Evaluation research report

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Upon hearing a fast food chain’s promise to serve customers within 59 seconds, Jo said, “I stay at home”.

Sofia, year 4, felt special, excited, surprised and famous when she was doing film-making. She said, “I felt confident and excited”.

The evaluation methods consisted of focus groups, surveys and interviews. Evaluation methods included creative methods and games such as artistic drawing and storytelling. The focus groups included creative methods and games such as artistic drawing and storytelling. The surveys included both qualitative and quantitative tasks and sticker tables. The surveys included both qualitative and quantitative tasks and sticker tables. The surveys included both qualitative and quantitative tasks and sticker tables. The surveys included both qualitative and quantitative tasks and sticker tables.

Samples from schools: 38 respondents between the ages of 7-9, 2 focus groups, each with 8 children (3 consecutive days). 1 focus group with 4 children aged 4-5 (year 1) and 5 Week Dance Residencies in schools.

Challenge 59 partnered up with University of Bath in order to independently evaluate the programme and contribute to the evidence base for this arts based programme. C59 worked across 3 primary schools with 6 teachers and 195 students from Years 1-4. For the evaluation, data was collected from a sample of children in the 3 participating schools across urban communities have diverse populations, with particular low-income areas experiencing deprivation, poverty, social exclusion and inequality.

Children felt more confident and excited. They learned about the healthy lifestyle message through movement. This embodied ways to express their feelings and voices through creative expression. This differed to typical approaches to health education as it helped children to think through mind body connections.

The survey respondents ranged from 7-9 with 39.5% identifying as girls and 60.5% identifying as boys and encapsulating a broad range of backgrounds. The survey respondents ranged from 7-9 with 39.5% identifying as girls and 60.5% identifying as boys and encapsulating a broad range of backgrounds. The survey respondents ranged from 7-9 with 39.5% identifying as girls and 60.5% identifying as boys and encapsulating a broad range of backgrounds. The survey respondents ranged from 7-9 with 39.5% identifying as girls and 60.5% identifying as boys and encapsulating a broad range of backgrounds.

Five teachers interviewed in total. Three of them had received the film residencies. The other two had not. Three of them had received the film residencies. The other two had not. Three of them had received the film residencies. The other two had not. Three of them had received the film residencies. The other two had not. Three of them had received the film residencies. The other two had not.

Event at Rich Mix London.

Future implications:

Challenge 59 could be developed as a collaborative project across multiple sectors, involving arts organisations. Further positive impact could be generated through rolling out Challenge 59 in schools across Newham and Tower Hamlets in London.

Discussion:

While some children’s 59-second film-making provided the opportunity to creatively express their stories and experiences, others reproduced conventional narratives about children living in high density housing. While some children’s 59-second film-making provided the opportunity to creatively express their stories and experiences, others reproduced conventional narratives about children living in high density housing. While some children’s 59-second film-making provided the opportunity to creatively express their stories and experiences, others reproduced conventional narratives about children living in high density housing. While some children’s 59-second film-making provided the opportunity to creatively express their stories and experiences, others reproduced conventional narratives about children living in high density housing.

The evaluation of this arts based programme, therefore, provided the basis for the design of future evaluation of arts based projects on physical activity and wellbeing amongst younger generations. The evaluation of this arts based programme, therefore, provided the basis for the design of future evaluation of arts based projects on physical activity and wellbeing amongst younger generations. The evaluation of this arts based programme, therefore, provided the basis for the design of future evaluation of arts based projects on physical activity and wellbeing amongst younger generations. The evaluation of this arts based programme, therefore, provided the basis for the design of future evaluation of arts based projects on physical activity and wellbeing amongst younger generations.

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Residencies in Schools

From January – June 2018, Challenge 59 worked with 5 schools, local authorities and arts organisations. Future implications could be generated through rolling out Challenge 59 in schools across Newham and Tower Hamlets in London.

