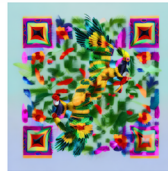




# Freedom to explore Project report



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[www.impactd-cic.org.uk](http://www.impactd-cic.org.uk)



# **Executive Summary: Freedom to Explore Report**

## **Introduction:**

The Freedom to Explore project explored the transformative potential of dance, music, and art in fostering inclusivity and enhancing well-being among individuals of all abilities, especially for isolated and lonely disadvantaged people. Through a person-centred approach and dedication to accessibility, the project aimed to create a supportive community where participants could freely express themselves and connect with other people struggling with financial, emotional and physical health or disability issues from diverse backgrounds and delivered in one of the poorest areas of Nottingham.

## **Project Overview:**

The project focused on implementing the Inclusive Movement Programme (IMP) as a groundbreaking initiative to enable mixed-ability adults to participate in activities together. By fostering shared experiences and creating a secure and inclusive environment, the project sought to alleviate isolation, enhance mental well-being, and promote emotional benefits for adults experiencing social isolation.

## **Participant Development and Community Cohesion:**

Throughout the project, participants experienced significant growth in confidence and self-worth, challenging assumptions and stereotypes while forming deep bonds with their peers. The project's emphasis on imagination, exploration, and fairness has enabled the creation of a programme that champions arts for well-being, providing a haven for individuals to express themselves freely amidst a supportive network of peers.

### **Fundraising Community:**

The project received invaluable support from the local community, including residents, dance communities, and health professionals. Through crowdfunding, merchandise sales, and partnerships with local organisations, the project raised funds to continue its mission of connecting isolated individuals with dance and art activities.

### **Health and Wellbeing Community Champions:**

The initiative empowered participants to take on volunteering roles within the project and worked with local health managers to provide training and support for registered volunteers. The project aimed to improve engagement and motivation by engaging volunteers from previously isolated populations while fostering a sense of community.

### **Networking:**

Establishing mutually beneficial relationships with universities, private organisations, and third-sector organisations, the project expanded its network and forged partnerships for future growth. By participating in community events and sharing knowledge, the project positioned itself as a centre of excellence in inclusive arts.

### **Cuban Visitors:**

Collaborating with international partners, the project welcomed a delegation of Cuban visitors who praised the groundbreaking nature of IMP. The project aimed to continue collaborating with international organisations by fostering connections and knowledge exchange.



**Fabric Dance:**

Partnering with Fabric Dance, the project benefited from supervision, workshops, and residencies, allowing for the development of innovative, inclusive practices. By incorporating feedback from visiting dancers and researchers, the project aimed to improve its offerings and expand its reach continuously.

**Training:**

Recognising the importance of skilled facilitators in delivering inclusive arts programs, the project provided training opportunities for local dance leaders and participants. Upskilling volunteers and developing accredited qualifications aimed to ensure consistent, high-quality delivery and long-term sustainability.

**Conclusion:**

In conclusion, the Freedom to Explore project has demonstrated the transformative power of dance, music, and art in fostering inclusivity and enhancing well-being among individuals of all abilities. Despite facing financial challenges, the project has leveraged strategic partnerships, fundraising initiatives, and dedicated volunteers to continue its mission of connecting isolated individuals with creative activities. Moving forward, the project aims to expand its reach, secure long-term core funding, and continue making a meaningful difference in the lives of individuals across diverse demographics.

## **Freedom to Explore**

The this report chronicles the journey of the Freedom to Explore project, from its inception during the COVID-19 pandemic as a response to combat loneliness and isolation among community dancers to its current success achieved through dedicated efforts. The report emphasises the mission of the project which was to provide inclusive creative experiences for adults isolated by social circumstances. Key elements of the project include the development of the IMP (Inclusive Movement Prompt) tool, creating the Freedom to Explore programme, and focusing on inclusivity through accessible language, movements, and community engagement strategies. The project was delivered in Ward 6 in Nottingham, an area of deprivation and the report highlights the project's impact on reducing isolation, improving mental health, and fostering emotional well-being. Additionally, it underscores the collaborative efforts with local partners, the importance of participant involvement in shaping sessions, and the significance of creating a safe space for individuals to express themselves authentically. The narrative emphasises the project's commitment to diversity, inclusion, and community building through the transformative power of dance and creative arts.

As someone who has witnessed the transformative power of dance firsthand, I am thrilled to share with you the remarkable success of the Freedom to Explore project. Over the last 20 years, I have seen how dance can uplift and bring people together in ways few other activities can. During the COVID-19 pandemic, I saw how the loneliness and isolation caused by lockdowns affected self-funding community dancers. That is why I started hosting online dance sessions and chats four times a week to help combat those feelings of disconnection. My thoughts went to the people without the resources or opportunity to access dance, which led to the birth of IMPACD CIC and the Freedom to Explore project. The project sought to connect all ages,

abilities and lived experiences of adults isolated by social circumstances and access needs with truly inclusive creative experiences.

Inspired by my experiences teaching and learning at Trinity Laban and our pilot project “Explore”, I set out to design the “Freedom to Explore” project with the support of Arts Council England. I wanted to create a programme to engage the hardest-to-reach people in the deprived east of Nottingham, providing them with a safe and inclusive space to explore their emotions and creativity through movement. The project was a resounding success, thanks to the dedication and hard work of everyone involved. We developed a new inclusive movement prompt tool called IMP (Inclusive Movement Prompt). It enabled everyone who participated to dance within minutes, regardless of background or experience. We also learned that providing free creative dance opportunities reduced isolation, improved mental health, and had a range of emotional benefits for adults isolated for social and physical reasons.

Drawing on our findings from “Explore”, we developed the “Freedom to Explore” programme, which offers a creative support intervention for people isolated by social, capacity, custodial or residential circumstances. During my residency at FABRIC Dance4, I researched inclusive and accessible language and movements transferable to bodies regardless of how they present. We deliver quality, accessible, and participatory dance and art opportunities using these inclusive movement resources developed with target groups. Our programme is designed to facilitate arts for wellbeing, providing a safe space for people to be imaginative, playful, expressive, and understood amongst a creative community of peers who are supported to lead activities.

The Explore Project taught us the importance of inclusivity in connecting with the hardest-to-reach individuals. To achieve this, we made sure that our website and referral system

were accessible, we provided free accessible transport, created an environment that was comfortable for light and sound-sensitive neurodiverse individuals, and fostered strong relationships with community connectors. We recognised that word-of-mouth would be crucial, so we maintained consistency in our delivery, used traditional flyers and posters, and visited community settings to engage with potential participants. Additionally, we welcomed referrers to experience our sessions firsthand to build trust in the provision and further develop relationships.

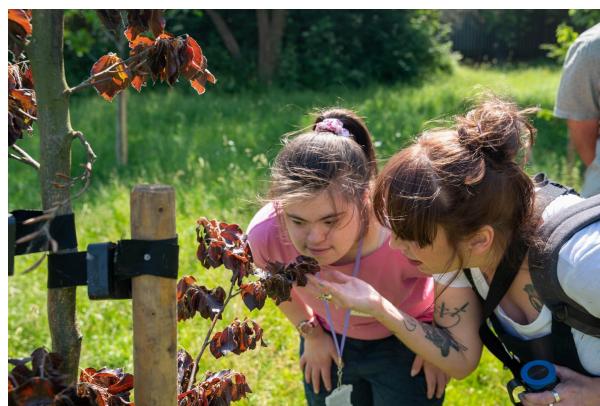
We aimed to create a space where people of all ages, abilities, and backgrounds could unite to break down prejudice and improve community cohesion, patience, and understanding. While aware that some individuals might be more comfortable attending groups of similar people, we have seen tremendous growth and unexpected friendships by remaining true to our initial goal of facilitating mixed-ability and experience groups where the focus is on what people can do and achieve creatively together.

Image: Wednesday creative music and movement activity



Diverse groups represent the community in an area such as Ward 6. Our focus is on building a safe environment with a culture of support, consent, and understanding, and having clear policies and governance from the outset helped us achieve this ambition. The contributions from the local community through round-tables and the steering committee were invaluable in guiding us when challenges or questions arose. Having non-disabled adults with additional needs is a valuable source of support to people with access needs. This applies to older adults, whose bodies are changing yet carry a wealth of knowledge and experience, which they feel respected for and appreciated as valuable contributors to the group.

Image: photographer Emma Ford with Art participant



The pedagogy employed in the project focused on discussion, feedback, and evaluation. The participants were encouraged to guide activities and shape the sessions according to their preferences for interaction and choice of music. Experienced art leaders facilitated the sessions, giving ownership of the project to the participants and supporting them in choosing the music, medium and delivery style, theme, quantity of guidance, style of movement, and peer contact. Their passion for the long-term security of the project and their use of language when describing the activities, space, and project demonstrated their sense of ownership. They felt their voices were heard, and their ideas and thoughts were vital in shaping sessions and the



organisation. The participants referred to the centre as "our centre" and eagerly represented the project at community-sharing events.

Our report showcases the many triumphs and challenges we faced during this ambitious project. We demonstrate the vital need for a safe space to explore emotions and creativity, reduce isolation and loneliness, and support those who need it most. When asked why they keep returning, one participant said, "Because when I come here, I can be my true self." Everyone deserves a space to be their authentic selves, and we are proud to have created such a space through the Freedom to Explore project.

### **Action plan at the planning stage**

Aim To provide regular quality accessible, inclusive movement participatory arts and community dance to hard-to-reach adults of all ages and abilities in the east of Nottingham - specifically deprived areas with high levels of mental health, learning disabilities, heart conditions and smoking-related illness and obesity.	✓
Method: Dialogical pedagogy, peer-led activities facilitated by experienced art and dance leaders, with a person-centred creative approach and creative activities. Guided by participants, in addition to round-table discussions, participants were	✓
Guided by participants, in addition to round-table discussions, participants were supported to become volunteers and qualify to lead sessions.	✓
Research residency: Work in partnership during residency at dance4 FABRIC with dancers representing groups not regularly accessing dance, work in partnership with Dance Syndrome, Space Inclusive, My Journey, Stop Gap Dance, Steph Sandy, Katie Kelsey Diane Amans. Developed IMP Inclusive Movement prompt and test and evaluate- hard copy of IMP stage 1	✓
Vital to the success of the project an accessible website, transport, good partners and word-of-mouth	✓
Work with local freelancers who represent the community and have experienced loss of employment due to COVID-19 - provide training and support as required to retain them in the creative industries.	✓
Network with charities and third, private and public sector organisations. Board of Trustees and guidance from participants of the groups.	✓
Manage a tight budget to achieve an ambitious project and the challenge the cost-of-living crisis will cause.	✓

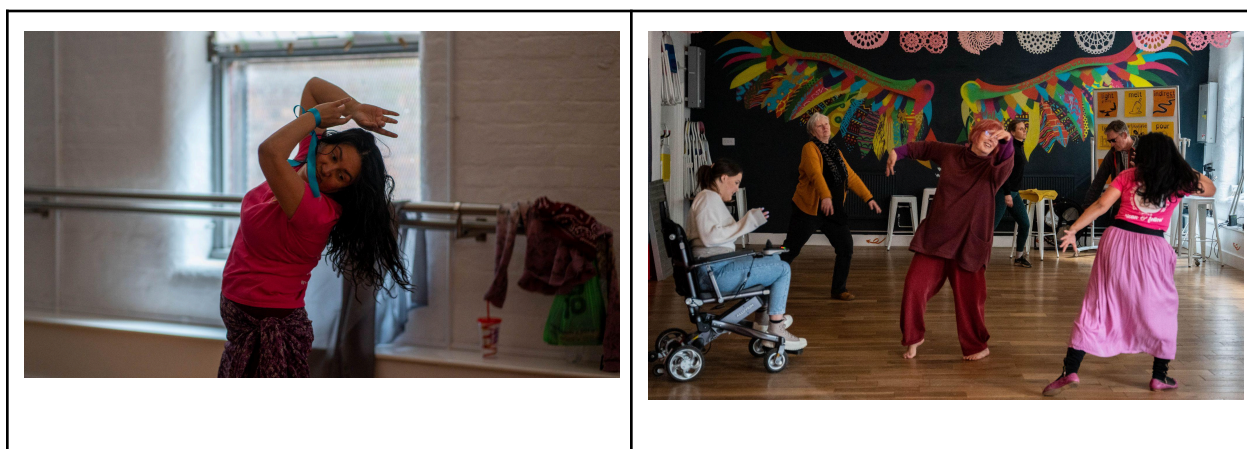
Sustainability - Research how we can become sustainable in an area when few people can afford to contribute anything to their activities. - Develop the training as a product to sell, help others to become inclusive and accessible in their delivery of the arts to improve creative industry employment	✓
Carbon footprint - Art from sustainable materials, remove single-use plastic, use recycled and sustainable paper products, recycle waste, and conserve energy.	✓

**Activities and Delivery Methods for Facilitating**

In this section, the report outlines various engaging activities offered by the Freedom to Explore project to foster creativity, community connection, and well-being among participants. They are encouraged to express themselves freely through rhythmic movements and dance to diverse musical beats in Music and Movement sessions, building connections and reducing isolation. Expressive Drumming provides a platform for rhythmic expression, particularly resonating with individuals with autism and learning disabilities, promoting emotional and physical well-being. Creative Movement and Music sessions combine dance and music improvisation to encourage self-expression and experimentation in a supportive environment. Community Art Making brings individuals together for collaborative art projects, fostering belonging and creative expression. Restorative Dance offers gentle, mindful movement practices for relaxation and stress relief, promoting physical and emotional well-being. Creative Jam encourages spontaneous and collaborative creative expression across various mediums, fostering social connection and confidence. The report emphasises the person-centred approach, inclusivity, and the therapeutic benefits of each activity, supported by participant feedback and session imagery.

