# Synopsis Act 1

The production started with a promenade through the Plymouth Athenaeum building. On the purchase of tickets, the audience selected a group: The Red Stilettoes, The Red Carnations or the Red Threads. The audiences were encouraged to dress to suit their group. When they arrived they walked through Morris dancers loudly celebrating their arrival. They sat and watched old black and white films in the 'cinema' or 'cocktail bar' whilst members of the cast danced amongst them, introducing themselves or offering them food and drink.

Each group took a different route around the theatres

various backstage, stage, auditorium, and bar areas meeting the individual characters in their own era and experiencing chance meetings of characters in intimate scenarios. Groups flash by getting ready for parties, or audience walk past dance offs, groups getting ready in dressing rooms and characters calling on each other for help in preparation. There was a buzz and an energy.

The routes all ended in a social space, giving the audience a space to sit, dance or be entertained by the dancing. A 1930's tea dance, a latino lounge and a Bharatantyam rehearsal.



# Synopsis Act 2

The second act was set in the auditorium. The characters and associated groups established in Act 1 now intersected and met throughout the timeline of stories, narrated by neighbour Old Red - recounting Blitz Plymouth and the Athenaeum's setting for meeting his wife. Worldly wise bohemian Annie, compared and contrasted Red's hark back to the past with her memories of travelling, partying and capaciousness. The participating community groups and FUSE companies made up chapters of the production and remained either in Red's or Annie's worlds, bringing memories to life and depicting thoughts and atmospheres.

The structure of the show was framed around the unfolding and happenstance of three social occasions: a community melee, the night of a full moon and the parallel Plymouth parties of 1930's swing dance and 1980's Bowie disco.

As the characters met, and groups of people ebbed and flowed, the themes of escape, companionship, united support and joyous celebration were presented. The 1930's party is abruptly ended with an explosion: black and white films of Plymouth blitz were set against the lost frame of Red - with his wife gone

A slow separation of dancers on stage: women, men, children, Indian, Spanish, Black, White, watching Red and his daughter Lizzie as they hold hands and begin to grieve. The cast join them, forming a chain of Greek dance, weaving and spiralling tightly until the energy explodes and all share the stage to dance a fusion of celebratory movement



# Bringing Dance Communities Together

- Free matinee for primary, secondary and home schooled audiences
- Families, Athenaeum 50+ members , South Asian, Hop Hop and Spanish communities from various dance groups in the city
- 50% increase in BT engagement

The dance artists were brought together using a radiating structure of partnership

Core team were the Fuse team leaders and these all individually and in pairs were allocated a community group to support and co create with their team leader. The partnership was equal and focused on co creation. The core team therefore connected regularly and creatively with over 8 local community groups

The fuse family offered a diverse extension of the team and were employed as performers and co choreographers. They were community dance leaders with associated groups and also taught and danced within the main cast sharing their practice.

Four new companies of dancers were formed too. Each fuse team member was the lead choreographer and spent regularly weekly sessions working with their dancers. The duration , style and age range/ ability of the groups altered to suit the people we wished to encourage to come along.

- Fuse Company: Paid contracted performance and training for local dancers with guest artists in Tango

- Rhythmic : Free Saturday intensives for under grads and local dancers to work with Heather Richmond to combine African Fijian and Contemporary.

- Assemble : Accessible for all ages, challenging contemporary dance and street dance with two fuse team leaders.

- Open Circle: Inclusive group with Swing, Folk and Greek for older or nervous dancers

# A review of Uniting Dance Artists

- The FUSE team collaborated with community dance leaders from Flamenco, Classical Indian, Morris and Inclusive dance groups
- There were a temporary company of local professionals formed to co create and perform in the production

The audience were new and varied due to diversifying the performances that were offered.

The performances this year have engaged with 18 dance groups and developed bespoke opportunities for individuals to perform.

The diversity of the dance groups and therefore the participants represented a healthy mix of ages, ethnicity, backgrounds, LGBT and cultural origin.

Fusion was explored choreographically, socially and within the performance. We felt that there was a place for celebrating the individuality of the dance styles and for exploring the possibilities of fusing the dance languages in performance. The visibility of both exposed the audience to different cultures and offered possibility and innovation with the mixing of dance styles to share a universal message.

**A review of..**

# Cutting edge choreography

- An exploration of rhythm
- Distinctive styles
- Fusing styles to share a vocabulary when it matters

The choreographic process this year has focused on co-creation. The purpose behind the FUSE programme has been on process and engaging groups by finding a shared language. The choreography has therefore shared rhythms, slicing them, juxtaposing them. This provides universal focus across all dance styles within the projects.

Throughout the three projects the team explored how to choreograph across different dance styles. In *Illuminate* and *Fagin's Twist* we noted that the styles predominantly remained separate. *Avant Garde* used them to identify with different characters. We used them to identify different tribes of people across Royal William Yard. The final street party for *Illuminate* included movement vocabulary from all styles, Kathak, Greek, Folk, African, contemporary and Hip Hop. The movement material itself was simple and repetitive to ensure all of the participants could achieve it. Whereas more challenge was put into their separate groups.

*Put on Your Red Shoes* allowed for the groups to develop chapters of movement that explored rhythm and one or two dance styles. Those with the most time achieved the most successful fusion of styles, as they were to explore embody and devise together.

Some chapters were purely one style and had a distinctiveness and quality to it. I feel there is space for both in the next production. Distinctive styles that celebrate difference and sections that combine dance styles, challenging the co-creators. It would be advantageous that the groups involved in the latter, were exposed to dancers of each style, sharing their skills with the group. These specialists could be guest such as the tango and swing teachers we used this year, or we can migrate community leaders for taster workshops.

