



PSYCHOSOCIAL RESEARCH UNIT

Evaluation of '*imove*', Yorkshire & Humber's Legacy Trust UK Regional Programme for the London 2012 Olympic & Paralympic Games

Final Report

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Prepared by the Psychosocial Research Unit, University of Central Lancashire

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EXECUTIVE SUMMARY

Introduction

imove was Yorkshire & Humberside's Legacy Trust UK programme for the London 2012 Olympic and Paralympic Games. By becoming part of the Cultural Olympiad it aimed to leave a lasting legacy from the Games at grassroots and institutional levels across the region. It built engagement through a dynamic and imaginative arts programme, which integrated sport and physical activities in a celebration of human movement. Formally launched to the public in 2010, imove's programme included performing and visual arts, creative movement, sport and outdoor activity.

The programme involved a range of partners in delivering both small- and large-scale projects in response to the imove mission, which was to:

- Explore and transform people's relationship to their own bodies through movement.
- Shift the relationship between society and the moving body.

These were ambitious aims and the London 2012 Olympics offered an opportunity to realise them.

Between 2009 and September 2012, imove worked in partnership with over 150 artists and cultural organisations. From a total core funding of £2.65m¹, imove generated some £1.5m in matched funds, involved over 25,700 people as participants, over 2 million as live audiences and over 4 million as online audiences.

Imove's Associate Producers and Contracted and Curated Strands

In developing the programme, the terms 'contracted strand' and 'curated strand' were used by the delivery team to distinguish the ways in which work funded by imove was realised, managed and curated. imove employed three Associate Producers who it conceived as 'co-producers'. Their role was to work with artists and project leads to mediate their relationship with imove, ensure projects were coherent with its programme, and offer support and resources.

- The contracted strand involved the development of new partnerships between major cultural organisations in the region. Under the imove banner, these were intended to span the length of the imove programme. The aim was to bring their experience and capacity into the programme to deliver large-scale projects addressing imove's themes.
- The curated strand comprised a larger number of smaller-scale projects with fewer partners, in which both emerging artists and established artists were supported, developed and encouraged to take risks and raise ambition.

¹ The larger proportion of the funding from Legacy Trust UK, (£2.24), was supplemented by Yorkshire Forward and Arts Council Managed Funds.

imove's original aims and legacy areas

Strategic Aims	Legacy Areas
Provide new physical experiences	<ol style="list-style-type: none"> 1. Physical learning and awareness. 2. Increased participation in sport and physical activity.
Support identity and community	<ol style="list-style-type: none"> 3. Confidence and positive self-perception by people in the region. 4. Benefits of international partnerships.
Reposition culture	<ol style="list-style-type: none"> 5. Increased participation in culture. 6. Perception of culture across a broad demographic. 7. Build capacity and profile for regional strengths.

This report covers the programme as a whole and takes into account a separate evaluation of the start-up and commissioning process, undertaken by Burns Collett ('Evaluation of the imove start-up programme', June 2010). The Psychosocial Research Unit (PRU) at the University of Central Lancashire (UCLan), took up the evaluation of the programme after delivery had started in May 2011. Our work has aimed to:

- Assess the impact of the programme against the three specified strategic aims and seven legacy areas
- Conduct an evaluation of the programme in terms of process and outcome
- Document and assess the effect of creative movement based activities in transcending boundaries between sport and culture

This report evaluates the effect of imove's programme on individuals and communities in the region. It examines a cross-section of imove projects commissioned in Yorkshire and Humberside during the evaluation period, together with case studies of three curated projects and one large contracted strand. It also considers the importance of imove's underlying concept; its co-producer model; its evolving organisational structure; relationships with external partners and other stakeholders; branding, public relations and marketing; the range and artistic quality of its outputs; its support for artists; and the participation, engagement and diversity of members of the public in imove's events.

Findings (Strategic Aims and Legacy Areas)

New Physical Experiences

The programme delivered an impressively wide range of unusual and inventive projects both in large urban centres as well as areas where there is less cultural provision. It produced events with cross-

generational and cross-community appeal. Opportunities for physical learning and awareness increased for a wide range of individuals and communities

Identity and Community

imove's contribution to the Cultural Olympiad rested on the delivery of projects related to the region's people, landscapes and cultures. The programme as a whole was designed to appeal to a broad range of tastes and interests. Local identities were supported through projects which:

- celebrated place and environment (Sea Swim, Stanza Stones, My Last Car);
- honoured local figures and their achievements (Cycle Song);
- attracted ethnically and generationally diverse audiences (imove on the Street, Games in the Park, Synchronised);
- recorded stories of migration as part Yorkshire's heritage (Fragile Stories);
- created a cultural mix (Synchronised);
- produced artistically excellent events in treasured local venues (Striggio).

The wide range of participation opportunities gave people in Yorkshire a sense of involvement and pride in their region and its human and natural resources through movement-based activity including sports (eg, cricket in Runs on the Board, swimming in Sea Swim and Synchronised), exhibitions (eg, In the Blink of an Eye, My Last Car) and festival (Games in the Park, imove on the Street).

Reposition Culture

The programme provided innovative events and projects in which arts and sport have been combined in new ways. It demonstrated that audiences could be built for this kind of innovation, whether they were events attracting large audiences, such as Synchronised and Cycle Song, or smaller in scale, such as Sea Swim. Both large and small projects afforded novel experiences through unusual combinations of art and movement. Runs on the Board, for example, featured a series of over 50's cricket matches leading to a final at Headingley Cricket Ground in Leeds, accompanied by photography, poetry and an art display on cricket themes. Other events approached sport through art such as Dancing with Rhinos and Score, where rugby and football were interpreted through dance moves. Cycle Song was a huge spectacle celebrating in artistic form the achievements of a local sporting hero from Scunthorpe. In Sea Swim, based in Scarborough, art and sport were joined through poetry, visual art and open water swimming. Walking and hiking was combined with poetry and an awareness of landscape in Stanza Stones, based near Ilkley.

imove succeeded in attracting audiences to arts events through sport and/or physical activity. Participation and appreciation of sport became more attractive and meaningful to some because it was offered alongside a range of art forms. People were introduced to a wide range of ideas and physical possibilities related to movement. Perceptions of culture were shifted for many people and there were new opportunities for the region to build on cultural strengths as a result of imove's support for artists and organisations.

Further findings

imove's concept

The programme was based on a strong underpinning concept in which movement is seen as transformative because it overcomes a mind-body split, thought to be pervasive in Western culture. The split may have negative effects on public health, such as poor wellbeing and rising rates of obesity, exacerbated by relatively low rates of physical activity in the Yorkshire region. Many of the movement-based projects commissioned by imove attempted to engage mind and body simultaneously, for example by introducing poetry and creative writing in relation to largely physical experiences such as walking, (Stanza Stones), or swimming, (Sea Swim). Participants experienced the mental wellbeing that comes from a combination of cultural activity, movement and care for their health.

The Co-Producer model

The Co-Producer model developed by imove worked effectively within the curated strand to provide practical and logistical and creative expertise to artists, broker partnerships and extend artistic ambition. The Associate Producers were a key channel for the transmission of imove's core ideas and played a significant part in developing the programme in accordance with imove's vision. However, the Associate Producer role was less effective within the contracted strand in working with large confident organisations who were used to strategic independence. In some of these cases there was conflict and the Associate Producer presence was seen as interference. This may well have been reduced if the role of the Associate Producer had been better clarified and negotiated in advance.

The effectiveness of the Associate Producers was to some extent undermined by the fact that insufficient time was allocated to them to carry out their work. They all put in considerably more than their contracted hours, which showed their commitment to the programme.

Promotion and marketing

It took some time to get lead communications and marketing specialists into post and to develop a clear marketing and publicity strategy. This added to the difficulties in developing clear ways of communicating the original concept. The result was patchy brand recognition in the early stages of programme delivery and a slow start to effective public relations. Some of the early projects, in particular, were poorly publicised despite high artistic quality. With the appointment of Anita Morris Associates (AMA), the situation improved markedly and good publicity was eventually achieved for many projects. There were still some lapses in coverage but measures such as signage and live communication to ensure presence and impact, and to attract passers-by, improved as the programme developed. Promotion and marketing were most effective in instances where they succeeded in creating a 'festival' atmosphere as with imove on the Street.

The Cultural Olympiad

imove formally became part of the Cultural Olympiad in August 2011. imove's distinctive vision for the region allowed it to realise its own ambitious, regionally-based programme. Participation in events such as the Torch Relay enabled many people in Yorkshire to feel part of national events. imove's aims were directly in line with the Cultural Olympiad which aimed to raise cultural ambition through both art and sport. There are clear examples where this has happened: the Rugby League World Cup 2013 has appointed an official dance partner, and the Tour de France 2014, which has two stages in Yorkshire, has a cultural programme running alongside it. imove contributed significantly to this emerging picture.

Sustainability and Legacy

A wide range of partnerships was established across the region, with major involvement from Local Authorities and arts institutions. Projects occupied public spaces and engaged schools, clubs, community organisations, local businesses, arts organisations, galleries, libraries and sports facilities. The relationships that were developed led to new ways of combining culture and physical activity. There is potential for this to continue; however, it will require the continued engagement of other agencies. Sea Swim and Stanza Stones are good examples of imove's approach and became well embedded in their local contexts with on-going partnerships and activities. They demonstrate that movement-based projects combined with artistic experience can be transformative in a sustained way for individuals and communities.

The programme coincided with the economic downturn and austerity restricted Local Authority budgets and other sources of funding for cultural projects and events. In some areas this has limited Local Authority involvement. Inevitably this has impacted on programme legacy as some partnerships and activities, which might otherwise have attracted on-going investment, have not been supported.

In this context it is significant that imove has entered a second phase as a commissioning and production company and continues to support Runs on the Board, Sea Swim, Stanza Stones and Synchronised. The last three of these are also the subject of case studies in this report. In this new role it intends to safeguard and develop the learning and innovation from the programme.

Ambition and innovation

In terms of artistic concept, organisation and the model of producing work, imove was highly innovative and produced opportunities for community participation in art, movement and sport that would not have happened without the programme. The artistic production featured several shows in which imove supported relatively small companies to stretch themselves to realise ambitious projects, (such as The Mill - City of Dreams).

EVALUATION OF 'IMOVE', YORKSHIRE & HUMBER'S LEGACY TRUST UK REGIONAL PROGRAMME FOR THE LONDON 2012 OLYMPIC & PARALYMPIC GAMES

1. INTRODUCTION

Background

In 2007 Tessa Gordziejko was appointed by Legacy Trust UK as one of 12 Creative Programmers whose job description was to:

- act as catalyst and hub for the region's contribution to the Cultural Olympiad;
- create, validate and shape a package of high-quality, accessible and innovating regional activity...which reflects agreed values of the Cultural Olympiad and leaves a lasting legacy;
- inspire people and organisations to become involved.

As no budget was allocated to each region's Cultural Olympiad programme, there was an expectation that the Creative Programmer would persuade agencies, organisations and stakeholders to spend their own money on activities. This is the context in which imove was conceived, as a part of Yorkshire's response to the Cultural Olympiad. A contract awarding imove a sum of £2.24m was signed by Arts Council England and Legacy Trust UK early in 2009.

imove's intention was to co-produce a programme rather than operating as a funding scheme, and to introduce artist-led projects across the region in response to the theme of human movement. It was designed to reach new audiences and participants, and produce projects that related to Yorkshire, its landscapes and communities.

This report covers work undertaken by the Psychosocial Research Unit, (PRU), at the University of Central Lancashire, (UCLan), between March 2011 and March 2013:

Aims of the Evaluation

- Plan and conduct an evaluation of imove that assesses the impact of the programme against the three specified strategic aims and seven legacy areas.
- Evaluate performance against the programme's participation targets, reach and public engagement methods, in terms of both process and outcome.
- Evaluate the contribution made by imove with reference to Yorkshire Gold², the Cultural Olympiad, Festival 2012 and Legacy Trust programmes.
- Assess transformative power of engaging in movement and its potential to break down boundaries between sport and culture.

² Yorkshire Gold was the team 'seizing opportunities from London 2012' for the people of Yorkshire & Humber.

Overall Objectives of the Evaluation

- Evaluate the imove programme as a whole, taking into account its philosophy and the diversity of its projects.
- Review literature and previous research findings relating to the importance of movement in social and cultural participation, mind-body integration and healthy lifestyles.
- Build upon the start-up evaluation.
- Co-ordinate self-evaluation within projects to produce comparable data.
- Conduct in-depth project case studies.
- Interview participants in imove projects to understand the ways in which projects have encouraged personal change.
- Use quantitative data collected by the project management team and devise a questionnaire to capture basic information on participation across projects.

Discussions at the steering group led to elements of the evaluation being refocused to address changes in the programme. For example: the Associate Producers (see below), emerged as central to imove's distinctiveness and legacy; Yorkshire Forward, the Regional Development Agency (RDA) for Yorkshire and Humber, with its interests in economic impacts and regeneration ceased to exist; the relative significance of the contracted and curated strands in realising imove's objectives was not as originally anticipated; there were changes in the way imove's central concept was communicated and implemented; economic austerity impacted on the roles played by a number of partners. The evaluation has been adapted to reflect a moving organisation working in a changing context and to convey its processes, challenges and achievements. We have been aware throughout of the centrality of imove's three strategic aims and seven legacy areas:

Strategic Aims	Legacy Areas
Provide new physical experiences	<ol style="list-style-type: none"> 1. Physical learning and awareness. 2. Increased participation in sport and physical activity.
Support identity and community	<ol style="list-style-type: none"> 3. Confidence and positive self-perception by people in the region. 4. Benefits of international partnerships.
Reposition culture	<ol style="list-style-type: none"> 5. Increased participation in culture. 6. Perception of culture across a broad demographic. 7. Build capacity and profile for regional strengths.

Evaluation Approach³

A broadly psychosocial approach was adopted which aimed to understand the experience of imove through four dimensions:

- personal experience of people involved in the programme in various capacities;
- relationships involved in the delivery of the programme;
- organisational structures and processes;
- local and regional impact and legacy.

The study has taken a twin-track approach, aiming to understand imove through its concept, development and structure on the one hand and through the quality and diversity of its artistic and sporting/physical activity processes, collaborations and outcomes on the other.

A small survey, piloted with project leads, asked a series of generally applicable questions in relation to the projects running when this evaluation began (see Appendix 3). However, most of the evaluation was qualitative, involving participation, observation and interviews with artists, producers, project partners, imove personnel and other stakeholders. It also drew on programme documentation, including project self-evaluations. There was broad coverage of a wide range of events, as well as case studies of three curated projects and a large and diverse contracted strand.

Structure of the Report

The report focuses on imove's achievements, organisational development and structure. The following aims to help readers find routes through the report according to their priorities:

- An executive summary (page 11) synthesises key themes and findings.
- Section 1 is the Introduction.
- Section 2 addresses development of imove's structure, model and concept.
- Section 3 is on imove's branding, public relations, marketing and media portrayal.
- Section 4 views the programme as a whole from an artistic and sporting perspective.
- Section 5 shifts from programme level to project level with four case studies, which interpreted imove's theme and contributed to the realisation of its goals.
- Section 6 sets out conclusions and recommendations.
- Appendices and references are attached to the end of the document.

Note on Use of Terms

The innovative nature of much of the imove programme means that special care needs to be taken in defining some of these aspects. These include the following:

³ See Appendix 1 for full description of methodology

Curated and Contracted Strands

For the purposes of the evaluation, this distinction is important so we clarify it here. In developing the programme, the terms ‘contracted strand’ and ‘curated strand’ were used by the delivery team to distinguish the ways in which work realised within imove was managed and curated. imove employed three Associate Producers who it conceived as ‘co-producers’. Their role was to work with artists and project leads to mediate their relationship with the imove organisation, ensure projects were coherent with the imove programme, and offer support and resources.

- The contracted strand involved imove realising new partnerships between major cultural organisations in the region, which were intended to span the length of the imove programme. The aim was to bring the experience and capacity of these organisations into the programme and to deliver large-scale projects addressing imove’s themes.
- The curated strand comprised a number of smaller-scale projects with fewer partners, in which both emerging artists and established artists were supported, developed, and encouraged to take risks and raise ambition.

Arts and sport/physical activity

The imove programme included a diverse range of combinations between artistic and/or cultural events and/or participatory opportunities and/or sport/physical activity/movement. In the absence of a simple, single definition to describe these combinations, we have opted to use the term ‘art and sport/physical activity’ to cover all the above.

Associate Producer

When this report uses the term ‘Associate Producer’, we are referring to the Producers who were sub-contracted by imove to work alongside the artists in the programme. If the artists already had a producer, then the Associate Producers worked with the artists’ producers. This relationship is fully discussed in Chapter 2.

Co-Producer Model

This term is used to describe the relationship between imove and the artists and projects in the imove programme. This relationship was established through the sub-contracting of Associate Producers, mentioned above. We have described it as a Co-Producer Model to emphasise the intended collaborative relationship with artists in which the Producer offered resources and support, often developing the production skills of artists and project leads in the process.

2. IMOVE UNDERSTOOD THROUGH ORGANISATIONAL STRUCTURE, DEVELOPMENT AND CONCEPT

We have studied imove's organisational structure through documentation and through interviews with people in the programme as well as partner organisations including: the Creative Director, Programme Manager, Associate Producers, Project Leads, Apprentice Producers as well as representatives from the Programme Board, Legacy Trust UK, The London Organising Committee of the Olympic and Paralympic Games (LOCOG), Yorkshire Forward, Yorkshire Gold, Arts Council England⁴ and several Local Authorities.

External partners and other key organisations clearly saw imove as a programme that retained and defended its own vision for the Cultural Olympiad in Yorkshire. This singularity of purpose was a strength that allowed imove to realise an ambitious programme, but a few people interviewed thought the distinctive vision of the programme had limited its broad appeal and legacy. The Creative Director (Tessa Gordziejko), the Programme Manager (Elenid Davies) and the Associate Producers (Jenny Harris, David Edmunds and Steve Dearden), made it clear that imove altered elements of its delivery model throughout the programme. The reasons for these changes as well as the effects are discussed in this chapter.

Imove's early development, central concept and vision

The original vision for imove strongly reflected the interests and expertise of its Creative Director, Tessa Gordziejko. The programme concept was influenced by her involvement in The Cultural Consortium⁵ and a series of conversations with potential partners. The idea of a festival of movement emerged from an early conversation with Kathryn Blacker (Head of Public Programme, National Media Museum) about the Cultural Olympiad.

The imove programme explored and celebrated human movement in its many and varied forms.

I was particularly interested in the idea of how we engage with movement and how we re-engage with our moving bodies. That idea gelled together an intellectual core in relation to the discussions I had with people. (Creative Director)

The key ideas informing the programme were:

⁴ Legacy Trust UK is an independent charity that is leaving a lasting impact from London 2012 in communities by funding ideas and local talent to inspire creativity across the UK; The London Organising Committee of the Olympic and Paralympic Games (LOCOG), was responsible for overseeing the planning and development of the 2012 Summer Olympic and Paralympic Games; Yorkshire Forward was the Regional Development Agency (RDA) for Yorkshire and Humber, one of nine RDAs in England no longer in existence; Yorkshire Gold was the team 'seizing opportunities from London 2012 for the people of Yorkshire & Humber'; Arts Council England 'champions, develops and invests in artistic and cultural experiences that enrich people's lives'.

⁵ The regional bodies which drew together the programme for the Cultural Olympiad.

- Both scientific and cultural evidence point strongly to the importance of human movement in helping to provide an integrated relationship between mind and body, with consequent benefits in terms of physical and mental wellbeing.
- A closer relationship between sport, culture and science would help to convey the importance of movement-based activities.
- This would help individuals to achieve a healthier and more enjoyable relationship to their bodies.
- It would provide communities with new inclusive opportunities for leisure and identity building.
- Society would benefit from a reduction in levels of obesity, and inter-cultural understanding.

Whilst these core ideas helped imove to build a coherent philosophy for the programme, they proved difficult to communicate in the early stages. Tessa Gordziejko described being “dogged by the purity of the original concept”, which people found difficult to understand. The written and verbal information delivered to potential partners prior to creative discussions caused confusion, and some organisations were unclear about the ideas informing the programme.

Institutional location, funding bids and development of Co-Producer Model

Tessa Gordziejko was appointed by Legacy Trust UK 2007 as one of the Creative Programmers, with a brief to persuade Local Authorities to invest in a 2012 programme for the region.

London’s ‘Singapore promise’ for 2012 was of a genuine ‘marriage of sport and culture’ as per Baron de Coubertin’s⁶ vision [to glorify beauty by the “involvement of the arts and the mind in the Games”] but with no central budget. So when I arrived in 2007 as part of a UK network of Creative Programmers for London 2012, we faced the challenge of persuading regional partners to spend their own money delivering projects that collectively would form the UK Cultural Olympiad. (Tessa Gordziejko, in ‘Arts Professional’, 09-04-2012, 2012⁷)

A few months later Legacy Trust UK created an opportunity to bid for significant funding for a regional cultural programme that spanned the three Olympic values of sport, culture and education. A number of respondents from inside and outside the programme delivery team⁸ described a sense of competition between large cultural organisations in the region keen to access the Legacy Trust UK money. imove’s vision was to create a programme led by artists but delivered in partnership with cultural organisations.

That was quite a tricky one to steer through in terms of my ultimate aim, which was to ... deliver a cultural programme, which [was] artist-led. (Creative Director)

⁶ Founder of the International Olympic Committee and considered the father of the modern Olympic Games

⁷ <http://www.artsprofessional.co.uk/magazine/article/moving-experience-0>

⁸ The Creative Director, the Programme Manager and the three Associate Producers

The opportunity presented by the Legacy Trust UK funding led imove to create a Yorkshire-based brand and a programme that would be coherent and recognisable. However an interviewee from Legacy Trust UK observed that other regional programmes had managed to create a clear set of aims and objectives much more quickly.

...in the South East there was a focus on changing attitudes to disability. There were 15 different projects with their own deliverables. They had done the thinking up front and committed to these projects at the start, which gave it [the programme] coherence. What's interesting is that some of these other programmes haven't struggled to deliver the work and you can see the common mission in the work. However, they have struggled to know what it all means afterwards and that hasn't happened here. imove's developmental approach was different and allowed more time to consider new work against a shared set of guiding principles. It's given a lot of confidence in doing things this way in the future. (Legacy Trust UK)

According to the programme delivery team the outline bid to Legacy Trust UK was warmly received, but the first full bid was rejected. The initial rejection led to a clearer formulation of imove's principles and vision and a re-submitted bid identified clear areas of legacy:

- New physical experiences
- Identity and community
- Repositioning culture

In the opinion of the Creative Director, the revised programme had more rigour, and entailed a commitment to a co-producer model in which artists worked in collaboration with imove's Associate Producers. As a result, imove received an award of £2.24 million for a three-year programme for Yorkshire.

In developing the programme, the terms 'contracted strand' and 'curated strand' were used to distinguish different ways of realising projects. These terms were not used extensively outside of the programme delivery team because they proved confusing. They are used here because they were important in the programme's conception and account for some of its achievements as well as its difficulties. The contracted strand intended to bring the large arts, heritage and other sector organisations to the programme and planned to form new partnerships designed to deliver large-scale sub-programmes that would span the lifetime of the programme. The contracted strand was initiated through an open call put out in 2008-9 and culminated in three applications being selected in late 2009: Extraordinary Moves, Don't Just Sit There and New Worlds.

The curated strand, on the other hand, aimed to commission a number of small-scale projects, in which emerging artists and smaller organisations were supported and developed by imove's Associate Producers. Recruitment for the curated strand was managed in a different way. Artists and organisations were invited to meet with the Associate Producers prior to pitching initial ideas for projects, which could be co-developed through the programme.

Hence, imove's Co-Producer Model (sometimes simply referred to by imove as its Producer Model) envisioned a co-creative role for Associate Producers. Backed by central funding, the Associate

Producers would help to broker creative partnerships, ensure coherence with imove's vision, support artists, upscale ambition, ensure geographical coverage across the region, support delivery, and push for a strong aesthetic outcome. The Associate Producers, in other words, supplied creative support and ensured that projects were developed in line with imove's vision.

When Yorkshire Culture⁹ ended in 2009, imove relocated to the Arts Council, which created the need for some adjustments.

We are not the Arts Council's key business and so we had to get to know their systems so that we could work out how to work with them and through them ... everything is London-centric. ... in those start-up days it [imove] wasn't a priority and we were struggling a bit. (Creative Director)

One issue was that the Arts Council required the programme to use approved providers. This led to appointments of approved organisations to deliver functions such as marketing support and website development. Some of these were from outside Yorkshire and appeared not to understand imove's vision and Yorkshire constituency. Several people interviewed within the delivery team described how time and money was lost as a result of these appointments.

There has also been some difference of opinion as to whether imove - located in the Arts Council - engaged with a wide Yorkshire public or whether it mainly appealed to an intellectual minority that was already interested in the arts.

I think the majority of audiences and participants felt touched and unusual things did happen but did they have a sense of the Olympics? There's a degree to which it has remained an arts programme for arts people. (Yorkshire Forward¹⁰)

Our view is that the Arts Council supported imove's pursuit of artistic excellence, and that these criticisms about participation are not accurate at the programme level. The portfolio of projects was very diverse, and some were highly participatory. This report also demonstrates that imove catered for a wide range of publics.