**Music and Movement:** Participants engage in rhythmic movements and dance to various musical beats and genres in this activity. IMPACD CIC adopts a person-centred approach, allowing individuals to choose their preferred style of movement and music. Facilitators encourage participants of all ages and abilities to express themselves freely through shared stimuli, imagery, poetry, and lyrics whilst using IMP. By moving with others and developing relationships in duets and groups, individuals build connections and reduce feelings of isolation and loneliness. The benefits extend to physical well-being through increased mobility and coordination, emotional well-being through self-expression, and confidence through group participation.

Images from the Monday sessions above and word cloud of the session feedback over the year below:





**Expressive Drumming:** Expressive Drums enable participants to engage in rhythmic expression through drumming. The activity is tailored to accommodate various abilities and ages, fostering inclusivity and a strong sense of community. IMPACD CIC utilises a person-centred approach by allowing individuals to participate in a way that suits their abilities. The Drum leader encourages participants to explore different drumming techniques and express themselves authentically. This activity was particularly popular with males with autism and learning disabilities. Through collective drumming sessions, participants forge strong connections, reducing isolation and loneliness while promoting physical and emotional well-being.

Images from the Tuesday sessions above and a word cloud of the session feedback over the year below



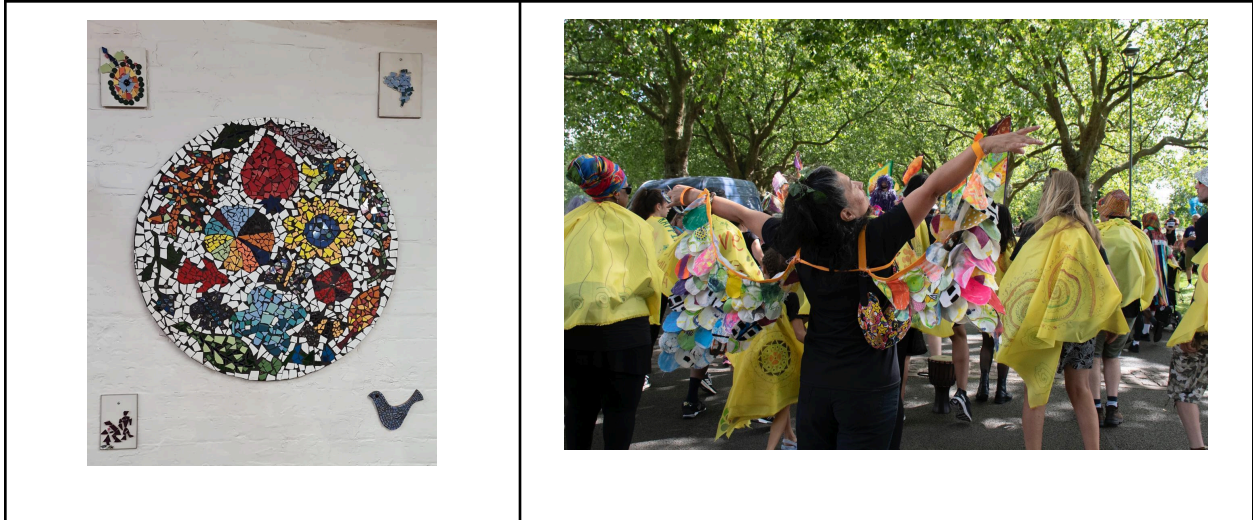


to a diverse and supportive environment where everyone feels included. Utilising the IMP facilitators guide participants in discovering new ways to move and interact with music and each other. This activity promotes imagination, play,, physical well-being through movement, emotional well-being through creative expression, and confidence through experimentation in a safe and supportive community setting.

Images from the Wednesday sessions above and a word cloud of the session feedback over the year.







**Restorative Dance:** Restorative Dance offers participants a space to engage in gentle, mindful movement practices to promote relaxation and stress relief. Often but not exclusively participated in seated or using walking aids, focusing on participants of mixed ages and abilities interacting within a circle and exploring their bodies' ability, contributing to a supportive and inclusive environment where individuals can explore restorative movement at their own pace. Utilising the IMP, facilitators guide participants in connecting with their bodies and emotions through movement. This activity provides a sanctuary for individuals to find solace in a safe and nurturing community setting, promoting physical and emotional well-being and confidence in one's body and self-expression.





arts, and storytelling. Participants lead, encouraging individuals to choose their preferred mode of expression and collaborate with others based on their interests and abilities. Facilitators encourage participants to explore new avenues of creative expression and support each other in their artistic endeavours. This activity promotes social connection, reduces isolation and loneliness, and fosters confidence in creative abilities within a supportive setting.

Mosaic making - A very mucky, sensory experience







## **Delivery methods**

This section sheds light on the chosen delivery methods that can help facilitate an inclusive group of individuals with varying abilities. The focus of these methods is to highlight enjoyment in the process of the activities over the final product. These methods promote a non-competitive culture and encourage collaboration, guided discovery, and participant-led approaches while ensuring that participants feel comfortable and included. By adopting these methods, individuals of diverse cognitive and physical abilities can engage in realistic and achievable activities and prepare them for improvisation and problem-solving scenarios.

During the Freedom to Explore project, the following delivery methods were found to be effective for delivering dance content to mixed-ability adult learners:

Collaboration is a style that promotes a non-competitive environment and encourages socialisation among participants. This approach helps to foster positive attitudes towards each other's performance and is particularly useful in group settings.

Guided Discovery Convergent was well-suited for adults learning dance skills. This method involves guiding learners through problem-solving exercises, which prepares them for the improvisation required in scenarios.

Inclusion is another essential aspect of teaching adult learners, and one way to achieve this was to ask participants to self-check and select actions they were comfortable with. They then linked these actions to create spontaneous sequences that were realistically achievable for their bodies and the music used.

Finally, participant-led teaching allowed for highly individualistic approaches and solutions based on cognitive and physical abilities. The facilitator guided participants through individual conferences and enrichment activities to help them achieve their participation and development goals.

Various evaluation methods were continually used, such as live questions, task feedback, and observation, to assess outcomes, identify areas for delivery improvement, and evaluate the effectiveness of the methods.

Left image Councillor Khan getting groovy at the restorative dance. Right is an explorative dance activity.





Our flyers use dyslexia-friendly font, colours, and spacing, and there is a roundtable meeting at the centre.

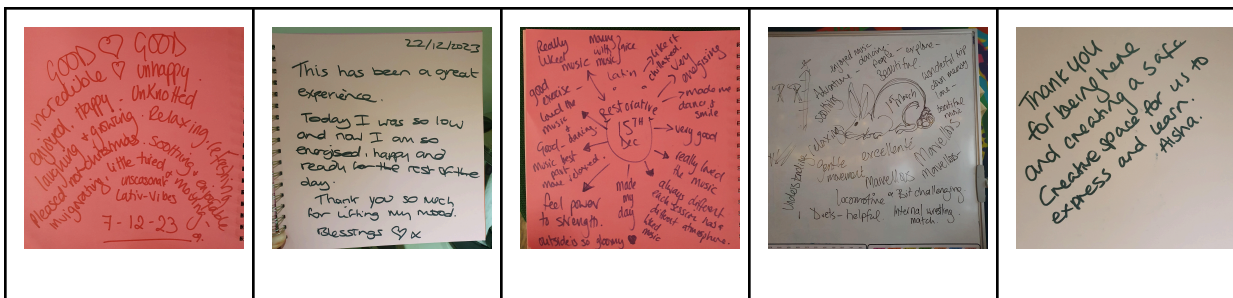


## Methods of Qualitative Evaluation

This report highlights the importance of placing participants at the heart of our evaluation process, ensuring everyone feels empowered to provide feedback regardless of their ability. Our approach is person-focused, and we constantly evolve as an organisation, adapting language, our environment, and activity tasks to be inclusive and accessible, as well as connecting people with participatory arts in a motivational way that retains them in the project.

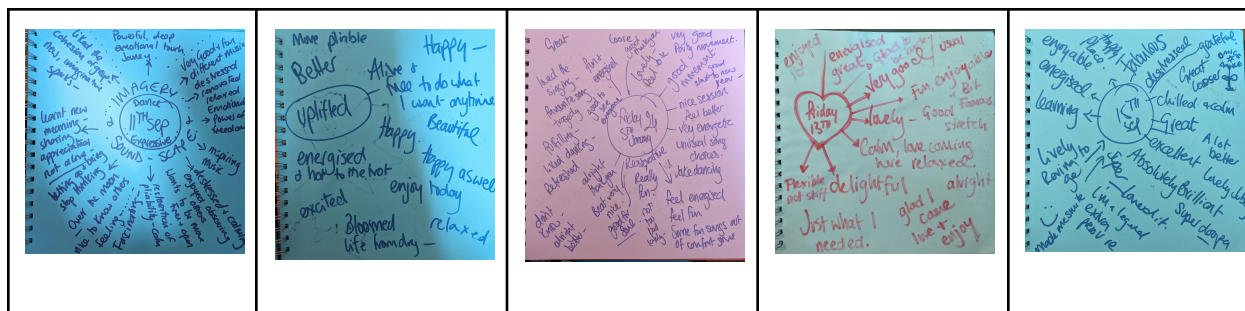
Our informal live qualitative evaluation process involves using various communication methods, such as Makaton, and nonverbal cues, such as eye movements, to provide yes or no responses.

We encourage live open questioning during delivery and dialogical pedagogy, ensuring every participant can give feedback and share their experience at all sessions.



At the end of each session, the facilitator asked participants to “check out” with anything they wished to say about the session. Participants recorded brief written notes to summarise what was said by each person. The activity leader recorded the feedback in a project journal and later transcribed it to form a word-based dataset. The feedback words then formed a corpus of evaluative comments. An analyst processed One thousand nine hundred sixty-three qualitative comments from a sample of 150 of 442 sessions. At various times throughout the project, some participants made longer statements, either verbally or through written feedback. These were also transcribed and added to the corpus; several qualitative comments are included in this report.

Image: pages of the project journal



### Findings from the qualitative evaluation

It is evident from the joy people express during the sessions that participants greatly value attending. To find out what people think about the project, we asked participants to express



themselves in their own words as a form of qualitative feedback.<sup>2</sup> Because so many feedback comments after each session were necessarily brief, we recorded all comments, collated them and analysed the dataset through a corpus linguistics method. In total, 1,963 qualitative comments were analysed from 150 sessions:

<b>Day</b>	<b>Session type</b>	<b>Number of sessions</b>	<b>Number of responses</b>
Monday	Creative movement & music	30	333
Tuesday	Drumming	15	155
Wednesday	Explore & imagine creative dance	38	482
Thursday	Art	6	59
Friday	Restorative dance music & movement	31	553
	Blank/unknown	30	381
5	Total identified	120	1,582
	Totals	150	1,963

As a result of the corpus analysis, the following words across all the sessions were most common:

1	good	168
2	music	116
3	enjoyed	79
4	happy	71
5	feel	58
6	great	56
=7	yes, dance	51
9	thank	50
10	fun	47

These are more fully represented as a Word Cloud.



As such, the evaluation of the sessions indicates a high level of enjoyment and satisfaction.

More complete participant and partner comments were also elicited, and these include the following:

*"It has given me more patience in listening and being taught by other people, both the teacher and the group I dance with. It has put a smile back on my face, and it brings me out of myself."*

*"I went in with frustrations, mostly linked to recent bad experiences in other sporting clubs and past experiences in social clubs as a child. The class has helped me let go of that and let loose emotionally and physically while aiding my other sporting activities!"*

*"I learned nice dance movements and more confidence and experience communicating with others. It has got me out and about more to associate with all kinds of different people."*

*"It's been absolutely beautiful and moving, and I have enjoyed every second, wonderful people and sessions."*

*"The session helped me to get in touch with emotions that would have not otherwise been explored".*

We also invite and enable participants to chair the round-table discussions and collect qualitative data, giving them control and ownership over the process and the project. This approach has effectively promoted a feedback-rich environment accessible to everyone.

Directors, other professionals, and dance leaders have observed and discussed the effectiveness of sessions with participants individually and in groups to collect valuable feedback. Project Support staff, external support workers, and carers' input are invited and encouraged. We welcomed many third and public-sector visitors through our open-door policy and spent time with visitors to gather their observations and ideas. We also provided additional input methods, including Post-it notes with emojis and Leica scales. Our feedback board comprises large whiteboards, flip chart paper, Post-it notes, videos, questions, vignettes, recordings, and signs, including British sign language, thumbs up and drawings.

### **Vignette**

Dorothy is a remarkable member of the Freedom to Explore community. Her journey with us began when the equally impressive Community Connector referred her, Julie Ellender, in July 2023. This introduction was a turning point in her life. Dorothy faces her days with the challenges of arthritis, mobility issues, knee problems, and arthritic hands. She navigates life with a walking stick; although she can't read or write, her spirit shines brightly. Transport has always been necessary for Dorothy, and attending our Friday sessions initially required a lift due to her mobility issues. However, it didn't stop her. She preferred the lift at the back of the bus, avoiding the steps. Since her referral, Dorothy has been an inspiration to us all. She's attended a remarkable sixty sessions encompassing drumming, art, and restorative dance. But her experience with Freedom to Explore extends beyond the centre; it's about the friendships she's built. Outside our sessions, she meets with her newfound friends and has even started attending other community sessions. From needing the lift at the back of the bus, Dorothy's progress has been incredible. She now confidently uses the steps. From seated dancing, she has progressed to dancing standing unaided, showcasing her determination and resilience.