# Participating Groups in the Fuse Projects.

Group	Fagins Twist	Illuminate	Red Shoes
<b>Urban Dance Schools</b>	Street Factory	Groovement Project	Rhythm City
<b>Social Dancing / Community Dance Groups</b>		Earth Dances South Adian Society India Dance SW Greek School	Lindy Hop South West T For Tango Flamenco PSCA India Dance SW Wreckers Boeder Moris.
<b>Contmpoeray Youth Dance Training</b>		Making Waves Junction Company B	Making Waves Junction Company B
<b>Higher Education</b>	Cornwall College Plymouth Conservatoire Falmouth College	Cornwall College Plymouth Conservatoire Marjons	Plymouth Conservatoire Laban Plymouth College of Arts & Design
<b>Schools</b>	Prince Rock Primary Home Learning Ed Falmouth School	PSCA	
<b>Inclusive Dance</b>	ADAPT	Making Waves	Flungfurther Making Waves

# A review of..

# Diverse Performance To New Audience

- Red Shoes showcased 9 dance styles and social groups that are present in the city.
- Across the first year, 14 dance styles were explored and shared
- The performance type

The audience were new and varied due to diversifying the performances that were offered. The stats below were taken from an audience survey taken at *Put on Your Red Shoes*, and was completed by 34 audience members.

- 64.57% of audiences were female
- 10% of audiences came from a BAMER community
- 50% of audiences came from a household who's income was less than £25,000
- The main age group who attended the show were 36-45 years olds, with 27% of the audience. All other age groups had a similar split between 12-14%

The performances this year have engaged with 18 dance groups and developed bespoke opportunities for individuals to perform. The diversity of the dance groups and therefore the participants represented a healthy mix of ages, ethnicity, backgrounds, LGBT and cultural origin. Fusion was explored choreographically, socially and within the performance. We felt that there was a place for celebrating the individuality of the dance styles and for exploring the possibilities of fusing the dance languages in performance. The visibility of both exposed the audience to different cultures and offered possibility and innovation with the mixing of dance styles to share a universal message.

No qualifications (still in education)	1	3.03
No qualifications (no longer in education)	2	6.06
GCSE	2	6.06
A Level / NVQ / BTEC	6	18.18
Undergraduate Degree (BA/BSc Hons)	14	42.42
Postgraduate degree (Masters)	7	21.21
Doctorate (PHD)	1	3.03



Data & Metrics

# Report on Fuse



Put On Your Red Shoes

# Data report

- Diversity data
- Instant feedback from participants
- Audience feedback
- Reflection on the targets, strengths and challenges of the Fuse Production

This report covers the three main areas of data collection for the FUSE production. This document was made to provide an insight into who took part with the production and to give a bit of context to the project.

Actions have been created to look at certain areas we can target for engagement for future productions/workshops.

**IMPORTANT:** To use pie charts to access figures, hover your cursor over the slice to see numbers and percentages if they have not been displayed,

## Overview:

Participant Engagement figures for the production are the following:

71 participants took part with the production.

14 Performers/Freelance practitioners were engaged.

3 work experiences were facilitated and 2 volunteer dress/costume helpers

This takes the total engagement for the project to 90, before you consider the core FUSE team and the BT Staff/ Usher that were involved in the project. This takes the total engaged by **FUSE this year to 314**. The potential more were engaged with *FUSE: Put on Your Red Shoes* is highly likely, but numbers were taken from those who performed.

## Diversity report

At the time of writing, we have yet to have the full set data forms be completed. This is due to the complications of using the Equal Opportunities

However we do have information partial information from 63 participants, a significant improvement from Avant Garde and Illuminate.

## Engagement with FUSE:

**15.9%** of participants have engaged with all fuse performances.

**23.8%** of participants said this was the second time they have engaged with FUSE, mostly from the Illuminate group but a few from Advent Garde Residency.

**60.3%** first time participants have ever engaged with FUSE.

## Engagement with the Barbican Theatre:

**50%** of participants have never before engage with any activity at Barbican Theatre whilst, **44%** had engaged with us before. **6%** left left this question blank.

**Diversity report**

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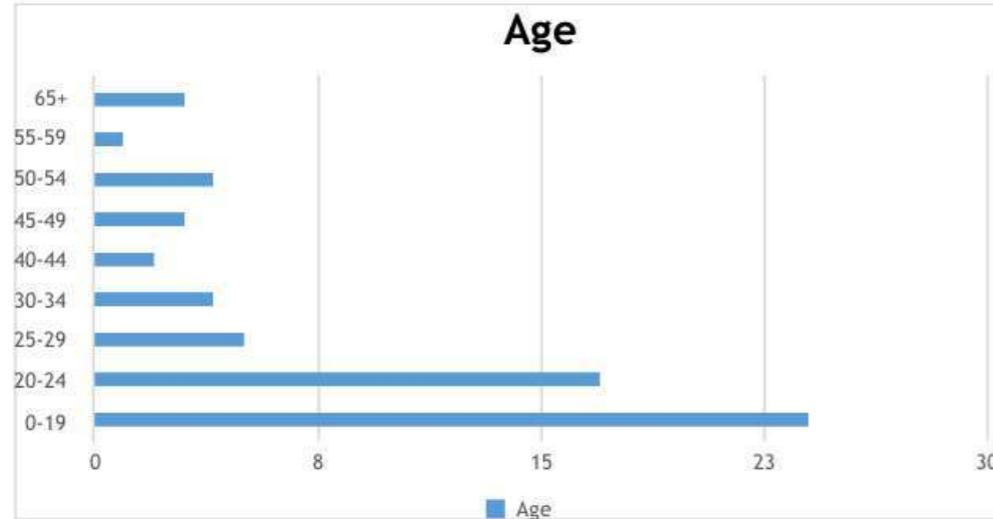
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**Engagement with the Barbican Theatre:**

**50%** of participants have never before engage with any activity at Barbican Theatre whilst, **44%** had engaged with us before. 6% left left this question blank.