Early pressures and responses

In imove's early phases the lack of a consolidated organisational structure made it difficult to establish creative direction, resulting in

... concerns about language and the lack of a clear programming arc, and people we were meeting were saying we haven't a clue what it is. (Associate Producer)

⁹ Yorkshire Culture was the Yorkshire and Humber Regional Cultural Consortium before ceasing to exist.

¹⁰ Yorkshire Forward was the regional development agency (RDA) for the Yorkshire and the Humber region of the United Kingdom. It was abolished on 31 March 2012 following the public spending review announced in 2010.

To add to these difficulties, the contracted strand projects were announced and some key strategic decisions had to be made, and partnerships formed, while the delivery team was still working out its roles and responsibilities. These internal organisational issues could hardly fail to complicate communication, expectations and relationships with external partners. This is discussed later in this chapter.

Interviewees from inside the delivery team as well as from external organisations emphasised that although clearer leadership and earlier appointment of key posts (Programme Manager and Marketing Executive) would have by-passed some of the early difficulties, imove was a highly ambitious and innovative programme and mistakes were to be expected. The organisation adapted and learned from experience. The programme successfully developed strong creative partnerships, delivered bold artistic outcomes in unusual locations and generated legacy. This will become clear in the following chapters.

The Co-Producer Model

The Co-Producer Model proved to be flexible and allowed imove to respond to very varied requirements for direction and support from artists. In projects where there were already conceptual clarity, skills and experience, Associate Producers often pushed for greater ambition, advised on location, ensured effective publicity and/or contributed to the process and outcome in other ways. In projects with artists in earlier stages of their careers, more support and co-creative input was provided. Adoption of the model within the curated strand helped imove convey its core approach effectively. Several respondents from external organisations saw the Associate Producer role as one of the distinctive aspects of the imove programme and a key element of programmatic legacy. As one person put it:

The sheer power of the co-producer model shows that there are more ways than one to fund and develop creative projects... It has left us all proud at what we have achieved. This has been phenomenally successful and I don't think anyone could have foreseen it. (Legacy Trust UK)

The Programme Board

Each region was required by Legacy Trust UK to have a Programme Board with a diverse and relevant skill set to act as a critical friend and to steer the programme. The status of the Programme Board for imove was as an advisory committee of Arts Council England (ACE), that was the contracted lead agency for the grant, and ultimately responsible for governance and accountability for funds. The Programme Board provided a valuable hands-on enactor of this responsibility on behalf of ACE, to whom it reported via an ACE representative sitting on the Board.

Effective Development of Roles, Responsibilities and Structures

The organisational problems highlighted above were addressed in the following ways:

1) The appointment of a permanent Project Manager was key to resolving some of the issues that arose in the early phases. An earlier appointment to this post would certainly have distributed

responsibility more effectively, ensured smoother running, better adaptation to the requirements of the Arts Council and other funders, and helped to clarify roles:

...clarity of roles and responsibility ... has been a big issue ... Whose role it is to do what, and actually things have been quite fluid and things can be like that at the beginning but that is not the time to go external to partners.... (Programme Manager)

The Programme Manager was appointed at a time when key strategic decisions had already been decided, which made the delivery task more complex, in particular for the contracted strand. However, many respondents agreed that once the Programme Manager had settled into the role, leadership and communication improved to the benefit of key relationships within the programme:

... she took control of things and this made a big positive influence, and [she] did a sort of leadership role... The artists and producers liked her. (Associate Producer)

2) The organisation showed a capacity for flexibility and learning from experience, which ultimately served it well. Flexibility in re-profiling and re-communicating the imove concept allowed it to develop different sorts of creative relationships within individual projects. Associate Producers were able to flexibly adapt to individual needs in different ways, responding to genuine necessities rather than imposing a readymade set of tools on artists and projects. This made it possible to realise project and programmatic ambitions that ranged from the spectacular to the quiet and intimate.

3) The eventual appointment of personnel to handle marketing and PR functions relieved the Programme Manager of those responsibilities. Anita Morris Associates (AMA), eventually simplified the messaging about the core theme of movement and the programme managed to clarify its identity and develop a clearer communication strategy. This material is handled in Chapter 3.

4) The curated strand began to produce an artistically diversified programme that gave tangible expression to imove's aims and objectives in a rich variety of ways. The model of realising work enabled Associate Producers to provide bespoke support to projects based on the ideas and concepts presented and the experience and expertise of the project team. This allowed the imove philosophy and brand to be embedded within the creative output of the programme.

Curated Strand

The curated strand consisted of projects that were highly diverse in scale, concept, partnership arrangements and modes of delivery. The generally held view is that this strand was the most successful and provided better value for money than the contracted strand. The curated projects were allocated much less funding than the contracted strand but many were highly ambitious.

In some cases (e.g. Synchronised) imove was a creative co-producer; in many (e.g. Cycle Song and Wingbeats) it upscaled the ambition of projects and broadened their appeal; in others (e.g. The Traipse) it worked with emerging artists without an organisational infrastructure; in yet others (e.g. Stanza Stones) it worked with established artists and mainly sought to influence participatory aspects of the project.

The majority of these projects could not have happened without the Co-Producer Model, and the following quotes from different project leads observe the ways in which the relationships worked.

Absolutely brilliant in the way they [the Associate Producers] approached the project... have all been 100% behind it ... I remember when I first went to see them and the first thing they said was 'I love the project'. They got me thinking about the project in terms of how we feel in our own bodies, which I hadn't before. (Project Lead – curated strand project)

It is a real opportunity. imove rather than being a funder has been a great commissioning partner. They have been very much there to provide producer support... The producers have been very clever in supporting the project and helping bring it to life creatively... (Project Lead – curated strand project)

The curated strand came at a point in the delivery process when the Associate Producers were quite well embedded in imove and this helped to ensure that they were effective. In most cases, ideas were pitched to two Associate Producers, who took them back to the wider programme group for discussion. Pitches attracting support were assigned one of the Associate Producers and were put into development. Once in development, the Programme Manager and/or Creative Director had the responsibility to present the idea to the imove Programme Board, mentioned above, which acted as an advisory panel to the Arts Council.

The initial pitching sessions worked well with those who understood that imove was seeking to discuss a creative idea rather than provide advice on navigating a funding opportunity:

... I did not think, oh there is a pot of money here and can I navigate my project to it, I took my time. I held back to develop the idea and then to engage in conversation with my producer... Some people have seen it as a great pot of money and have not seen it as a commissioning relationship. (Project Lead – curated strand)

The Associate Producers were for the most part involved in conversations about project ideas from the start in the curated strand. A few projects, such as Stanza Stones, were contracted directly by the Creative Director outside of this process. Generally speaking, however, Associate Producers contributed to the development of project ideas and collaborations, and often worked in partnership with artists to strengthen creative outcomes. This helped align individual projects with imove's vision.

Part of the way we actually commissioned work was in terms of how are we actually going to work with you... I remember Slung Low coming to us and the idea was really not fully formed but there was a sense that there was something there and we want to work with you, you are open to us shaping it and working with you and from a producer point of view that was really exciting. (Associate Producer)

Contracted Strand

The rationale for this larger strand was twofold: first, to create new partnerships between some of the major organisations in the region in order to help build imove's profile and brand; and second, to

provide partnerships with funds that would enable them to develop high quality and high impact work in relation to imove's major themes. Differences in the quality of output between the strands were noted by interviewees from external organisations. Key actors in imove's delivery team agree that as a production model, this strand has been less successful than the curated strand. Three main reasons have been put forward:

1) Communication and Creative partnerships

imove organised a series of 'speed dating' events for potential partners that allowed people to meet, discuss ideas, and hear about imove. The partnerships that emerged were Extraordinary Moves, who formed a new partnership between Sheffield Hallam University and Chol Theatre; New Worlds, who involved multiple partners several of whom had previously worked together; and Don't Just Sit There, eventually discontinued.

The following observation by the Programme Manager is self-explanatory and illustrates the mismatch of expectations that emerged between imove and the contracted strand partners at the inception stage:

... the intention of the programme was to get together people who worked in very different ways and to get people to work in partnership across the region. If you looked at what the people received about this strand they were like funding application forms... And it was 'fill in a form and do a presentation' ... and that for me sends a message that this is a funding arrangement. At no point in this process, which was quite long, was it clarified that imove would be a creative partner in the partnership development and that was a mistake. It wasn't clarified that there would be a producer working as an additional partner. (Programme Manager)

imove took steps to resolve misunderstandings between the partners and the programme through a series of meetings and discussions. The issues in Extraordinary Moves were resolved, but in New Worlds and Don't Just Sit There they were never resolved satisfactorily. Don't Just Sit There, which was led by Northern Ballet, was terminated part way through its programme of delivery. Its central vision was considered to be unclear and its appointed Artistic Director under-supported. In Autumn 2010, imove's application for the Cultural Olympiad 'Inspire Mark' for Don't Just Sit There had been rejected because it was unclear to the panel what the project would actually be delivering. imove invited lead partners Northern Ballet and Phoenix to re-scope the project for 2012.

2) Project planning

Misaligned expectations between the contracted strand partners and imove were reflected in tensions in working relationships and delivery planning. For example, the New Worlds partnership was selected by panel and announced to the press prior to an inception meeting. At the inception meeting several difficulties emerged. First, criticisms of the project plan levelled by the selection panel were aired for the first time. Second, it became clear that some of the New Worlds group did not understand what imove was. Third, imove's expectations about creative input into the project and the role of the Associate Producer were not well received by New Worlds partners who anticipated making creative decisions independently. New Worlds did deliver a rich a diverse

programme of work. However, viewed from both sides, the relationships could have been simpler if expectations had been managed more carefully at the outset.

I don't think we were quite clear at the start of the process, we weren't clear ourselves about what a partnership with us would look like and what a relationship with us would look like. So ... there was a lot of resistance to the idea that the producer might want to be hands on. (Creative Director)

3) Working with the large cultural organisations

Large cultural organisations are accustomed to control over creative direction, and many feel they prefer a straightforward funding relationship. The tension is illustrated in the following quotations:

... the mentality of some of the larger arts organisations in the region, who were like 'give us a pot of money and we will feed back to you but don't try and steer it artistically'. (Associate Producer)

They have set themselves up as Creative Producer so they shape and guide the projects. For us, we have been fairly headstrong in doing what we want to do and we ask for permission not guidance. (Project Lead – contracted strand)

Apart from initial lack of clarity over the Associate Producer's role, there were in-built constraints, in terms of the resources allocated to them and the time at their disposal. These practical issues made it more difficult to tie contracted strand projects into imove and made it difficult for Associate Producers to develop productive relationships in two cases (New Worlds and Don't Just Sit There). The projects all delivered work relevant to imove and the model of delivery was probably less important to the public than to those working within the programme.

With hindsight, the Creative Director has suggested that a single curated strand with the possibility of going out to commission some larger projects might have been a better delivery model. This was a view supported by the Associate Producers. The contracted strand consumed a large proportion of overall funds (£285,000 allocated to each) and in the view of the delivery team yielded less value for money.

But again, it was something new and all the intentions and reasons for doing things this way were there ...if all that money that went on those big projects had been fed into the rest then we might have had two or three times the programme. (Associate Producer)

In sum, the model of developing work in the curated strand was coherent with imove's philosophy and the co-creative relationships were more successfully facilitated within the curated strand than the contracted strand.

Relationships with Local Authorities

There was a wide range of different perceptions from local authorities concerning the imove programme. Issues that were important to the Councils included:

- Raising the Council's profile in the region and with the local communities
- Community engagement
- Diversity in participation
- Securing funding
- Practical arrangements and communication
- Being part of the Cultural Olympiad
- A sense of partnership with imove and the artists
- The quality of the artistic inputs

Most importantly, the Council representatives we spoke to, emphasised that what they wanted from a partnership with imove was enhanced profile and credit for the events that were hosted in their areas. Where the partnerships between imove and the Councils were strong, and when this was followed up with a resounding success in an imove project, the feedback was very positive. In Sheffield, for example, a good working relationship managed to combine a stage version of Synchronised with the Olympic Torch relay to bring the spirit of the Olympics to the city. It was described by a Council representative as enabling local people to have a genuine personal experience of the Olympics. It attracted a diverse audience to an innovative event of the highest artistic quality. Furthermore, it helped the Council sell the idea of the Cultural Olympiad, which it had previously found quite difficult.

imove brought unusual artistic events to areas where there had never previously been anything of that nature. In such cases Councils also gained credit. High quality events were important here – leading to significant public engagement, participation and even 'ownership'. imove on the Street was particularly appreciated for its visibility in public places. In at least one instance, a Council recruited further local and regional dance acts to combine with the acts brought in by imove. The case studies in this report provide specific examples of effective partnerships with Local Authorities, leading to positive outcomes.

However not all partnerships went smoothly. Large, confident Local Authorities, which are used to a cultural leadership role, expect a high degree of influence and control over arts events and programmes in the areas for which they are responsible. In one case, imove's preference for working directly with artists via the producers was seen as unusual and in tension with the kind of partnership the Local Authority was used to. It appears that (as with the contracted strand) the more powerful the organisation the more it expects control over creative direction, and an organisation such as imove trying to impose its own distinctive vision can cause friction.

Another council representative expressed the view that the Local Authority had not fully benefited from the raised profile it had hoped for despite the high quality of some of the imove events. This was put down to lack of strategic thinking and also reflects an inherent tension between a programme like imove with artistic and cultural priorities, and elected bodies that need to justify allocation of resources. It is clear that in such situations, careful attention needs to be paid to competing agendas and political relationships.

The Relationships between imove and the Cultural Olympiad

The London Organising Committee of the Olympic and Paralympic Games (LOCOG), was keen to use the Cultural Olympiad as a component of communicating its distinctive vision for the London 2012 games. Respondents from LOCOG described the intention to ensure that the relevance of the Olympics was appreciated in the regions. It took some time for imove to agree branding with LOCOG and it wasn't until August 2011 that imove was permitted to say it was a Cultural Olympiad programme. As a respondent from LOCOG suggested:

LOCOG's rhetoric was 'it's everyone's games but there are rules'. And people felt that LOCOG was making it hard to be part of something that belongs to everyone. Unfortunately for event organisers it was not as simple as saying 'we want to be part of it' and thereby being able to claim that an event was 'part of the Cultural Olympiad or London 2012 Festival.' LOCOG worked to democratise use of the most protected brand in the world and the process was difficult - nothing like this had been attempted before. It was a very sensitive area for the IOC¹¹. (LOCOG)

The London 2012 Inspire programme allowed non-commercial organisations of all sizes an opportunity to apply for use of the London 2012 Inspire Mark. This was only granted to exceptional projects, events and programmes that were genuinely inspired by the Games. The Cultural Olympiad and the London 2012 Festival also provided opportunities for non-commercial organisations to get involved in the Games and use the 2012 brand as part of their marketing and promotion.

Some project leads in imove reported frustration at the complexities of the process of gaining accreditation. The process involved tight restrictions in terms of branding and promotion and a lot of administration. In the end some projects including Wingbeats, Synchronised and Extraordinary Moves were awarded the Inspire Mark. Only one imove project was included in the London 2012 Festival, The Giant and the Bear. In August 2011 the imove programme was awarded the Cultural Olympiad license, which neatly attached all of the projects to the Olympics.

It is clear that the Cultural Olympiad and other opportunities to connect with the Olympics were attractive for Local Authorities keen for their areas to become part of the Olympic story. The Torch Relay was perhaps the event that produced the greatest local excitement. It was difficult to plan events around the torch relay and hence only a small number of imove events were staged as part of the relay celebrations. However, where this happened it helped stimulate interest in and engagement with the Olympic Games.

To summarise, respondents from LOCOG sought to clarify that imove was not the sum total of the Cultural Olympiad programme in Yorkshire, but was seen as an ambitious programme, which had delivered something of distinct value to the region. imove had hoped more of the programme would be included in the Cultural Olympiad and therefore would be promoted by LOCOG. A number of imove projects were promoted for inclusion in the London 2012 Festival, however, the festival

¹¹ International Olympic Committee

concept was introduced quite late in the realisation of the imove programme which limited the opportunity to develop projects directly aimed at inclusion.

Apprentice Producers

Another innovation adopted within imove was the development of a course for six Apprentice Producers. The programme was delivered in partnership with a training organisation in Leeds and involved three distinct elements: (a) A series of training courses in issues related to the producer role (e.g. how to be a producer, contract law, finances) (b) working alongside one of the imove Associate Producers in supporting the realisation of a specific project, and (c) support, funding and mentorship in realising their own mini-project connected to the imove theme.

Two of the six Apprentice Producers were interviewed. Both of them felt that they had benefited from the things that they had learned within the programme and the links that they had made and that the experience would inform their future work. They particularly appreciated the experience of working alongside experienced producers.

They were also supported in developing their own small projects. For example in the *Kinetic Trader* a street stall was set up and people were offered the chance to play with a piece of sports equipment while the 'trader' took photographs of them in motion in return for a random piece of sports equipment. This Apprentice Producer valued his access to a 'community of apprentice producers' and the insight of an expert team. As he put it:

'It's quite new this *producer* word, and learning the producer role, appreciating how this role is integral to what I do, it's been really helpful.' (Apprentice Producer)

One of the other apprentices developed an online music festival website called World Within Yorkshire that curated migrant world musicians in Yorkshire in a virtual world music festival.

An interviewee from the Arts Council saw this programme innovation as another example of programme legacy, in developing the next generation of producers.

Imove's transition to a sustainable commissioning and production company

Imove's successful realisation of its model of producer-curated programmes, supports its transition to a second phase in which it will operate primarily as a commissioning and producing company. Key features of this will be:

- Generation of ideas (academic, policy, research);
- Continued relationship with projects with a strong connection to Imove's core ideas;
- Strategic planning to drive investment and growth;
- Creation of new artistic commissions, underpinned by the producer model;
- Attracting commercial investment.

As part of this, some imove projects that have developed a particularly good fit with imove's core philosophy will be supported into sustainable development.

Summary and conclusions

imove delivered a programme with a distinctive vision. A series of initial weaknesses that made for an uneven and sometimes troubled start were addressed. The organisation adapted and survived in the face of significant changes in economic climate (austerity and its impact on the budgets of public sector bodies); the development (Legacy Trust UK support), and loss (abolition of Yorkshire Forward), of strategic partners and funders; changes in cultural context (the Cultural Olympiad); and transitions in institutional arrangements (the move from Yorkshire Culture to the Arts Council).

imove's innovations include the successful exploration of the art-sport/physical activity connection and the application of its Co-Producer Model, which was used to develop arts projects producing a diverse range of high quality work. A number of strategic and delivery partners experienced early uncertainty and frustration, struggling to understand some of the conceptual elements of the mind-body relationship in movement, and the Associate Producer role. These problems were exacerbated by delay in forming an effective delivery team.

It is clear that imove's singular vision was a strength which also allowed it to adapt to meet criticism and changing circumstances. imove was prepared to revise its messaging, its relationships and elements of its model, as well as pursuing new creative opportunities. Despite some marked professional disagreements between key actors in the Programme Delivery Team, the organisational 'skin' was able to contain these differences and relationships remained productive.

At times there have been clashes, but looking in hindsight that has been part of the process. I have had some really strong views about things that I thought were not right and I have been able to express those and the respect for the different people has still been there. Being able to do that and feel that you are not treading on toes has been important and especially when it is something new, because there is no history, there is no 'we did it like this last time', there has been a lot of finding it out as it goes. (Associate Producer)

Because of imove's flexibility, a stronger, more fluid, and more coherent organisation evolved over time. It is difficult to account for this in terms of a specific set of strategic decisions, however, the interviews conducted over the course of the evaluation described an organisation that gained in assurance as it learnt from experience, so that in its later stages it worked emergently and responsively, and increasingly fine tuning the support and direction it offered to the specific needs of projects in the curated strand. This refinement of approach involved knowing when to adopt a relatively arm's length approach, when to intervene, how to facilitate and how to push for a more ambitious artistic outcome than might otherwise have been achieved.

It is fair to say that these skills were unevenly displayed in the early stages when attempts to deploy them, particularly in the context of the contracted strand, met with resistance and sometimes incomprehension. Lack of clarity over imove's intended mode of operation and the Associate Producer role was certainly a key factor, and with hindsight it seems that some of the established arts organisations included in the contracted strand were somewhat resistant to the notion of co-production. A traditional funding arrangement would have allowed them to maintain unchallenged

creative direction, and to determine their own partnership arrangements, but would also have been a misfit with the wider philosophy and objectives of the programme.

Whereas imove might have hoped for enhanced profile from the inclusion in the programme of institutions like the Northern Ballet, it now appears that the price exacted for these alliances was the dissipation of energy over the legitimacy and usefulness of Associate Producer input - the most obvious example being the termination of Don't Just Sit There part way through delivery. Even in this case, however, some elements were eventually brought back into the programme and delivered successfully. In addition, the amount of time allocated to the Associate Producers in comparison with the size of their portfolios was unrealistic (about 3 days per month) and this was most apparent within the contracted strand. In the case of Extraordinary Moves, a partnership of only two organisations, the Associate Producer found her role in the project rewarding and not too demanding. However, in general it is a measure of the commitment of the Associate Producers to the creative potential of the programmes that they were willing to expend considerably more time than that allocated.

It is also clear that the three Associate Producers greatly enjoyed working together on the programme.

... one of the best things has been getting to know them as producers, because as a freelance producer you can feel quite isolated. (Associate Producer)

A variety of approaches to production was adopted: in a few cases this involved something close to line-producing with lot of direct input to a project on a continual basis, and in other cases a more distant advisory role akin to executive producing was adopted; in other projects the relationship fell somewhere in between. Associate Producers also sought to distinguish the types of involvement they had had in different projects in the curated strand in comparison with the contracted strand. In these projects they felt able to engage with project teams creatively and influence the projects through relationships with artists from the outset. This could be because of the particularities of projects, the skill sets of those involved or the nature of the relationships that emerged:

... we were really defining our roles as producers as we went along... apart from this idea of people pitching ideas to us, ...no one had really thought through what our involvement was going to be and in fact it has actually been quite different on different projects, which is fine. (Associate Producer)

Evaluation of the Co-Producer Model

The Co-Producer Model needs to be understood within developments in public art in the UK that O'Niell and Doherty (2011) date from around 2006. These developments entail expanded producer roles, which include co-creative facilitation, backed by financial and institutional resources. Festivals such as 'Liverpool 08' developed similar practices in the context of more time-limited programmes. Froggett et al (2010) in a study of 'New Model arts institutions', found that even the most strongly artist-led commissions included considerable producer input into creative processes and decision-making – sometimes to the point of obscuring authorship. In some instances producer influence was designed to ensure that artists worked within a particular conception of the purpose of art and

culture held by the organisation. imove is distinctive in that it has sought to develop producer practice within a programme rather than an institution. Below are summary responses to the key questions arising from this development:

Has it contributed to programmatic and artistic coherence?

In curated strand projects such as Sea Swim, coherence between project, place and programme developed through an artist-led vision supported by a co-creative relationship with the producer. In cases where production capacity within the project was strong (such as The Mill), the imove producer encouraged risk-taking and greater ambition in line with imove's vision. On the other hand, New Worlds' creative relationship with imove proved difficult from the start and this weakened coherence with the programme and disagreements resulted in the withdrawal of a key partner. Nevertheless, the Associate Producer's continued involvement in New Worlds led to some successful work, such as Alessandro Striggio: Mass in 40 Parts, (See chapter 5). Overall the Co-Production Model contributed significantly to producing a coherent programme out of a very diverse range of projects. This will become clear in the chapter on imove's artistic and sporting achievements.

What was learned from the attempts to implement it in the different contexts of the contracted and curated strand?

In imove co-production worked best when Associate Producers were involved in creative discussions and decisions from the outset and where they could offer support and strengthen ambition for smaller projects (as in many of the projects within the curated strand). Well-established organisations that wished to maintain control over creative direction (as in much of the contracted strand) were more likely to experience this role as unwelcome interference.

What is its potential for development as imove transitions into a new phase?

The Co-Producer Model helped produce a body of new work that would not otherwise have been possible. It contributed to developing artist skills and careers and made high quality artistic activity available across the region.

The most important thing is it has made me into a practicing artist again. 15 years on, it has helped me rediscover why I work in arts. Hugely stressful and personal, I am making work and I will now carry on being creative for the rest of my life, which is profound. (Project Lead – curated strand)

imove developed its model within a well-funded programme and now needs to adapt to a more challenging financial context. However, its experience of the first phase puts it in a position to offer a series of services: the creation of new artistic commissions, underpinned by the Co-Producer Model, planning and assisting in project sustainability, strategic planning for investment and growth, attracting commercial investment, research, policy development and the generation of new ideas.

How important in the development of the programme was the original concept?

The original idea, encapsulated in the vision of the 'art of movement', was important in attracting an interest in the funding bodies, due to its originality and match with the founding cultural aims behind the Olympic Games. The mode of development and delivery of this vision, as exemplified in the Co-Producer Model was, as has been noted above, sometimes problematic. Eventually, however, it emerged as a powerful tool in the development of the curated strand, which itself was better adjusted to the ambitions of the 'art of movement'. The original concept, therefore, in its ideas was happily married to the originality of the Co-Producer Model.