Most importantly, her mood has experienced a remarkable transformation. Dorothy's outlook has grown more positive, and she never fails to express her gratitude. After each session, she shares her thanks for finding us. Dorothy's life was one of solitude long before the COVID pandemic. Now, she has found friends and discovered a love for art, which we're thrilled to have kindled. We have provided her with art materials, and she often shows us her beautiful creations, sharing stories from her childhood in Jamaica. Dorothy's story, however, has its challenges. She is 83 years old and lives alone, with mounting concerns about her home's security. We contacted housing support, and they are exploring possibly moving Dorothy into supported living apartments. Her new friends live there, and she is excited about the prospect.

One of the most remarkable moments was when Dorothy used her creative skills to decorate her costume for the Caribbean Carnival. Not only did she participate with our troupe, but she danced the entire length of the carnival parade. She refused to use a wheelchair; we had one on standby just in case. Dorothy danced, sang, and brought smiles to everyone she met. Her happiness was palpable, and the tears of joy were hard to contain. What is even more incredible is her commitment to supporting newcomers. Dorothy reassures them that our centre is a safe and friendly place where they will meet new people and discover new things. Her warm presence and willingness to share her journey have made her a cornerstone of our community. And Dorothy is not alone in her transformation. Many participants were housebound and isolated before finding our project, and now they attend regularly. We have witnessed relationships grow, and lives change for the better. Recently, Dorothy has been discharged by the community connector as she has become visibly more mobile and joyful during sessions. Her story is about empowerment, resilience, and a community's incredible impact on an individual's

life. We are even lucky to have a recording of her sharing her story, explaining the happiness attending Freedom to Explore has brought to her life.



We are constantly evolving as an organisation and aim to budget for external evaluation of future projects to provide an independent and inclusive review that demonstrates the positive and impactful nature of the project from the participants' perspective. We hold group discussions at the close of sessions and organise roundtable meetings, with an agenda for developing and identifying participants to lead, record, and provide feedback to the directors. This participatory approach empowers participants to shape the project and gives them a sense of ownership.

In conclusion, we have evidenced our commitment to creating an environment that is truly inclusive and accessible, as well as how we connected people with participatory arts in a motivational way that retains them. Placing participants at the heart of our evaluation process was essential in achieving this goal. We will continue evolving and improving our approach to ensure people feel empowered to provide feedback and shape projects.

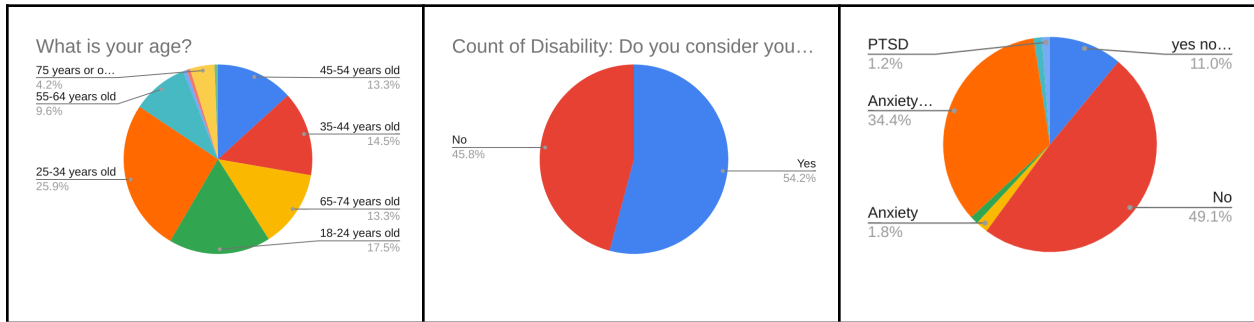
## Attendance

	Activiyty Report 1		Activity Report #2		AR#2 Sessions	Overall
			People			
Monday - Expressive & Creative Dance	135	£5.00 *	237	£10	46	2
Tuesday - Expressive Drumming	325	£0.00	492	0	39	6
Wednesday - Explore & Imagine Creative Dance	255	£0.00	445	0	42	6
Thursday- Group visual art	175	£0.00	361	£9	44	5
Friday-Restorative Dance Music & Movement	242	£5.00 *	502	£7	45	7
<b>Total</b>		<b>£10</b>	<b>2037</b>		<b>216</b>	
Renewal Trust Feel Good Gold - Lunch club 55+ Ward 6		30	80		4	3
Radford Care Group - Frail Older People		80	300		20	8
Diabetes Group - Ward 6		12	12		1	3
Dance Syndrome at Dance 4		4			2	3
Space Inclusive at Dance4		40	66		2	3
StopGap Sharing at Dance4		26	26		0	7
Parkinson's Group at Dance4		16	18		2	5
Space Inclusive day centres x 2 High support		30	180		20	5
Forget me Notts - Rushcliffe Ward 7		48	276		20	7
Community Sharings at IMPACD CIC & fundraiser		58	60	£7600	6	20
Light Night Sharing		38	60		4	4
Nott'm Caribbean Carnival Troupe		43	172		4	10



The Nottingham Beach Sharing		35	35		2	Plus 300+ Audience	3
Cuban Dancers with disabilities Sharing		12	12		1		5
Luther College USA - Sharing		9	18		6		2
Nott's TV - Broadcast the sessions with interviews		20	24	£160	1	Plus Broadcast Audience	5
Radio Nott'm Broadcast Description of sessions		9	16		1	Plus Broadcast Audience	5
IMPACD CIC daily sessions		<b>346</b>			<b>346</b>		
	<b>Total</b>	<b>856</b>	<b>5429</b>		<b>442</b>		<b>124</b>
		<b>Individuals</b>	<b>Footfall</b>		<b>Sessions</b>		

As seen in our data capture, we exceeded our in-person targets for the project, attracting and engaging a broad representation of the ages, abilities, and lived experiences of people living with long-term conditions. At the centre alone, 90 people had either arthritis, high blood pressure or heart conditions and of the 346 we recorded, over 118 described complex long-term conditions. We had the foresight to ensure that funding included accessible transport; this was provided three times weekly by My Journey CIC. The transport we provided was more in demand in the warmer months as on colder days, and many people decided to stay indoors for fear of falling on ice and being too cold to leave home. There were also more last-minute cancellations by older participants in the colder months. The bus always had passengers, as some vulnerable and socially anxious participants would still access transport regardless of the weather. Some people only used the bus briefly while building social confidence, then travelled independently to activities.



We visited community groups to engage people with various long-term conditions, such as fibromyalgia, dementia, smoking-related conditions, and obesity, from the feel-good gold over 55 lunch clubs and diabetes Groups. The local community connector introduced us to the hardest-to-reach isolated housebound, which was an unexpected and beneficial relationship for us.

Images of individual wings from tent fabric for carnival and t-shirts with feedback on



Our community dancers and supporters of IMPACD CIC attended Nottingham Pride, participated in the Caribbean Carnival, hosted an immersive experience for Light Night and opened

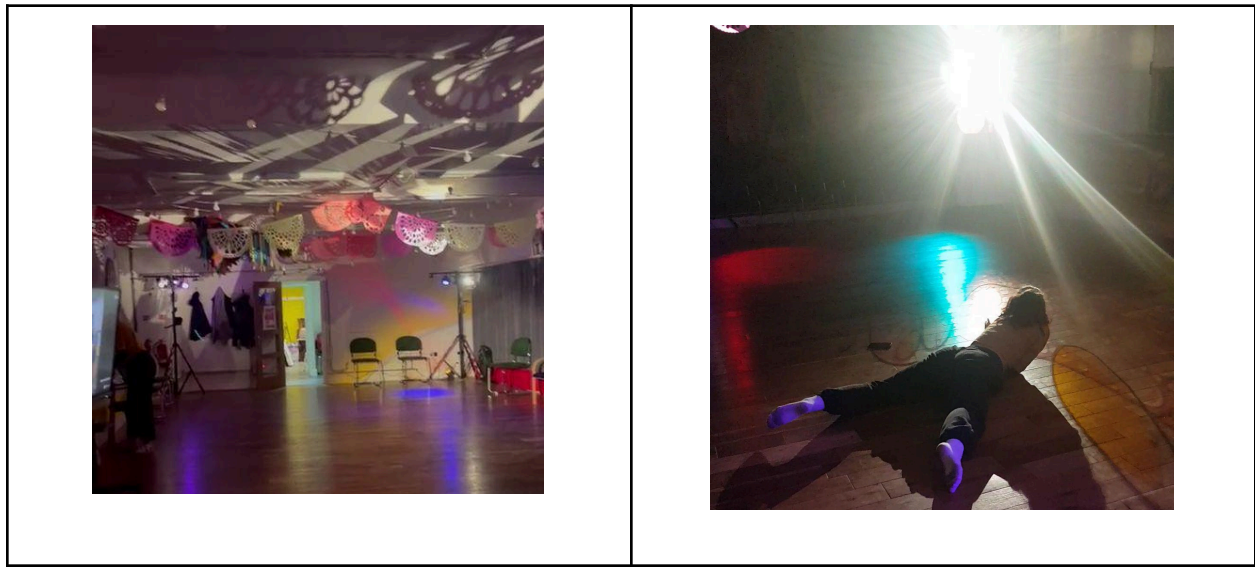
Nottingham Beach for the Summer season with a group of our dancers with special educational needs from Space Inclusive. In the original project plan, there were no intentions for public sharing outside of the centre; based on our pilot project, we expected that the participants would choose not to perform. However, we were mistaken, and our participant steering group requested that those who wanted to participate should take part in these City-wide community events.



It was a great experience to share our inclusive dance practice and witness the joy it gives to Nottingham residents in person. The directors were delighted to support performances and involve mixed groups in community events. They produced flyers, stickers, and posters with QR codes, which our community dancers distributed. Participants accessing Freedom to Explore community arts made a giant parrot from recycled materials called Robyn, who joined us and bird costumes for all the dancers to wear at Nottingham Caribbean Carnival. Our troupe of 46 included people aged 6 to 90 of different nationalities and with mixed abilities. We all

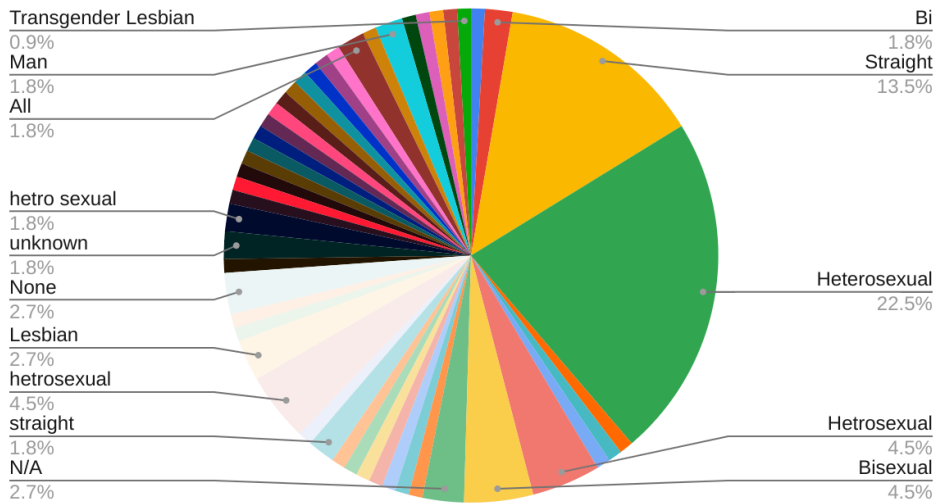
participated in the procession, wearing IMPCAD t-shirts under our wings and dancing around the parade route to world music in front of a vast audience and the media.

Image of the centre on Light Night and a community dance leader on the night



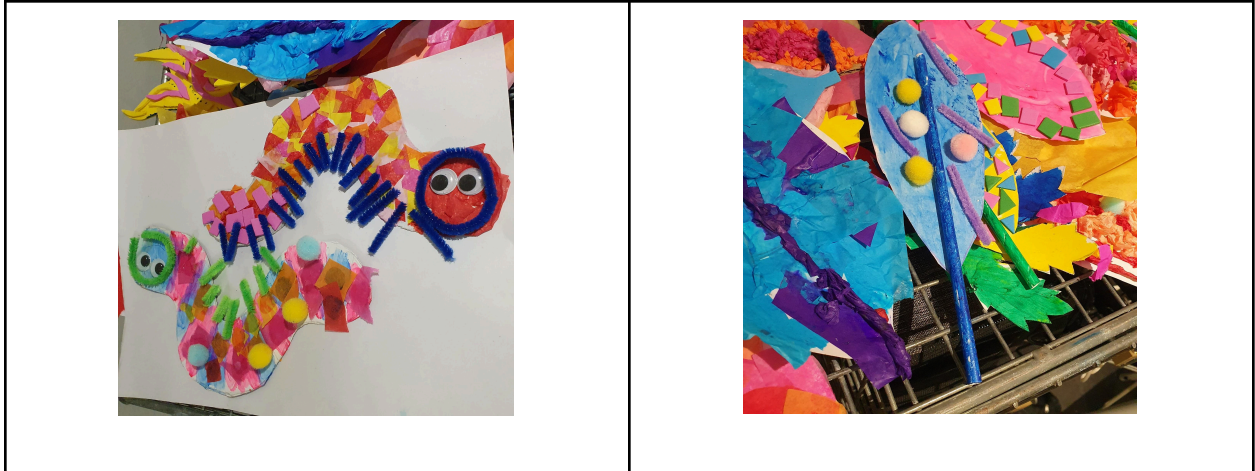
We opened our doors as part of Light Night, sharing an immersive experience using IMP, ocean-themed music, and projected water and creatures. Visitors were welcome to experience the activities we deliver or observe within a sensory-safe, interactive light, dance, and sound environment. Participation in these community events significantly increased our audience, with thousands of people watching the carnival procession and the television and radio coverage.