**Age/Employment status:**

Please find below the age split for the company of Put On Your Red Shoes:

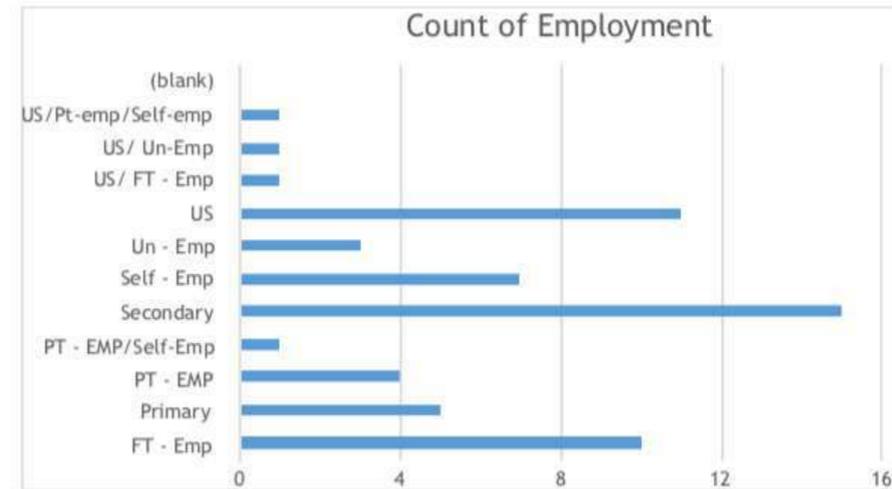


As the above graphs shows, we are strong in reaching Barbican Theatre mission statement by engaging young people. Through our BTPT groups and other like EXIM and IDSW we managed to encourage mostly young people to take part in this project. However beyond 25 becomes a problem with no other category exceeding

over 5 participants. This does reflect the general picture of dance in the city as participation groups already set up have a high number of 12- 25 and mostly female.

*Reaching more over 25's is an action for 2019/20 , by inviting the employment of more dancers for performance, so that the projects are made possible for those working. There is also a channel of professional training and workshops for short term projects that may be more attractive to those with families and those with less inclination to rehearse for long hours. The older cohort of dancers, including social dancers and inclusive groups will be invited to take part through the engagement of social dancing groups like Tango, Swing and Ballrooms, as well as story telling and choirs. Continuing to make the work trans disciplinary will help shift the typical dance age ranges.*

As you can see by the data we have had a wide engagement from many different employment groups.



The most prominent groups we hit are the groups we naturally engage with, in University students and Secondary school pupils. This again correlates with data presented within the age groups represented. The reasons Secondary School might be the most prominent will be due to Dance Junction and CbD engagement in the performance. Please take that into consideration when looking at the data.

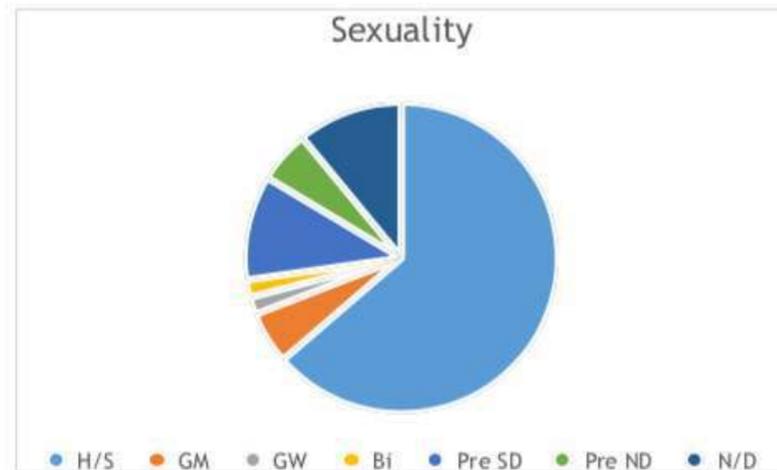
**Gender/sexuality:**

Here is the data about the genders that engaged. From those who disclosed this information, all were assigned to these genders at birth.

As shown above, the large amount of participants we had data for are Female (49), with only 6 Males taking part. 8 did not disclose their Gender.



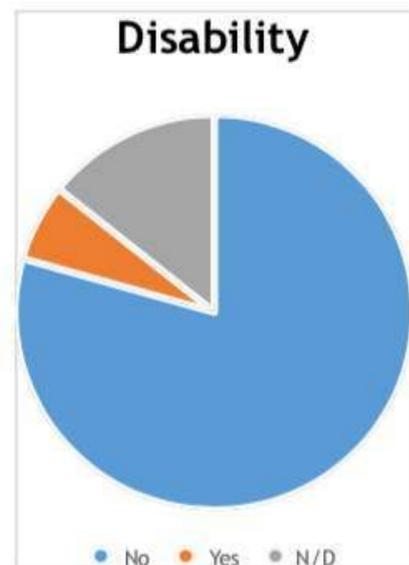
Here is the data for sexuality that participants assigned to.



Although predominantly Heterosexual, we did have a more diverse group of participants. The next largest groups are Prefer to Self describe and Prefer ND.

**Disability:**

The amount of participants who consider themselves to have a disability.

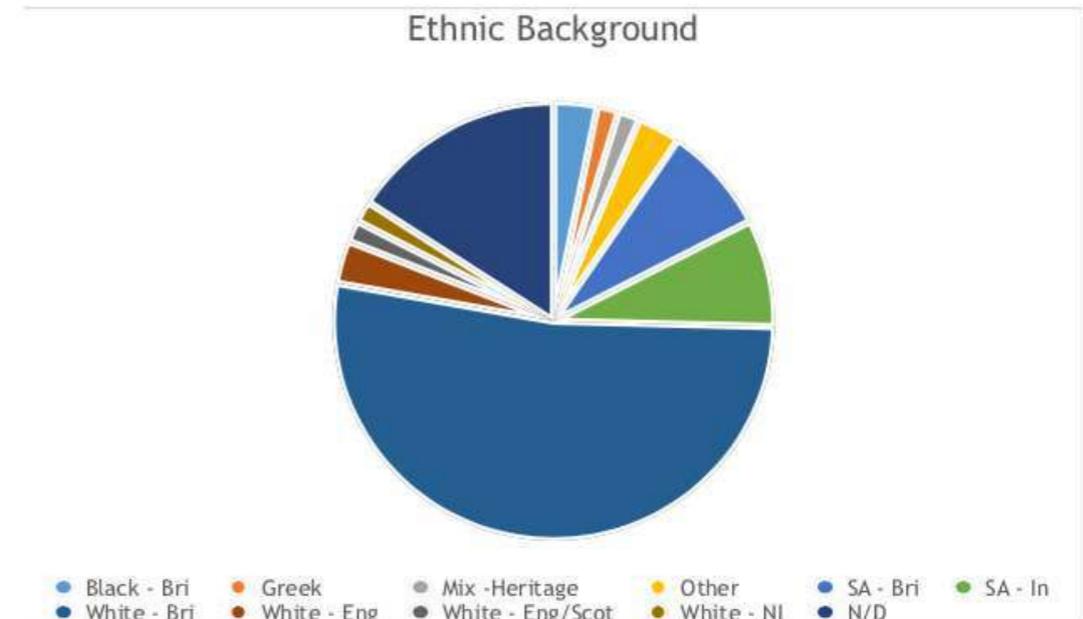


Again, only a small percentage of participants consider themselves disabled.

