Headlines:

- Lifeworks enables a total of 62 individual learning disabled (LD) young people in a 4-week Holiday Project Programme.
- 310 days of activity provided for participating young people.
- 90% of parents/carers providing feedback report their children/young people have become more confident, learnt new skills, tried something new and become more physically active.
- 80% of young people participating in Keep Calm and Do It Anyway report an increase in mental wellbeing post project (WEMWBS)
- Young people participating in ALL ABOARD create “a grand experience” for families visiting South Devon Railway and inspire a wholly positive response “Most fun I’ve had on a train in a long time”
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Lifeworks Young volunteers helped devise a pilot activity week exploring the 5 ways to wellbeing: Connect, Be Active, Take Notice, Keep Learning and Give:

- They worked with a youth mindfulness coach to construct a programme designed to increase confidence and resilience.
- They helped raise funds for delivery - this involved incredible bravery for one young person who spoke to an audience of over 100 people about the importance of the young volunteer’s work.
- They volunteered across 2 weeks of delivery, helping staff prepare each day, mentoring the group to encourage participation and reflecting daily as part of the team.

The KEEP CALM programme offered a Smörgåsbord of activities chosen for their appeal and alignment to the 5 ways to wellbeing. From Hip Hop and Hula Hoop to Bell ringing and marine conservation, from Forest School and wild cooking to Paddleboard Yoga and Meditation all underpinned with mindfulness practice delivered each day in and around the activities.

The programme offer was enhanced by the input of community/cultural partners, The High Nature Centre, Waterborn, Adelong Adventures & Torre Abbey.

Types of Mindfulness Meditation delivered

Pebble Meditation

Using a personalised stone as a focus spot to bring the attention to the present moment.
Don’t Know Mind Meditation
Taking away the sense of sight to mindfully taste a variety of objects and therefore practicing a natural sense of curiosity towards experiences

Arrival Meditation
Whenever we came together as a group, a short breath meditation to bring us all into the moment

Settle & Soothe / Inner Voice Meditation
Practicing using specific words on the in-breath and out-breath to help keep attention on the breath and therefore in the moment

Mindful Movement Meditation
Exploring the sensations in the body through mindful mirroring, stamping feet, rubbing hands and games such as the ‘Do Nothing’ game

Tapping Meditation
Tapping the surface of the body from head to toe to help wake up physically and mentally to the present moment

Breathing Space Meditation
Bringing attention to how we’re feeling, what we’re doing and what’s going on around us (e.g. in caves on canoes)

Music Meditation
Using sounds to ground and anchor us into the moment

Bead Meditation
Using the sense of touch of individual beads on a bracelet to focus the attention on the breath

Mark-Making Meditation
Exploring emotions through colour, shape, lines and patterns

Body Scan Meditation
Slowly scanning sensations in the body with an imaginary magnifying glass to explore what’s going on in any given moment.

Evaluation Methods:

In order to capture the successes and challenges of the project, the following quantitative and qualitative methods were used:

- Warwick and Edinburgh Mental Wellbeing Scale (WEMWBS) & Parental Questionnaires

Each participant was taken through the WEMWBS at the beginning and end of each activity week, with support from a member of staff. Scores were then calculated to illustrate findings. Parents and carers were also sent questionnaires by Lifeworks at the end of each activity week.
- **T-shirt Evaluation**
  Each participant was given a plain white t-shirt at the beginning of the activity week and were then invited to record how they felt using fabric pens on their own and other people’s t-shirts. The finished t-shirts were photographed and awarded to the participants at the end of each week.

- **Lucky Dip Cards**
  Whenever a relevant gap in the programme occurred (e.g. at the end of a day), participants were invited to select a card from a bag which gave a prompt for discussion. E.g. “I felt frustrated when . . .” or “The thing I will always remember is . . .” or “I was so proud when . . .”.
  This was usually done as a group chat and answers were recorded in note form.