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Summary

Children felt more confident and excited. They learned about the healthy lifestyle message through movement. This embodied ways to express their feelings and voices through creative expression. This differed to typical approaches to health education as it helped children to think through mind body connections.
"We had a great day" Joanne, teacher

Aisha, teacher

"It's so important for them to be active, there is so much pressure on the curriculum for academic subjects for a large part of the day. So as soon as the sessions they were really really helpful in breaking up the school day: the moving body was useful in expressing how I'm feeling, being, relating... It got them to think about how I feel nervous about dancing, while others felt self-conscious when moving in front of people. Literature has identified how a reluctance to working quietly in class can be related to stereotypes about being 'sporty' connected to gender, ethnicity and socioeconomic differences. By the end of the dance residencies, some of the children initially felt shy and nervous about the uncertainties of dancing, while others felt self-conscious and reluctant to dance, yet they were really really excited about these new ways to express their feelings through movement.

Cyra, year 1:

The children in year 1 are quite shy…  By the end of the year 1, that the children they wouldn't participate in physical education and film-making facilitated a collaborative approach to children's learning about social aspects of health and wellbeing, and dance was a creative way of experimenting with new ideas about health and wellbeing. The embodied learning process differed from more cognitively orientated classroom based activities that required sitting still (the special needs register, and you go. I have some children on the go, and they have access to it, they have access to it, they had access to it, they had access to it). In this section, we explore the appeal and benefits of using creative engagement methods, such as dancing and film production, to working quietly in class.
There were some differences in terms of gender, with many boys demonstrating a notable increase in confidence which may be related to overcoming stereotypes about masculinity and dance.

Appeal of film-making

Children had multiple and differing engagement in the C59 process. Children adopted many different roles in this creative process, from storyboarding to acting and filmmaking.

Film-making was a new and engaging method for children. In the initial survey 48% felt unable to share ideas about health with their community, children enjoyed having the opportunity C59 gave them to be recognised and to visually share their messages. They felt special to have been selected to take part in the film-making. Teachers explained that the children involved rarely received opportunities like this.

“I drew a picture of me and Sofia, I felt... important and famous because I was really excited because we were chosen.”

Chloe, year 4

“I like Challenge 59 because we can become famous...When I was doing it [film-making], I felt special, excited, surprised and famous, because when we were doing it was fun because we were...not everyone gets this big chance to be filmed in front of a professional camera, it felt really lucky.”

Sofia, year 4

“Multiple feelings produced through the filming: Being nervous and confident

The creative processes of the dance residencies were important in helping children become more spatially aware of their own and others' bodies. Learning about trust, communication and the social aspect of dance helped children during their choreographed dances in the film-making.

Filming the 59 second films generated a range of different responses and feelings. Some children initially felt nervous and afraid of judgement when performing in front of their peers. Other children felt a combination of nerves and excitement about something so new and different to their school routines. In particular, children experienced a sense of ownership as they felt proud of their involvement and artistic outcomes.

“I felt shy, excited and happy because I never had a chance of filming in front of a camera.”

Maya, year 4

“The thing I liked about Challenge 59 was that I can do something that I've never really done before.”

Max, year 3

After C59, 94% of children felt more confident expressing themselves in front of others.

Children felt more confident about:

- Performing and expressing themselves in front of others
- Dancing and moving
- Trying and learning new things

Different health messages

Through making a storyboard with their teachers and producing their 59 second films, C59 enabled children to explore health messages from different angles. For example, ideas about what makes children healthy or unhealthy, how screen time and play time relate, and how friends could help a 'couch potato' enjoy moving.

The children's films also captured a more holistic view of health, as some children emphasised the power of moving and feeling healthy and strong.
Children's experiences of dance and film had a significant impact outside the context of C59. Practising resilience positively supported by peers. The importance of free play in the context of difficulties children faced in accessing open spaces for leisure in high density housing areas. The survey data showed that children identified four main health issues within their communities, including diet and exercise; the need for more safe, attractive spaces (e.g. cleaner streets, no pollution, more green spaces), too much time in front of screens, and also the need for more hospitals. The accounts of children and teachers also identified the social context (poverty, disadvantage, income, housing, play space) that shaped their sense of resilience in positive ways. For children, the freedom to play and run around outside was a way to relive stress and anxieties in everyday spaces. Resilience was framed by C59 in terms of persevering, never giving up through immediate workshops. Supporting children's resiliency was a primary objective of C59. As a result of taking part, children felt more confident to try new things and be energetic and excited for me so I can do in front of screens, and also the need for more hospitals. The children said we like to go to school because we get to play with our friends. So at home where do you go when you want to around outside in the big playground where you can play with your friends. What are the most important health issues for children in your community? Diet and exercise. Need more safe and attractive spaces.
In comparison to traditional methods, C59 was a more creative approach to children's health education because it engaged them in moving and making messages that were relevant.