This project did not lend itself to those with disabilities due to the venue, format of the process, number of dancers filling the stage and promenade performance element. The offer of our Open Circle group as inclusive brought challenges. The regular weekly classes were not enough to provide the support and extra structure some participants needed and we had to decide not to perform. They couldn't

make every weekly rehearsal due to mental health and found the prospect of being underprepared too stressful. *An action point for next year is to help increase the inclusivity for disabled artist/participants by offering an inclusive group and a specific rehearsal structure that would work for them.*

**Ethnicity**



White participants form the majority of the participants. This is just over half. Beyond this we have engaged a diverse community in Plymouth, especially through the work with IDSW, Flamenco group and Urban Dance Schools. The inclusion of these dance groups as themselves was an advantage to the production and although the original idea was to fuse dance styles, placing them alongside each other, has a striking and democratic message.

*Action for 2019/20 would be to work more closely with ethnic minority groups and dance groups from the city which will balance the programme of work further. The challenge of our city is to re-address the balance of Western Dance training and education in the youth dance groups, schools and universities so that dancers with different cultural heritage, find a culturally relevant way of training. This can be looked at with the dance passport programme.*

**Previous Experience:**

The majority of experience for participants that engaged with the production were those who are taking weekly classes or training professionally. Again this could be due to engagement of BTPT groups, but they are not the sole cause of weekly classes being the dominant group. As many community groups help to form sections of the performance this too impacted those taking part, engaging those who were

already taking a weekly class.

With all that considered, the group did engage people who do not take weekly classes and even engaged one person who had never danced before. This is a remarkable achievement. *A future action could be to use the dance passport to*

*encourage those who do not dance to get into dance and help find a group they are happy to commit too. Now the first year has happened and we have a physical and experiential example of Fuse, future engagement will be easier to market.*

The next section will look at audience engagement and feedback that they gave about production.



- Amazing and joyous
- Awesome fantastic brilliant
- Beautiful idea and well danced you all!! Thanks for the experience!!
- Very good. Would love to come again.
- Red shoe- tastic 😊
- Excellent, Creative and fabulous story telling! 😊
- Full of joy and wonderful to see inclusive + dance J dance.
- Fabulous organisation. Fabulous choreography. Fabulous display of talent. FABULOUS! X
- A refreshing change. To a good show.
- Fantastic, kept your feet tapping and your heart young

Many respondents as well stated that they would like to get involved or they discussed their experience of the show - active engagement and enjoyment

- Loved it. Made me want to put my red shoes
- Great show!! I want to dance every time I watch it.
- Made me want to put my red shoes on and dance the night away
- Joyous
- My Red Shoes
- I had an amazing experience
- Kept your feet tapping and your heart young
- Amazing experience
- I loved it! It makes me want to dance – where? When do you get too old?

### Audience Engagement and Feedback

Total audience attendance: **287**

Friday 15<sup>th</sup> February 2019: 132

Red Carnations: 44

Red Stiletto : 53

Red Threads: 35

Saturday 16<sup>th</sup> February: 155

Red Carnations: 66

Red Stiletto : 56

Red Threads: 33

Audience response:

47 feedback tabs were left across the two nights.

Audience response in general was very positive about the experience. Key phrases that were used in the feedback were the following:

As the last comment suggest, audiences want to find a way to take part. Maybe we can develop the passport idea to have available to wider members of the public that engage with FUSE performances? Then we are encouraging a greater engagement in dance around the city as well as with the programme.

Some performances were singled out in feedback

- Great role-play by the tea – ladies. Real feeling of the period
- Loved the old git- great dancer! (call me?) – *Yes, someone wants to get a hold of Anton!*

There was feedback about specific dance styles Flamenco and Classical Indian dancers, and also commentary on the mixture of dance styles.

- I loved the flamenco and the all the dancing in Red Shoes
- It was absolutely fabulous! The Indian dance and the flamenco were the highlights.
- Clever, well -designed, lots of different dance styles,

- The Indian Dance and the Flamenco were the highlights.
- Beautiful Indian Dances.
- Lovely to see inclusive dance

There also featured on written/drawn responses:



Whilst only small in number, it is interesting that these were the only dances be named directly in feedback slips. This could indicate that the dances that audience members were most engaged by were the dances from different cultures? Perhaps these style were new to them as audience members and were most memorable?

However this is a sweeping statement as we only got thoughts from a small portion of the audience, but it is something to consider in the future.

There were no direct negative feedback received. However someone wrote:

- Tea was marvellous

Not sure if its negative or not. Take that as you will! But we we did have many many compliments about the tea and cake as a fun interval.

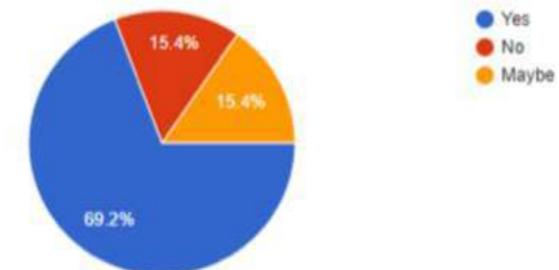
### Performers Feedback

Response from the performers indicate mainly have a positive vibe. Here are some examples:

- Happy
- Exhilarated and anxious
- Challenged
- Motivated
- Empowered
- Joyful

The most common response was Happy.

It is interesting that some of the responses focus on the fact that the performance empowered, motivated them even if it did make them a bit anxious. There was also a sense that the performers were encountering something new, with 69% stated they were encountering a new form of dance/performance by working with



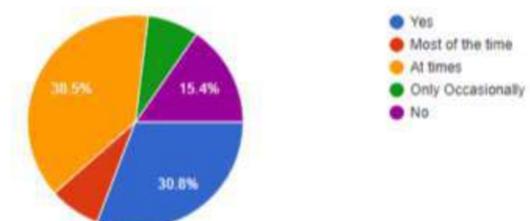
Encountering a new form of dance or new type of production could lend itself to the idea that some were nervous about the size and scale of the production.