- **Feelings Tree**
  At the end of each day, participants were invited to reflect on how they felt. They were then given a selection of ribbons in different colours, each colour representing a different feeling. Their chosen ribbons were tied onto an ornamental tree so everybody could see how the week was going.

- **Mindful Journals**
  At the beginning of the week, participants were each given a ‘mindful journal’ exercise book. This book contained mini challenges relating to mindfulness or creativity, as well as blank pages to record feelings and thoughts about the project.

- **Mindful Mark-Making**
  At the end of the week, we carried out a mindful mark-making activity with the group to determine some of the emotions they might have felt throughout the project. The young people were asked to interpret their emotions with lines, colours, patterns and colours in a giant collaborative artwork. This artwork was photographed and cut into sections so each young person could take home a souvenir piece.
Seeing Skye’s contented happy face at the end of each day … priceless.

Using the WEMWBS offered interesting insight. As data gatherers we were a little unsure of the validity of the process as it wasn’t clear how well each interviewee understood the questions being asked; as interviewers we sometimes had to use different language to make a concept easier to comprehend. We observed in some of the young people participating a keenness to please, searching your face at first to see if their response was the right one. That said we also observed real, and in some cases, surprising levels of thought being given to responses and a sense from each young person that they appreciated the time being invested and that their answers mattered.

We genuinely didn’t know what we were going to find when we collated the results and what is most interesting is there does seem to be themes and trends in the data that make sense.

80% of the young people interviewed reported an overall increase in mental wellbeing - a great statistic for sure but what was really interesting was where the biggest percentage improvements came and how they correlated with parental feedback:

- I’ve been feeling cheerful (24%)
- “Seeing Skye’s contented happy face at the end of each day … priceless.”
- I’ve been interested in other people (27%)

“Luisa had a great time and loved all the new people that she met during the week. She tried lots of new things and has been busy telling everyone about it all.”

On the advice of our Mindfulness coach who felt one week between questionnaires was too short a time to see any real difference in wellbeing. “Mindfulness, relies on regular practice and integration into everyday life for a period of weeks or months to feel any real benefit.” Lifeworks is delivering KEEP CALM TOO at October Half Term, inviting the young people who took part in the Summer to reconvene. It is notable that KEEP CALM participants who also participated in ALL ABOARD made reference to “meditating on trains”
Parental Feedback provides useful quantitative and qualitative data:
Parental Feedback:

“I think that the week has been a great opportunity for Andrew to try new things and learn new skills such as yoga and paddleboard. Yoga which he has never tried before and is interested in doing more.”

100% of the young people participating enjoyed the Holiday Project.

90% of participating young people tried something new on the Holiday Project.

90% of participating young people learnt new skills on the Holiday Project.

80% of participating young people became more confident through participating in the Holiday Project.

90% of participating young people have become more physically active through participating in the Holiday Project.

100% of participating families would like to do it again:

“It's an amazing project and I am so glad we found it.”

Asking for parental feedback helps us understand their priorities:

“I am so pleased this programme exists. Without it Morgan would not be spending anytime at all with like-minded peers during the holidays (unless in respite care). Morgan wants to be independently involved with his peers by day and at home with family in the evening so this works well for him.”

“Great Programme - maybe sharing a few key elements with parents/family so we can repeat and use with him. Repetition and routine is everything with Oscar”

Feedback from young people, parents and carers will help shape future delivery:

“Seeing Nina having a happy and positive time with her peer group.”
The concept of drawing and writing on t-shirts seemed to work really well with the young people. Whenever we were back at base at Torre Abbey, they were encouraged to write or draw something encouraging on somebody else’s t-shirts and also add to their own whenever they felt like it. The t-shirts were hung in a place where they could be seen all the time, so we could see the evolution of the designs and statements.

How supportive the young people were of each other is notable. They never seemed stuck for a way to encourage and support each other with a happy picture or a few kind words. Some simply enjoyed the process of applying colour and marks.