3. THE IMOVE BRAND, MARKETING, PRINT AND MEDIA FEEDBACK

This chapter concerns the PR campaign developed by Anita Morris Associates (AMA) to manage media relations for imove. AMA's tasks were to develop the strategy for imove and the Cultural Olympiad, and to identify how imove should be communicated to the media from 2010 onwards. AMA has a wide and established network of contacts in the region, which was clearly an advantage in terms of media and marketing PR.

Marketing

Initial efforts at marketing to the media were made more complex by lack of clear definition of the imove vision and brand, complicated by the fact that imove evolved as it came into delivery mode:

We were trying to extrapolate information that was valuable for me talking to consumers really and audiences because at that time they were still programming the imove project, talking about commissioning strands and titles that had been created for the funding applications which were great for funding but meant very little or got in the way when we were talking to the general public. (AMA, 01.10.12)

Some of the original concepts were, therefore, seen as being difficult to simplify into marketing messages for the public. AMA had reservations about the programme's complexity, which were echoed by the media who found the concept difficult to assimilate and transmit and sometimes dismissed it as managerial or arts world 'jargon'.

The truth is, I didn't really understand imove fully because I'm a journalist and not an arts professional. But I didn't need to understand the whys and wherefores. (Nick Ahad, Yorkshire Post, 06.05.11)

In addition to this difficulty, it was challenging for AMA to target audiences when some of the projects grouped under a single umbrella strand (for example New Worlds) seemed to be too diverse to pinpoint for marketing:

We found it got in the way to have this middle layer of strand, this title - New Worlds - became meaningless. You might have Games in the Park, an exhibition, a project about different games played universally by children - that's relatively easy to communicate. You've got imove which is all about London 2012; Cultural Olympiad - this is the reason we're doing this stuff - but then in the middle you've got this layer which is less easy to understand, so what we tended to do was drop that (AMA, 01.10.12)

In the case of work with New Worlds, the PR company did some of the work that might have been expected of the imove Management Team in terms of defining the programme:

We started by rigorously interrogating the imove team firstly about the choice to include New Worlds and secondly to understand the criteria for inclusion within the programme in order that we could communicate it... (AMA, 01.10.12)

With New Worlds, they themselves would produce their own press releases and we would check off everything about the press releases that went out... to try to make sure that the imove messages were getting through and in particular Legacy Trust UK. (AMA, 01.10.12)

Over time, it became easier for the AMA to include imove messages in press releases, partly through practice and partly through an emerging understanding of what imove meant and how it could be promoted.

Branding

At the beginning of the programme a great deal of marketing had been handled by the Programme Manager, who had other demands on her time. The Associate Producers had raised concerns about marketing as early as September 2010:

... the process at the time seemed always to be to get some outside consultants ... and we were giving a lot of money to people ... who didn't really get the project. (Associate Producer)

There is general agreement that the lack of a clear marketing and publicity strategy affected some of the early projects (e.g. Mapping the City – delivered in May 2011 and The Mill – delivered in April 2011). These were viewed as artistic successes, but the connection between them and imove was not well made, limiting their value to the programme as whole and early opportunities to build brand recognition:

Slung Low [The Mill] and Mapping the City happened before we had done any marketing ... [there] was ... a false sense of security because [they] had been so successful, but the numbers were small and both those companies had very loyal fan bases and they are very astute at working them. But we were saying that Sea Swim and Wingbeats and Runs on the Board will not have any of this and will really need promotion. (Associate Producer)

A Marketing Executive, Fran Graham, was appointed in December 2011. Filling the post of Marketing Executive and contracting AMA enabled imove to develop a more effective communication strategy, and clarify its identity. Respondents agreed that the appointment of Fran Graham made a huge positive difference to the communication of the imove brand.

I finally got a marketing executive in December 2011 to take that work off me and she is brilliant. She has come in late and has a clear vision. (Programme Manager)

Only imove on the Street was clearly branded as an imove project in ways that were obvious to all, as the project name itself and the exterior physical presence of the imove logo, colours and banner demonstrate.



Figure 1 The imove brand was best displayed in the imove on the Street project (Centenary Square, Bradford, 17.06.12)

Imove branding was much less obvious in other imove events, and at some, such as Games in the Park, there was almost a sense of competition between imove and the project organisers intent on rolling out their own brands.



Figure 2 The Games in the Park red T-shirt and logo, (Centenary Square, Bradford, 16.06.12)

In some cases struggles over branding reflected conflict between the imove intention to create a cohering brand for the programme, thus maintaining the integrity of its message, and arts organisations who saw imove principally as a funding body. Those already established arts organisations were more used to being funded for projects for which they would receive the credit. Their own branding was important as part of their on-going relationships with local stakeholders. In the above example, Alchemy, as a well-established arts organisation in the region, was understandably promoting itself as the organiser of Games in the Park in partnership with Bradford Council.

From the imove branding position, this was problematic:

One of the things that was never properly resolved on some of those projects was that imove could just be seen as a funding body, in the way that the Arts Council or Legacy Trust UK was, so that the worst case scenario was if we got a piece of coverage that said 'funded by imove' as opposed to a 'project being part of the creative thinking of imove'. (AMA, 01.10.12)

By way of example, In Vertical Road by Akram Khan, imove appeared clearly in a funding capacity and the audience showed no awareness of an imove brand or message. This contrasted with the 'What's On' brochure for the 'London 2012 Festival and the Cultural Olympiad Yorkshire and Humber' May-Sep 2012', where a two page centrepiece spread highlighted imove as a separate and distinct programme. Overall, there was inconsistency in the promotion of imove as a clearly identifiable brand and it is likely that more consistent branding from the beginning would have strengthened imove's impact.

Developing a PR strategy for the programme

When AMA first started they were communicating closely with the Programme Manager, the Creative Director and the Associate Producers while the team was still working out what the programme would be. AMA became an integral part of that process, 'helping them to work out how to do that, how to move from talking about a programme that came from a pot of funding to a really exciting festival of events that the public could understand and be motivated to attend' (AMA, 01.10.12). Once the programme was determined AMA was closely in touch with the artists, or production companies.

AMA secured a meeting with the Yorkshire Post to talk about the Cultural Olympiad and a cultural programme to support it, suggesting that Yorkshire Post could support the programme. This was agreed and was enormously helpful in allowing AMA to exert influence over how projects were described. According to AMA:

We could say very specifically how we wanted a project talked about. We mapped out a programme over a year, confident that the spectrum of projects would be represented properly, and that was very helpful, ... for example with the Yorkshire Post articles we can send them on to national media, who would be interested because the local and regional media had written about it. That was a turning point ... [to be] able to write about projects in a way that felt a bit more consistent... (AMA, 01.10.12)

PR and Associate Producers

The imove Associate Producers, who were very experienced and understood the importance of PR, were a solid practical support for the PR campaign. Although they were involved in all the projects, their influence was most keenly felt wherever they were involved in projects where artists had little or no experience of working with PR companies. The Associate Producer role, as described in the previous chapter, was most obvious in PR terms with those projects where the artists were less

established and in need of support and guidance. This shows how the Associate Producer was able to help on many different levels, including marketing. An example was in *Runs on the Board*:

Steve Dearden did a project on cricket, *Runs on the Board*, and Steve was brilliant in the very, very early stages talking to us and bringing us together with Graham who managed that project to just talk about it and its potential from a PR point of view, so right from the outset we understood what this project's potential would be for radio, for television, for print... because Steve is very media savvy himself... (AMA, 01.10.12)

PR for projects

In some respects it was the very dedication of many of the *imove* projects to the fulfilment of the *imove* vision that made the marketing difficult. An example of this is *Sea Swim*, identified in this report as a great success on many levels. In terms of marketing, however, the project faced challenges.

If you think about how the media can be quite practical in terms of its need for content, *Sea Swim* didn't have so much ready material that the media could use ... 'what is it?' is less easy to articulate: it's not an exhibition as such, it's not a book, and the material you've got to work with comes later, once people are in the sea and you can commission a photographer, to take photographs, that comes much later, and the press are interested in projects at the start... (AMA 01.10.12)

The PR company alluded to the difficulty of living up to artists' expectations in this respect, leading to the suggestion that there might often have been a mismatch between artistic and physical activity achievement within the *imove* programme and the PR possibilities on offer:

I mean locally and regionally it [*Sea Swim*] achieved really good press coverage, and I think that's great and I think it achieved what it could achieve, I just think that there is always and there was with *Sea Swim*, I felt, an issue of matching expectation from them on behalf of the artists. (AMA, 01.10.12)

The localism and the small scale craft appeal of *Sea Swim* was indeed extremely meaningful and even transformative for participants, as we have seen, but was not material for powerful PR:

They had a windbreak that was made by a textile artist, which was nice but it wasn't astonishing and we tried to pitch that to the places that they wanted it to reach and they weren't interested ...and that's the reality... (AMA, 01.10.12)

From a PR perspective, therefore, there is a need for an element of wide appeal and impact, As discussed below, that may be at odds with the intrinsic value of a project such as *Sea Swim* where artistic quality depends on subtlety of expression and fine grained attention to detail to realise its potential for transformation.

In contrast to Sea Swim, projects such as Stanza Stones and Synchronised were easy to market. In the case of Stanza Stones, the inclusion of a celebrity such as Simon Armitage was a definite PR boost:

It had Simon Armitage who at the time was in the running for Poet Laureate ... a contemporary Yorkshire poet, treading the land that's been trod by Ted Hughes and many others before him, you've got original material, brand new poetry that's been kept secret, you've got many different opportunities to go out because you've got the project itself, once it was completed and the Stanza Stones existed on the moors. Everybody can go and see those stones, anybody, even people in wheelchairs ... you can access Stanza Stones in lots of different ways: there is a publication of it so you can read the poems, there were beautiful photographs, we pitched to the travel press, as a way of saying go to Yorkshire ... the Guardian Saturday travel section did a large feature on that ... (AMA, 01.10.12)

The PR related to Stanza Stones was helped by the 'hook' of celebrity, combined with a strong narrative, the beauty of the environment and the open accessibility. There was also controversy, with Stanza Stones being accused by local activists of violating the beauty of the moors. Although in many ways unwelcome, the controversy was not necessarily negative in terms of drawing attention to the project. However projects like Sea Swim, which also expressed imove objectives, lacked these 'impact factors'. One of the reasons for the Sea Swim success was the community identity of the project, and it is even possible to imagine that a celebrity element might have been counter productive to Sea Swim, unless the celebrity had had some connection to the Scarborough community. Projects that are intimate and small-scale sit awkwardly in the competitive field of media and marketing.

In the case of Synchronised, although there was no celebrity involvement, there were other hooks that could be worked at from a PR perspective, such as a series of beautiful photographs that could be taken before the actual event; specialist media interest in the dance element; an interest in synchronised swimming that was linked to the forthcoming Olympic Games; it 'sounded good fun' and 'sexy'. In this project, it was easy to promote the imove objectives of combining movement, sport and the arts and involving a wide audience.

Scope and range of PR coverage

The Programme Manager's internal report sets out in some detail the quantifiable data for the entire programme.¹²

In many ways, the PR coverage for Cycle Song (see Appendix 4) demonstrates the strengths and weaknesses of the PR campaign for the imove programme. In it we have a wide range of media, but much of it local. In the unusual case of a report from the Smithsonian, this is regarded as a special success: 'Someone from the Smithsonian came to visit it and rave about it...' (AMA, 01.10.12). It has also been pointed out, and indicated above, that the very innovatory qualities of the imove programme were in themselves exciting in terms of the arts and sport, but more difficult to promote

¹² Some of this detail, along with AMA's summary report, can be found in Appendix 4

in terms of PR: 'Cycle Song, if touring in future would be successful as a tested thing not brand new, brand new makes it much harder...' (AMA, 01.10.12)

The differences in the kinds of media that 'fitted' most with the different imove projects, as described above can be well illustrated in the difference between the Guardian's printed feature on Stanza Stones at one end of the scale, and the enthusiastic participation in the Sea Swim Facebook page, at the other. In the former, we have a clever, witty, erudite report that combines an 'educated' walk in the moors with a smattering of critical social enquiry and an attempt at literary appreciation. In this newspaper report, imove is not mentioned and neither are the imove objectives explicitly discussed. The combination of walking as an exercise and the art of poetry infuses the report in an implied fashion. This is a subtle piece aimed at an educated middle class elite from other areas of the UK, (i.e. not just for the Yorkshire region). In the Sea Swim Facebook page¹³, we are given an enthusiastic and living, on-going appreciation of the Sea Swim project, with a genuine sense of participation and involvement, which is still live at the time of writing this report:

The screenshot shows the top navigation bar of the Sea Swim Facebook page with tabs for 'About', 'Events', 'Photos', and 'Files'. Below the navigation bar are four action buttons: 'Write Post', 'Add photo/video', 'Ask Question', and 'Add File'. A text input field with the placeholder 'Write something...' is visible. The 'RECENT POSTS' section contains two posts. The first post is by Lara Goodband, dated 15 February at 10:03, with the text: 'Hoping to see some of you at our film installation at the beach hut tomorrow between 11 am & 1 pm.' Below this post is a comment by Lara Goodband from 15 February at 15:02: 'btw - just made a wholemeal honey cake filled with ground almonds so first-com-first-served with a cuo of tea'. The second post is by Robert Hamilton, dated 16th - 17th Feb, with the text: 'NOWCA UK Can be found at the Bike and Triathlon Manchester 16th - 17th Feb, at the Zoggs stand along with Cherry Active, great chance to meet Rick Kiddle and Martin Alan on the day. We have a small number of FREE Tickets to a chance of a ticket please RT to @nowcascot http://ow.ly/hrj3B'. Below the second post is a logo for the National Open Water Coaching Association (NOWCA UK) with the text 'ow.ly' and 'FOR THE MOST BEAUTIFUL SWIMMING LAKES THROUGHOUT THE UK'.

Figure 3 Latest entries at time of writing on the Sea Swim Facebook page

¹³ <https://www.facebook.com/groups/207970169229159/?ref=ts&fref=ts>

Conclusions

Despite early difficulties in characterising the imove programme and vagueness from a PR point of view about the imove message and mission, PR coverage of imove events was quite successful. In overall terms, measured by the scope and range of media outlets that were reached, and the equivalent advertising value as published by AMA (see Appendix 4), the PR has been a success. There were some areas of unevenness where the projects were intrinsically difficult to promote in terms of media messages. The difficulty in selling the imove message and mission to journalists was not an indication of lack of quality. In some arts projects 'low impact' may even be an indicator of excellence – and these may be local and community based projects, with popular appeal. Furthermore, the broad, inherently innovatory nature of the imove programme and projects made it more difficult to sell. For example, producer input, organic growth, locally embedded nature and relatively long timescale of a project like Sea Swim evolves according to its own intrinsic movement and rhythm and does not easily yield headlines or soundbites; and powerful participation and lively understanding of some of the projects by members of local communities was important and genuinely valuable, but difficult to promote beyond the very localised media of that particular community.

4. IMOVE UNDERSTOOD FROM AN ARTISTIC AND SPORTING PERSPECTIVE: OUTCOMES AND PARTICIPATION

Physical Movement, Participation and the imove Brand

As explained above, imove was driven by an overarching philosophy that suggests that mind and body tend to be seen as separate within Western cultures. The sense of disconnection from their bodies that some people experience as a result is thought to compromise their health and wellbeing. Movement, whether in sport, physical activity or art, can restore people's relationships to their bodies. All the projects imove commissioned, produced and supported implicitly or explicitly addressed this separation with potential benefits to individuals in terms of health and wellbeing and to communities and audiences in terms of cultural participation and attendance.

Putting on a show: Dance, sport and participation (Dancing on Together; Synchronised; Ballet Boys on the Beach)

Score and Dancing with Rhinos: Sharon Watson was Creative Director of Phoenix Dance Theatre and choreographer for 'Score' modelled on movements in football, and 'Dancing with Rhinos', modelled on rugby. These dance pieces were performed by students, some as young as 13 and many just beginners from local schools and clubs. They offered a unique combination of art and physical activity to young people who would not otherwise have had the chance. The football and rugby pieces were performed at Leeds United FC and Headingley Carnegie Stadium in front of thousands of sports fans. Young people found the experience breathtaking. One parent said her son's life had been transformed:

He had Dispraxia and his mum came and spoke to me ... and she said I can't believe I've just watched him perform a dance piece in time, catching a ball and actually lead the steps, you know, ... I've never heard of that being achieved and I've got my son to prove it and actually he was told he would never do this... (Sharon Watson 13.07.12)

Charis Charles, who coordinates the education programme for the Phoenix Dance Theatre also described the transformative effect of performing in front of large crowds of sports fans:

... we didn't know how the audience was going to react and I prepped them, you know, one of them was as young as 13 ... how do you prep a 13 year old that you might, by over 10,000 people, potentially be booed off? ... They were on the big screens, it was such an occasion and the audience response couldn't have been better ... that is just sports audience seeing, you know, live art ... (Charis Charles 13.07.12)

The football dancers were kitted out by the Leeds United Community Workers and supported with props: balls, flags, whistles and markers. In this way the footballing community was drawn in to the world of dance. As Sharon pointed out, dance is predominantly a female activity and football, male, so gender activities were also challenged. Furthermore, rugby at Leeds Rhinos is played by white males. For Sharon herself, as a black woman, the activity challenged prejudices.



'It's hard work and sometimes, when you're at school, it seems that it's a bit too much, but now it all seems worthwhile... yes, I see sport differently now... ' (Dancing on Together 'Score' dancer, 13.07.12)

Figure 4 Dancing with Rhinos

Synchronised fused synchronised swimming and dance. Like 'Dancing with Rhinos' and 'Score', it was performed for a massive audience in a sports setting: the Olympic swimming pool at Ponds Forge, Sheffield. Boundaries between swimming and dance broke down. The performers in *Synchronised* were professionals accompanied by participants from the community recruited through Balbir Singh's aqua kathak classes.



Figure 5 Synchronised

Ballet Boys, part of the *Sea Swim project* was performed before a smaller audience and passers-by in a natural setting – yet again boundaries between dance and sport were challenged, as were any prejudices about gender and dance. Outdoors on the beach, dance found new meaning.



Figure 6 Ballet Boys

Moving bodies: Joining in (imove on the Street; Games in the Park)

Games in the Park and imove on the Street encouraged the community to break out of spectator roles. In *Games in the Park*, small children took part in skipping and hula-hooping while others watched dance acts and joined in. The Caribbean arts and dance collective Xplosion, drew young people into a piece based on swimming for fun rather than skill. Led by a black female dancer it was followed by people from a whole range of ethnic backgrounds.



Figure 7 Xplosion leading the dance, *Games in the Park*, (Lister Park, Bradford, 24.06.12)

On a rainy day on the 16th June, *imove on the Street* joined the *Games in the Park* events in Centenary Square, Bradford. The rain was a deterrant, however, a variety of dance performances by professionals were followed by opening up the space for the public. Children in particular and families from a variety of local communities and ethnicities participated in a carnival-like atmosphere.

imove on the Street in Hebden Bridge (30.06.12) was another way of relating to the public. The comical Ponydance group with their botched up routines offset the slick virtuosity of the other acts. Taking dance into the square as shoppers and day trippers milled around drew in people who would never have attended a dance event.



A lot of people in this town think dance and ballet is in a theatre, which they pay a lot of money for. This is dance for *all!* Very, very inclusive. (Hebden Bridge Arts Festival Coordinator 30.06.12)

Figure 8 Ponydance performing in Bradford's Centenary Square

Performances of the body for the mind (*LeanerFasterStronger*; *The Giant and the Bear*; Jason Minsky)

LeanerFasterStronger by Kaite O'Reilly, was produced by Extraordinary Moves, at the Crucible Theatre, Sheffield. Susan Burns, Producer of the Chol Theatre responsible for 'LeanerFasterStronger', pointed out that the emphasis changed over the course of this project:

We were there at the development stage. Then it was more fluid, about transforming the way people feel in their body. Now it's about the art of movement, challenging the perception of disability... we had our own Extraordinary Moves mission: engaging public ideas about science, sport and science, public engagement, ideas about technology. (Susan Burns, 24.05.12)

This play was about the athlete's body and the effects of sporting obsession with perfection and achievement. We were presented with an intellectual understanding of the mind-body problem. However, the inclusion of noticeboards, 'The Future of Sport', at the entrance of the theatre, with sports related questions prepared by Sheffield Hallam University, and a 'survey' as the audience walked in, helped to bring some of the issues close to the audience experience.

The survey included questions such as 'Would your opinion of a sports person change if you knew they'd cheated or committed a crime?' and the noticeboards focused on disability and sport with questions such as 'What is the current world record for the men's T54 (wheelchair) 100 metre sprint?'



Figure 9 The noticeboard and questions

Also part of Extraordinary Moves, the artist Jason Minsky was Artist in Residence at Sheffield Hallam University, (Jan. 2010 – Jan.2011), based at the Centre for Sport and Exercise Science, Sheffield.

Minsky created artworks for Extraordinary Moves related to the concerns expressed in LeanerFasterStronger, but from his own artistic perspective. This was another good example of the bringing together of art, sport and science in the spirit of the imove programme.

The Giant and the Bear by Unlimited Theatre, at the West Yorkshire Playhouse was another approach to the mind-body relationship aimed principally at engaging the minds of younger audiences and encouraging audience participation through circus and pantomime techniques. Before the show, actors and acrobats encouraged people to participate in competitions, such as hula-hooping and 'search for the teddy bear' with the aim of priming them to be closer to the themes of the play. The story is of a bad Ringmaster who claims all the credit for the success of the circus. He teases the 'bear', who appears clumsy beside the performing acrobats. Eventually the troupe bundles the Ringmaster away into a box to general cheering.



The 'bear' can at last do what he has always wanted: 'fly' like the acrobats. In this simple story, the acrobats were impressive but even a 'lesser' acrobat (like the bear) was able to do surprising things and enjoy the sensation of flying. The show was accompanied by workshops with the actors designed in partnership with West Yorkshire Playhouse, who were also responsible for bringing people with disadvantages or disabilities into the performances.

Figure 10 The 'bear'

Exhibitions: Reflecting on movement and our bodies (*My Last Car*; *In the Blink of an Eye*)

Several exhibitions were part of the imove programme. Some, such as *Sea Swim* and *Games in the Park*, are mentioned in the Case Studies. The two examples that follow illustrate the very different possibilities available: on the one hand, a formal and more traditional museum exhibition, (*In the Blink of an Eye*); and on the other, a gallery exhibition that more closely resembled an artist's installation, (*My Last Car*).

In the Blink of an Eye was a stand-alone exhibition at the National Media Museum, associated with *New Worlds*. New art works were commissioned questioning the pre-eminence of technology/mind over body. In this context, Harold Edgerton's advanced photographic techniques could be seen as more than examples of scientific photography. The photographs combined capture of the technicalities of movement with the aesthetic of the human body. This combination of art and technology activated the critical mind of the viewer and achieved a mindful awareness of the body.

In *My Last Car*, at Ryedale Folk Museum, memories of people's first and last cars were enacted as people walked around the gallery spaces. In the first part, the remains of a dismantled car was

surrounded by photos of petrol stations and fuel pumps and at the far end of the room a looped video showed the view from inside a car in movement. At the other end were videos of car journeys from different perspectives. At the entrance was a thick folder full of people's stories about their 'last cars' or 'especially memorable cars'. The idea conveyed was that we may have to increasingly rely on our bodies to move from place to place as the oil starts to dry up. My Last Car raised the possibility of abandoning the car altogether and taking part in 'The Contemporary Arts of Walking' courtesy of Ryedale Museum's guided walks in the surrounding countryside.



Figure 11 The video loops, dismantled car and petrol pump photographs in the My Last Car exhibition

The importance of these exhibitions was partly in offering a way to learn about the body through the mind, rather than the mind through the body. From the perspective of the programme as a whole they emphasised the constant interaction between the two.

imove as movement of people and perspectives, (Fragile Stories, Mapping the City, Stanza Stones, Striggio, Games in the Park)

Within the imove programme 'movement' was quite an extended concept. The Fragile Stories animations, were about migration of people into Yorkshire. Nima Poovaya-Smith in the New Worlds strand defined movement very widely:

Its ambitions are contained in its title, 'imove' ... so we did focus on it in different ways as much as we could, and it meant that the partnership also moves in its thinking... (Nima Poovaya-Smith, 24.06.12)

Although some partners found tracing historical 'movement in time' stretched the concept of the moving body, the idea informed Slung Low and Mapping the City where participants walked through the city and their perceptions of their surroundings changed as they moved through 'time'.

imove focused on movement where a sense of the body's possibilities is altered. Small movements can lead to major shifts of perception, as in Striggio's Mass in 40 Parts and Stanza Stones, both discussed below. Although imove was linked to the Olympic Games, it did not limit itself to physically active or sports-centred movement. Fragile Stories were about movements of people from elsewhere in the world to Bradford and aimed to portray the sensory, social and emotional impact

on lives of movements between places and cultures. One of the achievements of imove through this project and other events, like Games in the Park, was to use movement to arouse inter-cultural sympathies. There was a celebration of diversity and opportunities for internationalism and inter-community understanding.