Due to the large scale of the work, it did seem to make some people a bit nervous. This nervousness, and anxiety is an emotion that was described to all participants as something they should expect to feel with such a large scale production. The aspect of unknown in production format and process, different groups of dancers and jigsaw puzzle style of making the work, means that risk taking and the unknown are aspects of the process.

*A target for the next project would be to expand on the established experiences and groups by mixing the groups earlier and having more opportunities for the groups to talk face to face with the participants to keep them involved in the co-construction ideas and process.*

### Involvement

Whilst above some have used ' Teamwork'. To describe the experience, there was lot of difference in how participants felt about the overall company feel. The chart below depicts respondents feelings to the question of feeling a key part of the company:



As above chart shows that some participants felt they were playing a key role, this was not a consistent feeling across the company. The most common experience was to feel a key role whilst they were needed for their section but not beyond this.

Some negative experiences expanded with the following comments:

*Communication beyond the core team was limited and I was often left feeling unsure or left out of the loop*

*More opportunities for collaboration*

Whilst other issues were more personal:

*I would have liked to have lines on stage and be a bigger part of it*

Later in the improvement and final thoughts section, some recommended more company activities to help that sense of ensemble. Maybe this is something to look at for the next performances.

However, other positive comments stated:

*Although I wasn't part of the dance rehearsals, the company adapted to my work so easily and were very welcoming.*

*I felt like part of a team and I was very involved*

### **Development:**

When questioned about elements they had learnt, the following responses were listed:

To stay calm and let things run their course and fall in to place

How to pick up movement quickly and learn different styles

That you don't always need to know the answer when you start rehearsals

To be brave on stage

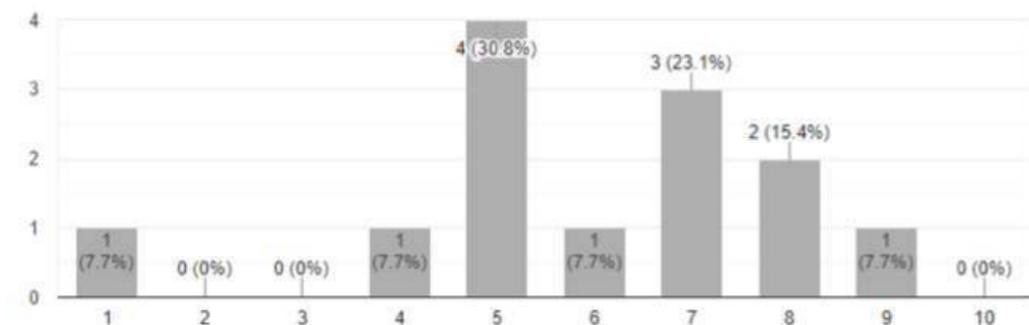
Being open minded

How performances in the industry like this work

Teamwork

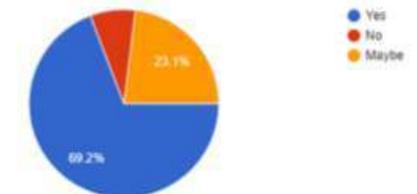
As you can see there were variety in response from what participants thought to be the main learning benefits from the production. This indicates that even though the show was a big scale, it help individuals grow as well as groups. By using a variety of dances throughout the show, it help to aid this development.

When asked how much they believe they have developed as dancer, most of them had notice a progression within their dance skills, but maybe not a dramatic step in this development:

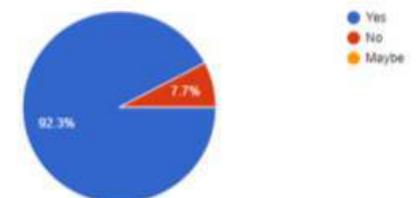


As demonstrated above, whilst there are a range of responses, most felt they had taken a medium step in their development. As most groups were independent to FUSE, with support from a FUSE practitioner guidance, to see participants demonstrating an increase in development is amazing. This indicates we are adding real skills to these performers, developing the overall talent and skills within the dance community in Plymouth.

Out of respondents many thought this work 70% thought it was more innovative then other projects they have been involved in, with only 7% disagreeing with this .



More importantly, 92.3 % of respondents believed the performance to be 'Out of the Box'. This was echoed by audience responses to the show (see audience response section)



### Overall and final reponse:

Overall there was a positive response from the performers about their experience. Out of the rating of 5, **53.8% gave the experience 4 stars, 30.8% gave it 5 and 15.4% gave it 3.** This showed that for all it was at least a positive experience, rather than a negative.

Below are what the participants highlighted as their favourite moment of the show. This again illuminates the diversity of response show in the ratings stated above:

I like the olden time dances  
Doing the show and working in our groups  
The ending of the show  
I enjoyed the finale and our section  
Dancing on stage with just dance junction  
When we could dance with other groups  
Learning a new style of dance.  
Doing the finale with everyone as it's really joyful to perform  
Rehearsing and socialising  
Being able to have fun with movement and enjoy dancing together as a community  
Performing  
Getting through the first performance  
Performing the finale with such a wide variety of performers. We were united by our differences.  
All of us really enjoyed the experience – Flemenco Co xx

A key shared element that runs through the performer feedback was the chance to take part.

In response to asking what areas they would like to have been improved, they stated the following. Development areas:

More shows  
Group activities  
Dancing on stage more  
I would have liked to have done more dances to do with contemporary up on the stage and to have done more acting and to say some lines  
Different kinds of dancing  
Learning about culture or meaning behind the styles included in the production  
Meet the other groups as that was really fun  
More fusion of routines/ Play with movement more/ Creating more  
Script development

Above are just some of the responses stated by the performers taking part. A lot focused on more opportunity to be a part of the dance numbers.