Everybody was happy for other people to mark their t-shirts and nobody got too ‘precious’ over their own shirts.

From a MINDFULNESS point of view, the t-shirts gave the opportunity to deepen the main theme of ‘Friendliness’ introduced on the first day. It also encouraged the participants to practice ‘Noticing’ what was going on around them as well as what they were feeling inside – great skills for a mindful life!

In terms of the PROJECT AIM, the t-shirts gave the young people the opportunity to connect (with each other, with what they were feeling and thinking, with their own creative expression), take notice (of each other’s experience as well as their own) and give (their own observations, their kind thoughts and words, their time and creativity).

The Feelings Tree was perhaps the most popular form of reflection among the young people. They became familiar with it quickly and only needed an occasional reminder to pick the colour associated with their feelings rather than a favourite. It helped that the ribbons were anonymous, and therefore relaxed any pressure around picking the ‘correct’ colour. This exercise was done daily and swiftly and resulted in helpful data as well as a visually striking finished piece.

There are anecdotal elements behind the data. E.g. on Thursday of week two the person who chose ‘unhappy’ said they felt so because it was their last day on the project.
Also, some personal circumstances came into play with some of the young people who were dealing with emotional challenges at home. Generally, the results are positive and show a growing sense of happiness within the project.

From a MINDFULNESS point of view this technique worked well because it invited the young people to take part in something sensory as well as reflective.

It helped them get into the habit of recognising and valuing their feelings and also handling them creatively by identifying a ribbon / colour.

In terms of the PROJECT AIM, the Feelings Tree encouraged the young people to connect (with their feelings), be active (in their experience of the project daily) and take notice (of how certain activities made them feel).

At the end of each activity week, the young people were given the chance to stick photos of themselves and their fellow group members into their journals in a scrapbook style. This proved very popular and also encouraged everyone to look back over the week on some favourite moments / reflect on achievements.

The flexibility of the journals (i.e. young people were invited to write / draw / scribble / fold / crumple – anything they liked!) meant that all levels of ability could add something to their journals to make them special. If the same participants are invited back to get involved in another mindfulness project in the near future, it would be great to ask them to bring their mindful journals along.

The Mindful Journals were a personal opportunity for each participant to record how the project was going for them, as well as to complete some of the creative challenges set inside the pages. Although a busy activity programme meant we couldn’t focus on the journals as often as might have been beneficial, it was useful to have them there as a back-up activity during gaps in the timetable.
From the point of view of MINDFULNESS, we would have liked the opportunity to engage with the journals more often throughout the weeks. This would, however, probably require some work in smaller groups or in pairs with adult support workers. This may or may not be practical during a busy activity programme.

Relating to the PROJECT AIM, the journals encouraged a way for the young people to connect (with their feelings about the project, with ways to express themselves), take notice (of their own personal journey) and keep learning (about themselves, their habits and their relationship with the outside world).

Although the Mindful Mark-Making was a scheduled activity on the final day, it also served as a means of evaluation. On each Friday Abi asked the participants to name some emotions they’d had during the entire week. This was challenging for some, as it meant stepping out of ‘the now’ and casting minds back across a number of days.

However, with some patient guidance from support workers, we devised a list, as well as shared some stories about why those emotions came up.
**Week One**

**Happy:**
Being on the boat and doing yoga (feeling all aboard with everybody)
Having lunch outdoors under the tent
Doing yoga
To see my name on a boat

**Nervous:**
Before doing mindfulness

**Proud:**
Doing yoga
Of the patience of everybody
Of the group trying everything

**Worried:**
About getting wet
About paddleboard yoga
Before bell ringing

**Boring:**
Bus rides

**Relaxed:**
During meditations

**Sleepy:**
In caves

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**Shy:**
Meeting new people

**Laughing:**
Skye on the bus

**Fun:**
Eating a sweet sandwich
George getting squirted with cream

**Worried:**
About getting to destination

**Tired:**
On the last day

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Because the young people had named and explored these emotions themselves, when we went on to draw on paper with a variety of mark-making tools (crayons, pens, pencils, pastels etc.) they could take ownership of the exercise.