Community participation and identity, (Cycle Song)

In Cycle Song in Scunthorpe the whole community took part: Schools and older people in choirs, as musicians, backstage and as part of the audience in an event that celebrated little known local sporting 'hero', Lal White. The story of the national Olympic spirit in 2012 was combined with the local tale of the Scunthorpe cyclist who won a silver medal in the 1920 Antwerp Games. This tale was the subject of a huge outdoor operatic spectacle and a celebration of imove's affirmative message: body and mind can triumph over adversity and be celebrated through art in the local community. Cycle Song was effective because it was both spectacular and participatory. Set partly in the local steel works where White had to work while training, it had resonance for local people:



Figure 12 Lal White centre stage, with local schools choirs in the foreground

...I can never remember Scunthorpe ever doing anything like this in the past. So, it's on mainstream TV, that sort of thing... and the steel works as well, the steel works get some good publicity for a change... (member of audience, 14.07.12)

It's really the mixture of the sound and vision is what seems really interesting in this. I'm not a massive opera fan myself, but I like to go and see the spectacle and I think it's great for the community and I think it's great to support it...I can see that there's a real sense of community from this event, so I thought I'd come and support it... (member of audience, 14.07.12)

The sense of pride and identity was especially brought out in the opening song, which was sung by the whole audience as well as the performers, 'Scunthorpe Pride':

This town's built from molten steel,/Forged with head and heart and hands,/Scunthorpe's
how I think and feel,/And I know she understands...

The show was not only challenging in terms of music - many of the audience had never been to an opera before - it was also both aesthetically complex and technically ambitious. At the end of the show, the local hero cycles to the moon, lifted into the air on a crane.



Figure 13 Lal White cycling off to the moon at the end of Cycle Song

Conclusions

In the best of these examples, mind and body were brought together in a variety of arresting ways. This was particularly true of *Dancing on Together*, *Synchronised* and *Ballet Boys on the Beach*, where the many possibilities of the mind-body relation were evoked: personal, communal, artistic, physical, professional, amateur, local, national, international, and generational. There was a lot of learning and often direct teaching: boys in a ballet class, young people in *Dancing on Together* and aqua kathak classes in the swimming pool. To a greater or lesser degree, all these events introduced new physical experiences and some element of participation, at times strenuous and athletic, at others more reflective and meditative. In accordance with *imove's* ambition culture was relocated to unusual places where audiences could make direct contact with the activity and relate differently to their environment. We witnessed ingenious and often educational repositioning of culture, sport and other forms of physical movement in relation to each other: for example performances at Leeds United FC or the local beach. The last example, *Cycle Song*, demonstrates how art, with sport as its theme, can significantly contribute to the strength of a community's identity.

5. CASE STUDIES

SEA SWIM



BALLET BOYS ON THE BEACH, A SEA SWIM EVENT 7TH JULY 2012

It's a murky day in South Bay, Scarborough and the foghorn is sounding. I've just walked along the Victorian promenade. Families, the adults fully clothed, are sitting on the beach: donkey rides, sticks of Scarborough rock, amusement arcades and little children making sand castles... The lifeguard has told me that the Sea Swim Beach chalets (not 'huts') are 'over there', though we can't see them for the fog. So I walk towards the gloom, over the wet sand, only half hopeful that I'm going to a ballet show. Soon, others join me and we tramp across the sands, fog all around. We spot something in the distance and walk on. It is something unexpected on the beach and we suppose we're going in the right



The 'thing' materialises and we see it's a speaker. This must be the place! It stands alone. A woman and a boy are playing close to the tiny waves that are lapping the shore. A few people have gathered now, some in deckchairs, and I spot a couple of guys in neoprene squatting on the sands close to the sea. It's strangely silent. We're surrounded by the expanse of sand and sea, encapsulated in some new world by the curtains of fog. It feels as if there is nothing left but ourselves in this place. Then the opening of that old song 'Riders on the Storm' starts to play on the speaker...my heart sinks at the sound of this unloved music! In simple movements, the Ballet Boys start their dance. The sea behind them becomes one with the fog. It's so surreal! Gradually, I feel myself drawn into the uniqueness of the moment. We are alone...



Well, not quite! But it feels alone and unique. The Ballet Boys dance in movements that capture the ebb and flow of the waves. We are transfixed, privileged...and envious landlubbers! They go out far, to where the sea joins the land and become one with the water. We, the audience, feel an inexplicable closeness to the wet sand, the water, the wet fog and we huddle in a crowd, close to each other, while the Ballet Boys make shapes, close to the sea...neither on land nor in water, in no man's land or no man's water, even...!

A deep breath and here they're 'more normal'! A girlfriend or a sister takes a photo alongside the justifiably proud teacher. We clap. The Beach huts start to emerge from the fog behind us, while the sea continues before us, as usual.

Changing feelings, changing relationships

Transition

Supported by imove, groups of sea swimmers have been meeting to swim together in the cold sea off the North Yorkshire coast from mid May 2011 to early September 2012. There have always been intrepid souls of Scarborough who have braved the North Sea but Co-Artistic Directors, Lara Goodband and John Wedgwood Clarke, helped to present sea swimming with a different twist. This was about the art of swimming and swimming as art, rooted in the land and immersed in the sea in a place of transition made possible by a very particular seaside environment.

There's something about...the way in which the water finds out every single part of your body ... You know where you are, you're not in some virtual world anymore, you're back right in your body... I'm kind of interested in those moments of transition from being on dry land to being buoyant and out in the sea...and the stories that have grown up out of that very simple experiential change of weight from the land to the sea ... a whole host of Mediterranean literature based on sea journeys, and I thought wouldn't it be great if we start with the actual experience of going in the sea and then build out of that towards stories that exist around that very basic experience, body experience, being in water. (John Wedgwood Clarke, Sea Swim Co-artistic Director, 07.07.12)

Openness, that infinity, that looking in one direction and seeing nothing and in the other direction and seeing the land and being anchored. To me it's all about... all the experience is about that sense of separation from the land. (Sea Swimmer, quoted in Damian Murphy's Sea Swim podcast)

A sense of place

The Sea Swimmers describe how they physically 'journey' to another element and to another way of being, transforming their views of Scarborough. The sea becomes a liquid environment connecting bodies, inner thoughts and encouraging a heightened sense of place:

When you get out into the sea you have a completely different take on the place that you spend most of your time... (Sea Swimmer in Damian Murphy's Sea Swim podcast)

When the sun's out, it's just absolutely amazing just watching, watching the reflections on the surface of the water and I definitely am more appreciative of living here now. (Sea Swimmer in Damian Murphy's Sea Swim podcast)

An expanded sense of home

This new appreciation of place became a new sense of home for some:

I have found that the beach and the sea form a greater part of my idea of home than I'd realised. (Sea Swimmer in Sea Swim self-evaluation, 25.10.12)

Home became reconnected to the sea and a strong sense of connection through time as well as place:

As my head slips under the glass-like surface I think of friends, of family, of those who are far from me – yet we are all connected by the tide of water and time. (Sea Swim self-evaluation, 25.10.12)

And people have been swimming in that sea there for hundreds of years. It just seems like a natural thing to do and I live right, right at the top of the South Cliff, so my view from my window is the sea and it just draws me to it time and time again. (Sea Swimmer in Damian Murphy's Sea Swim podcast)

Seeing things differently in a group

Each 'point of view' emerging through a Sea Swim resonated in the group so that they felt that together they were creating new ways of seeing and thinking:

...it's the conversation that goes on around the swim that matters to us so that we get thirty different views...of what it's like to have been in the sea on that particular day. (Wedgwood Clarke 07.07.12)

After a swim the beach huts were generous and sociable places of transition back into a real life that somehow seemed more convivial and gave rise to a new sense of aliveness:

Back in the chalet our endorphins are flying high and our spirits are flying high and we all say 'yes' we're ready for the day, we know why we've done this. (Sea Swimmer in Damian Murphy's Sea Swim podcast)

The collective support swimmers gave each other was heartening and many stories were told inside the huts. (Sea Swim self-evaluation, 25.10.12)

New thoughts and stories

Sea swimming gave rise to a philosophical turn of mind rooted in bodily experience. The sense of transformation continued from the sea to the beach huts where chilled bluish bodies peeled off wet suits and began to pink and glow with the hot tea and home-made cakes.

And all the getting changed and coming out afterwards and being freezing cold, that's all, that's become a really big part of it now and we almost enjoy that kind of getting our wet suits off and we're all shivering and making really strange noises ... (Sea Swimmer in Damian Murphy's Sea Swim podcast)

The 'stories' shared over cakes could be about anything and everything, but sometimes they would evolve into poems, diary entries, notes on postcards, mental images which were pinned on the walls of the hut or found their way into exhibitions:

Spilt sugar as action art; tea bags dropped on the concrete a gesture testing the immanent weight of saturated tea leaves – soft land art. (John Wedgwood Clarke, extracts from ‘Splash. Towards a Swimmer’s Manifesto’)

We emerged from the sea as Odysseus did – but laughing at the nebulas of swirling mist that danced with us...No eagles, but distant gulls, as we stroked along, mammals in our element.’ (Sea Swimmer’s postcard, Sea Swim exhibition at MIMA)

Sometimes, passages from ‘The Odyssey’ were read out before each swim. The words did their work in the water and swimmers would emerge with their own words in turn. Homer became a living text in which ancient tales of sea connected with personal experience.

Health and Wellbeing

Filtered through stories, the experience of Sea Swim became both highly personal and communal. Individual wellbeing came from exercising in the sea, as one sea swimmer put it ‘...my wellbeing has been lighter and brighter and so has my skin, my eyes’. However, the wellbeing of individuals was also strongly connected to the common experience:

I’ve always loved to swim in the sea, but felt self-conscious about it, going out on my own, my friends thinking I was crazy. But by finding this group, I’ve been encouraged to go out more often and I feel accompanied (Sea Swimmer 07.07.12)

Community and partnership

Schools

Some kids had never been to the beach. (Lara Goodband 18.08.12)

For Childhaven Community Nursery School, the visit to the Sea Swim experience was an opportunity to develop a sense of possibility new to some families. According to Head Teacher, Jane Pepper:

A visit to the beach may seem an obvious thing to do, but many families do not make this choice regularly. (Childhaven Report 16.07.12)

The physicality of the experience was emphasized. Even the journey to the beach became an important movement that made a difference to the delight of the destination:

The walk to the beach takes about 30 minutes and is in itself an opportunity to encounter significant features of the local environment ... This was unfamiliar territory for most of the children and the adults. (Childhaven Report 16.07.12)

One child kept calling to his friends, “Come here! There’s *more* water!” Others delighted in jumping over the waves or simply standing while their feet sank further into the sand with each lapping wave. (Childhaven Report 16.07.12)

The Infants of Gladstone Road School were taken to the Sea Swim site to paddle and make origami boats – this linked the physical experience with the creative process.

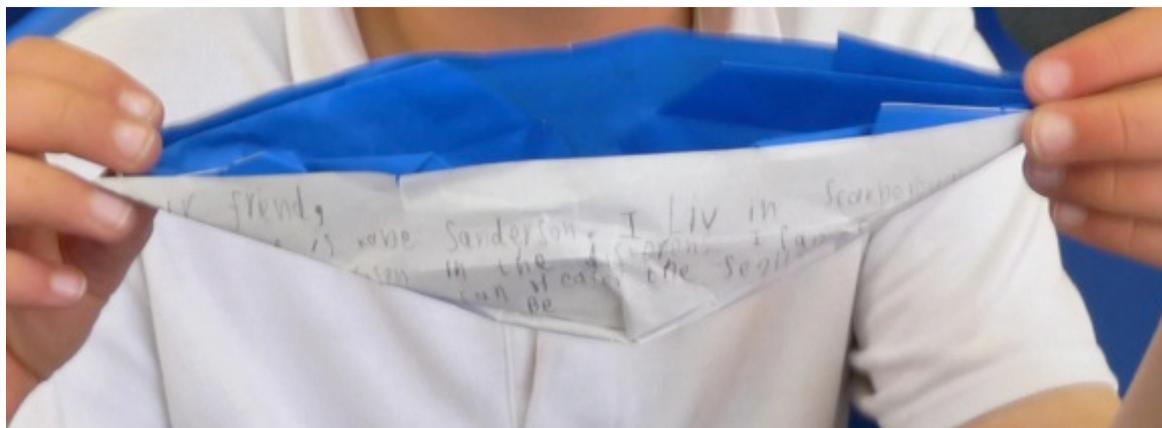


Figure 14 Gladstone Infants origami boat

Older students of Gladstone Road Juniors wrote a group poem, put fragments on Origami boats and launched them into the sea. By making things out of their experiences they put their feelings for the swimming and the sea into objects where they gained shape and could be shared with others. The beach and boats became images of transition between land and water.

Artist's Residencies

In terms of participation, these were less successful than we would have hoped. In terms of work made by artists-in-residence they exceeded our expectations. (John Wedgwood Clarke and Lara Goodband, Sea Swim self-evaluation, 25.10.12)

Participatory residential weekends were held with external artists in residence and art works created were exhibited at Sea Swim exhibitions. However, the intensely participatory spirit of the swimming overshadowed external artist-led activities.



Figure 15 Jewellery workshops with items from the sea

Sarah Peattie, who began as a reluctant Sea Swimmer emerged as an 'internal' artist and created sea 'jewellery' workshops for children that were tremendously popular.

SJT OutReach

John and Lara worked with the Council and local community groups. They put proposals together by communicating with many of the different arts organisations in Scarborough. An example of a successful collaboration was 'Ballet Boys on the Beach' featured in the opening vignette of this case study, (7th July 2012).

Cheryl Govan of SJT OutReach, the outreach department of the Stephen Joseph Theatre, identified the 'Ballet Boys' class as a good complement to Sea Swim. Through the project it was transformed from studio work to beach performance that reflected the spirit of Sea Swim:

Thinking about the choreography, the Sea Swim idea, the movement of the tides, the feeling of swimming and then actually going into the sea, and what's happening with their feet ... (Cheryl Govan 07.07.12)

The feeling of...it being quite a sensual experience, the sand between your toes, and you're pushing the sand, and that inspiring the dance... (Rachel Walton 07.07.12)

It's quite euphoric and refreshing doing it somewhere other than in a ballet studio. It's nice to get out into the sea, into the, like, local environment (Ballet Boy 07.07.12)

The Ballet Boys on the Beach performance also affected a wider community and the audience found traditional perceptions of the male body in movement were challenged:

Now people are really aware that these things exist for boys in our town and that not all boys are on street corners drinking cans of special brew... (Cheryl Govan 07.07.12)

Beyond the local community

There was a series of exhibitions accompanying the Sea Swim project and some of these reached out beyond Scarborough, in particular, the Middlesbrough Institute of Modern Art (MIMA), and York Art Gallery. By producing works of art that could be displayed in major gallery spaces, Sea Swim reached beyond personal and individual growth and local community initiatives to wider, less clearly defined, but potentially influential spheres.

In the exhibition at MIMA, (18-26 August, 2012), 'Seventy-four seconds', (by John Wedgwood Clarke and Lara Goodband, with sound made in response to the film by Damian Murphy), was a digital installation taking up a large self-contained room. The film, shot at nose level of a swimmer while treading water, was projected along an entire wall, accompanied by sounds of the sea. The enveloping sensation allowed viewers an intimate sensation of swimmers floating in water and of the sea's movement, blueness and hypnotic musicality. This translation and mediation of movement through art allowed the audience, even if they were not sea swimmers themselves, to grasp the distinctive aesthetic of the experience.

The publication of John Wedgwood Clarke's short collection of poems 'Sea Swim' was also available for sale in the MIMA shop and this demonstrates the intimate commitment of the Co-Artistic

Directors to the project. His Sea Swimmer's Manifesto, 'Splash!' was performed both as an expression of Sea Swim values and also as a gentle homage to the Manifestos of art history.

SPLASH
Towards a Swimmer's
MANIFESTO.

Blast nothing but your **breath** into
the bay of your arms.

SEA SWIMMERS smash through the screens
that light up their faces with a deathly pallor.

Sea swimmers draw with their **hands** and paint
with their **feet** and ask no one
to admire or purchase their work.

The Futurist is a theatre at the edge of the
beach: we walk through the fourth wall
of our lives and **INTO THE SEA.**

We **swim away** from
the grand hotel, its bricks
and caryatids, its windows
for every day of the year
- for the swimmer's hotel
is the sea.

Beach huts are
community -
your wetsuit
not dripping on
my clothes.

Here: a cup of tea.
Swimmers smash
nothing: water
mends itself.

We are for splashes not the
splinters of windscreens.

We are not aquarium mammals.

We do not look out on the world, **we enter it**
and we fail to enter it, but our voices are chilled
with it and are fresh in our mouths.

We think as we swim
and carry it on our skin
as we walk from the sea.

There is nothing to say
and everything to drip.

As our ripples collide so
our voices complicate
each other.

We make cakes in the
hope of the revival of
blood sugar levels.

Sea swimming is a
sublime expression
of **THE ART
OF MARK-
MAKING:**
fear and delight haunt
us as we draw our-
selves through water
leaving a trace indis-
tinguishable from the
sea and wind.

Spilt sugar as action art; tea-bags dropped on the
concrete a gesture testing the immanent
weight of saturated tea-leaves - soft land art.

CALL the Swimmer's name
- they will not come running

Our thoughts transform our bodies into time
machines in the sea: every wave is a wave
we greet out of childhood, only colder,
beyond possession.

The swimmer as artist expresses themselves
beyond national and linguistic bound-
aries.

At night our watermarked bodies are
owned by the sea.

We hold nothing of it: it comes to us in play.

Sea Swimmers practice the art of disappearance.
Not ego-poetic, not I, not you, but here we
are contained in the world as far as we are
able to see and hear. **OUR SIMPLE
STROKE** is an act of attention that
draws us into the world we were always
already in, had we but known it.

MADE BY THE SWIMMING CLUB FOR THE SEA ASSOCIATION. PHOTOGRAPHY: GEMMA HILL. 2014. LHM 0000000

Figure 16 Swimmer's Manifesto

Finally, the placing of the individual Sea Swimmer poems and community art objects in the context of the Sea Swim exhibition at MIMA, also significantly widened the appeal and impact of the project.



Figure 17 Display cabinet for the Sea Swim exhibition at MIMA

Imove's contribution to Sea Swim

The Sea Swim programme was fine-tuned and developed as it progressed. In many ways it was and continues to be a showcase project for imove's aims and objectives.

The project was conceived and executed by the Co-Artistic Directors. The imove Producer, Steve Dearden was able to support them by maintaining regular contact, giving encouragement and by making practical suggestions at one stage of the project, that they could use the imove funds to pay for someone to take the responsibility of making the tea and preparing the beach hut for the return of the Sea Swimmers from their swim. By doing this, John and Lara were released from this task and able to concentrate on other aspects of the project. In John's words:

It suddenly transformed the experience: it was no longer rushed... we needed to be given licence, we needed to be given licence to...to...really... invest in the work and I think that's what we were encouraged to do. To not worry too much... to take a few risks... (John Wedgwood Clarke 07.07.12)

Imove also supported John and Lara in marketing and publicity, where either Elenid Davies (Programme Manager) and/or Fran Graham (Marketing Executive from January 2012) provided a continuous support feed from the very beginning:

We're in a constant conversation with them, you know from the day to day practical activities of tweeting and listing something on Facebook and then redoing it for us, to their networks, to talking through marketing and the art work... particularly Elenid, Elenid started off doing all the marketing...she was heavily involved in all the web site stuff, so now she's got a more strategic role, slightly less in contact with her but more in contact with Fran but there's a lot of toing and froing between us and discussing how we can give things a push if things are not working or how we can really flag up stuff that's working well. (John Wedgwood Clarke, 07.07.12)

Sea Swim and Scarborough Borough Council and Scarborough Museums Trust

John and Lara organised a Management Committee, which met three times a year and included representatives from the swimmers themselves, the artists, the Scarborough Museums Trust, the Stephen Joseph Theatre and a teacher, as well as John and Lara themselves.

Scarborough Borough Council provided additional funding. According to Rowena Marsden, Culture, Events & Filming Officer, the Council funding from their Community Revenue Grants source, was difficult to secure and imove's investment in the project was important in enabling this to happen. The status of imove was important, as was its connection with the Arts Council.

It had to be sold on the wider benefits, i.e. using arts and swimming as the tool for economic/social benefits and potential for raising awareness as a visitor destination... the potential of the project having national status through imove rather than the artistic concept. (Rowena Marsden 28.11.12)

This demonstrates the importance of business, marketing and management support for artists and collaborators.

Securing the funding meant that the Council could support Sea Swim in other ways, for example with advice as regards safety and tides and also by offering a second beach hut. Council support also underlined Sea Swim as a specifically imove project:

Sea Swim is part of imove: the Cultural Olympiad Programme in Yorkshire... and therefore our aim is to provide a synergy between culture and sport, bringing together participants from both areas to explore how swimming in the sea effects the imagination. (Rowena Marsden 28.11.12)

The Council required monitoring reports and updates on a regular basis, which were sent to the Overview and Scrutiny Board. They were also present at the initial Management Committee meetings to ensure that the project was on track.

The success of the project eventually exceeded expectations:

This is a fantastic legacy which the Council will be very proud to boast about and it is a much bigger outcome/legacy than was ever expected from the initial funding. (Rowena Marsden 28.11.12)

Another partner, *Scarborough Museums Trust*, was not a funder but a supporter and close collaborator. The Trust attended Management Committee meetings and Karen Snowden, Head of Collections, personally helped in the Beach Huts. This partnership was able to support Sea Swim in mounting the exhibitions in Scarborough and providing a base for the exhibitions elsewhere:

I was able to put John and Lara together with our Learning Manager and they did some events at the Art gallery around the displays that they had created, held at Scarborough Art Gallery. (Karen Snowden 28.11.12)

Through the relationship with Sea Swim, the Scarborough Museums Trust was able to open up new possibilities for visitors to the museums:

We're always interested in working with other organisations, ...very much part of our way of making and maintaining links...interesting to make the connection between the sea and the art gallery in that very direct way... Quite new in the way it was combing the arts, poetry and prose ...very different and interesting... a very kind of different work for our visitors... (Karen Snowden 28.11.12)

Sea Swim's contribution to Imove

Sea swim helped realise a number of imove's key aims:

- The Sea Swim programme enabled a reflection on place and an identification with Scarborough as home, now seen in a new light.
- It enhanced self-confidence by encouraging people to do things, physically and artistically, that they had never thought they would do.
- It articulated a relationship between movement and environment, with performances and workshops taking place on the beach and in the Beach Huts, away from 'normal' venues. This expanded perception of the place and value of culture.
- Divisions between sport and culture were transcended, 'the artists have been brought to the water and the swimmers to art', (Lara Goodband 18.08.12).
- The experience was transformative, changing minds and bodies and notions of how art and culture can be intimately connected with the places where we live.

Sea Swim created new physical experiences for people in Scarborough. Most Sea swimmers lived in Scarborough but it had not occurred to them to swim in the sea on a regular basis. Others had tried but discovered the sociable pleasures of swimming in a group. Sea swimmers embraced the art linked to the swims themselves and contributed their thoughts and poems to gallery based events. Many have continued to swim in a group since the end of the programme.

NEW WORLDS

DISCOVERING NEW WORLDS

As you walk through the 'In the Blink of an Eye' exhibition at the National Media Museum in Bradford, you become aware and even self-conscious about your own movement through the exhibition, each lifting of each foot, clutching the programme with your hand...your breathing...



I've just seen Vertical Road at the Northern School of Contemporary Dance. The audience is full of parents, friends and relatives of the dance students...I feel a bit out of place...



Games in the Park? This looks a bit like a Carnival!



*We're in York Minster. The conductor is shouting out instructions to the milling crowds: we can walk around as close as we like to the musicians without actually touching them! This is going to be a concert with a difference...
Somebody knocks me as I take the photo...*



Fragile Stories, created by Bradford Animation Festival with the National Media Museum in Bradford, animated stories of movements of people from country to country to region to town...what it's like to be displaced and relocated...Interesting, if sedentary!



A copy of Bruegel's 'Children's Games' displayed in the Games in the Park exhibition in Lister park, Bradford. This painting was the inspiration for the Games in the Park idea...Funny to see it here among all the bits and pieces on show... a feeling of Bradford connected and connecting with its Asian community...



New Worlds: All sorts of 'movement'

The opening vignettes convey something of the rich variety of events and projects that New Worlds contributed to the imove programme. It added considerably to the range of ways in which the imove theme of the body in movement was interpreted. New Worlds was able to put its creative resources into a number of events of high artistic quality, some of which achieved considerable impact in terms of audience attendance and enjoyment. The inclusion of the New Worlds commissions contributed to the achievement of one of imove's objectives in incorporating large organisations. Furthermore, it involved an important set of external partnerships, most notably with Bradford Metropolitan District Council, and key cultural institutions. If consolidated, these partnerships would help to build cultural capacity within the region. Some events also appealed to very diverse cultural communities and provided opportunities for inter-cultural enjoyment and understanding. These achievements are discussed in greater detail below.