### Actions for 2019/20 FUSE

- 1. Continue to increase diversity of participants, specifically age groups and ethnicity. This will affect WHAT is programmed as productions may not be favourable for all of these people.**
- 2. Develop Passport concept to engage those who do not dance in schools and in the community**
- 3. Building a sense of ensemble earlier on in the process with more frequent mixed group rehearsals, further communication about the production face to face - rather than email as not everyone read these- and a chance to learn each others dance styles/ cultures.**
- 4. Looking at inclusivity and access, specifically with the support framework in the rehearsal process. How much and when? Does the number of participants have a negative impact on the the inclusivity of the performance?**
- 5. Building on the knowledge and experiences of this project to scope out how the groups want to be involved next year. Discussing their expectations for their involvement in the project**

## ACE Measurement of Excellence

# Metrics

- Review of metrics findings
- Collation of participant, peer, audience and self evaluation
- Examples of qualitative data according to meetings, recorded discussions and reflective Q&A's according to Metrics questions.

**Presentation:** The audience and peers had quite different views and therefore different expectations. The audience commented highly on the experience as amazing and joyous, enjoying the story telling and diversity of the production. The peers and self evaluation discussed the structure of the show being good but lacking in coherence as a storyline and tended to spoon feed the audience concepts with unnecessary spoken word.

**Distinctiveness:** The diversity of styles were highlighted and the sheer number of dancers being together and fusing styles was a highlight for many audience members and participants. The immersive promenade act 1 was a distinctive element to the production and was identified as an intrinsic way to make the audience feel connected to the production. The social spaces, allocation of themed groups and identification of styles and eras provided an distinctive experience

**Challenge:** The process was a challenge logistically and also for the participants. Requiring them to trust in co-creation and the rest of the cast and leave room for not knowing the outcome. The format of rehearsing and devising in many groups ensured many could take part and have a creative voice, but also asked people to re-think how they devise work and perform with others. It asked them to shift their expectations of performance. The production was not thought provoking or challenging in content, but did expose audience s to styles they were not familiar with. Contemporary, Flamenco, Bharatanatyam, Promenade & Hip Hop were the most curiosity inducing and commented on.

**Captivation:** The audience regularly commented on the infectious rhythms and joy, encouraging them to join in or want to dance. The immersive act 1 was also commented on as positive experience helping them feel part of the show and enjoying music and food and dance together, talking to new people and interacting with the characters. The participants were curious about particular peers that offers them a new style and way of moving. For the India Dance Sw it was the Greek Flamenco and Hip Hop dancers, for the Flamenco it was the opposite.

**Enthusiasm:** All audience comments were positive and many mentioned coming again or wanting to dance. The participants also supported this claim, wanting to be part of another project remaining connected to each other by befriending on facebook or tagging each other in photographs. Some peers and two groups were less positive about their experience, wanting to do more in the show and not feeling integrated into the show as they didn't have a chapter to their own. This is noteworthy reminder that these two groups of participants were the only two without a chapter and did not have direct contact with the Fuse team , but through their own group leader.



**Relevance:** Some audience members commented on the importance of the production in the world today, and found the content and experience refreshing and interesting. Inclusivity and mixes of people were highlighted as something they found important to the production. The Fuse family members found a relevance to working alongside dancers of different styles and bringing their groups into a shared production to showcase their culture or passion. The peer reviews comment on the social significance of the process and experience of the participants as an important message.

**Rigour:** The peers and dance leaders acknowledged how well organised the project was and what a logistical challenge the team had with such a large cast of participants. The story line and text that connected the chapters was developed last due to the co-construction of the project but needed a longer lead in for the cast and leaders to grasp the overall show. The format put constraint on this aspect of the experience and in some ways could not have been improved. Story boards and mood boards were handed to to all participants to help with their understanding of the overall.

**Originality:** The format of the production and the process of co-construction to form a shared experience was an original and innovative concept. The production was new and refreshing for the audience and Athenaeum staff, offering social spaces and interactive time within a formal theatre venue. The production content did not offer any original concepts but at times offered new fusions between dance styles and visuals.

**Risk:** The promenade act 1, fusing of dance styles and large number of groups was a risk taken by the team. The team and the venue reached their capacity for challenge and innovation. In order take greater production risks, more support is needed.

**Excellence:** Put On Your Red Shoes demonstrated the potential for bringing diverse groups of dance styles together and fulfilling the performative potential of the building. The production needed more support with resources, direction & production to raise the level of finish and coherence to excellent,



The team review of Fuse as a programme this year has identified some defining attributes to practice and ethos.

- Capaciousness and curiosity to ask 'what if? & facilitate moments of unknown to reveal new possibility.
- Generosity , empathy and sensitivity to dancing together
- Inspirational showcasing of distinctive styles
- Innovative fusion of people and dance styles to explore connections to the city and to each other.

These will continue to evolve and grow as we look at a model in 2019/ 2020 that

**Engages** ethnic minorities and people new to dance in **celebrating their heritage, Plymouth's history and future.**

Developing the **technical proficiency, originality and production finish** to a higher standard whilst offering previous participants a **richer experience of styles and professional development.**

## **Performer Feedback**

Overall there was a positive response from the performers about their experience. 53.8% gave the experience 4 stars, 30.8% gave it 5 and 15.4% gave it 3.

Many of the performers after the performance stated that throughout the experience they felt:

*Happy • Exhilarated and anxious • Challenged • Motivated • Empowered • Joyful*

Key findings from feedback indicated:

- 70% thought it was more innovative than other projects they have been involved in.
- 92.3% of respondents believed the performance to be 'Out of the Box'.
- 69.2% Felt they had an overall positive impact on their dance skills.

Some of the common feedback was as follows:

- How to pick up movement quickly and learn different styles
- To be brave on stage
- How performances in the industry like this work
- Being Open Minded
- Being able to have fun with movement and enjoy dancing together as a community
- When we could dance with other groups
- Performing with such a wide variety of performer. We are united in our differences

## **Involvement**

Whilst above some have used 'Teamwork'. To describe the experience, there was lot of difference in how participants felt about the overall company feel.

Although this demonstrates that some participants felt they were playing a key role, this was not a consistent feeling across the company. The most common experience was to feel a key role whilst they were needed for their section but not beyond this.