They created a giant collaborative artwork which we could then observe as a visual representation of the many emotions we’d had that week.

In terms of MINDFULNESS, this gave Abi the chance to reiterate the friendly approach we can choose to have to our experiences (including difficult emotions), and demonstrate how having a vast array of emotions is a very normal and human thing. Abi touched briefly on the idea of how naming and imagining colours and shapes for our emotions can help us to handle them more effectively. By enabling each participant to take a chosen part of the artwork home with them, we hoped to provide a reminder of that.

In relation to the overall PROJECT AIM, the participants were able to connect (by considering their feelings and hearing about other people’s feelings), be active (by moving around the giant artwork, by standing, stretching, moving around others), take notice (of how the week had been for everyone, of other people’s space and drawings) and give (time and space for everybody to be involved, for everybody to be heard).
Below are notes taken from ‘Lucky Dip Cards’ discussions:

<table>
<thead>
<tr>
<th>Lucky Dip Cards</th>
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### Week 1 – Forest School

**Someone who helped me . . .**
- Abi helped me with the elder tree bracelets (Damon)

**Something I have learned . . .**
- How to make a dreamcatcher (Rhi)
- How to do chanting Oms and I liked it (Andrew)
- How to do all the yoga animal poses (everyone)

**Something I found easy . . .**
- Yoga and the Oms (Andrew)
- Making the feelings shield (Rhi)

**Week 2 – Forest School**

- The easiest thing for me was . . .
  - The ‘doing nothing’ bit when we meditated at the end (Sam)
- Using the strange toilets! (Morgan)

- I felt awesome when . . .
  - I was reading my book (Morgan)
  - We ate the soup we made (Niamh)

**I felt really proud when . . .**
- I made the food (Sam)
- I made the fruit compote (Damon)
- I made the soup (Rhi)
- Making my feelings shield (Dan L)
- I was cooling my feet in the paddling pool (Niamh & Abbie)
- Making my necklace (Skye)
- Doing my painting (Harry)
- Watching the cooking (Morgan)

### Week 1 – Paddleboard Yoga

**I have been helped by . . .**
- Abbie because she helped me onto my board. It helped me feel fine and more confident to be on the board (Dan L)

**I felt happy when . . .**
- I was doing the ‘tabletop’ position on the board – it’s my favourite (Oscar)

**I was inspired by . . .**
- Myself to do the balancing on the paddleboard (Taz)

**I really appreciated . . .**
- When Richard fell in the water - it was so funny! (Abbie)

**The thing I have learned is . . .**

### Week 2 – Bell Ringing

**I will tell a friend about . . .**
- Bell ringing because it is fun – they should try it. Making the bell move up and down – it was really heavy (Niamh)