However, the partnership between imove and New Worlds did not develop as originally envisaged, on either side. This mismatch of expectations is discussed in chapter 2. The New Worlds and imove partners interviewed on this issue were Producer, Steve Dearden, Nima Poovaya-Smith (Director of Alchemy and a driving force behind Games in the Park and New Worlds partnerships), Delma Tomlin, (Director of the National Centre for Early Music), Diane Howse Countess of Harewood and Anna Robinson of Harewood House, Michael Terwey (National Media Museum), Tessa Gordziejko (Creative Director) and Elenid Davies (Programme Manager). The point of contention mainly turned on the extent and appropriateness of the imove producer role in decision-making, and how far imove should have confined itself to providing funding, leadership and creative direction. As a result of these difficulties, Harewood House terminated their relationship with imove.

As far as the public was concerned, there were some excellent well-attended events and others that attracted less attention. Some events could have been more strongly portrayed as associated with the imove brand: in some cases imove's sponsorship was barely in evidence, or audiences did not pick up on it. This clearly weakened intended messages about the body in movement, though it did not necessarily detract from audience enjoyment.

Alessandro Striggio: Mass in 40 Parts

One of the most successful examples of imove's intervention within New Worlds was Striggio's Mass in 40 Parts, performed by I Fagiolini and conducted by Robert Hollingworth on July 12th 2012. Encouraging the audience to move during in the concert turned it into an extraordinary event. As people sat down waiting for the performance in York Minster, there was a feeling of anticipation in the air knowing they would be able to walk around. Some remained seated, then more began to join the few who were circulating around the musicians, sometimes at a distance but often in close proximity to the players, becoming aware of the sound, the breathing, the movement of hands and bodies. For each person we talked to after walking around during the concert, the sound and the experience was felt like never before and there was a feeling of awe. As a young woman in her twenties explained to me:

It was wonderful, it was... I think it's wonderful to change, not change the music at all but change something else around it and it teaches you a lot about how we listen to things and how the power of music is created, it's amazing.

It was interesting because it stops being a dynamic between you and what you're listening to, actually, there's also a secondary dynamic about you and watching other people and what they're doing and how they're shifting and the way the groups of people shift and turn round and look at different bits becoming part of the kind of the whole pattern of the pieces, it was something I've never quite experienced in that way before. (12.07.12)

For two other members of the audience the particularly new sensation was that of being literally enveloped by the music:

I just think that being right inside, you know, literally right in the centre in all the voices echoing you, it was wonderful. (12.07.12)

I felt part of it when I was standing in the middle of the three part choir, just standing in the middle with that sound, just amazing. (12.07.12)

Games in the Park

In Games in the Park, children moved to music, moved while playing children's games, like hula-hooping and skipping. The carnival atmosphere fitted well with the passing of the Olympic torch through Bradford's Lister Park on the 24th June 2012. It was fun in a place that wasn't used to fun, as one older lady remarked:

This is very good for Bradford. This is where we have had two riots and this is a good and easy way for the community to get together in a natural way. (24.06.12)

Community building was the most frequently mentioned benefit of Games in the Park:

There is a good mixture of people here, and some people are from where I am living ... some people are probably locals and this happens really natural, instead of forcing people together... (24.06.12)

It is a good arrangement because the whole community are together. (24.06.12)

This 'feel good' factor that Games in the Park produced was sometimes felt personally too:

This brings sport and exercise together with culture. But most important is sport and exercise. There is a lot of people getting fat, not working out, so this will encourage people to exercise more... When we watch people doing exercise we want to do it. (24.06.12)

Some of the dancing and music playing was participatory and Xplosion, a black Caribbean dance group, encouraged dancing with stories of warriors and the games and exercises they had to do to be fit for battle. Other groups, like Rhythmajix Drum Circle encouraged audience participation. All of this contributed to the carnival atmosphere.

Some of the other events were less participative and less well organised. It was difficult to find the events that were not part of the noisy central 'Games' feature. There was a lack of signage and the helpers seemed to have been mostly engaged in the 'Games' themselves.

The poets, Char March and Raj Silverfinger, had been encouraged to create poems to the theme of movement but those we spoke to did not understand them well and attendance was low. This was despite both poets having made serious attempts to contribute to the theme of movement, in the writing of the poems themselves and in their delivery:

One lunchtime when I was working at the school there and the kids were all off playing and I was watching them playing because I thought I'd better find out what kids play now because you know I was at school centuries ago ... and they were having a big game of hide and seek so I literally sat down and wrote that poem while I was there. (Char March 16.06.12)

Movement ... me for example I take on a more performance based poetry so you know visual expressions, body language, and all the rest of it ... showing it as well with your arms and the way you're projecting your voice, the look in your eye, you know... (Raj Silverfinger 16.06.12)

The Northern School of Contemporary Dance also performed as part of Games in the Park, but their performances attracted little attention during the time the evaluation team were there on the 16th and 24th June. It may be that in Lister Park the Northern School were programmed too close to the passing of the Olympic Torch and that in Centenary Square the weather was simply too appalling for people to stand and watch. However, there was little guidance, signage or natural flow towards these other events that might have encouraged people to find them.



Figure 18 Northern School of Contemporary Dance performance Games in the Park, (Centenary Square, 16.06.12)

In the Blink of an Eye exhibition and Fragile Stories animations

In the Blink of an Eye at the National Media Museum (NMM) provided a fascinating study of movement from a technological point of view. The Legacy Trust UK funded imove commissions

added an artistic element to the exhibition. In the first work, *Forms*, by Quayola and Memo Akten, the artists analysed the movement of athletes through computer software and then turned the process of these movements into flows of abstract imagery. The viewer gained an insight into the relationship between his or her own inner bodily movements and the perceived movements of things beyond the body. The art works transmitted how human body movements could be perceived in other, non-human movements, establishing a new form of contact with the world.

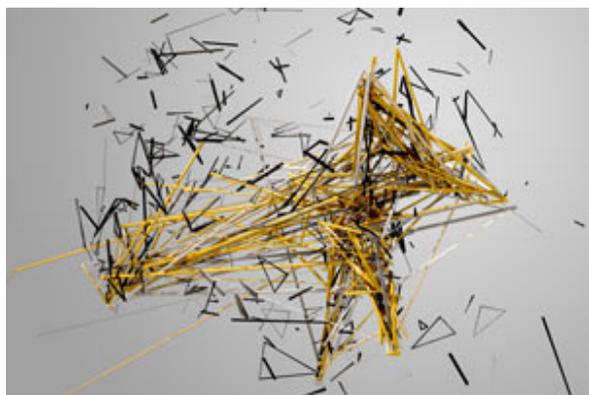


Figure 19 Extract from *Forms* by Quayola and Akten, 2012, showing an abstraction of the human body in flight



Figure 20 *Time Frame*, Bob Levene and Anne-Marie Culhane, 2011, showing Leon Baptiste's muscles in slow movement along the track

In the second piece, *Time Frame*, by Bob Levene and Anne-Marie Culhane, we were faced with the paradox of an elite sprinter moving agonisingly slowly, in real time, along a racetrack. We perceived the workings of the body in minute detail. As we moved away from the piece and back into our own bodies and we were impelled to reconsider our sense of time and motion.

Another NMM project for New Worlds was the *Fragile Stories* animations, curated by Deb Singleton and created by Bradford Animation Festival. This project was illustrative of the widest possible interpretation of the movement theme. The short films aimed to tell the stories of migration, displacement and demographic movement.

I suppose movement can be all sorts of things can't it? But this particular project was about people moving to and living in Yorkshire. And, you know, the different experiences people had had, how they came to be here, so... Yeah, it was part of that idea of movement... (Deb Singleton, 27.06.12)

In these animations, the 'moving' was physical, in the sense of movement of a people from a foreign country to Yorkshire, and the effect of displacement is movingly depicted. Maria, for example, describes how the war forced her to move from her native Poland, and how she was denied education and forced to work milking cows for Nazi Germany. When she eventually moved to Bradford after the war, the sense of relief was palpable.



Figure 21 Fragile Stories, Maria's story

Vertical Road

Vertical Road, at the Northern School of Contemporary Dance, was a polished performance of a piece by the famous choreographer, Akram Khan. Within the programme as a whole it offered yet another kind of cultural experience. However, the question that arose in terms of Legacy Trust UK's funding and imove's production is whether the commissioning of such a piece to support the NSCD postgraduate performance company, Verve 12, was the best use of resources. In principle it could have offered an opportunity for a high profile and artistically excellent event, which could have enabled the imove brand to make an impact. However, imove was not well profiled and members of the audience spoken to by the evaluation team did not connect the event with the programme, or have any knowledge of what imove signified. This did not affect their enjoyment, but neither did it bring about any change of perspective.

Bradford and Community

The New Worlds partnerships to some extent divided into two groups: Despite some broader sharing of work, there was some feeling of alliance between partners most closely linked to Bradford

Metropolitan District Council, (Alchemy, National Media Museum), and those more connected to York and Harewood House, (Early Music Centre). Although there was a contribution from the Northern School of Contemporary Dance from Leeds, their performances for Games in the Park were part of the work organised by Alchemy and were often located in Bradford. This was important in terms of community involvement and participation. For Nima Poovaya-Smith, the Director of Alchemy and the broker of the relationship with Bradford Metropolitan District Council, the focus of Games in the Park was on community cohesion. This was particularly attractive for Bradford Metropolitan District Council whose emphasis was on regeneration. The speeches at the opening of the Games in the Park exhibition made references to this point: "Culture has everything to do with regeneration in a place of diversity such as Bradford" (29.07.12). The imove theme of movement was acknowledged as the means towards this end and incorporated into the Bradford Metropolitan District Council priorities. As Bobsie Robinson, Cultural Policy and Strategy Manager, explained: "We've been able to customise it to our people...our institutions..." (29.07.12). Here the idea of 'movement' is connected to movement of cultures to Bradford, especially from Pakistan and India, but also from Poland, raising questions of identity and place.

The physical movement of Games in the Park was, to some extent, intended to help realise the City Council aims of community building and regeneration. For Nima Poovaya-Smith, Director of Alchemy, Games in the Park included physical movement too:

We thought at some point we have to ... honour the imove concept, you know, of movement and that's why we came up with this whole idea of children's game ... get people running, moving... (Nima Poovaya-Smith, 24.06.12)

This was also a motive for including the Northern School of Contemporary Dance: '...we couldn't just keep it at the level of metaphor, we needed movement within it.' (Nima Poovaya-Smith, 24.06.12)

According to Nima, the interpretation of 'movement' in its wider sense and its realisation in artistic events was organised by Alchemy, in partnership with the Council:

I'm really very grateful that Bradford Council is the lead partner for this project because Alchemy came up with the idea, raised the money and so on ... (and led on) curation aspects, all the intellectual framework, but Bradford has put a lot of creative energy into it and that's been great. (Nima Poovaya-Smith, 24.06.12)

Nima's own connection with imove was largely a funding relationship, whereas, according to her, there was a more direct New Worlds/imove partnership curatorial effect for Striggio Mass in 40 Parts:

Imove gave us the funding ... so that is an important relationship ... imove, of course, see themselves as creative producers as well, so, particularly with some of the projects they played I think quite a curating role from what I gather, especially Striggio, the National Centre for Early Music production. (Nima Poovaya-Smith, 24.06.12)

However, views over the nature of imove's contribution remain contested, an indication of lack of clarity and friction over the Associate Producer role that we have discussed elsewhere.

The cultural diversity of modern Bradford makes links to the wider cultural community important and relevant. The Games in the Park exhibition embraced this cultural diversity by exhibiting works that were commissioned from India and Pakistan and spoke to the ethnic origins of a large part of the contemporary population of Bradford. Nima Poovaya-Smith's own way of reacting to the Bruegel painting that served as inspiration for Games in the Park indicates the creative potential of cultural hybridity when people recognise their own experience in another cultural idiom and make links:

A random encounter with Pieter Bruegel's *Children's Games* (1560), which depicts over 200 children playing over 80 games, propelled me into a swift, involuntary descent into the world of my Indian childhood. (Nima Poovaya-Smith, 'Games in the Park' in *Moving Worlds* Issue 12.1 '(Con)figuring Sport')

Similarly, Raj Silverfinger unites Asian countries in his poem his poem, 'Kabaddi', which is about a traditional Asian game that unifies the Asian concept:

India will play Pakistan, Bangladesh, China...it unifies all these countries together, so this is a way of saying something about the segregation of Asian people these days, the game unifies the countries so why can't we in cities get unified? (Raj Silverfinger 16.06.12)

In the case of the Fragile Stories animations, the work of art is the celebration of cultural movement and settlement in Yorkshire. The Fragile Stories curator partnered, for example, with the community support group, Sharing Voices, (<http://www.sharingvoices.net/>), to create animated stories from ethnic minority African, African Caribbean and Asian communities, Eastern European and Irish communities within Bradford. In these ways, therefore, the New Worlds partnerships had an effect beyond the immediately local and personal.

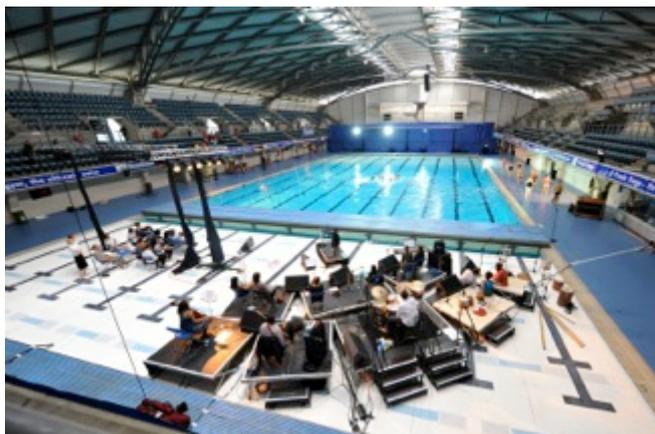
New Worlds' contribution to imove

Despite the tensions in the New Worlds partnership and difficulties in the relationship with imove and its patchy profiling, some of imoves' key objectives were achieved:

- Identity and community in Bradford, with its diversity of ethnic mixes was explored by bringing people together to share childhood games. Participation helped create a sense of common enjoyment rather than cultural disparity.
- There was evidence of some changes in perception and growth in self-confidence from members of the community through attendance at the Games in the Park.
- The ethnic diversity of Bradford and its internationalism was represented artistically through the collaboration with artists of Indian and Pakistani origin, some resident in Bradford and others living abroad.
- There was some 'repositioning' of culture. The Northern School of Contemporary Dance performed outside, away from the proscenium arch. Popular culture, as represented in popular dance and drumming from other places in the world were brought to Bradford. Children's games became sports-like activities in a big, open space. Although attendance was uneven, and bedevilled by rain, people participated in cultural events that built on the region's strengths.

- Many of the children were participating in these children's games for the first time and were encouraged to learn new skills, like skipping and hula-hooping.

SYNCHRONISED



FROM SWIMMING POOL TO DANCE POOL

This is a sports place...lots of sporting activities ... my first impression of the sports centre ... I find myself going towards the pool rather than the viewing gallery ... Interesting to be in a sporting environment while expecting some dance ...

When you enter the swimming pool area you are blown away by the heat! It's a swimming pool! And there's an eclectic looking band assembled at one end. The words 'The Ultimate Gym, The Ultimate Swim' twinkle back at me as I take my seat among my fellow audience members, all sorts, grandmothers taking their children out for a treat, teenage girls in a huddle ... This is going to be strange!

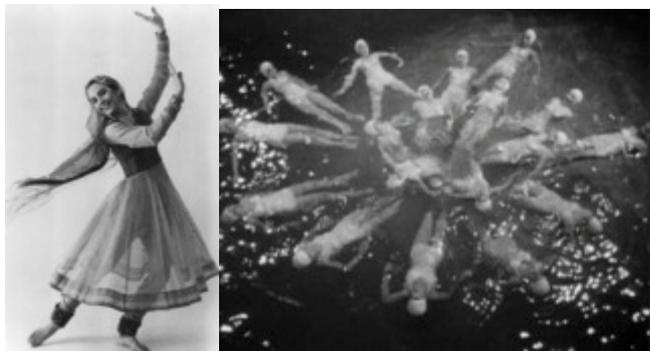
Light goes down, music starts up, loud, and the swimmers/dancers slip into the water. Immediately, there's a kind of strange magic. I can't be the only one sweating profusely in the swimming pool heat!



A saxophonist paddles in the shallow end while playing his sax... the dancers tend to stay in the shallow end...



There's some sort of story going on, but it's quite abstract ... There's an Indian feel to the show and the different parts have titles that reflect this: *On the banks of the Ganges*, *Krishna and the Serpent Kaliya* ... But it's mixed and you also have *Adrift on the Mississippi* and *Serpents of Hollywood*... These allude to the influence of synchronised swimming in Hollywood movies ...



... the synchronised swimmers|dancers are in the deep water ...

East meets West and dance meets swim.

Balbir Singh Dance Company and a three year collaboration with imove

Beginnings

This is an example of a project where the artist was in tune with the imove message and mission right from the very beginning. Balbir Singh was happy to work with imove as creative collaborators rather than as a funding body.

When imove first started they wanted pitches and I deliberately did not rush into doing a pitch as such. I did not think, oh there is a pot of money here and can I navigate my project to it, I took my time. I held back to develop the idea and then to engage in conversation with my producer and then engage in conversations with imove and how it links into imove and the Cultural Olympiad...

This resulted in a fruitful relationship with the imove producer, David Edmunds, who was also the Balbir Singh Dance Company producer. As an artist with a small profile in the region, Balbir was given the opportunity to upgrade to a spectacular show without being bogged down by the marketing, networking, negotiation and administration that go with such a venture:

This has helped to have someone [imove producer] on this level to navigate things and not to get sidetracked or lost in it ...or to begin to worry about pressure... To be in the project and not get lost in the administration...

Summary of a three year collaboration

The climax of Balbir's collaboration with imove was the Synchronised show at Ponds Forge International Sports centre, Sheffield on June 14th 2012. However, the whole project collaboration was developed over the two previous years and a legacy continues at time of writing.

The first year was dedicated to the development of the idea, working collaboratively with dancers in the studio and bringing in Heba Abdel Gawad, a former Olympics synchronised swimming competitor to begin the process of fusing dance and synchronised swimming. A whole new dialogue had to be discovered with swimming pool organisations that were not used to artistic interventions.

The second year saw the development of the ideas into concrete engagement with communities through Aqua Kathak workshops and 'creative water workouts'. Just as Balbir Singh had to be sensitive to approaching swimming organisations with an artistic project, so he had to consider re-naming the activity, 'sometimes re-labelling it, because 'Aqua Kathak' can be off-putting.' The Sheffield Telegraph, for example, described the classes as 'similar to aqua aerobics' (Sheffield Telegraph, 14.06.12). Balbir Singh demonstrated how an ambitious project that had never even been thought of before, could be communicated flexibly and sensitively.

In the third year, work focused on preparation for a show at Ponds Forge.

Synchronised, A dance and live music spectacular, June 14th 2012, Ponds Forge International Sports Centre, Sheffield

The show was a great success. It

- was bold, big and ambitious,
- attracted a large, diverse public in terms of age, gender and cultures,
- was artistically innovative and fused synchronised swimming and Kathak dance,
- contributed to the sense of the Cultural Olympiad leading up to the Olympic Games,
- provided Sheffield with a unique high profile show which was good for the Council and a sense of community pride and identity.

The public experienced the swimming pool in new ways; for example, as a magical space where water took on a new meaning:

I see the enjoyment of water... a serpentine [feeling] ... (middle aged woman)

I guess what I took was she [the swimmer] discovered something that she had never discovered before... like a new playground, a quality she had never experienced before... (young man)

Other performances

Synchronised was then adapted and performed elsewhere including a 'dry' version on stage during the Olympic Torch relay in Sheffield before a massive audience:

After the performance had taken place in the pool, the dancers had also learnt a routine that would also work on the stage...those who hadn't seen it they still got a taste of it...20,000 odd people...it's always difficult to promote a show on a one day event... (Amy Carter, formerly Sheffield City Council)

Another performance was at the Leeds University swimming pool for the Ludus Festival 2012, where Balbir's dancers and swimmers performed a scaled down version. The festival co-curator had this to say:

What was nice about the Synchronised event is that it was much more mixed than any of the others, and a lot of young people, a lot of parents with children, a lot of 12, 13, 14 year old girls, for instance, with their mums, and it was greatly enjoyed... (Professor Mick Wallis, Leeds University)

Professor Wallis went on to describe Synchronised as 'very, very on the edge... and experimental' and suggested that the show deepened people's engagement with swimming. Synchronised had, therefore, both an experimental feel and a popular appeal, a rare combination.

Aqua Kathak classes

An important and developing part of Balbir Singh's work has been the growth of Aqua Kathak classes, initially as part of the research working towards the Synchronised show, but later and currently as classes in their own right. The classes have been held as follows:

- Ponds Forge, Sheffield
- City of Leeds and Leeds Kingfishers
- Senior level swimmers did work to understand the ideas behind the final piece at the Ludus Festival, Leeds
- John Charles Aquatics Centre invited the public to a number of sessions including dance students
- Pudsey Leisure Centre held an activity with an older ladies group, sessions with dancers other interested people, sessions for an Easter School course
- Scissett Pool Huddersfield held one-off tasters
- Total Fitness Wakefield held informal sessions took place with interested people

There have been 152 Aqua Kathak sessions and 3480 participants. The classes have also attracted media attention:



Figure 22 Yorkshire Post (12.05.11)

Balbir secured continued support from imove for consultancy on a business model and funding to launch Aqua Kathak activity beyond the Olympics - a potential lasting legacy from the imove/Balbir Singh collaboration.

A selection of comments from Balbir's own feedback records includes the following:

I have never been confident in water, but doing the Aqua Kathak has encouraged me to take swimming lessons.

The sessions were well-paced, clearly delivered and had a strong community feel.

It seems like anybody could do it, I would highly recommend it!

Communities and local authorities

For Sheffield City Council, Synchronised provided a high profile, large-scale high quality art performance, which significantly contributed to the Council's Cultural Olympiad programme. According to Amy Carter, Council officer at the time:

To utilise the swimming pool in that way, in a place, in twenty years, or however long it's been standing, we've never seen anything like that before ... They brought different audiences, from across the region, every age group, ... really captivated by it, everybody from professionals to the general public seemed to find a level at which they could access it and make sense of it. (28.01.13)

It was important for the Council to stage the performances of Synchronised, both at Ponds Forge and during the Torch relay:

We were very proud to host it in Sheffield, ... I just looked around me and there was a really strong turnout from partnerships and funders ... there were really diverse communities represented, ... lots of children, very inspiring as a precursor to Olympic fever, ... At that moment it really did start to inspire those feelings that the Olympics were not really far away now ... a kind of vibrancy and talent and creativity ... (Amy Carter, 28.01.13)

The Council's collaboration with both imove and Balbir showed mutual understanding and the Council helped to promote the event. Balbir was also prepared to fully collaborate with imove. Given the unusual nature of the show, this sense of partnership was important:

Balbir was not based in Sheffield ... they needed a bit more support with their way round the local media ... Balbir was in a completely different environment, outside of his comfort zone, ... it could have fallen between two stools, where the arts and dance community would not get it and the sports community might not get it either ... that would have been the worst case scenario ...I worked with the dance company in Sheffield to make sure that it was promoted through the right channels ... (Amy Carter, 28.01.13)

Synchronised's contribution to imove

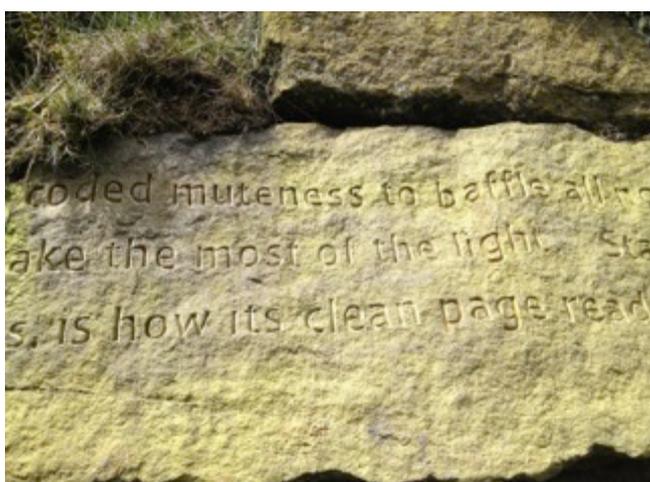
Balbir Singh's collaboration with imove proved to be a mutually beneficial one, with imove providing the concept that inspired Balbir in his work:

Without imove I would not be doing it. Because of imove and the Olympics I was forced to think in this way. So the existence of the programme itself was a creative spark. (Balbir Singh)

The contributions to the imove project can be summarised as follows:

- By taking dancers out of the studio and working with them in water, Balbir heightened physical learning and awareness for the artists and performers. This was further enhanced by Aqua Kathak classes for members of diverse communities in Sheffield, Leeds and Huddersfield.
- Young swimmers at the Ludus Festival and feedback from the Aqua Kathak classes shows people were inspired to use the pools.
- According to feedback from Sheffield Council, Synchronised, the Torch relay and the 'dry' performance all contributed to a sense of positive identity for the community and a growing sense of involvement with the Olympic Games.
- The Aqua Kathak classes increased participation in new cultural and physical activity.
- Synchronised was successful in its broad appeal to young and old, men and women, and different ethnicities.
- The collaboration between imove and Balbir Singh in imove's second phase means that the potential for building capacity and profile for the arts and swimming in the region is likely to continue.