## Participant Feedback Appendix

Outcome	peers	Participants	Audience
<b>ORIGINALITY</b>	<p>It was something totally different on offer to local dancers and dance enthusiasts. The process was new and innovative. - S</p> <p>The Athenaeum has never hosted a show like this. And the normal audience has never seen something like this - H</p>	<p>It was really different and I felt excited by meeting new people. IDSW</p> <p>The experience was flabbergasting and memorable. I have never danced with so many people before IDSW</p> <p>Thank you for this remarkable experience FF</p>	<p>Different but amazing</p> <p>Different Interesting</p>
<b>RELEVANCE</b>	<p>The diversity was so important -R</p> <p>'Each person has something to offer - and reminds me to facilitate rather than just give' - H</p> <p>'I found a way to use my style and settle it into a new language' - SHI</p> <p>I'm so excited to have been working on this show over the past few months with an amazing team. - H</p>	<p>Good to be around lots of different types of dance from different settings - CB.</p> <p>Lots of waiting around- MW</p> <p>An even bigger thank you to <a href="#">Suzie West</a> for involving us in this amazing project working with so many talented dancers. Til the next time!!! - RC</p> <p>Last night at the Atheneum Theatre was epic and the Audience was amazing. Great to share Flamenco with these talented dancers with so much soul!! Thank you <a href="#">Suzie West</a> for getting me involved in this production. My flamenco dancers and I really have fun- M</p> <p>Thank you for the experience, it was exactly what I needed</p> <p>Thank you for believing in me and helping me believe in myself.</p>	<p>It's what this world needs! - more please</p> <p>Fantastic, kept your feet tapping and your heart young</p> <p>I love the mix of the mix of generations.</p> <p>Came to see the show last night.. so inspiring to see all the talent in Plymouth!! Excellent!</p>
<b>RISK</b>	<p>"Awesome, bit of a shock at first"- R</p> <p>The ability to be relaxed and up for change is so important. Be open possibility making - G</p> <p>I wasn't sure the promenade was going to work - but it did. The most interesting part for me was the social spaces to enjoy moving and listen to music - J</p>	<p>I felt scared to start, and sometimes a little stressed - J</p> <p>Really Epic / Different, Exciting/ Different, Challenging / Memorable, Nerve Racking/ Scary, Amazing / Challenged by learning new styles - Junction</p>	<p>The splitting of groups was nice, though at times a little confusing and made me feel as though I was missing out on something</p>

<p><b>FINISH</b></p>	<p>We made it accessible, diverse and ticked all the boxes' - G</p> <p>the production was a huge success and very enjoyable. - I could see how with an over arching director (perhaps a theatre based director who understands choreography and dance so they can work closely with you as a choreographer) or directing team the piece could have had a stronger narrative and more strength to the overall production. - K</p>	<p>So well put together and organised</p> <p>The films brought magic to the show.</p> <p>The costumes were a bit boring for the main cast and I would like them to be more individual.</p>	<p>Clever, well- designed, lots of different styles. Well done to all -</p> <p>Excellent, Creative and fabulous story telling!</p> <p>A beautiful collaboration - made me want to get up and dance. So much joy!</p> <p>Beautiful idea and well danced you all!! Thanks for the experience!!</p> <p>Great role-play by the tea - ladies. Real feeling of the period</p>
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Outcome	Peers	Participants	Audience
<b>FEELINGS</b>	<p>Challenge but a good challenge - R</p> <p>The hierarchy of AG infuriated me. In contrast the level playing field and open vagueness of Fuse was fun and enjoyable - G</p> <p>I really enjoyed the evening -K</p> <p>Last week something wonderful happened at work...  <a href="#">@barbican_theatre</a> staged <a href="#">#putonyourredshoes</a>  <a href="#">#FUSEdiversedance</a> on the <a href="#">@plym_athenaeum</a> stage, with a HUGE number of local people from diverse backgrounds performing a range a dance styles.  <a href="#">@suziespindrifft</a> pulled it together marvellously, like a WIZARD - here's to the next one!- D</p>	<p>Crazy / Interesting / Exciting / Scary / Very Busy</p> <p>Very energetic / Great fun / Partly fun / Enjoyable/ fun</p> <p>Time wasting/ waste of time. Useless/i n vain / Disappointed</p> <p><a href="#">carolvisakumar</a>Had an amazing experience being a part of a large scale production. Two day performance with <a href="#">@barbican_theatre</a> 's Fuse Diverse Dance was an eye opener to so many styles and possibilities. <a href="#">@suziespindrifft</a> your optimism and energy is infectious, Thankyou for wonderful time!</p> <p>Enjoyable/fun/ flabbergasting/challenging/ exciting/ inclusive/ encouraging/ hard/very special/ amazing/ creative/ happy/ busy/ extreme/</p>	<p>Discussed feelings of joy and good memories with group leaders.</p> <p>Recalling old theatre memories to group leaders and likening this to Red Shoes</p> <p>I'm still thinking about it.</p> <p>Felt so great I want to dance again</p> <p>I enjoyed the bar scene, it was like we were really part of the show</p>
<b>ATTITUDES</b>	<p>It has reminded me how much I love working with the community and how I want to focus more on projects with more freedom and process. I also really enjoyed being an outside eye and rehearsal director. -H</p> <p>I found new parameters to creating... the parameters of the people Im making work for/ with. You have to leave your ego at the door' -G</p>	<p>Cool to be in the Athenaeum</p> <p>The Finale - it was full of energy and it showed everyone together in lots of diverse dancesThe finale - Good vibe and doing different dance styles</p> <p>It really felt like we were one big team</p> <p>When we meet people I was nervous but them I could talk to them after a while</p>	<p>Its what this world needs! – more please</p> <p>A refreshing change. To a good show.</p> <p>Full of joy and wonderful to see inclusive dance .</p> <p>Fabulous more please</p>
<b>BEHAVIOURS</b>	<p>I would really love to perform with Fuse again -R</p> <p>The mentor idea would be a really nice way for me to stay connected to the project - H</p> <p>Posting on facebook, instagram 'proud/love/joy'</p>	<p>'Posting on instagram, facebook their favourite photograph and films</p> <p>Tagging each other</p> <p>Frustrated in the changing rooms, cramped but some also exchanged numbers, and painted each others feet</p> <p>Whats next? Can we perform again? Can I teach something?</p>	<p>Very good would love to come again.</p> <p>I loved it! It makes me want to dance – where? When do you get too old?</p> <p>A beautiful collaboration – made me want to get up and dance. So much joy!</p> <p>Can anyone join in?</p>

**UNDER-  
STANDING**

I feel more confident now teaching to different groups -R  
a great initiative to get so many different styles and groups together for one project. - K

Curious about: Ballet and Hip hop, Flamenco and wanting to meet Hannah Reetta & Kadus

I have been curious about hip hop and the history of the atheneum, how it was bombed on, Charles Darwin

Comedy hip hop, ballet

More styles like hip hop, ballet, ballroom

Learning more dance styles. - Junction & IDSW

Curious about The Indian dance Vibha Selvaratnam, contemporary Rhythmic group and street dance Rhythm A city. - Flamenco Group

Curious as to what the show was actually about - MW  
Difficult to piece the show together: what was going on was never explained- MW

Commenting on the best part being the mixing of groups

Curious about other dance style.. "what was the Spanish one called again?"