## Sexual Orientation: In your own words



Our target group size was 16 people per activity. The explorative, restorative dance and drumming groups regularly exceeded this target in warmer months. We chose this group size for engagement with everyone to ensure that we had time for everyone to check in and out and contribute towards sessions. Due to our open-door policy, despite meeting our overall target of 16, the reality was sessions varied in attendance from a few to 30 plus people, which was too many to make connections with each group member during the activity; 24 participants were the maximum and that only really worked in the drumming sessions. The art group was generally the smallest session, which worked well as we found the people attending this session were prioritising conversation and companionship over the activity. Having the art gave a focus, which enabled people to chat openly.



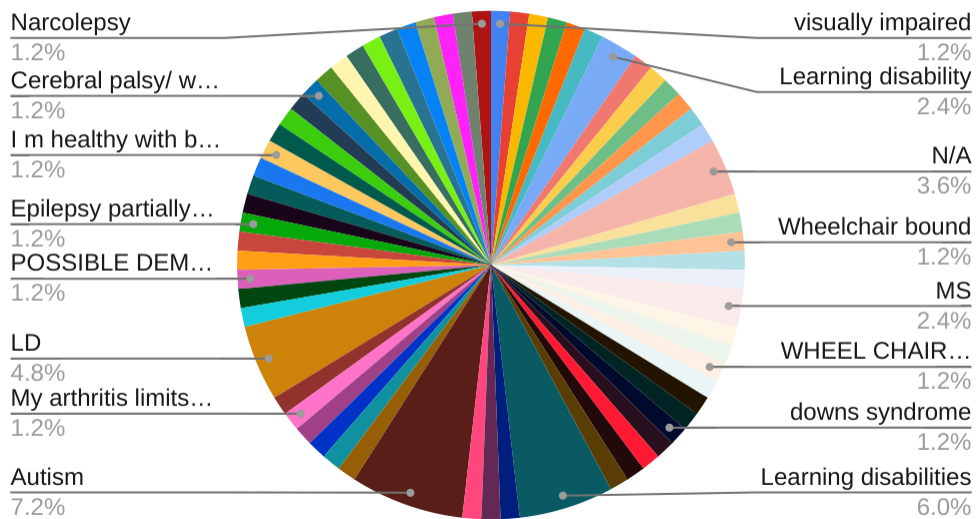


Due to potential limitations such as chaotic lifestyles, memory and confusion, participants were called or sent text messages and email reminders by phone; this contact helped attendance and retention; due to illiteracy, learning disabilities, English as a second language and dementia, it was essential to understand individual needs in terms of preferred communication methods to enable people to participate and connect with the transport and or the creative sessions.

Our network and points of referral come in many forms, from Social Prescribers to word of mouth from participants and their families. Due to digital poverty, basic phones, and the current overheads in the cost-of-living crisis, we cannot solely rely on more than websites and social media to engage people. We had to resort to traditional methods of posters in the local area and distributing basic flyers to regional hubs. Our participants and artists shared the opportunity through word of mouth and flyers. At a time when people cannot afford to heat their homes and feed themselves, having free accessible transport and good in-person communication was vital in connecting with and encouraging people to be motivated and retain their interest in activities. The most appropriate referrals resulted from professionals who visited us and experienced our offering first-hand. They followed this up by accompanying referrals on their first visit to the

project. The local community connector referrals had good retention and were the hardest to reach for housebound people. We visited the community, met people, and provided taster sessions; this first-hand experience resulted in many attendees. In the future, we will work with three befriending services we have connected with to help people with social anxiety and additional needs access sessions via public transport with in-person support, which will broaden our reach of participants.

### Long Term Conditions

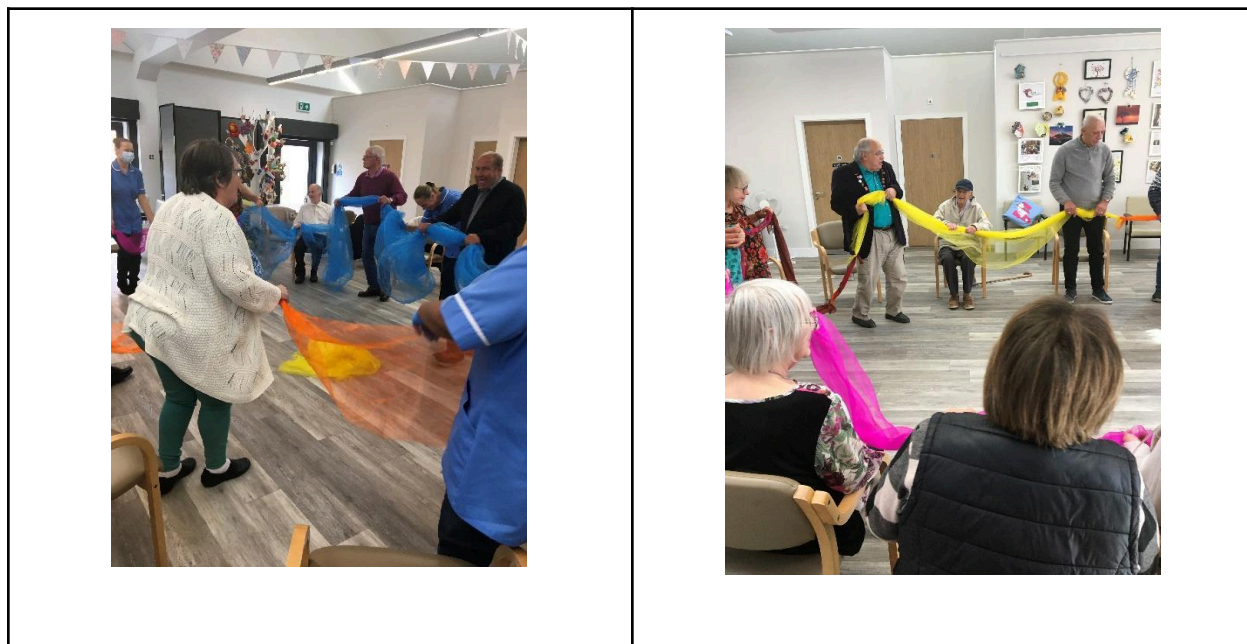


We registered as a warm hub with the Renewal Trust to provide warmth and free activity with refreshments. Through this, we observed a reduction in attendance across all abilities during cold weather, excessive rain and frost; we have concluded that the drop in temperature significantly impacted the number of visitors. We spoke with regular attendees as winter arrived. They communicated their fear of falling on the ice and contracting COVID and the flu. They were hesitant to leave their homes despite having support and transport, which resulted in a noticeable decrease in attendance at our warm hub.



Despite our best efforts on busy days, not all data was captured; in addition to this, older people, most asylum-seekers, people with certain mental health conditions and domestic abuse survivors were reluctant to provide information even though it was anonymous. In the centre alone, we captured 346 individuals; we estimate this probably represents approximately three-quarters of our actual in-person audience at the centre, plus the participants in community settings, which exceeded 500; when delivering in the community, the host agencies would not provide individual data, only general information for risk assessment, however, we can identify that over 150 were older people living with dementia and access needs, more than 50 with learning disabilities of all ages, exceeding an overall footfall directly involved at 847 people, not including our Radio or Television broadcasts, with a footfall of 5429 recorded, this is the data before considering the impact on family members, carers, professionals and our online sessions and broadcasts.

### **Radford Care Group**



Extracts from Radford Care Group evaluation, including quotes from support staff

*"New ideas have been embraced by our staff and given a new focus on how to look at working with others to deliver group activity. "I can't believe the smiles we saw once everyone started to engage, it has made a huge difference, and people who would not normally want to move around were more than willing to 'give it a go' – such fun."*

*"Having dance tutors who understand limitations for older people made a huge difference."*

*"Everyone felt they could join in. Patience and understanding of differing needs helped those who were less able."*

Please come back. Our members are missing the activities they looked forward to each week and have already asked, "When can they (the tutors) come back"? "We miss them."

Working with IMPACD has been a whole new experience for Radford Care Group. Since the charity started in 1968, we have believed in embracing activity and supporting the well-being of our older population. Now, more than ever, social engagement is key to staying well, and bringing people together is fundamental to staying mentally and physically active.

The sessions have been a wonderful way for our members to experience something new and innovative, encompassing mindfulness with movement and exercise.

Reaching more than 60 members here has meant a new engagement area for IMPACD. Moving forward is key to helping the wider community. Those who attend our centre only do so because we support them in getting here. These individuals would not be able to access sessions like

this anywhere else. It is so important that groups like IMPACD can come to us and deliver on our premises, ensuring no one is overlooked.

Bev Pearson

CEO & Dementia Programme Lead

Radford Care Group

Our Forget Me Notts programme, offering support to people living with dementia at various sporting venues in Nottingham, was launched 7 years ago. For the last 3 of those years we have been delivering sessions at Rushcliffe Arena, where we give people living with dementia a chance to engage in sporting activities such as bowls, indoor curling, soft tennis and badminton. We have been delighted to welcome Amanda to our Rushcliffe sessions at the start of 2024. Her passion and enthusiasm has brought a new energy to our group, transforming the start of our sessions from what was once a rather bland warm-up into a fun and engaging dance-based activity that we all look forward to, with many members now choosing to carry on for the full session of dance with Amanda. The introduction of Amanda & the Impactd team to our sessions has also allowed us to cater to a wider range of participants, namely those with late-stage dementia that require more sensory-based activities, as well as the increasing number of women attending our sessions. We are thankful for the vital contribution Amanda is making to the wellbeing of our Forget Me Notts members and we hope her work can continue for as long as possible.

Aaron Taylor-Penycate,

Assistant Health & Wellbeing Officer,

Trent Bridge Community Trust

In conclusion, the weather significantly affected people's attendance. There is a significant distrust of sharing data despite how much we prioritise data capture. Busy sessions and reluctance will result in an absence of quantitative and qualitative data. Although we had excellent attendance, there could have been better attendance as it varied massively during cold spells and holidays. From first-hand observation, Wednesdays and Fridays were our busiest dance days; Tuesdays drumming sessions were very popular and retained people well, but weekly attendance varied. Some people came for a short time, often until they felt less lonely and reconnected with their community or felt better and more confident. Others attended when convenient. We have a core group and a group that shares similar trauma and has attended regularly, two to three times weekly throughout the year. We welcome new people regularly. Cold, wet weather impacts attendance, as do school holidays, despite being open to families. Choosing to remain open through Christmas, New Year and Easter was appreciated, especially by those without family and friends or grieving the loss of children and partners.

## **Satisfaction**

Participants in the Freedom to Explore project consistently expressed happiness and joy, sharing music, memories, emotions, and experiences with one another. They appreciated each session's diverse atmosphere, finding them both immersive and comfortable. Importantly, individuals felt they could truly be themselves, feeling heard, understood, and emotionally safe within the supportive environment provided. The project allowed for open expression of grief, sharing life experiences, and developing supportive friendships, fostering a culture of respect and compassion. Participants valued the opportunity to provide input on session planning and

agree on the level of physical contact, interaction, and session topics. Accessible transport played a crucial role in connecting hard-to-reach individuals with the project, with many expressing gratitude for the opportunity. The project's impact was evident in participants' improved well-being, increased mobility, and sense of belonging. Despite challenges such as limited transport capacity and last-minute cancellations, the overwhelming support from participants, their families, and the community underscores the project's success and the satisfaction it has brought to those involved.

*"Brilliant, lost for words - So much better, peaceful, happy."*

*"Made me dance and smile, (sessions) always different. each session has a different atmosphere  
- I liked the music."*

People felt they could be themselves; they felt heard and understood.

*"Lovely- Very emotional, feel like I am home" Participants first visit.*

*"I found it totally immersive but comfortable so It was nice to be selective with my chosen partner  
to comfortably create a dance based on three actions (IMP)"*

*"Very beneficial emotionally, physically and socially"*

They appreciated the request to share their opinion of music, involving them in planning.