STANZA STONES



WRITTEN IN STONE

You start down in the valley: it's steep-sided and dark, choked with lines of sooty stone houses that press up against the canal, the road and the river. Then you blast up through some woods and emerge in outer space, filled with light, cloud and long views.

We began our search, but for what? We didn't really know...

Behind the tussock-topped slab wall we spotted the verse... it snaked across a rock face in four lines, a marvel of stonemasonry in the way it coped with the uneven textures and facets of the stone. Already dusted with green moss, it was becoming part of the landscape.

The big question, of course, with any graffiti, is: does it warrant the remarkable hubris required to engrave it on the landscape.



...big skies and far-off smudges of cities and as much weather as one could wish for in a year: sun, sleet, rain, hail, then more sun...

The clock was approaching nine – when we finally reached a pub...

Then there is one more stone, so he says, that is somewhere out there, the lost seventh stanza. Even now it is gently sinking behind a veil of moss and oxidation, perhaps never to be found. I think, however, we are all going to have lots of fun searching.

(Adapted, with the author's permission, from *Written in Stone* by Kevin Rushby, in *The Guardian*, 26.05.12)

The Stanza Stones project and imove: aims

Stanza Stones originated in the Ilkley Literature Festival and consisted of the following:

- The commissioning of renowned poet, Simon Armitage, to create a new series of poems reflecting the landscape of the Pennine Watershed, which were carved into natural stone creating a poetry trail through the Pennines, from Marsden, where Simon Armitage was born, to Ilkley, home of the festival.
- A programme of workshops involving six young writers' groups across Yorkshire. In this way, the young people could create and share their responses to Simon Armitage's poems and the local environment, and build relationships with other young writers.

With imove's support, further activities were planned, including the pairing of each young writers group with a group of young dancers or filmmakers who interpreted their poems, culminating in a series of performances, linked to London 2012.

In this project, the theme of movement through the landscape and movement in response to art was achieved through:

1. The actual location of the poems themselves, which could only be encountered through walking the trail. Even the reading of the poems involves physical movement due to the scale of the rock carvings – 'We read the stanza several times. That required moving along it' (Kevin Rushby, 26.05.12).
2. Dancers' responses to poems written by groups of young writers inspired by Simon Armitage.

Poetry was enhanced by combining with movement. As explained by Rachel Feldberg, (Director of Ilkley Literature Festival): 'Interpreting the poems through dance was the important new element that came in through imove'.

Involving young people from local communities in art and movement

Young writers, filmmakers and dancers from different parts of Yorkshire participated in the project in the following numbers:

- Young Writers 47, aged 12-26 years old
- Young filmmakers 39, aged 14-19 years old
- Young dancers 44, aged 12-18 years old

(Source: 'Summary information for imove final report')

They came from the following groups and locations:

Writers

- Calderdale Young Writers (Hebden Bridge/ Calderdale Valley)

- Ilkley Young Writers (Ilkley/ Wharfe Valley)
- Leeds Young Authors (Leeds)
- Sheffield Young Writers (Sheffield)
- Tadeeb International Young Writers (Bradford)
- Writing Squad (Yorkshire, online)

Film makers and dancers

- Leeds College of Art (Leeds)
- Mediafish (Leeds)
- Manasamitra/ Longley Special School (Huddersfield)
- North Yorkshire Dance (Hambleton)
- Northern School of Contemporary Dance (Leeds)
- RJC Dance (Leeds)

Although the numbers of direct participants in the structured activities were modest, it should be remembered that there was a constant flow of walkers, tourists and ramblers as an audience and that this will last for as long as the stones exist. The signs are that many people have been encouraged to walk upon the moors in search of the stones. According to the Visitor Information Centre in Ilkley:

They continue to have a tremendous number of visitors, both local and from further afield enquiring about the whereabouts of the Stanza Stones and the booklet they have to promote it has been exhausted. (Senior Tourism Development Officer, Bradford Visitor Information Centre)

The feedback from the young writers, film makers and dancers has been enthusiastic:

I have found nature inspirational. We went onto the moor and did workshops with other dancers and writers and performed at the Ilkley Playhouse which was fantastic.

... whilst on the moors we felt... the connections with the past through the graffiti, the feeling of freedom in the wider spaces than any afforded by the cityscape and the chance to reflect on our lives and the world from outside the normal routine. (Source: Esmee Fairbairn Foundation Final Report, December 2011)

Furthermore, the experience was felt in mind and body, a new experience for many of the young writers, particularly those from urban communities, as Simon Armitage himself noted:

It was impossible not to giggle now and again at the sight of cool kids in expensive trainers picking their way through peaty bogs and along rocky escarpments, or to see carefully sculpted hairdos being blown every-which-way by the raging wind. (Simon Armitage, Stanza Stones Anthology)



Figure 23 Simon Armitage and Calderdale Young Writers and Sheffield Young Writers visit Pule Hill, (Source: Stanza Stones Anthology)

Dance and Poetry

Although the dance element of Stanza Stones was a small part of the whole project, it showed, once again, how imove worked as a creative broker between different art forms. The dancers in the Northern School of Contemporary Dance (NSCD) were first inspired to improvise in response to the poems in the dance studio and they then created a piece which was performed at the site of the Stones on the moor. Poetry, normally a sedentary pursuit, inspired movement, and this enhanced the meaning of the dance. Finally, dance, poetry, landscape and the walking trail were brought together in an unlikely creative combination. Tracy Witney, dance teacher at the NSCD, described the process:

As a group we all went up to Oxenhope, scoped the landscape, looked at where we would be performing, took the photographs, videos and ideas back to the studio so that we knew when we were spacing the work out, because it was going to be site specific as well, the areas we were going to be doing the movement in. And then basically from there, took the poetry back into the studio...and then they worked on improvisation techniques working with language, working with movement reacting to words that dictated movement, but we also worked with the way that the poets spoke when they were reading their own poetry ... so we had recordings of them sent over so that our dancers could react to the rhythms in the speech patterns of the poets ...

Bringing dance out into the countryside to combine with the movement rambling was a new experience for the NSDC group:

.... just being out of the city centre in the countryside was an experience in itself. Being out there with other artists, so talking about how other people react to the landscape was really interesting ... it makes them have to think about the type of movement they can or can't do.

Even the power generated for the sound system involved the physical movement of people – members of the audience pedalling on two generating bicycles.

For the young writers, too, this was an exciting new experience:

We worked in conjunction with the writers as well to integrate them into the performance ... we had poets walking through the dancers, dancers reacting to the poets as they were doing it ... a lot of interlinking, integration...

The main contact for the NSCD was Glenis Burgess who was contracted by the Ilkley Literature Festival as Project Manager on Stanza Stones. Her role was primarily liaison with partner groups of young writers, dancers and filmmakers, and grant administration. Through her, Tracy and her dancers were well aware of the overarching imove project:

We'd got literature to do with imove, we'd got stuff to promote imove, so all of my students knew that they were part of a bigger event, that it wasn't just part of an Ilkley Literature Festival/ Stanza Stones, but that Stanza Stones was part of the imove project.

Legacy: dance and poetry

Stanza Stones influenced NSCD in the following ways:

- they are interested in doing more site specific work;
- they are looking to work in other areas of Yorkshire;
- Many of the dancers now work with the spoken word as inspiration for solo work;
- There is a continued contact with some of the poets and a network of links and relationships has been established.

This is one example of the diverse legacies achieved through the imove programme, often beyond the focus of the core idea or mission.



Figure 24 The Rain Dance

For young writers based in Hebden Bridge there is a continuation project, again in collaboration with Simon Armitage. Poems are to be carved in Halifax town centre and another in Hebden Bridge by the river. According to Elaine Duffy, who runs the Hebden Bridge Young Writers group, there was more enthusiasm for the poetry in Stanza Stones project than the dance element. It may be that the dancers were more influenced by the opportunity to move to the poetry than vice versa. This could be an area for further exploration, and it may be that the connection has not had time to fully mature:

It's not their art form and they struggled to see their art work interpreted in that form, but they were happy for it to be done and happy to be involved... it would open their eyes to more, a different art form... (Elaine Duffy)

The walking of the Stanza Stones trail is set to become a feature of the Ilkley festival confirming the new-found connections between movement and poetry:

This coming festival in October 2013... a group of poets who are proposing to walk the whole trail and on the way to run poetry workshops, give a couple of readings at villages on the way and arrive at the festival exhausted to do a reading... (Rachel Feldberg, Director Ilkley festival)

Other stakeholders and the Stanza Stones project

The Stanza Stones project has received the support of local authorities and many others, with the exception of a small group of environmental activists whose mission was to 'protect the stones'. One of the main drivers for Bradford Metropolitan District Council was attracting tourism to the area. As already noted, there was some media coverage of the project and a general impression that visitors to the region have shown an increased interest in visiting the moors:

Since the stones have been placed on the moor we have had no negative comments whatsoever and my impression is that they have become a welcome attraction, either as items to go and find in themselves, or as part of the longer Stanza Stone Trail. For example, I know that people are seeking them out as destinations to walk to - a site visit ... the other day to the Beck Stone confirmed this view as an informal path through the heather has been worn to the stone by people accessing it. I am also aware that the stones have been picked up by our volunteer guided walk leaders as destinations/themes for guided walks they will be running over the coming summer. (Danny Jackson, Countryside and Rights of Way Manager, City of Bradford Metropolitan District Council)

Other stakeholders included Pennine Prospects and the National Trust who were 'very enthusiastic, very interested' in the project.

There is also evidence of local communities, especially schools, taking an active interest in the Stanza Stones project:

Lots of local schools, we made sure we sent them the trail guide, they have used the poems. So, for example, one of the local primary schools at Ilkley used Simon's poems with a year 6 class and the youngsters wrote their own poems about water. They particularly liked his Rain poem and they wrote their own poem about water ... We know all sorts of groups are doing that... (Rachel Feldberg, Director Ilkley literature Festival)

Management of the Stanza Stones project: Ilkley Literature Festival and imove

The project was initiated and artistically led by the Ilkley Festival Director and Simon Armitage who wanted to maintain oversight and ownership over the process and results. Simon Armitage had originally been commissioned to write a poem that a sculptor would carve into stone on Ilkley Moor and that project had been presented to the ACE Artists Taking the Lead programme, but not selected. The project was then presented to imove and accepted. There was a willingness to introduce new aspects into the project for the imove programme, such as the dance element. Relationships with the imove team were well managed with imove being described as ‘fantastic’ and ‘enormously supportive’.

What they found most useful from the partnership with imove, apart from the funding aspect, was the support in practical areas, such as coping with a small but vocal minority opposition to the project. Through careful, professional management and monitoring of their outputs by Anita Morris, who had been appointed to manage the media relations for imove, (discussed above), harmful conflict was avoided. In this way, Stanza Stones was protected from unexpected and potentially damaging attacks from activists.

Summary of the imove objectives in relation to Stanza Stones

Although artistic direction remained with Stanza Stones, many of the imove objectives were achieved:

- For the young writers, going out to the moor, walking the trail through the countryside, and becoming sensitive to a physical interpretation of their poetry through dance led to an increased sense of physical learning and awareness, accompanied by increased physical activity, as in walking on the moors.
- Many of the young writers and dancers experienced an increase in self-confidence and awareness.
- The project gave a stimulus to increased interest and participation in writing groups and dance, as well as an injection of interest in the region and the local environment.
- Visitors, perhaps even international visitors, are encouraged to walk and to contemplate poetry of the highest standards by one of the country’s leading poets.
- Writers and dancers came from a range of different urban and rural areas and cultures.
- The project helped to build regional capacity and profile for physical activity, culture and tourism.

6. CONCLUSIONS AND RECOMMENDATIONS

Intellectual underpinnings

imove was inspired by a core idea: that the combination of art and movement-based activities promotes mental and physical health. The idea is underpinned by an assumption that the mind-body split, common in Western culture, means that some people do not make the connection between physical movement and their general wellbeing. This is one of the factors in rising obesity and low rates of physical activity. The concept of the mind-body split and the link between movement and wellbeing proved surprisingly difficult to communicate to external partners and publics in the early stages of the programme. The communication strategy was modified accordingly. However, the idea continued to inform artistic vision in a great many projects and helped to lend coherence to a very diverse programme.

Organisational structure

The programme would have benefited from earlier resolution of organisational issues highlighted in the report. However, imove weathered internal and external friction and most working relationships remained productive. A capacity for adaptation and learning from experience served it well in the later stages, enabling it to adapt to changes as well as the needs of partner organisations. A responsive and emergent organisational structure is better suited than command and control mechanisms to complex programmes like imove which develop innovative work in a changing context

Repositioning culture in relation to art and sport

imove is one of the few regional programmes that has successfully addressed the relationship between art and sport. Examples such as Runs on the Board, Sea Swim, Synchronised, and Dancing on Together demonstrated the diverse ways in which this relationship could be explored and re-imagined. The Rugby League World Cup 2013 has an official dance partner and the Tour de France 2014, which has two stages in Yorkshire, has a cultural programme running alongside it. These are direct outcomes of the Cultural Olympiad, which aimed to realise cultural ambition through both art and sport. imove has contributed significantly to this emerging picture.

The Co-Producer Model

imove claimed with some justification that its Co-Producer Model was a defining aspect of its model. Associate Producers worked with artists and project leads, while at the same time ensuring their work was aligned with the aims and objectives of the imove programme. This role was an important contribution to the success of the curated strand, and has contributed to the eventual quality of artistic output in many individual projects. imove also instituted an Apprentice Producer programme in an attempt to develop the next generation of producers for the region.

Upskilling Artists and Organisations through Co-Production

Imove's Co-Production Model helped artists to scale up ambition and to work in new creative partnerships. Some were enabled to produce art in unusual locations. Associate Producers supported less experienced artists, many of whom had no project managers or public relations representatives, with practical advice and resources. The nature of the support provided varied greatly, from artistic suggestion and emphasis on the theme of movement, to coping with conflict or negotiating with a range of stakeholders.

However, the Co-Producer Model was a source of tension in working with large confident organisations used to more traditional funding relationships, some of whom perceived the approach as interference. This was evident within some projects in the contracted strand and with some larger Local Authorities.

The time allocation for the Associate Producers was inadequate for the scope of the role especially within the contracted strand in which the combination of multiple partners, disagreements about the producer role and the number of projects made the role more demanding.

The contracted and curated strands

Although the contracted strand produced high profile events and brought expertise and audiences to the programme, imove's resources would have been more effectively invested within a single curated strand. imove's co-creative philosophy was most visible and apparent within the curated strand where it had more to offer and artists and organisations were better placed to benefit from it.

Participation and Engagement

The programme succeeded in promoting participation in movement-based arts in a number of ways. At project level it pursued artistic excellence and inventive approaches to participation. Some projects placed high quality art events in unusual places, engaging new audiences; others placed emphasis on the quality and experience of small group participation and still others developed new ways to engage with art forms such as classical music, without sacrificing artistic quality.

Inclusive practice

The imove programme was especially strong in the promotion of art and movement events that included a broad range of people, cultures and communities in the region. For example, Sea Swim brought people into contact with poetry through a swimming club with a difference; Synchronised brought people into contact with Kathak dance through swimming; Stanza Stones made poetry available to hikers, walkers and passers-by; Cycle Song attracted community performers, young and old. Even more eclectic events such as Games in the Park helped people to connect with a shared sense of art and history through multicultural participation in games old and new. In all of these examples there was a diversity of gender, age and culture.

Regional connection

Some of the most successful projects were embedded in localities and communities and imbued with a strong sense of place and local culture. This is not to say that they were parochial, (some work explicitly addressed migration), but that participation and enjoyment depended on the sense of connection that the work evoked. A good example of this was Cycle Song, which included mass community participation in an opera about a local Scunthorpe hero.

Integration with the Cultural Olympiad

imove retained its own vision for the Cultural Olympiad in which projects bore a clear relation to Yorkshire's people, cultures, landscapes. This aim was not easily subsumed within the wider Cultural Olympiad. A greater integration with the Cultural Olympiad may have led to more work from imove being included in the London 2012 festival and to a larger national profile for the programme. Nevertheless, Yorkshire's involvement in the Cultural Olympiad and imove's specific contribution within it helped to build a regional commitment to the Olympics.

Promotion and marketing

The challenge of developing the imove brand was initially underestimated. The difficulties in branding and the lack of any clear marketing and publicity strategy early in the programme meant that some artistically successful projects were not well linked with imove, limiting early opportunities to build brand recognition. There are clear links between the problems imove had in defining and communicating the original concept and those experienced in marketing. The contracting of a professional public relations and marketing agency improved matters considerably achieving good coverage for many of the events.

Legacy

Three main aims and legacy areas were envisaged in the original proposal:

New Physical Experiences: Opportunities for physical learning and awareness have increased and endured in some instances such as continuing Aqua Kathak classes, Sea Swimming and walking the Stanza Stones' trails, connecting landscape and poetry. These projects continue to be supported by imove in its new form. imove delivered an impressively wide range of unusual and inventive projects both to large urban centres with their own vibrant cultural life and to areas where there is little cultural provision. There is ample evidence that people appreciated the benefits of sport/physical activity and movement, and that there is potential for this to be sustained.

Identity and Community: imove's projects were mainly rooted in localities and in the region. It produced events with cross-generational and cross-community appeal. International partnerships hardly featured but projects reflected cross-cultural experiences as they affect Yorkshire communities: for example the themes of migration in Fragile Stories. The evaluation has concluded that the local and regional focus has been an important element of the programme's appeal for people in Yorkshire. Local identities have been supported through projects that have explored and celebrated place, landscape and environment.

Re-position culture: Through unusual combinations of art and sport/physical activity, imove has succeeded in attracting audiences to arts events through movement. Participation and appreciation of sport/physical activity has become more attractive and meaningful to some because it has been offered alongside a range of art forms. In doing so, imove has helped to educate publics in a wider range of conceptual and physical possibilities related to movement. There is evidence that perceptions of culture have been changed across a broad range of people and that regional capacity to build on cultural strengths has been enhanced through imove's support for artists and organisations.

Further areas of Legacy:

New partnerships have also been forged and some of these have continued. However, the implementation of the programme has coincided with economic downturn and austerity has restricted Local Authority budgets and other sources of funding for cultural projects and events. This inevitably impacts on programme legacy, and re-doubles the importance of imove's mutation into a sustainable commissioning and production company which can safeguard and develop the learning and innovatory momentum of the programme.

imove's legacy includes the Co-Producer Model. It is part of a wider movement in the arts sector in which the role of producers in the realisation of complex and ambitious work is being recognised. imove's distinctive contribution has been to develop this role outside of an institutional setting or permanent organisation to support and lend coherence to a diverse programme of events and projects.

Sustainability

imove has successfully developed a programme of high quality work addressing the theme of movement and art. The relationships developed across the region are likely to lead to new modes of practice emerging over time. Its organisational capacity for adaptation should place it in a strong position to move forward into its second phase of activity.

Ambition and innovation

The imove programme, in terms of artistic production, concept, and organisation, was highly innovative and produced examples of community participation in art, movement and sport that would not have happened without the programme. Similarly, the artistic production featured several uniquely innovative shows that would never have been produced without the imove vision.

Recommendations

1. There is value in the continued development of the central concept driving the imove programme. The combination of movement, sport and the arts and their relationship to health and well-being is a fruitful area of practice and inquiry which will benefit from continued research and development.
2. Diverse programmes like imove benefit from a strong unifying concept. However, the time taken to develop and communicate the concept effectively should not be underestimated.

There is virtue in piloting and clarifying complex ideas in advance so that they can be adapted for widespread consumption

3. imove attempted to put in place a structure (its Co-Producer Model) to develop a highly innovatory programme, and mitigate the associated risks. There is much to learn from this experience, including who benefits (individual artists and smaller less well-resourced or less experienced organisations) and the importance of clear communication and definition of roles. Detailed reading of this report is highly recommended, if the model is to be reproduced and refined.
4. The Co-Producer Model can bring expertise and resources to artistic process in the service of a strong aesthetic outcome and impact. However, the time allocated should be tailored to the needs and complexities of the project, and expectations as to the scope of the role should be clarified in advance.
5. We would recommend that more time be dedicated to strategic and operational planning in the initial stages of an ambitious and innovatory project such as this.
6. Following on from (5) above, public relations and marketing functions benefit from being integral parts of a programme such as this from the very beginning.
7. At the risk of stating the obvious, programmes working in partnership with artists and other stakeholders such as Local Authorities should manage a balance between the needs and priorities of the two. This is particularly important to bear in mind when innovative ways of working (such as co-production) are being introduced, as these have the potential to unsettle expectations and cause conflict.

APPENDICES

Appendix I: Methodology

imove has been a complex programme of considerable duration. It has required adaptive management as the programme has developed. This evaluation has built on the Start Up Evaluation undertaken by Burns Collett, (June 2010), but it has adopted a different approach and methodology in an attempt to respond to imove's varied and ambitious aims in the spirit in which they were intended (for example inducing change such that things 'will never be the same again'). It has attempted to show not only *what* the programme achieved but *how* it was achieved and how the programme itself has evolved over time with experience, and in response to external changes (economic austerity, the Olympics). The imove evaluation has been tailored to the programme and designed to respond to a number of challenges:

i) The thematic complexity and diversity of imove, ranging from the focus of its commissions, art forms and types of movement; no two events or projects were alike, and the themes that have attempted to give coherence to the whole have been health related, philosophical, aesthetic and movement-based.

ii) The partnerships involved in the funding, operation and the delivery of imove's projects and activities which have varied according to the nature of the project, location, duration and sustainability.

iii) The varied numbers and demographics of its audiences, rooted in diverse local and regional identities, often with an international twist.

iv) The different forms of participation, spectatorship and engagement and their effects on individuals, groups, institutions, communities or mass audiences.

v) The emergent nature of the programme as methods and arrangements have been tried, tested and modified, abandoned or nurtured (including for legacy).

In order to respond to the conditions and realities of a complex, adaptive and emergent programme, it has been necessary to produce a complex, adaptive and emergent evaluation with careful selection of projects for intensive case studies, combined with a 'broad brush' overview, and with both cross-sectional and longitudinal lenses.

In addition the many dimensions of imove require a range of evaluation methods some of which are rooted in the social sciences and others that derive from cultural analysis and the arts and humanities. The value of the programme needs to be assessed in terms of the ways it has involved or impacted on individuals, communities and organisations; in terms of its ability to realise artistic vision; and in terms its ability to develop novel opportunities to learn about, understand, participate in and benefit from movement-based activities.

A psychosocial model has guided the evaluation (Froggett 2012, Hollway 2001). This has entailed tracing the effects of imove in three interlocking dimensions: micro (individual, interpersonal), mezzo (institutional and cultural, community) and macro (societal, regional, national, international). In this way the evaluation has attempted to grasp multi-level effects on participants and projects and the programme as a whole. Used effectively, this model impels researchers to think systemically, to capture the personal and social dimensions of an activity, to see 'ripple effects' of small interventions, and to assess the significance of a project or programme in terms of cultural and social policy and wider health related ambitions. The application of this model will be most evident to the reader in the case studies, but it has informed the work of the evaluation throughout.

Data Collection Methods

Within this overall approach we have adopted a variety of methods for data collection and analysis (see below for complete list) including the following:

Quantitative collation of data showing project data.

Questionnaires were completed by project leads to ensure standardization of information regarding basic project characteristics.

Secondary analysis of programme data and project self evaluation data showing size and characteristics of audiences reached.

Semi-structured interviews designed to elicit information, opinion and evaluative reflection from project leads and key partners and stakeholders, and imove personnel; these were digitally recorded and transcribed for accurate analysis.

Impromptu on-site interviews with participants and audience members to elicit immediate impressions and reactions; 'vox pop' style audio recording was used where practicable but often noise levels and motion necessitated note taking.

Narrative pointed questioning was frequently combined with responses to images or bodily experiences as a result of movement. It was used to reflect on artwork produced in the form of images, poetry and/or dance or other physical movement. The aim was to elicit aesthetic and reflective response in a way that was personal and idiomatic; for example, fragments of poetry recorded by previous sea-swimmers could occasion transformative narratives in which literary, poetic or philosophical motifs presented to the group were woven into stories of personal change. Audio recordings were made only when judged to be non-intrusive, otherwise post hoc field notes were more suitable

Observation, participant observation and observant participation. There are many varieties of observation, each of which positions the observer differently. In some cases the imove evaluators adopted an immersive ethnographic stance (taking part in a sea swim, circulating with a mobile audience in Alessandro Striggio: Mass in 40 Parts) in order to have the first hand experience 'from the inside', in others such as imove on the Street this would have hampered ability to watch the differential engagement of large numbers of people and the ebb and flow of audience response. As a

general principle all observers attempted to use the alternating perceptual lenses of 'inside' and 'outside' the activity combined with reflexive interpretation (see below) and took account personal emotional and aesthetic responses.

Photo-reportage. Although imove benefits from a very accomplished professional web-site, it was essential for researchers to record their own images, in the first instance to register contingent conditions, which with a large number of outside events (and the wettest summer for a hundred years) frequently impacted on audience experience. Beyond the immediate conditions, visual images re-awaken perceptions aroused at the time of an event for subsequent recall, and can be usefully subjected to semiotic analysis in their own right (why select *that* image with *that* framing?). Furthermore, photographs taken personally provide the images around which scenic understanding coheres (see below).