**I felt calm when . . .**
- I was eating the ice cream silently. It was delicious toffee caramel (Dan L)

**Something I feel I added to the group was . . .**
- The ‘Agadoo’ moment. It was very funny because of SJ’s reaction (Damon)
<table>
<thead>
<tr>
<th>How to do the lion’s breath. It helps me feel happy and relaxed and peaceful (Damon)</th>
<th>Eating the ice cream as it was cool and calm and quiet. I’ve done mindfulness before at school and I hate it. It’s every Wednesday. It’s boring. What we’re doing on this project is different. I don’t mind it. (Jordan)</th>
</tr>
</thead>
</table>
| The thing I found scary was . . . The thought of falling in the water (Emily) | **Week 1 – Canoe Litter Pick**
| **The easiest thing was . . .**
Paddling because I knew we were giving each other a hand (Andrew) | **Week 2 – Canoe Litter Pick**
| **Something I added to the group . . .**
Helping to paddle. I was really good. We were paddling around like jellyfish (Oscar) | I helped . . .
Skye with carrying her bags and with getting on and off the bus (Dan L) |
| **I think everybody should have the chance to . . .**
Go in a boat (Izzy) | **I’m really pleased that I . . .**
Braved up! (Sam) |
| **I felt like giving up when . . .**
My arms were really tired (Damon) | **I felt so happy when . . .**
I saw George covered in cream! (Jordan) |
| **The easiest thing for me was . . .**
I enjoyed seeing a boat with my name on it – it made me feel good (Emily) | **I didn’t want to stop . . .**
Canoeing (Morgan) |
| **I loved . . .**
Today. It was my favourite day so far (Luisa) | Nobody listened when . . .
Actually it was me who didn’t listen when I was asked to keep rowing (Niamh) |
| | **If I could do it again . . .**
Sam when he offered to talk to me about my problems (Rhi) |
| | **If I had a camera . . .**
I would take a picture of my best friend (Abbie) |
| | **Now I know I can . . .**
Wee on the toilet (Skye) |
| | **The hardest thing for me was . . .**
Decorating the T-shirts – it was hard to know what to write (Dan L) |
With invaluable support from the National Lottery Awards for All programme we have been able to test a concept and measure its success.

Learning:

- A diverse programme increases the potential for engagement:

  “There has been an amazing variety of activities for them to do which has helped her mind as she has helped others doing things she would never try any other time.” (Parent)

- However, we need to be mindful when designing the programme not to ‘overload’ and allow time to be ‘in the moment’ rather than “on the bus” travelling to the next event:

  “The relaxation activities help the group get to know each other as well, which is difficult if they are being shifted from one place to another on the bus, where they are wondering where they are going, let alone having the skills or even the speech to initiate friendships.” (Parent)

- The programme construct stimulates a sense of belonging which in turn increases mental wellbeing:

  “Peer support is very important for young people, helps them realise they are not the only one.” (Parent)

- A sense of purpose increases wellbeing:

  “I helped Skye with carrying her bags and with getting on and off the bus” (Dan)

- Do not assume LD young people will struggle to engage with mindful practice, the key to engagement is how the offer is made:
I felt calm when . . .

“Eating the ice cream as it was cool and calm and quiet. I’ve done mindfulness before at school and I hate it. It’s every Wednesday. It’s boring. What we’re doing on this project is different. I don’t mind it.” (Jordan)

Our experience whilst delivering the pilot was how incredibly open the group(s) were to new experience and mindful practice in particular:

“The best bit for me as a parent was hearing Rhiannon say how much she enjoyed the mediation and breathing also that she took part in everything, was very surprised.”

Recommendations for project development:

Our focus now is to use our learning to refine the offer; source funding for a clinical research project, integrate mental wellbeing best practice across our community projects portfolio and support our LD young volunteers to develop a manualised intervention of benefit to a wider audience.

1. KEEP CALM TOO being delivered October Half Term to understand longer term impact of programme.
2. Source funding to train Lifeworks Staff in Youth Mindfulness to make sustained delivery viable.
3. Source investment for a clinical research project to understand how and why a sense of belonging and sense of purpose increases wellbeing; to test each KEEP CALM component, to understand the value of social connectivity in LD young people’s lives and to develop KEEP CALM AND DO IT ANYWAY as an early intervention for LD young people.
4. Develop resources/training to enable parents and carers to sustain mindful practice at home.
5. Work with Lifeworks Young Volunteers to build on their experience of delivering Keep Calm and Do It Anyway with the development of a peer led mental health support group supporting LD young people from Torbay and Devon.

“It’s important for young people to find identity together and realise that we are not all that different! Sharing experiences is cathartic at times.” (Parent)

Happy... “Being on the boat and doing yoga; feeling all aboard with everybody” Young Person
ALL ABOARD
(20 August – 02 September)

ALL ABOARD was a collaborative project involving the Branchline partnership, the South Devon Railway Trust (SDRT), Ashburton Museum and Newton Abbot Town & GWR Museum.