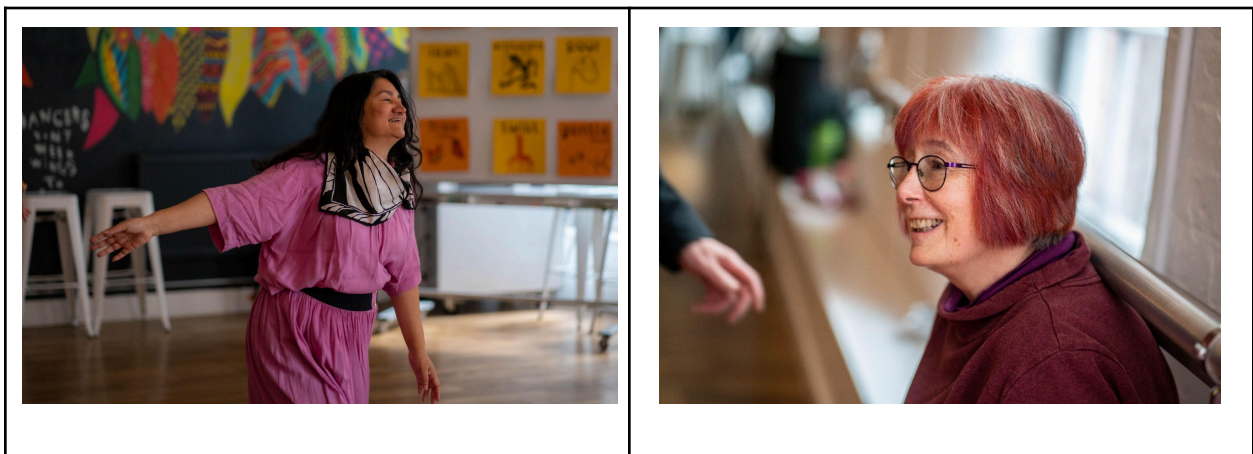


*"I arrived with no expectations - loved the music movement and feel thankful for the space and connectedness."*

Agreeing on the level of physical contact, interaction, and topic of the sessions, showing respect, and ensuring their beliefs were respected and that they felt emotionally and physically safe were pivotal to the success of the creative practice and to protecting time and space to share memories and life experiences in a safe and supportive environment to express emotion.

*"Lots of very happy smiling faces, grateful for a place everyone is friendly and can just dance"*

*"Invigorating, appreciated participating own pace and level of engagement."*



We developed a culture of respect where people could grieve openly, feel safe remembering loved ones, process the loss of their abilities, and seek support and understanding from others.

It gave people the value they deserved in society to feel valued and listened to. Advice and guidance were sought from participants of IMPACD by FABRIC's researchers.

People who supported each other, developed friendships, practised understanding and compassion and shared lived experiences accomplished a culture of respect.

*"I particularly enjoyed the duets."*

*"I came to feel better, and I feel better."*

*"Psychological safe space - with music to enable me to express my emotions."*

Confident participants advocated for IMPACD to encourage more people to participate in Freedom to Explore. Regular participants actively supported our long-term sustainability as they valued the project highly, drawing on their strengths and contacts, sharing advice.

*"This is my happy place. I love moving freely to the music."*

*"First day I've had no pain for months."*

Providing accessible transport has been essential for some people to access the sessions to connect the hardest-to-reach and socially anxious with opportunities to be in a safe, supportive environment. The people who received the transport were extremely grateful to be connected with such a positive experience. More people could have been reached in the local community, but we had to decide who would travel in the limited bus seats. Similarly, some people need a registered befriender or someone similar to them to help get them from home and through the

door on their first visit. To that end, we are working with Community Champions and Good Companions to make this kind of support available.

*"I left my chair and left my comfort zone to play."*

*"I loved the session, learned how to be a friend, enjoyed the sensory aspects, and loved seeing other (people's) creations."*

We also took the initiative to produce videos of the activities and case studies for referrers to show the potential participants, support their first-hand knowledge of the activities, and reduce the anxieties of potential new participants.

*"My Parkinsons makes me shuffle, but when I'm coming here I have a real spring in my step and stride here"*

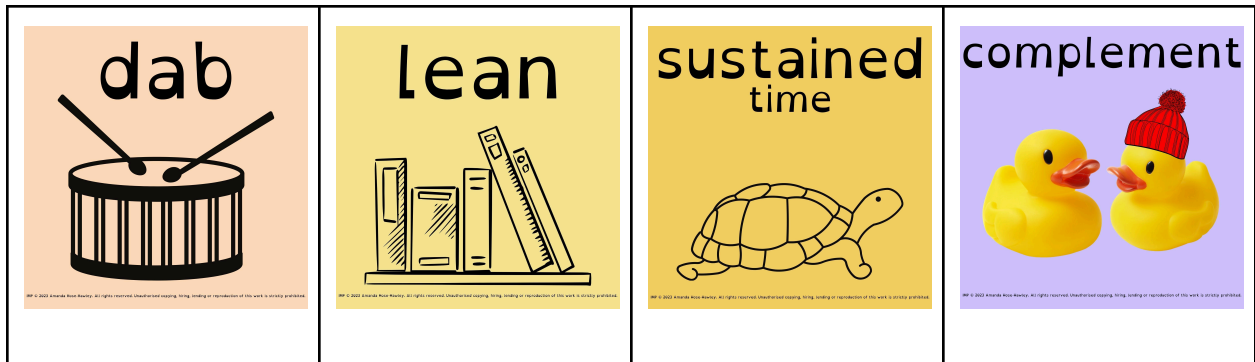
The budget for travel time and space on the bus for wheelchairs meant we had to turn away a lot of potential participants. This decision-making was the most challenging aspect of the project, especially as many of the conditions people live with vary on a daily basis. The last thing we wanted was empty seats, but not being able to predict pain levels, the effect of medication or mental health and clashes with other appointments meant people often cancelled at the last minute. We created a system of calling all regular transport users to confirm if they were attending and taking this opportunity to remind them the day before and again on the day. Technology helped in some cases with text message reminders, diary reminders, telephone calls, and consistency of delivery and time.

*"I'm leaving in a better place than I arrived."*

The massive levels of support demonstrated by the media, participants, their families and our partners at the end of project sharing, where two directors and a support worker completed a non-stop 24-hour danceathon fundraised £7800 to support us to continue connecting lonely and isolated people whilst we secure additional funding and develop our sustainability plan evidence the satisfaction of the people directly and indirectly affected by the freedom to explore project. We have had an interview with the Paul Hamlyn Foundation for core funding and considered it suitable to apply, which we will do when it opens in April 2024.

*"I came back because I can be myself here."*

Sample of IMP tool



## **Milestones**

### **Participant development and community cohesion**

From participants and volunteers to leaders, we have enabled several adults with additional needs who originally attended with support workers to travel and connect with activities independently. Some of these adults now have volunteer roles and will commence community champion training to become registered volunteers on May 3rd, 2024. Their kindness and patience have been demonstrated consistently with older participants and people with access needs, and we look forward to supporting them on this journey.

Being a mixed-age and ability project at all our sessions makes securing grants challenging.

Still, the benefits to participants in breaking down boundaries and developing patience, understanding, and tolerance we have observed far outweigh the funding challenges.

Participants with long-term health conditions enjoy focusing on what each participant can do and sharing their experiences to benefit others. We will continue to target mixed adult groups.

Our approach is groundbreaking; the joy and happiness created through our project are evidenced in our word clouds and images, and the social and emotional benefits are vast.

We witnessed our participants' confidence and self-worth grow, which we heard about at our round table meetings. They challenge assumptions, stereotypes, and decisions and share brilliant ideas for future projects and fundraising. Their cohesion as a creative community is proud and determined to share innovative practice in person at community events and online through social media, demonstrating the immeasurable positive impact freedom to explore dance, music, and art has on confidence and expression.



## Developing IMP

We are working with The University of Nottingham Modern Languages and Translation department. We approached them to collaborate on developing IMP, particularly for deaf and visually impaired users. A three-stage plan has received initial funding, and we will be working with Dr Martyn Grey and Professor Pierre-Alexis Mevel.

Stage 1 of the project, initially funded by FABRIC and further developed with support from Arts Council England, focuses on enhancing the accessibility of IMPACD's online platform, particularly its website, for audiences with visual, sensory, and cognitive impairments. This involves implementing features like text toggling provided by UserWay and enhancing audio and language support.

Stage 2 aims to digitalise the Inclusive Movement Programme (IMP) tool, enabling nonverbal individuals and those with restricted hearing to engage with and lead dance experiences. This involves transforming physical flashcards into digital animations and providing captions and audio descriptions.

Stage 3 entails creating a public dance installation featuring a digital screen synchronised with sounds and interpretations by IMPACD community dancers, ensuring inclusivity through silent disco technology and collaboration with experts in light and sound. By-products include potentially an animated video of the project and an AI widget or accessible document for implementing Easy Language on websites.

### **Sport England's small award**

We secured a small award enabling us to deliver sixty inclusive dance activities at four additional sites, using IMP with our regular freelance dance leaders and support workers eager to become activity leaders. Within the funding was a provision for time to develop the dance leaders' inclusive practice. This was an area of development identified by the Directors when recruiting dance and art leaders. We have developed a level 2 qualification for enthusiastic volunteers and participants to lead inclusive, participatory arts in an accessible way and a level

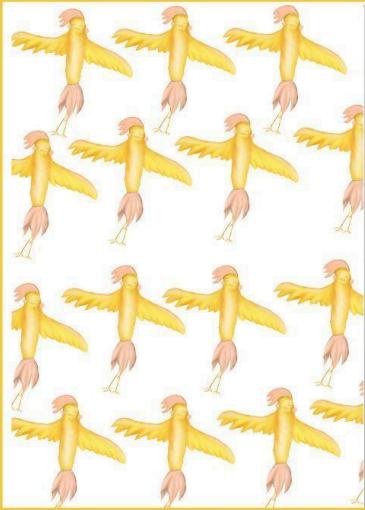


4 qualification for current artists and leaders to develop their creative practice further, make the arts accessible and be more employable in the creative industries. Our Founder Director uses part of this funding for continual professional development of care and support staff to deliver dance activities using IMP in-house. This CPD and the qualifications are key to our longer-term sustainability. We are working with the Music Learning Collective CIC to accredit the courses and register the CPD training for schools, care homes, hospices and dance professionals.

### **Fundraising Community**

The local residents and dance communities have supported IMPACD in raising much-needed funds to continue connecting the hardest-to-reach people with dance and art activities. At the start of the project, we fundraised to adapt a cupboard into a disability access toilet, install ramps and adapt the space for our participants and our project worker who used a wheelchair full-time. The cost-of-living crisis and the level of deprivation in the locality made financial contributions unrealistic for most of our participants, some people donate what they can, and this has helped us to provide hot drinks and snacks at all of our sessions over the year. On the day of the final sharing, three members of IMPACD completed a 24-hour danceathon, our regular dancers joined in at different times, and the entire 24 hours were streamed live online; the money raised can be used as match funding in grant applications and to provide transport. As part of the crowdfunding, we generated merchandise designed by our art group and will sell these at local meet-the-maker events to generate additional income. You can see the tea towel designs below.

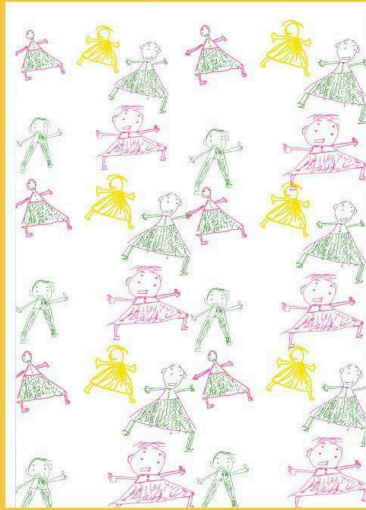
## A's Queens



## B's Birds



## D's Dancers



### Health and Wellbeing Community Champions

As our participants take on volunteering roles within the project, we are working with local Public Health Managers to provide them with training to be registered volunteers. Our director Amanda completed the training to assess its suitability for our volunteers. As a result, we are working with them to adapt the delivery to be more inclusive and accessible to people with learning disabilities and who use English as a second language. We will complete this training in person so everyone can receive the required support to understand the content and register. Supporting individuals who were previously isolated and not accessing community activities to become volunteers to support other people, especially on their first visits, is measurable progress in their confidence and, as we have already witnessed, will improve the engagement and motivation of others to attend. The volunteers will represent IMPACD CIC at community events and be able to access additional volunteering training and befriending opportunities.

## **Networking**

We have had an open-door policy for universities and private and third-sector organisations, always encouraging representatives to participate in our activities and chat with participants to hear firsthand how they benefit from them. We have had numerous visitors, which has led to mutually beneficial relationships, such as with the Community Connectors, Social Prescribers and Wellbeing Coaches. We have been invited to join networks including Nottingham City East Local Design Team: Integrated Neighbourhood Working, which is developing holistic well-being for residents, and The Renewal Trust Health and Wellbeing Network, where we all share information to support our participants. Daycare providers, Communities taking ownership, Community Champions and local charity networking events have introduced us to potential future partnerships. In preparation for the project, our founder director visited and invested in relationships with multiple organisations. A concise list of our partners can be found in the appendix of this report, as there are too many to list here.

As a result of a visit by Short Breaks, we have secured two contracts delivering respite care for Nottingham City Council. We deliver movement and dance sessions for children with high support needs using our IMP tool and the pedagogy developed during Freedom to Explore. These sessions have a positive impact on the children, in addition to their siblings and families, who enjoy respite from their care. The contracts have secured employment for eight freelance dancers and contributed towards our sustainability.

## **Partnerships**

We are working in partnership with The Trent Bridge Foundation's Forget Me Notts, the Radford Care Group, who support frail elderly and older adults with dementia; Space Inclusive, who

support adults with learning disabilities & autism spectrum disorder, My Journey CIC who focus on supporting people to access their communities, Short Breaks, providing respite care, FABRIC Dance and the University of Nottingham. We are collaborating with Dr Sonali Shah, Associate Professor in Disability and Life Course Research, Faculty of Medicine & Health Sciences, researching dance and movement methods that cater to the needs of people with physical impairments, particularly cerebral palsy, is crucial to ensure that they can maintain good health as they age. Regular exercise is essential for physical and mental well-being but is not always accessible to everyone. IMAPCD provides extensive expertise and evidence of how dance can provide rehabilitation, making a valuable contribution to our collaborative efforts in this field. These partnerships have been established due to the Freedom to Explore Project.