Documentary Analysis. A programme of the scale of imove produces copious documentation, which has been collected assiduously by the Programme Manager and made available to the research team.

Analytic and Interpretive Approach

Researcher Reflexivity is in part definitive of a psychosocial approach (Clarke 2006, Clarke and Hoggett 2009) which assumes that researchers always have a disposition to interpret data in characteristic ways, informed by biography and life experience, or by ideology and inclination. Individual researchers will often be unaware of these influences. Nevertheless they inform understanding and aesthetic response. In order to mitigate the effects of over-interpretation by lone researchers we make use of the research team as a panel in analysing data and invite 'outsiders' to respond to our interpretations

In order to assess the experience and the cultural significance of imove we have adopted principles of reflexive ethnography from cultural anthropology (Geertz 1974). We have attended to meanings of narratives, sensory data, images and association in order to grasp each project or activity as a symbolic order which invites a particular quality of personal response within a culturally shared frame (distinguishing these two elements always requires the use of more than one research analyst). We have also attended to the everyday interactive order of what we have witnessed and what the people involved in them (participants, artists, staff and project co-ordinators) think they have been doing. In doing so we have made full use of our own 'experience near' perceptions of what we have seen and heard and done as well as those of people we have spoken to (experience nearness).

We have triangulated these with analytic 'experience distance', guided by the questions: What was said or done? How as it said or done? Why was it said or done in that particular way?

Because of the sensory nature of the experiences offered by imove (motor, audio, visual, environmental) we draw on a particular the tradition of cultural analysis (Lorenzer 1986) that lends itself to the interpretation of this kind of material and also has internal procedures of triangulation to enhance reliability. The particular what, how and why questions, reflexively applied, have been

described in the Lorenzerian tradition as yielding ‘scenic understanding’. That is, an attempt to grasp what is going on as it manifests itself to the audience in a complex whole composed of meaningful interactions – a ‘scene’ of which the viewer is always a part. Within the report this scenic understanding will be most evident in the images, configured as vignettes or scenic compositions that we use to make the object of analysis present to the reader. (See Froggett and Hollway 2010, Hollway 2012)

Strategies such as thematic analysis, which will be more familiar to the reader have also been used extensively to sift verbal data in interviews, establish priorities, and identify recurrent motifs.

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Appendix II: imove - Data collection sources

Programme Interviews

Interviews (3) Tessa Gordziejko, Creative Director
 Interviews (3) Elenid Davies, Programme Manager
 Interview David Ratcliffe, Programme Assistant
 Interview David Edmunds, Associate Producer
 Interviews (2) Jenny Harris, Associate Producer
 Interviews (2) Steve Dearden, Associate Producer
 Interview Anita Morris, Managing Director, Anita Morris Associates

Other Interviews

Interview Ulrika Hogberg, Legacy Trust UK
 Interview Gregg Hutchings, Legacy Trust UK
 Interview Judith Donovan, Legacy Trust UK Trustee (representing Yorkshire)
 Interview Francesca Canty, LOCOG
 Interview Ruth MacKenzie, LOCOG
 Interview Julie Gatenby, Yorkshire Gold
 Interview Tom Cowie, Yorkshire Gold
 Interview Mark Fielding, Welcome to Yorkshire
 Interview Pete Massey, Arts Council England
 Interview Leonie Sakey, Vision 2012 ACE
 Interview Ian Morley, Arts Development Officer, Barnsley Metropolitan Borough Council
 Interview Bobsie Robinson, Cultural Policy and Strategy Manager, Department of Regeneration and Culture, City of Bradford Metropolitan District Council
 Interview Danny Jackson, Countryside and Rights of Way Manager, City of Bradford Metropolitan District Council
 Interview Paul Holloway, Arts Development Manager, Hull City Council
 Interview Amy Carter, Head of Arts, Museums and Cultural Promotion, Sheffield City Council
 Interview Gill Cooper, Head of Culture, Tourism and City Centre, City of York Council
 Interview Rowena Marsden, Culture, Events & Filming Officer, Tourism and Culture Services, Scarborough Borough Council

Project data collection

The lists below do not include the numerous exchanges that we had with many stakeholders who were unable to attend interviews but kindly responded with information, thoughts and opinions through email.

Cycle Song

Attended performance
 Ad hoc interviews at event
 Ad hoc interviews with local council representatives
 Photo reportage
 Interview Kirsty Halliday
 Interview Associate Producer

Dancing on Together

Attended performance
 Ad hoc interviews at event
 Interview Sharon Watson, Artistic Director and Choreographer, Phoenix Dance Theatre
 Interview Charis Charles, Education Manager, Phoenix Dance Theatre

The Giant and the Bear

Attended performance
 Ad hoc interviews at event
 Photo reportage
 Interview Ric Watts, Producer, The Giant & the Bear by Unlimited Theatre
 Interview Layla Rosa, co-Writer, co-Director and choreographer
 Interview Amy Letman, Producer, West Yorkshire Playhouse
 Interview Associate Producer

imove on the Street

Attended event
 Ad hoc interviews at event
 Photo reportage

My Last Car

Attended performance
 Ad hoc interviews at event
 Photo reportage
 Interviews (2) Alan Dix, Director, My Last Car
 Interview Associate Producer

Sea Swim

Attended Ballet Boys on the Beach
 Attended MIMA Sea Swim exhibition
 Attended exhibition and sea swim event Scarborough
 Ad hoc interviews at events

Photo reportage

Interview John Wedgwood Clarke, Co-artistic Director Sea Swim

Interview Lara Goodband, Co-artistic Director Sea Swim

Interview Cheryl Govan, OutReach Officer, Youth and Community, Stephen Joseph Theatre

Interview Rachael Walton, Dancer and Teacher, Ballet Boys, Stephen Joseph Theatre, OutReach Department

Interview Associate Producer

Synchronised

Attended event

Ad hoc interviews at event

Photo reportage

Interview with Balbir Singh, Artistic Director, Synchronised

Interview Associate Producer

Runs on the Board

Attended Grey Fox Trophy

Ad hoc interviews at event

Photo reportage

Interview with Graham Roberts, Project Director and Curator, Runs on the Board

Interview Associate Producer

Wingbeats

Interview Adam Strickson, Lead Artist for Wingbeats

Interview Associate Producer

Stanza Stones

Interview Rachel Feldberg, Artistic Director Ilkley Literature Festival

Interview Elaine Duffy, Librarian with Calderdale Council and Group Leader for Calderdale Young Writers

Interview Tracy Witney, Head of Education and Community Programmes, Northern School of Contemporary Dance

Interview Associate Producer

The Traipse

Interview Kirsty Redhead, Artist Development and Project Manager, Yorkshire Dance

Interview Associate Producer

New Worlds

Interview Anna Robinson, Head of House and Collections at Harewood Museum and Galleries,

Interview Diane Howse, Countess of Harewood

Interview Associate Producer

Alessandro Striggio: Mass in 40 Parts

Attended event

Photo reportage

Ad hoc interviews at event

Interview Delma Tomlin, Director, The National Centre for Early Music

Fragile Stories

Viewed animations

Interview Deb Singleton, Director, Bradford Animation Festival

Games in the Park

2 separate visits to Games in the Park events, including Olympic torch relay

1 visit to Games in the Park exhibition

Ad hoc interviews at events

Photo reportage

Interview Nima Poovaya-Smith, Founding Director Alchemy

Interview Michael Terwey, Head of Collections and Exhibitions, National Media Museum

Interview Bobsie Robinson, Cultural Policy and Strategy Manager, Department of Regeneration and Culture, City of Bradford Metropolitan District Council

Interview Nilesh Mistry, International and Decorative Arts exhibition curator, City of Bradford Metropolitan District Council

Speech, Tony Reeves Chief Executive, City of Bradford Metropolitan District Council

Interview Char March and Raj 'Silverfinger', performing poets

Vertical Road

Attended performance

Ad hoc interviews at event

Extraordinary Moves

Interview Associate Producer

LeanerFasterStronger

Attended performance

Interview Susan Burns, Co-producer Chol, LeanerFasterStronger

Interview Dr. David James, Principal Research Fellow, Sheffield Hallam University

Analysis of media material

168 separate items of printed or web based media reports

Monitoring of web pages connected to the imove project, including social media networks, (eg Synchronised, Sea Swim, imove)

Appendix III: Survey Report

Report from the results of the Survey about the information resources of projects partnered with imove

This part of the evaluation aimed to obtain an overview of the information held by the imove projects in Yorkshire, Humberside and North Lincolnshire, at the point when the UCLan evaluators began their work to find out what projects are already doing to evaluate their work. It is therefore not by no means exhaustive but it does provided a snapshot overview of what was happening at a key stage in the development of the programme.

The survey consisted of 20 questions, most could be answered by checking a box but there were some questions that required explanations. We also asked projects to email us literature and forms they were using for their evaluations.

The evaluation was introduced at a meeting with projects running or about to run in 2011. Projects were consulted about the kind of information they were collecting and which data would be available for the evaluation of the programme. Project leaders were asked to feed back their comments about the wording and structure of the questions. A number of projects did this at the meeting and suggestions were incorporated.

Surveys were distributed to projects by the researchers in contact with the lead director for the imove part of the project and followed up from time to time. All the projects that responded were able to do so electronically.

We received seven completed surveys and one survey which was uncompleted. Five projects were active in the Yorkshire area, one project had activities over Yorkshire, Humberside and North Lincs. And one project was active in North Lincs only. Three projects were dealing with smaller rural communities. Six of the projects were operating on a model of a series of workshop events that were time limited over a few weeks although there was great diversity. One project offered a weekly event over the whole course of the project linked to other outcomes.

What the projects were about

We asked project leaders to summarise what happens in their project. The seven projects were extremely diverse and ambitious. Table 1 summarises the projects included.

<p><i>Wingbeats</i> is a multi-arts project inspired by the eternal wish to fly and the question 'How can we fly without leaving the ground?' Professional international artists, students, visitors to the coast, school and community groups are working together to create digital installations, concert, performances, an exhibition and films.</p>

<p><i>Synchronised</i>, a 3 year programme, the main focus is swimming, dancing and music involving the development and delivery of Aqua- Kathak creative water workouts. The project will culminate in a large-scale performance piece in a swimming pool with dancers, swimmers, the community and</p>

musicians.
<i>Cycle Song</i> is a 5-month outreach programme culminating in two performances of an opera involving over 1,700 local residents as singers, dancers and musicians, alongside theatre students, dancers, professional opera singers, aerial artists. Teachers from local schools will work with us to teach the music and dance to their pupils.
<i>Extraordinary Moves</i> is an arts programme with events reflecting on the concepts and issues surrounding human enhancement technology. It has a special focus on disability. The artistic interventions include street performance, dance, visual art exhibitions, debate and theatre.
<i>Sea Swim</i> swim in the North Sea and write or make responses to that swim. The act of swimming, meeting and recording the swims through writing, film and photography is the artwork and we exhibit in a range of ways; at the beach Huts, in galleries and through the printed page.
<i>My Last Car</i> : An exhibition created from a deconstructed car within which performance takes place using collected car stories. Around this are a series of installations (indoor and outdoor) that look at ways of getting about without a car.
<i>Stanza Stones</i> : Six poems were written and carved in stones on six sites to make a trail. 6 groups of young writers visited the site and created their own work with the poet. 6 groups of dancers and film makers interpreted and performed works involving the writers, poets, walkers and cyclists and films; a book of the project is being produced.

Table 1 Projects' brief descriptions of 'what happens in your project?'

About the finance of projects

We asked the project leaders to indicate their funding sources, a rough estimate of their income and the sector in which their project belonged. The seven projects were distributed over Yorkshire. The average duration of a project was 26 months.

- All the projects except one had an income including imove contribution of 60,000 or over in the financial year 2010-11. The average income for a project over a year was £100,666.
- Three of the projects were wholly funded by imove and the average proportion of funding from imove amongst the seven projects was 68%.
- Other funding sources were HEFCE, Sports Council, Charitable Trusts, ACEG4A, Arts Centres, local rural trust and in kind provision.
- Of the six projects who indicated the project fell within a sector, four considered themselves to be mixed statutory, private and voluntary provision of services and two considered themselves situated in the Voluntary sector.

There was a mix of rural and urban based projects. They tended to be large projects with relatively large incomes over the 2011-12 financial year. The information here is representative of that group.

Who was the project serving?

We asked project leaders to indicate the numbers and kind of people they involved in the project (participation) and their audience (passive participation). All seven projects were open to the wider community and five were also targeting children and young people. Two were particularly encouraging young people with learning or physical difficulties to be involved and one included seniors.

There was no representation from projects dealing with people with mental health needs, people in hospital or other care, specific diversity groups (eg from LGBT groups).

- Altogether the number of people estimated to have participated in the period from 2009-2012 amongst the seven projects was 7009.
- The estimated audience for the seven projects was 171,940 individuals not including an estimated 10,000 who participated online in one project.

Despite the focus on young people, the estimated average adult participation in activities was 57 per cent and 71 per cent of the audience.

- Female participation was estimated at an average 67 per cent and 60 per cent of the audience.
- Children's participation was estimated at an average 43 per cent and 28 per cent of the audience.

Diversity: There were no projects specifically dealing with diversity issues represented. We asked leaders to estimate the proportion of active participation and audience participation

- The estimated average participation for Black and Racial minorities was 19 per cent and 10 per cent of the audience were estimated to have ethnic minority backgrounds.
- Participation from South Asians was estimated at 16 per cent and from Black minorities at 2 per cent.

There were no sessions for people referred to the project from health or social services but voluntary or educational services were recommending participants to three projects.

How did people access the project?

We asked leaders to indicate how the activities were accessible to the public, where they were situated and how people accessed the project.

Two of the projects charged participants a fee for some events, but all seven projects put on some events free of charge. Six also provided a number of installations or publicly available events or

artworks and three also had sessions where people participated as drop ins. Other access described were:

- “Online, organised trips and workshops”
- “submission of stories and memories via internet and phone”
- “Walkers access it by visiting it or passing it”

Three projects had events in urban areas. Six had events in public places, one particularly diverse:

“Beach huts, North Sea and galleries and literature festivals”.

There were no events in health settings, three had events in arts settings such as a museum, three had educational workshops and three had events set in nature, for example the Stanza stones were carved with poetry and located on open moorland for walkers and cyclists to find (with permission).

What agencies and other services were projects working with?

We asked project leaders to list their partners in the project and all seven projects responded to the question. Between the seven projects, they listed 28 partners including 4 councils: 7 were charities, 6 were arts organisations and 7 were community owned bodies such as libraries, 2 were private companies and 2 were universities (Projects frequently included imove as a funder and a partner – which was not counted).

- The average project had 4 partners, one of which was commonly hosting events, providing support and advice and some of whom were also providing materials.

We asked project leaders two questions, whether they intended to work further with the partners identified and later, to indicate the plans they had to sustain the project and establish a legacy. Whereas all project leaders indicated that legacy to the community would continue, they also made it clear that it would be up to the community to sustain activities when the project funding expired. Most considered the project itself as unsustainable, although they were working with partners and community to build future projects. Project leaders were very positive about their partners and 4 were planning to do further work, extend the project scope or focus, or create some legacy.

- More than half the projects were planning further funded work with a partner organisation.

Art forms and activities

What kind of activities did the seven projects provide for participants?

Table 1 shows the types of activities provided by the seven projects that returned a survey. 18 activities are listed and of these 5 are sport related. However, this was not the imbalance it seems.

- The average number of activities listed for a project was 10 and all projects integrated sport with art.

Activity provided	No. of projects providing this
Installation	4
Exhibition	5
Storymaking	4
Music	3
Theatre	5
Drama	4
Film Video	6
Museum based	5
Visual arts	6
Public art	3
Photography	4
Creative writing	3
Cycling	3
Dance	6
Water based	2
Exercise	3
Team games	2
Performance	6

Table 2 activities taking place over the duration of the project

We asked project leaders to explain how their project links the sport activities with art. All of the projects responded to this indicating that the use of movement, whether in dance or exercise was a way of accessing and interpreting the world and culture enabled expression of the interpretation.

“The project emerges from and responds to walking and playing in the East Riding the landscape, to the history of aviation (especially women pilots) and celebrates the movement of people, aeroplanes and birds on land, in the sea and in the air. We make use of different movement techniques within our work.”

“Primary art form is dance, alongside synchronised swimming – both use the body and movement.”

“We will be working with a core ensemble of 30-40 dancers who will be trained to ‘dance’ with bikes.”

“We encourage people of all ages to paddle, plunge or swim as a group then talk, write and make art about it afterwards with tea and cake.”

The leader for one project, the Stanza Stones, shared her vision of the flow of experience to expression:

“The Stanza Stones are about people feeling encouraged and confident to visit the wild upland and having seen it and experienced its freedom physically, to write about it for themselves. The young writers are seeing their work interpreted by young dancers. Cyclists, walkers and climbers with no necessary interest in the arts are being encouraged to visit the stones and to take part in the final performances.”

Acknowledging imove

We asked project leaders to indicate how the project acknowledged imove– all seven of the project leaders mentioned careful attention to informing the project staff verbally, including the logo on materials, the branding details, websites and phrases provided.

How projects are staffed

Between the 7 projects, 180 people worked intermittently. The staffing ratio was usual for arts projects and probably represented an effective use of resources.

- Only 5 people were fully employed
- 10 were part time staff
- 10 did odd sessions and worked less than 15 hours weekly
- 124 staff were employed ad hoc on a sessional basis, as needed
- 31 were volunteers

Evaluation of projects

We asked leaders to indicate what kind of evaluation procedures are being employed within the projects so that projects could support their claims to results.

- Most of the projects were collecting information on attendance, age, gender and ethnicity of participants and also collecting feedback from participants on improvements and enjoyment.
- Only one project was collecting information from participants about their goals, experience, their understanding of arts and the body.

- Most of the projects were also collecting numbers of people attending (audience) and any comments they had about the event, but little else.

	Participants	Audience
Attendance	7	6
Age	6	1
Gender	6	3
Ethnicity	5	2
Other	1	0
Feedback/ comments / reactions	6	6

Table 3: collection of information about participants and audience

What kind of benefits did the projects provide?

We asked project leaders to indicate what kind of outcomes they intended to provide to participants and audiences. Results are shown in Table 4.

Project leaders were generally very positive about the societal and general psychological benefits of engaging in arts and movement.

- The most cited benefits were improved self confidence and personal growth.
- Social benefits were also cited.
- Mental or physical health benefits were least cited.

Potential benefits of the project	To participants	To audiences
Improved self-worth, confidence, self esteem	7	1
Personal growth/transformation	7	2
Increased artistic skills (dance, arts participation)	6	1
Increased social contact with other people outside their usual networks (not including people who run the project)	5	2
Increased involvement with the local community	5	2

Improved mood	5	4
Improved balance and body awareness	4	0
Improved quality of life	4	1
Increased civic participation	4	1
Increased opportunities for education or training	3	0
Lose weight/get fit	3	1
Reduced symptoms of ill health	2	0
Increased opportunities for employment	2	0
Reduced stress	2	2
Reduced use of medication	1	0
Reduced stigma and discrimination	1	1
Reduced use of primary care or social services	0	0
Reduced use of secondary services (hospital)	0	0
Other outcomes	0	1

Table 4: The number of project leaders who described this outcome as intended in the project.

Evaluation procedures

Five out of the seven project leaders indicated that staff were engaged in evaluating outcomes of the project.

	Participants	Audience
Count attendance and participation	5	5
Use of feedback forms of the general kind - asking if people have enjoyed the project and how we could improve	4	4
Film/Video new technology	4	4
File of written stories /Exhibition catalogues /books /similar	3	1
Comments book or flipchart and discussion	2	1
More elaborate forms with numbered scales and questions on change	0	0

Standard method developed for the service		1
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Table 5: methods for evaluation

Given the outcomes intended above (Table 4), it seems likely that the four projects collecting information from stories and video footage in Table 5 were more likely to be able to find information to support claims that the art project may have benefitted the participants.

- No projects were using a systematic method.
- Despite project leaders' claims that the project intended to increase personal attributes, and improve mood and social functioning and involve people in understanding the expression in movement, most project leaders were not collecting information that could support these claims.

It was likely that given the staffing issues, there would be little time and resources for evaluation. However, there were positive indications that project leaders understood the value of documentation of experience:

“As we’re working with over 1,700 community participants, we don’t have the resources to carry out detailed evaluation with each individual. However, we will select a series of individuals who are representative of the different groups we’re working with (primary and secondary pupils, HE students, voluntary arts groups member of different ages and social backgrounds, volunteers) and carry out more in depth evaluation that will be presented as case studies. We’ll use a combination of audio/video interviews, discussion groups and online questionnaires.”

Project leaders were positive towards sharing of information with the evaluators and 6 out of 7 project leaders were willing to discuss it or provide such information for the study.

Appendix IV: Public Relations Data

Cycle Song, Programme Manager's summary

PR data related to Cycle Song from the Programme Manager's report:

Using the PR related data provided for Cycle Song as an example, we can see a very broad spectrum of media coverage:

Online Audience

Between 1st March and 9th August 2012, the Cycle Song website (www.cyclesong.co.uk) was visited 6,221 times by 4,094 unique visitors.

The project's Soundcloud page featured rehearsal audio recordings, radio features and spoken word versions of some of the songs from the show that were listened to 1,499 times.

Several videos were also posted on YouTube, including: 15 rehearsal and production videos produced by northlincstv, which received 9,504 views; a video of the show's finale posted by

Visit Scunthorpe, a local independent news site, which was viewed 972 times; and several excerpts from the production, captured by audience members, which received 1,092 views, making the project's total YouTube viewing audience 11,568.

Online media coverage

Cycle Song also featured on several news and media websites, including:

- Scunthorpe Telegraph (10 features)
- Visit Scunthorpe (local independent news and comment site – 5 features plus videos and an online photo gallery)
- Yorkshire Post (two features)
- Smithsonian Magazine (feature with photographs and video)
- 220 Triathlon
- Olympic cycling 2012
- BBC News website (two features)
- BBC Radio 3 website – the Choir (preview piece)
- Culture Vultures (preview piece)

Social Media

Cycle Song had both a Twitter feed (@Cyclesong) and a Facebook page (www.facebook.com/cyclesong), both of which proved very effective in engaging the local community, including those who were taking part in the project and local residents and businesses.

In addition to the Cycle Song Facebook page, the Visit Scunthorpe Facebook page (Scunthorpe News) included several posts about Cycle Song and provided a discussion forum for members of the local community to comment on and question things like ticketing policy.

As of 9th August 2012, the project's Twitter feed had 263 followers and 193 people liked the project's Facebook page. The total number of Twitter impressions between 1st April and 9th August was 45,711 and the total number of Facebook impressions for the same period was 107,989, making the total social media reach of the project in excess of 153,000 people.

Media Audience

Cycle Song received the following media coverage over the duration of the project:

- Scunthorpe Telegraph, main local newspaper (10 features – circulation 16,084)
- The Journal, monthly lifestyle magazine distributed around Lincolnshire, North Lincolnshire and North East Lincolnshire (photo feature including interviews with Tim Sutton and Ian McMillan in the July 2012 edition – circulation circa 24,000)
- Yorkshire Post (1 feature in the weekend magazine – circulation 41,896 - and 1 feature in the daily newspaper – circulation 40,185)
- BBC Radio Humberside (3 features in the run up to the performances plus a 1-hour live broadcast from Brumby Hall on the morning of Saturday 14th July – listener figures 224,000 per week)
- BBC National News (interview with Ian McMillan on the day London 2012 Festival was launched – featured on BBC Breakfast, BBC News at One and at several points throughout the day on BBC News 24)
- BBC Radio 3, The Choir (half hour feature including rehearsal recordings and interviews with community cast members, Musical Director Sue Hollingworth and key local partners)
- BBC Look North (East Yorkshire and Lincolnshire) – pre-recorded feature including production footage, live broadcast from Brumby Hall at lunchtime on Monday 16th July and extended pre-recorded coverage on the evening of Monday 16th July)
- Lincs FM, local commercial radio station (3 days of advertising and short features, including a ticket giveaway – 309,000 listeners each week)
- Smithsonian Magazine (6-page feature – circulation 2,075,144 and readership 6.9 million)

- Triathlon 220 Magazine (short news feature)
- Esprit Magazine, members magazine for Lincolnshire Cooperative (preview feature and ticket competition)
- Epworth Bells, local newspaper for Epworth and the Isle of Axholme (2 features including photos of participating school pupils)
- Highnotes Magazine, the members magazine for Making Music (two features, one in June and one following the production in August)
- ABCD, Association of British Choral Directors (feature in June national newsletter)

While circulation, viewing and listener figures are not readily available for some of the above media channels, we estimate that the global media audience for Cycle Song was in excess of 7.5 million people. (Programme Manager, 2012/13, edited)

Anita Morris Associates PR data summary

Spout Brilliance

Anita Morris Associates
Public Relations

From November 2010 to September 2012 AMA has secured media coverage across international, national and regional print, broadcast and digital media achieving a minimum of 199 piece of editorial with an Advertising Equivalent Value of £266,401 and reaching a circulation of 4,267,248. As most readers consider editorial to have more value to them than advertising, in PR terms, the standard measure is to increase the AVE three-fold which gives this campaign a PR Value of £799,203.