Absolutely incredible. Thank you! I love the mix of the mix of generations.

Outcome	Audience (communities of interest) to say:
<b>Quality of connection</b>	<p>Great show!! I want to dance every time I watch it. - Audience</p> <p>Loved it. Made me want to put on my red shoes - Audience</p>

Outcome	Communities of practice (collaborators/participants)
<b>Quality of connection</b>	<p>I loved the mutual appreciation- R.</p> <p>Lots of waiting around for our part - CB</p> <p>I just wanted to say again what a pleasure it was to work with such a talented and friendly group of people! We all felt like part of a big family and it was just such a lovely atmosphere :) - V</p> <p>I've had the most amazing time performing a speaking and acting role of Cinderella Sarah in the <a href="#">Barbican Theatre</a> production of <a href="#">FUSE Diverse Dance's Put On your Red Shoes! 15-16 Feb</a>  Thank you everyone involved <a href="#">Suzie West</a> <a href="#">Lizzie Jordan</a> <a href="#">Moulds Cat</a> <a href="#">Harries Gil</a> <a href="#">Ratcliffe Hannah</a> <a href="#">Saunders Anna</a> <a href="#">Broome Heather</a> <a href="#">Richmond Sarah</a> <a href="#">Farrow-Jones Hayley</a> <a href="#">Bentley</a>  Many more.....I look forward to working together in the future !! - LP</p> <p>To all the amazing dancers and performers i have had the pleasure of working with (sorry if i haven't tagged ya!) We absolutely smashed tonight and yesterday's performance and I have loved every single second! Its been an absolute blast and thankyou for all being like a second family! The RED SHOES family! - LM</p>

Outcome	Want peers to say:

<p><b>Distinctiveness of practice</b></p>	<p>'Willingness to experiment and take risks has been an important aspect of the team &amp; us as individuals - H</p> <p>'openness, curiosity, generosity, people focussed' C</p> <p>It initially bothered me that I couldn't see the whole picture.I have learnt to appreciate openness and space for new ideas - R</p> <p>We build a practice and a format that made rhythm the universal language - G</p> <p>As the first year, i thought it was a great success and a real pleasure to see so many different communities coming together - K</p> <p>The barbican theatre, has given the people of Plymouth something truly wonderful.It's easy for projects to take a step to the side once they have been completed but I just wanted to remind and may be let people know, what amazing work Suzie and her awesome fluid team of collaborators, past present and future have done and will continue to do for the community of Dance and Artists in the South West. -R</p> <p>Suzie's passion for people is contagious - H</p>
<p><b>Technical proficiency</b></p>	<p>The body wasn't challenged but that wasn't important - G</p> <p>The shifting dance styles and learning different styles was challenging and refreshing - C</p> <p>The core cast needed to be more visible and take on the core of the performance so the spine of the show was professional.- K</p>
<p><b>Collaborator experience</b></p>	<p>I really enjoyed viewing and experiencing the process of my team. - R</p> <p>I wanted more time with the team to build rapport and understanding before the projects began. -H</p> <p>'It was never artistically difficult because of the give &amp; take nature' - Sh</p> <p>Some groups (MW) needed more integration but were restricted by their rehearsal schedule and preconceived expectations - H</p> <p>We felt our voices we listen too and included, within our own making of work and when giving feedback about other scenes'</p> <p>Suzie always manages this balance between holding and sharing a vision, allowing for chaos and accepting that things change, inviting others intot he process. - C</p>

**Quality and  
diversity of artists  
/ workforces  
working with / for  
us**

'The diversity of the team is important but challenging' -R

The diversity and talent of artists from different backgrounds, dancers of divergent styles, choreographers, actors, technicians, photographers... working together on the same project, under the same roof. Fuse was the bonding element of this production.  
- Flamenco

I really wanted to spend more time collaborating between contemporary and Bharatanatyam. Perhaps even look at Flamenco next time too - V

Outcome	Peers & Employed team
<p><b>Clarity of objectives/ alignment with mission</b></p>	<p>‘Celebrating and temporarily Blending an identity is a social solution in so many cultures’ - SH</p> <p>It was a celebration of moving and of people. The messages of the production connected with the role of dance in peoples lives. - S</p> <p>The open ended co-creation meant that the parity of ideas and process was not communicated to all participants. This new way of making was risky and for some too challenging and confusing. -</p> <p>The early challenges to decide what I offered of my own practice, was automatically shifted into what the participants needed. My own creative voice was blurred with others. This was different and a leap” C</p> <p>It would be beneficial fo the first residency to provide an open space for reflection, building a team and devising, without being an extension of the visiting company- H</p>
<p><b>Independence</b></p>	<p>The chance to work on three projects that slowly built our ideas and practice was a good way to discover our team strengths - G</p> <p>The team all hd different quits and were able to pay to their strengths - H</p>
<p><b>Integrity</b></p>	<p>Open to learning - SH</p> <p>Kept the work co-created to the end. This meant that the process was shared and the performance was less about technical ability and more about sharing the experience’ SH</p>

<p><b>Local impact</b></p>	<p>Audiences from a variety of PL postcodes came to watch the show. More variety and diversity than similar shows. - J</p> <p>The diversity of local dance groups invited formed connections across dance styles and cultures. Curiosity and interest in each others style and a want to try more will have local impact on participation. - JW</p>
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Event	Self	Peer	Public	Partici pants	Total
	After	After			
Put On Your Red Shoes	6	6			