### ***Cuban visitors***

During the year, we collaborated with some local academics, notably Dr Rosi Smith, Senior Lecturer in Education Health and Life Sciences at De Montfort University and Dr Sonali Shah, Associate Professor in Disability and Life Course Research, University of Nottingham recommended they visit IMPACD. Through an AHRC-funded project focused on making sustainable, mutually beneficial links, we were introduced to a delegation of four Cuban visitors, which included academics and disability organisation leaders from Granma Province. They visited the UK in October 2023, participated in activities with us and interviewed our founder director. They said the IMP tool, which enables mixed-ability adults to participate in activities together, was groundbreaking. They responded that they learned a great deal from their visit. The delegates Idael Tamayo and Leidy Montano, who are the heads, respectively, of ANCI (the blind/visual impairment organisation) and ACPDI (the learning disability organisation) in Granma, Cuba, would like to remain connected and collaborate in the future.



## **Fabric Dance4**

Our relationship with FABRIC has benefited the development of IMP, our founder director, local dance leaders, and visiting companies. The producer, Jim Hendley, our designated contact, has provided supervision throughout our project, and their team generously described our project as a niche and groundbreaking example of true inclusion in community dance. Resident Artists and researchers have been signposted to us as good examples of inclusion in practice, which has included participation by visiting dancers and workshops for our participants to contribute lived experience to pieces during their development stage, such as Stuart Waters "As part of the final stages of development for a show called 'A Queer Collision', Stuart engaged with LGBTQ+ participants at IMPACD CIC to hear their stories and share his practice in a safe space where participants explored individual identity and storytelling through movement.' A Queer Collision' includes an audio description, and Stuart also connected with our blind and partially sighted community to learn more about their experiences and frame of reference. We accommodated Stuart and Toni for their residency show development. They thoroughly enjoyed meeting the group and reflected afterwards on the amazing opportunity IMPACD provides to bring mixed groups together.

FABRIC Producers supported our founder and director Amanda Hose-Hawley, to participate in a week-long artist exchange with Stopgap Dance Company at Dance4 iC4C. This took place

during the research and development of IMP. In addition to the valuable exposure to National and international dance leaders with a variety of disabilities, the attendees generously discussed and contributed to the language and imagery being used with IMP from a variety of perspectives. They were enthusiastic and supportive of the inclusive movement prompt.

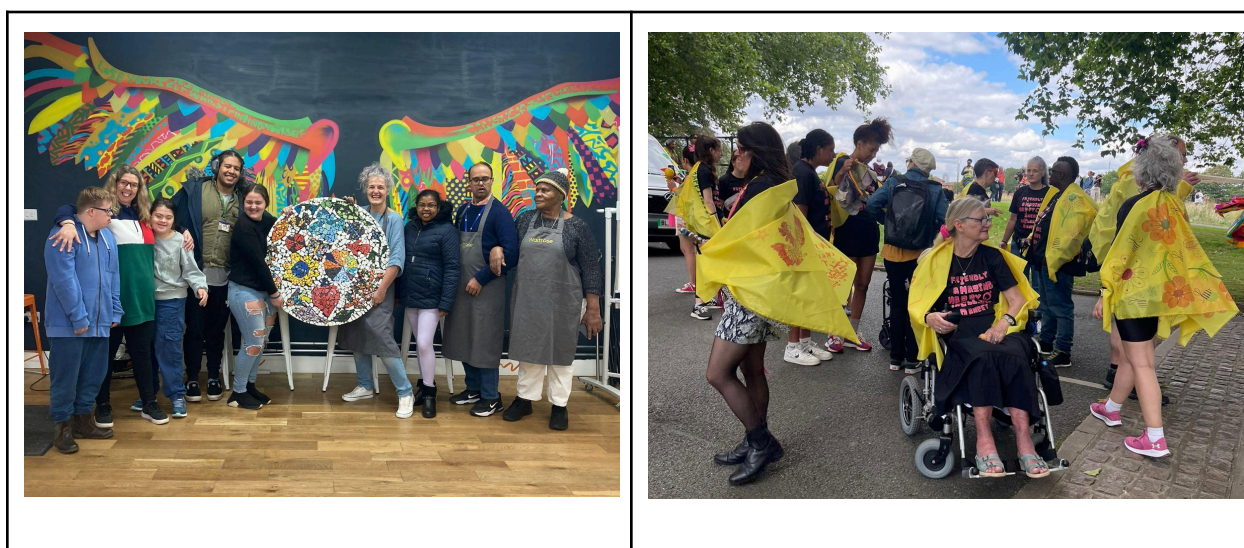
Lewis Wilkins and Reece Calver, researching their practices and access in Contact Improvisation, visited our session and discussed needs with the facilitator and participants as part of their research residency and ACE developing creative practice. During their residency at Fabric, Lewis and Reece reconnected and expanded upon accessibility in the practice and facilitation of contact improvisation. They examined the common barriers to attending contact-based events for those with disabilities and health conditions (hidden or otherwise). They researched ideas for making contact-based teaching content, instruction, and the environment more accessible. Additionally, investigate how best to support approaches to the practice for all that prioritise the access requirements of others. A further aim will centre around the possibility of reframing the idea that athletic dancing in contact improvisation is an able-bodied endeavour and that non-athletic dancing in contact improvisation is the inclusive part. Their feedback was that our environment and provision are groundbreaking and *“The first time I have felt safe to dance since contracting long COVID - I enjoyed every second and the time has flown, it was such fun, thank you”*, Reece.





As part of the IMP research and development residency, FABRIC provided time and space for Amanda Hose-Hawley to explore her ideas, discuss initial drafts, and connect her with dance leaders specialising in the target audience. Through these introductions, Katie Kelsey, a local Dance Leader specialising in Parkinson's, joined the IMPACD team for the project's duration. Amanda's networking skills grew in confidence with FABRIC's support. She engaged Dianne Amans, a specialist in community dance and dementia, who contributed to the development, in addition to Dance Syndrome's Peter and Sophie Tickle Artistic Director and Steph Sandy, an Independent disabled dancer and choreographer with Cerebral Palsy and a wheelchair user. Groups of the target audiences participated at key stages in the development of IMP, taking part in workshops and then feeding back on the use of IMP as a tool to promote movement. Their participation and feedback have been instrumental in shaping the project, and their experiences have been transformative. We had groups representing adults with Parkinson's, Cerebral Palsy, Dementia, Long-term conditions and learning disabilities. The sessions were hosted in the FABRIC studios, and the FABRIC team were always available to bounce ideas off and help with decision-making and market research. In addition to the guidance and support provided by

FABRIC, we employed and gave work experience opportunities to graduates from the Centres for Advanced Training (CATs) scheme. They continue to be employed as Freelancers at IMPACD CIC and participate in the inclusion training and development of IMP; their contribution and firsthand knowledge of neurodiversity have assisted us in making our space and activities sensory considerate and safe.



### ***Training***

Training is a cornerstone of our project. Early on during the recruitment of activity leaders, we identified an absence of experienced, person-centred, inclusive and accessible facilitators. For that reason, we provided comprehensive training in collaborative and inclusive delivery methods, language and the use of IMP as a continual professional development (CPD) opportunity for local Dance Leaders we employed, to upskill and develop their practice. This commitment to professional development ensures a consistent standard of high-quality delivery across our sessions. We have also trained participants to become project staff and employed them for the project's duration, and they also participate in the CPD for creative leaders.

We have identified through this project that accessibility, consistency inclusivity in delivery are vital to motivating and retaining participants in new creative activities. We have identified the shortage of skilled leaders as an area for artist development that requires, them to share their craft with diverse participants and to understand the necessity of a welcoming, safe and motivational environment. Our Founder Director is a Trinity Laban Graduate with Distinction in Dance Teaching & Learning and the visionary behind IMP's development, as such we have worked to develop registered CPD and level 2 and 4 accredited qualifications. For this we have partnered with MLC CIC, which has also partnered with us to provide short breaks.

We foresee this training and development provision as a key aspect of our long-term sustainability plan, which will reduce the current skills gap and generate employment opportunities for artists in the creative industries and community projects, placing person-centred delivery at the forefront of participatory arts within communities, focusing on wellbeing, accessibility, inclusive languages and collaborative participation. In addition to training professionals, we will continue to develop enthusiastic participants from our sessions who have themselves experienced the benefits of participatory arts first-hand to become future leaders with appropriate support and extended opportunities to more communities.

As a company, we have grown in confidence to participate in community sharing. This has made us an integral part of Nottingham's Ward 6 community, attracting Notts TV, BBC television, local and BBC radio coverage and interviews. Dance professionals visiting the city and academics completing research have been recommended to attend our sessions. We have enjoyed the support from our local Councillors to investigate securing more affordable space

and recognition for our amazing work. Mental Health and Disability Access Professionals participate in our sessions for their personal well-being and have recommended our practice to others as niche and groundbreaking. IMPACD has become a centre of excellence visited by many to understand how best to support diverse groups of mixed-ability adults and children to engage equally with the opportunity to be expressive and creative for their emotional well-being and development.

We have delivered on the aims of our project, exceeding our attendance targets, completing within budget and on time despite a national cost of living crisis and unexpected increasing overheads. We have secured partnerships with which we continue to work. We had an ambitious, ground-breaking vision, which has been achieved and evidenced. We continue to develop with a board of trustees exclusively consisting of our participants. We have not secured future funding; however, we have raised funds, secured contracts, and identified a longer-term sustainable income plan through the sharing of IMP and our pedagogy, which will increase opportunities for more isolated and lonely people with mixed abilities to experience the joy and connection enjoyed in Freedom to Explore sessions.



### **Conclusion**

The Freedom to Explore project has proven to be an outstanding success, owing to the dedication and hard work of all those involved. We have gleaned invaluable lessons regarding the significance of inclusivity in reaching out to the most marginalised individuals. By offering complementary opportunities for creative dance, music, and art, we managed to alleviate isolation, enhance mental well-being, and foster various emotional benefits for adults experiencing social isolation.

The project has underscored the importance of tailoring music choices to individual preferences, fostering shared experiences, and establishing a secure and inclusive environment where people can express themselves creatively through movement. The shared ability initiative has not only facilitated the breakdown of prejudices but has also cultivated unexpected friendships and deepened mutual understanding.

Beyond mere sessions, we have nurtured a community where members support one another, engage in physical activities, and focus on their potential for physical and cognitive

achievements. Our emphasis on imagination, exploration, escapism, and fairness has enabled the creation of a programme that champions arts for wellbeing, providing a haven for individuals to express themselves freely amidst a supportive network of peers.

Despite these achievements, the project faces challenges in terms of financial sustainability, particularly in an area of high deprivation. However, we have leveraged the success of the Inclusive Movement Programme (IMP) to generate a sustainable income while expanding the diverse mixed-ability model to encompass more areas in the city. By utilising IMP's success as a platform for expansion, we aim to establish a robust financial foundation while extending the benefits of the mixed-ability approach to a broader audience.

The participant-led delivery framework currently does not have a set plan, we aim for a balance between individual activities and group dynamics. We accommodate small and larger groups, tailoring tasks to suit different preferences and capabilities. We provide options for participation in activities centred around environmental, cultural and emotional awareness, aiming to promote sustainability and reduce carbon footprints. Additionally, we are focused on developing a broader community network and forging partnerships for future project expansion and community support. This includes collaborations with local charities, city councils, and daycare facilities, with input and ideas from participants themselves shaping our plans for respite services and beyond.

Person-centred motivation and valued retention are at the core of our approach, where the emphasis lies not merely on reaching a conclusion but on embracing the journey itself—a shared voyage through movement and music. Individuals are encouraged to focus on their capabilities and how to support their peers, fostering a culture of mutual respect. Despite facing



financial challenges and navigating through political landscapes, our sessions provide a sanctuary—a space to play, immerse oneself in themed activities, and unleash the power of imagination.

Notable improvements in isolation, as participants reached out to each other via evening phone calls, offering support and companionship to combat loneliness. Through these connections, friendships blossomed, with peers providing invaluable advice and understanding, aiding in the healing process after experiences of ill health and loss. Some were grieving family members, actively engaged in the shared experience, and felt valued and supported. Leaders with personal experience were empowered to act as facilitators and deliverers, pushing boundaries and striving for more extraordinary achievements. Together, we have successfully confronted and transcended prejudices among people of faith, the LGBTQ+ community, and those with disabilities.

Creating a safe environment, a clear code of conduct, and a firm commitment to LGBTQ+ inclusivity has ensured our sessions provide a secure space for open discussion and questions. Through respectful sharing of experiences and obtaining consent, we have worked towards breaking down barriers. This has led to connections being formed beyond the activities themselves. Our sessions have facilitated journeys to new places, spaces, and relationships by pushing individuals beyond their physical limits. Together, we inspire one another to transcend boundaries and explore boundless possibilities.

The echoing laughter and joyful sounds, coupled with the moments of relaxation as individuals surprise themselves, have added to the richness of our sessions. However, we have encountered challenges regarding the sustainability of non-specific groups. The care costs

associated with the project pose a hurdle, mainly due to local deprivation. To address these challenges, we are utilising the development of the Inclusive Movement Prompt (IMP) and innovative pedagogical approaches to raise awareness and generate sustainable solutions.