The spread of coverage for Imove includes:-

Trade (17)

Creativeboom.co.uk (3) cultureculture.co.uk (2) ArtsCouncil.org.uk (2) Dance Today (2)

Dance Dynamic Young Performer Arts Industry Cultureworld.co.uk 220Triathlon.com
DanceUk.co.uk Culture24.org.uk Arts Professional

International (2)

MSN.com Smithsonianmag.com

National (13)

Guardian.co.uk (4) BBC.co.uk (3) Guardian Travel (2) BBC Radio 4 Today Guardian

Metro BBC Breakfast News

Regional Print (82)

Yorkshire Post (27) Yorkshire Evening Post (7) Telegraph and Argus (6) Scunthorpe Telegraph (6) Ilkley Gazette (5)

Scarborough Evening News (5) Sheffield Telegraph (3) Barnsley Chronicle (2) Bridlington Free Press (2) York Press (2)

Sheffield Star (2) Big Issue in the North (2) Grimsby Telegraph (2) Asian Express Yorkshire Beverley Guardian Driffield & Times Post Hull Daily Mail Keighley News Plush Wharfedale Observer Wharfedale and Aireborough Observer Yorkshire Life Yorkshire Post Magazine (Front page) Yorkshire Evening Post (Front page)

Regional Broadcast (25)

BBC Look North (6) BBC Radio York (5) BBC Radio Humberside (4) BBC Radio Leeds (3) BBC Radio Sheffield (3) ITV Calendar (2) Yorkshire Coast Radio (2)

Online (58)

Thisisscunthorpe.co.uk (7) Yorkshirepost.co.uk (7) Telegraphandargus.co.uk (5)

Thisishullandeastriding.co.uk (5) Star.co.uk (5) Yorkpress.co.uk (3) Barnsley-chronicle.co.uk (3) Scarborougheveningnews.co.uk (2) Ilkleygazette.co.uk

BBC.co.uk/York BBC.co.uk/Humberside BBC.co.uk/Leeds Guardian.co.uk/Northerner ITV.com

Yorkshire.com Caravanclub.co.uk Yorkshirecoastradio.com Legacytrustuk.org Vadvert.co.uk Bearsdenherald.co.uk Artsindustry.co.uk

Olympiccycling12.wordpress.com Sheffieldtelegraph.co.uk Thisisgrimsby.co.uk Barnsleynews.co.uk Plushmagazine.co.uk BeverleyGuardian.co.uk Beyondgdnleeds.wordpress.co.uk Mylifeinleeds.co.uk

Social Media (2)

Yorkshire Gold e-newsletter DanceUK Facebook Page

Total (199)

Appendix V: Literature Review

Ontology of the Body in the late 20th and early 21st Century

Sociology

Since the end of the 20th Century we have seen an increasing number of publications emphasising the value of the study of the body as central to our knowledge of the Self and the Self's relationship with others in society. B.S. Turner's work is of primary importance in this field (1982a, 1982b, 1987a, 1987b, 1991, 1992, 1994, 1996) and has led to the founding of the journal *Body & Society*, in publication since 1995. Turner's work has sought to understand sociology in terms of the relationship between the body and society, questions and meanings of the concept of 'embodiment' in relation to (en)action, the body and feminist theory, the body's relationship to consumerism, and the body and religion. Many of Turner's concerns are brought together in his idea of the 'somatic society' (1992), that is to say 'a society within which major political and personal problems are both problematized in the body and expressed through it.' (Turner 1996, 1) Since the publication of Turner's seminal book *The Body and Society*, (first published 1984; third edition 2008), there has been a spate of publications seeking to expand on various aspects of the 'sociology of the body', (O'Neill 1985 and 1989; Barker 1995; Armstrong 1983; Martin 1989; Falk 1994). According to Turner (1996, 32) most of this work has avoided the study of embodiment, possibly a more profound and potentially radical attitude towards understanding the body.

Philosophy

The current philosophical interest in the body and physical movement in space and time is directly related to the questioning of Cartesian thought that situates epistemology as having its unique place in the brain. For Descartes, the ontology of the body can never exist in its own right, but only through the thinking brain, the same brain that exclusively defines our nature and existence: 'For if we, who are supposing that everything which is distinct from us is false, examine what we are, we see very clearly that neither extension nor shape nor local motion, nor anything of this kind which is attributable to a body, belongs to our nature, but that thought alone belongs to it.' (Descartes quoted in Welton 1999, 2) The body, then, was an object of thought to be understood and described with thinking tools in a language as close as possible to the objectivity attributed to mathematics. That is to say, the body could be made into an objective machine and described as such through observation, rationalization and logic, and sequential reasoning. The passions, emotions, moods, feelings and all the affects associated with the senses of the body are explained by the thinking brain as mechanical interactions of the various bodily parts. Donn Welton, in the introduction to the philosophical anthology *The Body*, claims that post-modern and contemporary philosophy takes precisely an opposite view to the Cartesian paradigm by putting the body first:

In place of the normal procedure of attempting to define what is or is not meant by the mind and then asking how it is connected to the body, this anthology takes the opposite approach by reconsidering what is meant by the body and then using this as the key to unlocking the concept of the mind, and then that of personhood. (Welton 1999, 3)

With the exception of Spinoza (1992), philosophers before the emergence of phenomenology in the writings of Edmund Husserl (1989) and Martin Heidegger (1962; 1968; 1985; 1992) but in particular the phenomenology of Maurice Merleau-Ponty (2005) - either accepted Descartes or expressed concepts of the body in generalities that were not core to their philosophies, (for example, Hegel, Marx, Kierkegaard and Nietzsche). It was only post phenomenology, according to Welton (1999), that the body could be given philosophical prominence in the writings of Jacques Lacan (1953; 1977; 1988a; 1988b), Michel Foucault (1990; 1992; 2001), Julia Kristeva (1984; 1995) and Luce Irigaray (1980). To these writers, we might also add others, such as Gilles Deleuze and Felix Guattari (1994; 2004), who may not have the body as central to their philosophy but depend on this twentieth century tendency that was moving away from the encasement of ontology in thought. Deleuze, for example, talks of the possibility of the brain 'feeling' rather than being defined by 'thinking' and goes on to connect 'feeling' with artistic expression and creativity:

And this I is not only the "I conceive" of the brain as philosophy, it is also the "I feel" of the brain as art. (Deleuze & Guattari 1994, 211)

What was regarded as the poisonous nature of an understanding of the Self as limited to a 'conceiving' brain is highlighted by Foucault in his introduction to Deleuze and Guattari's *Anti-Oedipus*:

The Christian moralists sought out the traces of the flesh lodged deep within the soul. Deleuze and Guattari, for their part, pursue the slightest traces of fascism in the body. (Foucault in Deleuze & Guattari 2004, xv)

Taken to its logical, radical conclusion, this line of thought identifies Cartesian thought with the negative ability to think up false realities, such as fascist ideologies. A more holistic view of Self including the body, therefore, should lead to a greater comprehension of genuine realities, something nearer what might even be called 'truth'.

Michel Foucault, in *Madness and Civilization*, shows how Cartesian thought split society into the civilized sane and their opposite, the mad. Madness, as the loss of the thinking mind and the identity of the human Self, also became the loss of the human body. In other words, the spectacle of the lunatic in the asylum was made possible by the sane mind viewing the madness made manifest in this loss of the human body, while the spectator's own conceptualized human body only existed as long as s/he had a mind capable of conception. Foucault's demonstration of this association of identity with a healthy mind that makes the body a representation of an unhealthy insanity is visualized in Goya's painting 'The Madhouse' and discussed by Foucault (Foucault 2001, 198). The human body split off from the thinking mind becomes animal:

In the reduction to animality, madness finds both its truth and its cure; when the madman has become a beast, this presence of the animal in man, a presence which constituted the scandal of madness, is eliminated: not that the animal is silenced, but that man himself is abolished. (Foucault 2001, 71)

The body in Cartesian thought, then, is relegated to something unwanted and irrelevant to the identity of Self that depends exclusively on the thinking mind.

Phenomenology and the Body

The beginnings of a consideration of embodiment can be found in the phenomenologists, especially Merleau-Ponty, who is often quoted in contemporary studies of the body as a counter balance to the supposed Cartesian rejection of the body in favour of the brain, (see, for example, Varela et al 1993; Clark 2003; Burkitt 1999; Latimer and Schillmeier 2009; Hancock et al 2002; Welton 1999; Nuñez and Freeman 1999). All the essential elements of thinking about the body in this way are to be found in Merleau-Ponty's *Phenomenology of Perception* (first published 1945), such as attention given to the sensations, experience, spatiality of body and bodies and the body as expression. Critically, Merleau-Ponty emphasizes the importance of the moving body over all other movement:

...far from its being the case that the experience of my own movement conditions the position of an object, it is, on the contrary, by conceiving my body itself as a mobile object that I am able to interpret perceptual experience... (Merleau-Ponty 2005, 236).

Reflection of phenomenology has led to the development of concepts of embodiment and to the linking of theories, as, for example, in Lakoff's and Johnson's 'phenomenological embodiment' (1999).

Body Projects

In an interesting development, Chris Shilling (1993) argues that the increasing obsession with the body in the West is connected to the development of medicine, the delaying and even denial of age and death through the conquering of disease and technologies that help people to fashion their bodies through plastic surgery and the like. People, according to Shilling, adopt projects related to the body, such as health (diets for example), plastic surgery and body fitness as a manifestation of this medical obsession with the body. The motivation, therefore, for staying fit and healthy and youthful looking may be as much in the commitment to a project, a meaning in life, as to the goal of the project itself.

Shilling's work is especially indebted to studies of the body in relation to society by Pierre Bourdieu and Elias:

Bourdieu's conceptualization of the body as a form of physical capital has several similarities with Elias's view of the civilized body. Both recognize that there is an interrelationship between the development of the body and people's social location, and both view the management of the body as central to the acquisition of status and distinction. (Shilling 1993, 127)

However, it is in an understanding of the concept of embodiment that the importance of the physical moving body becomes truly significant.

Embodiment and Cognition

Since then, ideas of embodiment have reached out beyond sociology and into the realms of cognitive science. For example, Varela, Thompson and Roach define ‘embodiment’ as encompassing ‘both the body as a lived, experiential structure and the body as the context or milieu of cognitive mechanisms’ (Varela et al 1993, xvi). In this way, we see the development of a set of ideas that do not consider the brain itself as being the sole or even the primary source of thought and reflection. This line of analysis can be traced, at least in part, to the publication of the seminal work *The Tree of Knowledge, The Biological Roots of Human Understanding* by Maturana and Varela (1998) where the authors propose a ‘way of seeing cognition not as a representation of the world “out there”, but rather as an ongoing bringing forth of a world through the process of living itself’ (Maturana et al 1998, 11). The authors argue, in the course of their groundbreaking study of self-organizing systems, (‘autopoiesis’), that behaviour is not guided by an independent brain but rather by movement and action with whatever the nervous system is in contact with, in a relational and systemic fashion. By the action of movement, ‘structural coupling’ takes place in the animal kingdom in general, while human beings in society learn and develop through a ‘network of social and linguistic coupling’ (Maturana et al 1998, 234). The importance of movement, in this thesis, is paramount and results in a ‘continuous becoming that we bring forth with others’, (Maturana et al 1998, 235), never alone. The movement of the body and its relationship with other bodies is the source of knowledge and learning.

The growing interest in cognition as being bodily focussed as opposed to having its seat in the Cartesian mind has led to a distancing from Descartes’ precepts that included characteristics such as dualism, reductionism and positivism. Descartes’ thinking brain as a definition of the self has given way to many other forms of understanding cognition, all of which place a greater emphasis on the body and a less reductionist, more ‘holistic’ point of view, as summarised, for example in the essays collected in *Reclaiming Cognition, The Primacy of Action, Intention and Emotion*, edited by Nuñez and Freeman (1999). This mode of thought leads us to consider ‘actions of the body’ as the ‘agent of the mind’ through which relations with the world are established. ‘By virtue of these relations, the mind is not restricted to the brain or body but extends into the world (Clark 1997)...’ (Nuñez et al 1999, xiv). Movement of our beings, then, from this point of view, defines our very existence.

Movement of the Body as Primary Meaning

There are varying degrees of understanding of ‘embodiment’ in the literature. To take an interesting extreme view that illustrates this variety, Maxine Sheets-Johnstone, (1999), argues against any reference to the brain that might be implied in the term ‘embodiment’:

Embodiment deflects our attention from the task of understanding animate form by conceptual default, by conveniently packaging beforehand something already labelled ‘the mental’ or ‘mind’ and something already labelled ‘the physical’ or ‘body’ without explaining... ‘how’ “the package” got there in the first place.’ (Sheets-Johnstone 1993, 275)

This view emphasizes the absolutely experiential nature of the body through movement and the engendering and feeling of emotion inextricably linked to kinaesthesia.

Technology and the Extended Body/Mind

There has been a growing body of literature that analyses the development of technology and its relationship to the body, that is to say the extent to which the body has become 'posthuman', (Hayles 1999). This is not opposed to embodiment. According to Andy Clark:

We learn that we are *essentially* active, embodied agents, not disembodied intelligences that simply manipulate or animate our biological bodies. We also learn –and this is the crunch- that the forms of our embodiment, action, and engagement are not fixed. New technologies can alter augment, and extend our sense of presence and of our own potential for action.' (Clark 2003, 114 (Clark's italics))

Clark describes how technology can help the body to extend itself as if those tools were part of the body, 'transparent equipment', in Heidegger's words as quoted by Clark (2011, 10). Movement of the body in relationship with objects can, therefore, become more part of the body, perceived as such, than an object held by the body. An example of this would be the blind wo/man's stick or the professional tennis player's racket. The habit of the tapping, feeling stick, or the swinging of the racket, make both of these extensions of the body. As the sophistication of technology increases it may be possible, according to Clark, to feel the movement of the body in a virtual space as if it were real.

Dance and Movement Therapy (adapted from Koch and Fischman 2011)

Inevitably, the gradual shifting of attention from a theoretical sociology of the body towards an understanding of the intrinsic and essential value of experiencing the body as cognition has led to a relatively recent attention to actual movement and the possible therapeutic benefits of bodily movement. Sabine C. Koch and Diana Fischman therefore see bodily cognition in terms of dance and movement therapy:

Dance/movement therapy may be considered an enactive approach to psychotherapy. Enaction and embodiment are principles that match the theory and practice of dance/movement therapy. They rest on a phenomenological conceptualization of the living body and its fundamental meaning (Merleau-Ponty, 1962), and on an organismic rather than a computational understanding of our human condition (e.g., Lyon, 2006; Smith & Semin, 2004). Phenomenological and enactive theories have been embraced recently by the cognitive and social sciences because many researchers had noted that, in the past, their ways of approaching social phenomena had been too static, cognitive, molecular, and insufficiently experience-based. (Koch and Fischman 2011)

They go on to very usefully discuss embodiment and its relationship to movement and dance. The following is quoted at length from Koch and Fischman 2011:

Embodiment approaches developed at the end of the 1980s and during the 1990s in anthropology (Csordas, 1988, 1990; Scheper-Hughes & Lock, 1987), robotics (Brooks, 1991; Pfeifer & Bongard, 2007), philosophy (Clark, 1997; Gallagher, 2005; Hurley, 1998), cognitive linguistics (Gibbs, 2005; Lakoff & Johnson, 1999), and, more recently, in psychology

(Niedenthal, 2007; Niedenthal, Barsalou, Winkielman, Krauth-Gruber, & Ric, 2005; Smith & Semin, 2004). Based on the phenomenological tradition of Merleau-Ponty (1962), and on neuroscientific findings (Barsalou, 1999; Damasio, 1994; Gallese & Lakoff, 2005), embodiment practices alert us to the basic organismic processes and high plasticity of the living body. Embodiment approaches have replaced the computer metaphor of the cognitive science paradigm with an organismic understanding of the human mind and condition (Smith & Semin, 2004). This paradigmatic shift is echoed in the suggestion that embodiment can serve as a unifying perspective for psychology (Schubert & Semin, 2009). Embodiment research has demonstrated that body feedback from movement can influence affect (Strack, Martin, & Stepper, 1988), attitudes (Caccioppo, Priester, & Berntson, 1993; Maass & Russo, 2003; Neumann & Strack, 2000; Schubert, 2004), and cognition (Mussweiler, 2006; Raab & Green, 2005), and that bodily “mapping” constantly occurs between humans (Bavelas, Black, Lemery, & Mullett, 1986; Buccino et al., 2001; Wilson & Knoblich, 2005). With the term embodiment, we refer to theories that understand the body and its movements to be an integral part of knowledge (Barsalou et al., 2003) and memory (Casey, 1987; Fuchs, 2010; Sheets-Johnstone, 2003). Working not from an enactive, but rather from a cognitive sciences’ framework—Semin and Caccioppo (2008) outlined a model of social cognition that goes beyond the traditional individual-centered analysis and conceptualizes social cognition as grounded in neurophysiological processes, distributed across brains and bodies, and manifested in the coregulation of behaviors. They introduced a theoretical framework for the processes involved in social interaction from joint perception to coregulation, following the principles of synchronization (Davis, 1982; Hall & Bernieri, 2001), entrainment (Clayton, Sager, & Will, 2004; Condon & Ogston, 1966), and coordination (e.g., Port & van Gelder, 1995).’ (Koch & Fischman 2011, 60)

They further continue by associating embodiment with affect (or emotions):

Embodiment research has demonstrated that body feedback from movement can influence affect (Strack, Martin, & Stepper, 1988), attitudes (Caccioppo, Priester, & Berntson, 1993; Maass & Russo, 2003; Neumann & Strack, 2000; Schubert, 2004), and cognition (Mussweiler, 2006; Raab & Green, 2005), and that bodily “mapping” constantly occurs between humans (Bavelas, Black, Lemery, & Mullett, 1986; Buccino et al., 2001; Wilson & Knoblich, 2005). With the term embodiment, we refer to theories that understand the body and its movements to be an integral part of knowledge (Barsalou et al., 2003) and memory (Casey, 1987; Fuchs, 2010; Sheets-Johnstone, 2003). Working not from an enactive, but rather from a cognitive sciences’ framework—Semin and Caccioppo (2008) outlined a model of social cognition that goes beyond the traditional individual-centered analysis and conceptualizes social cognition as grounded in neurophysiological processes, distributed across brains and bodies, and manifested in the coregulation of behaviors. They introduced a theoretical framework for the processes involved in social interaction from joint perception to coregulation, following the principles of synchronization (Davis, 1982; Hall & Bernieri, 2001), entrainment (Clayton, Sager, & Will, 2004; Condon & Ogston, 1966), and coordination (e.g., Port & van Gelder, 1995).

Dance/movement therapy has been developed as a healing practice through the use of movement and dance as a medium for enabling communication, assessing where it is blocked, and intervening on nonverbal and verbal levels. Intuition and personal experience have led dancers, dance teachers, and physiologists to discover the meaningful connections between motivation, motion, and emotion (Levy, 1992). How did this happen? The answer is: through experiencing (Dosamantes-Alperson, 1981). Pioneers in the field have described how dance was part of their lives, how it promoted healing—a means of furthering wellbeing and self-discovery—and did so with different populations (e.g., Frieder Watlock, 1983; Koch, 1981; Schmais & White, 1981; Whitehouse, 1956). Some of dance/movement therapy's basic assumptions can be listed as follows: (a) dance is communication; (b) body and mind influence each other reciprocally; (c) emotion is expressed through movement; (d) art and aesthetic expression are resources for health; (e) the therapeutic relationship promotes trust through mirroring, attunement, and kinesthetic empathy; and (f) movement is presymbolic but paradoxically full of meaning (Levy, 1992). On this basis, the client can develop meaning, relate, and heal through movement.

Embodiment theory holds that human meaning grows from our organic, sensorimotor, and emotional transactions with the world. Our bodily-felt movements lead us to discover the environment precisely according to the nature of our anatomy. Meaning arises from a nonconscious preverbal level coupled with the perceptual recognition of other human beings, and given by intersubjective interaction (Varela et al., 1991). Codetermination is linked to the recognition of affect and emotion as cognitive modes. Phenomenological philosopher Mark Johnson (2007) suggests looking at felt qualities, images, feelings, and emotions that ground our more abstract structures of meaning making: "It is our organic flesh and blood, our structural bones, the ancient rhythm of our internal organs, and the pulsing flow of our emotions that give us whatever meaning we can find and that shape our very thinking" (p. 3).

Johnson (2007) synthesizes the basic assumptions of body-based meaning as follows: (a) there is no radical body/mind separation; (b) meaning is grounded in our bodily experience; (c) reason is an embodied process; (d) imagination is tied to our bodily processes and can also be a creative and transformative experience; (e) there is no radical freedom; (f) reason and emotion are inextricably intertwined; and (g) human spirituality is embodied.

These assumptions all mirror basic dance/movement therapy principles. The good news is that they are now grounded in scientific research (Homann, 2010; Winters, 2008), with complementary theories arising from different interdisciplinary fields, such as biology (Maturana & Varela, 1984, 1991), cognitive psychology (Barsalou, 1999; Niedenthal, 2007), cognitive linguistics (Gibbs, 2005; Lakoff & Johnson, 1980, 1999), phenomenological philosophy (Gallagher, 2005; Noë, 2004; Sheets-Johnstone, 1999, 2009, 2010; Thompson, 2007), neuroscience (Damasio, 1999; Gallese, 2003; Iacoboni et al. 1999), and developmental research (Lyons-Ruth, 1999; Stern, 1985, 2002; Thelen & Smith, 1994). In this way, the embodied enactive approach becomes a unified scientific, philosophical, aesthetic, and potentially spiritual perspective with internal coherence.' (Koch and Fischman 2011, 60-61)

The moving body in contemporary and community art

It is beyond the scope of this literature review to continue with an in-depth review of the literature concerning the moving body and the arts, but considering the context of this review of the imove project, it would be interesting to at least note the following.

Artists in the late '50s and the '60s, up to May 1968 wanted to break up the 'Master'/'Model', subject/object duality paradigms that had dominated Western thought, as mentioned above. The 'Master artist' and his 'female Model' combination was not much more than a physical manifestation of the mind (master)/body (model) duality discussed above. In the 1960s, artists sought to break up this model by encouraging audience participation and this nearly always meant movement. We can see a typical example of this way of thinking in the GRAV (Groupe de Recherche d'art Visuel) manifesto:

We want to interest the viewer, to reduce his inhibitions, to relax him.

We want to make him participate.

We want to place him in a situation that triggers and transforms.

We want him to be conscious of his participation.

We want him to aim towards interaction with other viewers.

We want to develop in the viewer a strength of perception and action.

A viewer conscious of his power of action, and tired of so many abuses and mystifications, will be able to make his own 'revolution in art' (1963)

Although it is not certain that GRAV actually managed to fulfil their ambitions in terms of participation, (Claire Bishop suggests that they didn't in her recent publication *Artificial Hells, participatory art and the politics of spectatorship* (2012)), there was clearly a desire in the '60s to encourage people participation in art and this very frequently involved physical movement. So, for example, the Situationists led by Guy Debord, advocated aimless walks in an urban environment to understand the relationship between the body and the physical space of the city. There were events and Happenings based on action and participation where barriers between artist and audience were broken down. If events took place in a theatre, the audience would come on to the stage in a physical representation of this change. Participation would include the taking away of the viewed object and encourage the movement of bodies to create the art form. Even the word 'happening' suggests a moving process.

This relatively recent artistic concern with the body in movement was pointed out by Ernst Gombrich in the 1960s:

While the problem of space and its representation in art has occupied the attention of art historians to an almost exaggerated degree, the corresponding problem of time and the representation of movement has been strangely neglected. (Gombrich 1964, 293)

Since then there has been a growing scholarly interest in the connections between art and movement. Community art implies the community in movement and advances in neuroscience tell

us that all art must somehow include the body, and the nature of the body, (i.e. movement), as well as the mind.

The recent interest in community art and the even more recent interest in the Cultural Olympiad, combining movement, sport and the arts, is set to grow. Douglas Sandle's work has attempted to find the links between sport and aesthetics through psychology, (Sandle 1967, 1972, 2008, 2010). In line with the growing interest signalled in Gombrich's 1964 paper cited above, Sandle considered in 1972 how sporting movement combines 'qualitative movement' with 'instrumental' (the ends of movement) and 'quantitative' (the physical force of movement). The 'quality' of the movement is its aesthetic and is implied in the description of sporting achievements as 'beautiful':

Perhaps it is significant that when a sportsman is performing particularly well, an expression such as 'beautiful' is often used to describe his performance. 'Beautiful goals', 'beautiful strokes' and 'beautiful running' all abound in sports journalism. (Sandle 1972, 128)

This beauty is clearly a moving beauty, not static. Since the '60s and 70's, there has been an increasing interest in bringing sport closer to art through the appreciation of aesthetics (see, for example, Best 1980, Arnold 1990, Kühnst 1996, Inglis & Hughson 2000, Platchias 2003, Wright 2003, Picart 2006).

It is in the context of this growing interest in this area that the imove project needs to be understood. Its philosophical background, as explained in Tessa Gordziejko's own writing, (Gordziejko 2007), is a natural continuation of this body of work.

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