Dance has the potential to play an important role in health promotion where movement meets creative expression.

All professionals agreed that the 59 second films highlighted health issues in an accessible way:

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Key health issues communicated in the films:
- Risks of screen time
- Healthy eating
- Being active
- Inequality
- Lack of open spaces
- Creativity
- Sense of community
- Mental health

Interesting and inspiring elements of the Premiere:
- Children expressing themselves creatively
- High quality of content and film production
- How engaged the children were
- Children's sense of achievement and celebrating each other’s work
- Film-making was an accessible creative approach to thinking about health and wellbeing
- Supporting joined up approaches to education
- Potential for wider roll out in schools
- Positive teacher engagement

"The process and product (making documentary and producing 59 secs) is an incredible way to make mental and physical health accessible to all audiences. It provides a foundation for stakeholders who influence young persons social, educational and well being life styles to make change, using this as a tool to communicate and further develop new opportunities.

School staff
- Children are so creative and really understand the health issues they face.

Dance professional
- The videos were visually stunning. The children’s work shined through in the choreography - you could see it was their own work. The documentary and live performance was a great way to disseminate the project.

Drama education practitioner
- The premiere was a great way to spread the word and engage young people in health education.

Challenge
- C59 culminated at a premiere event, held at Rich Mix, to celebrate and showcase the children’s 59-second films, live dance performances and the C59 documentary. The event welcomed children from the three participating schools, and professionals across the dance, health and education sectors. The following data was gathered through qualitative fieldnotes recorded by the evaluation team, along with an online survey completed at the premiere by professionals and teachers (n=16) to seek feedback about their experiences of the C59 process and premiere event.

All professionals questioned agreed that the 59 second films highlighted health issues in an accessible way.

The process and product:
- Engaging and interactive
- Fun way to learn about health
- Good use of technology
- Involving young people
- Promoting emotional health
- Educational and fun
- Effective communication tool
- Encourages teamwork
- Inspiring and motivating

Film premiere event
C59 is more than a conventional health promotion intervention that delivers messages ‘at’ children. Instead, it starts with engaging children’s embodied pleasure and holistic understandings of wellbeing while introducing them to alternative ways of ‘doing’ and thinking about health. C59 addresses education and curriculum priorities through a non-competitive, child-centred approach to health education using the arts.

C59 is a unique and effective approach to children’s health education, with an underpinning ethos of participation that embraces:

• Dance as a tool and vehicle for learning about health
• Artistry and creative processes with children
• Film as a way to empower children to visualise and respond to community issues
• Children as enablers of positive change in local communities

Putting children at the heart of C59
A key strength of the C59 ethos was that it empowered children to co-create ideas and representations of health issues that engaged with well-known health promotion discourses (individual exercise, nutrition and screen time) but were significant to them in particular ways. The health aspects of relating and feeling came through in certain films to emphasise wellbeing as linked to shared experiences. The films were representative of the local demographic and importantly they were made by the children, for audiences in their communities.

Supporting teachers' pedagogic practice
Teachers were engaged throughout C59, from initially attending the CPD event at the Rich Mix in November 2017, to seeing their children’s films through to completion and showcasing their important work in June 2018.

The Dance & Film Education resources for teachers were easy to use and flexible to children’s needs, while teachers highlighted they would like to continue to use these resources in their lessons beyond C59.

Teachers emphasised how the C59 process has had a positive impact and they have become more reflective on their own teaching practice. Teachers emphasised how they feel more motivated to incorporate movement into classroom learning since C59, thinking about new ways to continue to bring creative dance into the classroom.

“Keep doing it (C59), it’s brilliant, it’s so important for children.”
Kate, teacher

“The resources were quite adaptable, so there’s instructions on how you could use them, but then it’s quite open, so you can adapt it for your school and your class.”
Sierra, teacher

“It was amazing, it was so beneficial for myself and for the children. Reflecting upon my own practice, how much dance are we moving, why can’t I just get them up, after a few minutes sitting down, get them up and move around… and do that more often throughout the day.”
Aisha, teacher

Future directions and implications
Learning from the evaluation and future directions
C59 provides a foundation for stakeholders who want to make change, using this as a tool to communicate and further develop new opportunities.

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