We exhausted our budget on essential expenses such as travel and freelancers, leaving us with little internal development costs. However, we recognise that core expenses are crucial for sustainability, especially given the current financial climate. Accessible transport is a key aspect of our delivery model, essential for reaching our target audience.

We acknowledge the diverse needs of our participants, including sensitivities to lighting, textures, space, and sound levels. Creating a comfortable environment is vital, and we uphold a strict safety code of conduct to ensure everyone feels at ease. Finding the right balance between professionalism and creativity is essential for instilling confidence in both our participants and their families, a feat that has been commended by many of our partners. Maintaining a safe emotional space is paramount. We prioritise obtaining consent before engaging in any physical contact, and we've established a clear policy regarding hugs to accommodate varying preferences among participants. We understand the importance of accommodating participants' preferences and pacing. Participation must be on their terms, and we provide guidance with suggestive prompts rather than imposing rigid demands. This allows individuals to engage at their own pace and comfort level.

In conclusion, the Freedom to Explore project is a testament to the transformative power of dance and music in enhancing individual well-being and fostering inclusive communities. Its success inspires others, and we hope our lessons will encourage the development of similar programmes, reaching out to even the most hard-to-reach individuals in our society.

Our plan for the future is to continue our growth and make this unique creative and wellbeing experience available to more areas of the midlands and in more diverse locations. We are currently delivering a reduced schedule of sessions, made possible by fundraising and generous volunteers donating their time and experience. Security is so important to our regular participants and we will strive to secure long term funding and guarantee their lifeline is not taken away from them.

*"Without this place, I would be miserable."*

*"Time here is precious - it allows me to express my emotions."*

# Summary of responses

Day	Session type	Number of sessions	Number of responses
Monday	Creative movement & music	30	333
Tuesday	Drumming	15	155
Wednesday	Explore & imagine creative dance	38	482
Thursday	Art	6	59
Friday	Restorative dance music & movement	31	553
Saturday			
Sunday			
	<b>Total identified</b>	<b>120</b>	<b>1,582</b>
	Blank / unknown	30	381
	<b>Totals</b>	<b>150</b>	<b>1,963</b>

# Word cloud of all responses



Position	Word	Occurrences
1	good	168
2	music	116
3	enjoyed	79
4	happy	71
5	feel	58
6	great	56
=7	yes, dance	51
9	thank	50
10	fun	47

1,963 responses across 150 sessions

# Word cloud of all identified sessions



Position	Word	Occurrences
1	good	138
2	music	90
3	enjoyed	63
4	happy	53
5	great	49
6	feel	48
7	thank	42
8	fun	41
9	relaxed	38
10	dance	37

1,582 responses across 120 sessions



# Creative movement & music



Position	Word	Occurrences
1	music	34
2	dance	19
3	good	18
4	yes	14
5	great	13
=6	session	12
=6	loved	12
=8	feel	11
=8	movement	11
=8	different	11
=8	enjoyed	11

333 response from 30 sessions

# Drumming



Position	Word	Occurrences
1	good	19
2	happy	13
3	enjoyed	9
4	music	8
=5	feel, thumbs, yes	6
8	hour	5
=9	fabulous, thank, blessed, excited, energised, free, longer	4

155 responses from 15 sessions



# Art



Position	Word	Occurrences
1	enjoyed	6
2	good	4
3	loved	3
=4	learnt, relaxed, fun seeing, working	2

59 responses from 6 sessions



# Most common words

Position	All responses	All identified	Creative movement & music	Drumming	Explore & imagine creative dance	Art	Restorative dance music & movement	
1	good	168 good	138 music	34 good	19 good	51 enjoyed	6 good	46
2	music	116 music	90 dance	19 happy	13 fun	19 good	4 music	33
3	enjoyed	79 enjoyed	63 good	18 enjoyed	9 enjoyed	18 loved	3 great	24
4	happy	71 happy	53 yes	14 music	8 beautiful	17 learnt	2 thank	23
5	feel	58 great	49 great	13 feel	6 happy	16 relaxed	2 feel	23
6	great	56 feel	48 session	12 thumbs	6 music	15 fun	2 happy	20
7	yes	51 thank	42 loved	12 yes	6 love	13 seeing	2 enjoyed	19
8	dance	51 fun	41 feel	11 hour	5 yes	11 working	2 relaxed	17
9	thank	50 relaxed	38 movement	11 fabulous	4 thumbs	9	energised	16
10	fun	47 dance	37 different	11 thank	4 dance	9	fun	15
=10			enjoyed	blessed excited 11 energised free longer	4 great	9	relaxing	15

	Activity report 1	Activity report 2	APAC People	APAC Duration	APAC Sessions	Volunteers & Carers
Mondays - Expressive & Creative Dance	125 (9:00)	221	481	14	48	8
Tuesdays - Expressive Drumming	325 (9:00)	443	0	42	8	8
Wednesdays - Expressive & Imaginative Creative Dance	255 (9:00)	381	0	42	8	8
Thursdays - Creative Visual art	175 (9:00)	301	0	44	8	8
Fridays - Expressive Dance Music & Movement	242 (1:00)*	501	7	43	8	8
<b>Total</b>	<b>610</b>	<b>2891</b>	<b>216</b>	<b>216</b>	<b>3</b>	<b>3</b>
Removal Trust Feet Good Feet - Lunch club 55+ West 6	30	64	4	1	3	3
Rusford Care Group - Fall Older People	60	300	30	30	8	8
Diabetes Group - West 6	10	12	1	1	3	3
Dance Ensemble at Dance 4	4	12	2	2	3	3
Spaie Inclusive at Dance 4	40	68	2	2	3	3
StarCap Sharing at Dance 4	20	28	1	1	3	3
Painmona Group at Dance 4	16	18	2	2	3	3
Spaie Inclusive day centre x 2 High support	30	180	30	30	5	5
Forget me Notts - Rushville Ward 7	48	216	20	20	7	7
Community Sharings at IMPACD CIC & Lonsdale	64	61 (2000)	5	5	Plus Broadcast Audience	20
Light Night Sharing	38	68	4	4	4	4
Northm Caribbean Carnival Troupe	48	112	8	8	Plus Parade Audience	10
The Nottingham Busch Sharing	35	35	2	2	Plus 200+ Audience	3
Cuban Dancers with disabilities Sharing	12	12	1	1	5	5
Luther College USA - Sharing	8	18	0	0	2	2
North TV - Broadcast the sessions with interlinks	20	21 (100)	1	1	Plus Broadcast Audience	5
Radio Northm Broadcast Description of sessions	8	18	1	1	Plus Broadcast Audience	5
IMPACD CIC daily sessions		348		348		
<b>Total</b>		<b>898</b>	<b>949</b>	<b>442</b>	<b>124</b>	
		<b>Individuals</b>	<b>Footfall</b>	<b>Sessions</b>		



Referral Sources recorded at Centre	1	
siman	1	
	4	
Yasmin	1	
Active partners	1	
Amanda - IMPACD Director	4	
Amanda - IMPACD Director	3	
Amanda mentioned in dance fitness :)	1	
Ashiana	1	
Aunty, word of mouth	1	
Beth fisher	9	
Beth fisher	2	
Bettina	1	
Brother	1	
Clifton Manor Care Home	1	
Clifton Manor Care Home	2	
Cripps Health Centre	2	
Directir partner of impacd	1	
Dominc	1	
Family	2	
Flyer	1	
Flyer/	1	
Flyers attending improving lives	1	
Forget me notts	1	
Frame work	1	
Friend	1	
Glasshouse Surgery	1	
GP	4	
Husband	1	
Impacd	4	
In house community theatre	1	
In phone	1	
Issy IMPACD	1	
Issy IMPACD	1	
Issy IMPACD	1	
Jo Richards Space Inclusive	1	
Josie	1	
Jude at Beatfeet	17	
JULIE ELLENDER COMMUNITY CONNECTO	1	
Julie Ellender Community Connector NCC	2	
Julie Ellender NCC Community Connector	4	
julie Ellender NCC Community Connector	1	
Jullu elder	1	

Katie kelsy	1
Leaflet	1
Link	4
Link	16
Link social prescription	1
Louise Douglas-koch	7
Louise Douglas-koch tutor	1
Meet up	2
Mi.Life Limited	1
Monica	1
My husband	1
Myself	2
Myself	4
N.a.	1
N/a	7
N/A	3
n/A	1
n/a	1
Na	4
NA	17
NCC Community Connector	1
NCC community Connector	1
NCGPA	1
Nm	1
Nnnn	1
None	2
none	2
None available	1
Not applicable	1
NotNotapplicable	1
Nottingham City council whole life disability	1
Nottingham City General Practice Alliance	2
Nrg	2
NRG	1
OT at Cripps Health recommended	1
Parent	1
Private	3
Rainbow PCF	2
Refugee roots	2
Refugee Roots	1
Refugee Roots	1
Regular user of services	1
Sainsburys leaflet castle marina	1

Second party referral	1	
Self	1	
Self	9	
Self referal	1	
Self Referal	1	
Self referall - pythian club	1	
Self referral	6	
self referral	1	
Self referral	1	
Sister	1	
Sister	1	
social precriber NHS	1	
Social prescribing link worker	4	
Space impact	1	
Space inclusive	6	
space inclusive	1	
Space Inclusive	6	
Space Inclusive	13	
Space inclusive	8	
space inclusive	1	
Space Inclusive	1	
SPACE INCLUSIVE	4	
Space inclusive	1	
Space incousive	1	
Space invlusive	1	
SPACEINCLUSIVE	4	
Spaceinclusive	8	
Stef / Space Inclusive	1	
stef / Space Inclusive	1	
STEF SADLER - SPACE INCLUSIVE	5	
The edge bar lane	1	
The Pythian club	1	
Tom Markkanen	1	
Ubu	2	
Wemons center	1	
women centre	1	
Womens aid	1	
Womens centre	2	
Yasmin	1	
Yasmin	2	
Yasmin womens centre	1	
	1	

	1	
	1	
	1	

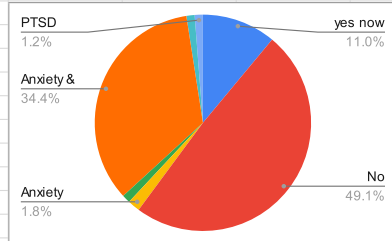
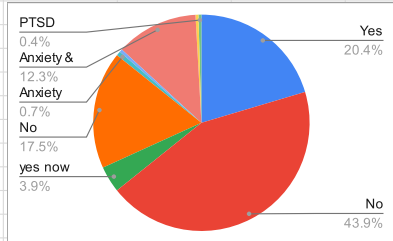
Responses recorded at Centre		
MS	2	
Attendees at Group session at centre		
Stroke - impaired balance	1	
Blank	1961	
Thiord	1	
Hipjoint right hand side	1	
Depression, Anxiety, possible Neurodiversity	16	
Learning difficulties autism	1	
Learning difficulties / autism	1	
Learning Difficulties/ autism	1	
Epilepsy Diabetes type2	1	
Cerebral palsy - some weakness in the left side of his body	1	
no	12	
Epilepsy	1	
No	8	
Mild autism	1	
No	93	
Copd	1	
Na	1	
Learning disabilities	4	
cerebral palsy	1	
Heart	1	
None	1	
Cérébral palsy	1	
Cerebral Palsy, Hearing loss, poor vision, sensory processing disorder	1	
Cerebral palsy, poor vision, hearing loss, short bowel, sensory processing disorder	1	
fibromyalgia, functional movement disorder and cfs	1	
ASD	1	
Angelman Syndrome and epilepsy (controlled)	1	
Sensory processing disorder medication limited speech	1	
Wheelchair	1	
Parkinsons	1	
Na	4	
High blood pressure previously pulmonary embolism thrombosis	1	
wheelchair user, cochlear implant	2	
cochlear implant, wheelchair user	1	
mild cerebral palsy, learning disability	1	
Arthritis	1	
Yes	2	
Seraleporsy	1	
Scoliosis asthmatic low muscle tone learning difficulties	1	
MOBILITY ISSUES /ARTHRITUS/ COPD	1	

Chronic fatigue syndrome	1
learning disabilities/autism/ eating disorder	1
learning disabilities/ coffin lowery syndrome/autism	1
learning disabilities	1
learning disabilities/ blind/autism	1
CP limits mobility	1
Epilepsy, tonic clonics	1
None	1
Axial Spondyloarthritis see above.	1
Autism and depression docual anxiety, assessment for adhd	1
Yes. Epilepsy.	1
Dementia	2
arthritus	1
Arthritus / High Blood pressure	1
Stem in heart - Diabetic - anaemic - talacemic	1
Arthritus and under investigation for dementia	1
Epilepsy, partislly sighted	1
Autism	5
Partially sighted, uses cane	1
WILLIAMS SYNDROME, ASD, MILD INTELLECTUAL DISAE	2
CEREBRAL PALSY, CHRONIC LUNG DISEASE, ASTHMA, LE	1
WILLIAMS SYNDROME, THYROID DISFUNCTION, BORDEF	1
Oro Facial Digital Syndrome Autism Tremor in hands	1
Down's syndrome	1
hearing impairment text and lip reads/ depression	1
Arthritis	2
hearing impairment and a mild learning disability. I will have a	1
Learning disabilities	8
Hypothyroidism under control	1
Cerebral Palsy	8
Down syndrome	1
hearing impairment and learning disability	2
Myafthellia gravif muscle weakness good /bad days has to use a wh	1
Anxiety depression Distonia walks with a limp due to her foot being	1
Parkinson's	3
Panic disorder and agoraphobia	1
Bi polar -	1
epilepsy, autism, anxiety	1
moderate intelectuall disability with associated mental health diffic	1
Angina stomach eating itself Diabetic type 1 she manages/ controls	1
possible schizophrenia? Bipolar? falls	1
Ocpd	1
Cerebral Palsy, nut allergy/ epi pen!	1

learning disability and hearing impairment	1
Have recently had a diagnosis of arthritis and fibromyalgia, which c	1
-	1
CP, wheelchair user	1
Mental health disability , not specific just struggle with mood	1
Socleotive, faliberdiiher.	1
Diabetes	1
Diabetes	1
I need access to drinking water as I only have 1 kidney.	1
Mild learning disability	1
Nnnnn	1
Yes	1
Rheumatoid Arthritis / Mobility issues/ Chronic fatigue/ DVT in le	1
Adhd / bladder issues	1
Knee problems nerve problem back	1
Blood pressure	1
Right side paralysis	1
Hip pain	1
As above	1
Artharistes osreo , diabetic type 2, parchel	1
Mild-Moderate Learning Disabilities, Mild-Moderate Physical Lear	2
Fibromyalgia, CFS	1
fibromyalgia, cfs, anxiety, klinefelters syndrome, asthma (con	1
Narcolepsy	1
adhd, autism	1
Asthma	1
Cerebral palsy epilepsy	1
Learning disability. Arthiritis. Managed high blood pressure	1
Long Covid, chronic fatigue	1



Responses recorded at Centre										
Yes	93									
No	200									
Are you currently, or have you, experienced anxiety, depression, social isolation or fears of returning to social/group environment?										
yes now and in the past	18									
No	80									
Anxiety	3									
Learning Difficulties / autism	2									
Anxiety & Depression	56									
Depression	2									
PTSD	2									

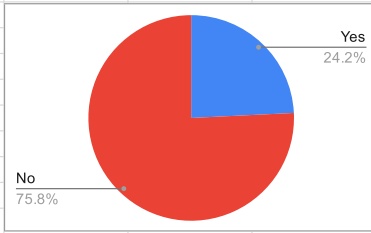


Responses recorded at Centre

Do you have arthritis, high blood pressure, heart condition, asthma or any injury or medical condition that may be aggravated by exercise?

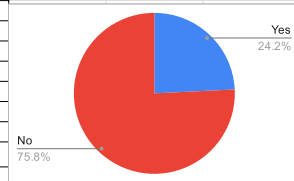
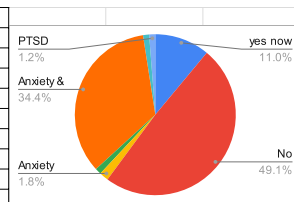
Yes 94

No 294

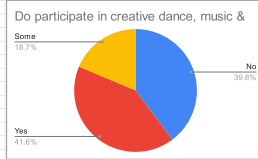


	Aug 23		Aug 23	End of project
Monday - Expressive & Creative Dance	135	£5.00 *	258	
Tuesday - Expressive Drumming	325	£0.00	620	
Wednesday - Explore & Imagine Creative Dance	255	£0.00	468	
Thursday- Group visual art	175	£0.00	326	
Friday-Restorative Dance Music & Movement	242	£5.00 *	428	
	1212			
Radford Care Group				
Space Inclusive				
Forget me Notts				
Feel Good Gold				
Diabetes Group				

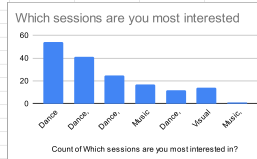
Are you currently, or have you, experienced anxiety, depression, social isolation or fears of returning to social/group environment? yes now and in the past		
No	18	
Anxiety	80	
Learning Difficulties / autism	3	
Anxiety & Depression	2	
Depression	56	
PTSD	2	
Do you have arthritis, high blood pressure, heart condition, asthma or any injury or medical condition that may be aggravated by exercise?		
Yes	94	
No	294	
Do you have any long term health conditions or disabilities we should know about?		
Blank	1919	
Thyroid	1	
Hipjoint right hand side	1	
Depression, Anxiety, possible Neurodiversity	17	
Learning Difficulties/ autism	3	
Epilepsy Diabetes type2	1	
Cerebral palsy and so he has some weakness in the left side	1	
Epilepsy	1	
Mild autism	1	
hipofirism	1	
MS	3	
Copd	1	
Learning disabilities	4	
cerebral palsy	4	
Heart	1	
Cerebral palsy, poor vision, hearing loss, short bowel, sensory processing disorder, developmental delay, learning disability	1	
fibromyalgia, functional movement disorder and cfs	1	
ASD	1	
Angelman Syndrome and epilepsy (controlled)	1	
Sensory processing disorder medication limited speech	1	
Wheelchair	1	
Parkinsons	4	
High blood preasure previously pulmonary embolism thrombosis	1	
wheelchair user, cochlear implant	3	
mild cerebral palsy, learning disability	1	
Arthritis	1	
Yes	2	
Scoliosis asthmatic low miscle tone learning difficulties	1	
MOBILITY ISSUES /ARTHRITIS/ COPD	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Chronic fatigue syndrome	1	
Autism and depression docual anxiety, assessment for adhd	1	
Yes. Epilepsy.	1	
Dementia	2	
arthritis	1	
Arthritis / High Blood pressure	1	
Stem in heart - Diabetic - anaemic - talacemic	1	
Arthritis and under investigation for dementia	1	
Epilepsy, partilly sighted	1	
Autism	5	
Partially sighted, uses cane	1	
WILLIAMS SYNDROME, ASD, MILD INTELLECTUAL DISABILITY	2	
CEREBRAL PALSY, CHRONIC LUNG DISEASE, ASTHMA, LEARNING DIFFICULTIES	1	
WILLIAMS SYNDROME, THYROID DISFUNCTION, BORDERLINE DIABETES TYPE 2	1	
Oro Facial Digital Syndrome Autism Tremor in hands	1	
Down syndrome	4	
hearing impairment text and lip reads/ depression	1	
Arthritis	2	
Hearing impairment and a mild learning disability	1	
Learning disabilities	8	
Hypothyroidism under control	1	
Cerebral Palsy	8	
hearing impairment and learning disability	2	
Myaffhellia gravif muscle weakness , wheel chair, Sickle cell pain Scoliosis cannot bend as back fused. Avascular Necrosis : bal	1	
Anxiety depression Distonia walks with a limp foot twisted in, Macular degeneration and memory issues	1	
Parkinson's	3	
Panic disorder and agoraphobia	1	
Bi polar -	1	
epilepsy, autism, anxiety	1	
moderate intellectuall disability with associated mental health difficulties, short sightedness	1	
Angina stomach eating itself Diabetic type 1 she manages/ controls through her phone/ insulin controlled Genetic severe arthritis incontinana	1	
possible schizoplhrenia? Bipolar? falls	1	
Ocpd	1	



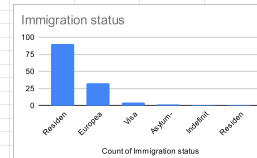
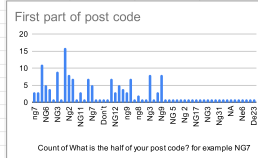
Cerebral Palsy, nut allergy/ epi pen!	1				
learning disability and hearing impairment	1				
arthritis and fibromyalgia, which causes pain and stiffness.	1				
Cerebral Palsy , wheelchair user	1				
Mental health disability , not specific just struggle with mood	1				
Socleotive, faliberdiher.	1				
Diabetes	2				
I only have 1 kidney.	1				
Mild learning disability	1				
Yes	1				
Rheumatoid Arthritis / Mobility issues/ Chronic fatigue/ DVT in legs/ Breathlessness / Degenerative disc disease/ depression and anxiety	1				
Adhd / bladder issues	1				
Knee problems nerve problem back	1				
Blood pressure	1				
Right side paralysis	1				
Hip pain	1				
Artharistes osreo , diabetic type 2 , parchel	1				
Mild-Moderate Learning Disabilities, Mild-Moderate Physical Learning Difficulties, Mild-Moderate hearing impairment, ASD-Communicati	2				
Fibromyalgia, CFS	1				
fibromyalgia, cfs, anxiety, klinefelters syndrome, asthma (controlled) prediabetes	1				
Narcolepsy	1				
adhd, autism	1				
Asthma	1				
How many people have participaited in Freedom to Explore Sessions - Recorded individuals ( Not all recorded)					
IMPACD CIC - Centre	369				
Community based dance, Radford Care Group, Space Inclusive, Forget me Notts, Feel Good Gold, Diabetes Support	182				
Community Events and Sharings of art, dance, fundraising, caribbean carnival, Nottingham light night	500 +				
Online accessible dance movement videos shared with Space Inclusive, Radford Care Group, Forget me Notts, Dementia Choir	?				
How many session delivered	325				
IPACD Centre 533 hours to 2147 attendances					
Community Locations 75 hours 2100					



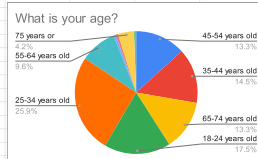
[1]



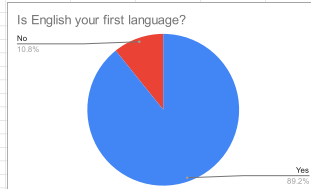
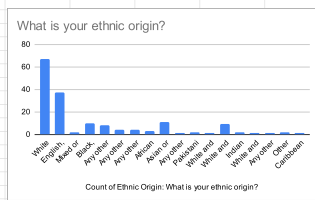
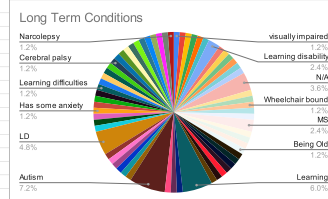
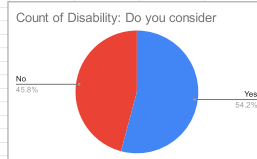
[2]



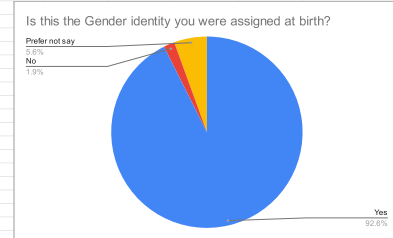
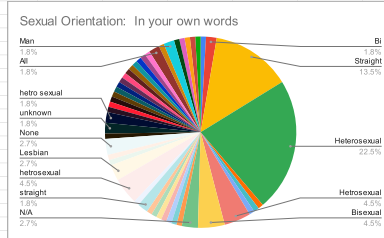
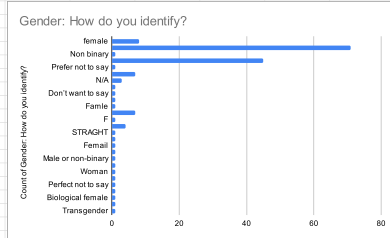
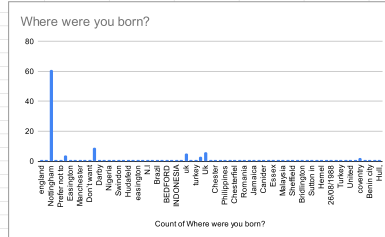
[3]



[4]



[5]







[1] The question was asked at the first or second visit, a significant amount of these participants had engaged in the Explore Project and continues to attend, hence the percentage of Yes responses

[2] This was represented in the attendance, three dance sessions per week were well attended, especially the Friday Seated dance. The Drumming was popular with male neuro diverse participants and the Art the least well attended, this was due to conflicting with other local hot lunch activities

[3] The asylum seekers who accessed the activity were reluctant to complete any questionnaires, despite being anonymous

[4] Younger people were more willing to complete the questionnaires, also we had groups of young adults with additional needs attending together. Older people with dementia and no english speaking people were not asked these questions to avoid distress.

[5] This is not an accurate representation of the people attending attending with English as a second language - We had non verbal people and people attending without translator - This is an area of development

## Organisation/ Practitioner

FABRIC Dance4

Live well and dance with Parkinson's

Dance Leader with Cerebral Palsy

Dance Leader with SEN

My Journey CIC

The Pythian Club

The Renewal Trust

Get out, get active

Trent Bridge Foundation

Deputy Head of Community & Development

Victim Care

NHS Social Prescribing

Young Dementia Group

Community Connector

Notts LGBT+ Network

Health and Wellbeing Coach, PCN 6

Active Notts

SPEAK LEGAL CIC (12046948)

Tax Architects

Emma Ford Photography

Rust Monkey Marketing

Nottingham City East Local Design Team

Integrated Neighbourhood Working NHS & Partners

Refugee Roots

Nottingham Central Women's Aid

Forget me Notts

Rushcliffe Arena

Memory Cafe

City Integrated Teams

Power of Drums

BBC Radio Nottingham

Neighbourhood Development Officer St Anns

Nottingham Community and Voluntary Service

Assistant Professor in Translation Studies

Associate Professor in Translation Studies. at the University of Nottingham

Dr Rosi Smith

Faculty: Health and Life Sciences

Luther College IOWA USA

Nottingham City Council - Short Breaks

Music Learning Collective CIC

Nottingham Caribbean Carnival  
Monica Gracia  
Aisha Blake  
Milla Hanna  
Jayne Grey  
Rickay Hewit-Martin  
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Health and wellbeing hubs Nottingham  
Changing Futures Nottingham  
Independent Age Nottingham  
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Health and Wellbeing Community Champions

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