Our project aim was to bring participatory multi-art form expertise together with rich heritage knowledge to inspire learning disabled (LD) children and young people to connect with their local community through exploring the heritage of the Totnes - Ashburton Branch-line in the 60-year anniversary of its closure.

ALL ABOARD successfully connected over 50 learning disabled children and young people with their local heritage.

1. LD young people from Lifeworks trained as young broadcasters with Soundart Radio, learning their craft on site at SDR.

The young broadcasters went on to interview Valerie, now an Ashburton Museum Trustee who used the Branchline 60 years ago and Jo who recounted her memories of being PA to the SDR General Manager.
Valerie used to take the train from Ashburton to school in Totnes. She had to stay late at school because there was only one train home and that ran at 5pm for the workers letting out of the Joinery in Staverton. She recounted with some excitement how her peers would sneak into town to meet up with boys from the Grammar School but that she would always stay at school to do her homework.

They interviewed The Director, Museum Curator and Station Master at SDRT who between them have an incredible 150 years working on the line; they interviewed a younger train driver, whose been volunteering at SDRT since he was 14, about the 10 years it’s taken him to learn everything needed to become a driver.

2. The young ALL ABOARD research team created a Branchline Oral History to be shared as part of a digital installation in the ALL ABOARD Exhibition hosted by SDRT. Working with artists from Soundart Radio they explored a range of approaches in sound recording to enhance our understanding of railway life. With expert guidance from the SDR Museum curator they became investigative researchers rediscovering the old line at Ashburton. They approached members of the public and railway staff and volunteers for vox pops and spontaneous short interviews; they captured long form oral history recordings in homes and museums; interviewed one another about their experiences of using public transport; describing the scenes through railway carriage windows; and close up recordings of the creaks, rattles and textures of railway paraphernalia.

The sounds collected disseminated as an audio collage to accompany a film as part of a multimedia exhibition in a static railway carriage and in Staverton waiting room; a collection of oral histories for an archive at the South Devon Railway Museum and online; and a long form radio documentary documenting the significance of SDR for local people.

3. Branchline Partners, Daisi (Arts Education Partnership) enabled the participation of the Moor to Sea Music Collective who supported children and young people from SPLASH to create a 3D sound installation for the SDR Gardens.

Artists Rachel Thame and Deborah Woollaston worked with children from the SPLASH holiday play-scheme in Buckfastleigh over a series of music workshops, both within their setting, and on location at the South Devon Railway:
“The group consists of many children who do not access conventional modes of communication, such as speech, and for whom music is an enabling route towards representing a collective voice. Facilitated individual musical experimentation, group music making and composition were used to build relationships with the children and in order to explore the story of their experience of the South Devon Railway and its heritage.

Most of the children at Splash have to overcome many barriers in order to access day-to-day activities. Some of these are physical barriers, and some of these are societal. The importance of the history of the branch-line closure and the resulting denial of access to movement and travel, was one we felt resonated. The music developed into a reflection and exploration of movement and stillness: the idea that bodies are in movement getting to the train station, then static and waiting to board, moving again when the train sets off. How bodies experience these periods of stillness and motion, and how the spaces that hold us there reflect their own unique characters, became a theme to the musical co-creation.

Live, natural sounds from around the different train stations were collected by the young people using musical iPad apps and sound recorders. These were combined with acoustic and percussive instruments to generate rhythmic train-like patterns. Contrasting melodic sections were devised in group music-making to represent the character of each station stop along the line.

The musical structure for the piece was designed as an adapted graphic score, through musical play with a wooden train set. The children took it in turns to musically ‘conductor’ the trains journey down the track, and incorporated radical moves where the train fell off the track, goes rogue, and then re-joins the track!

A multi-sensory musical approach continued through the installation of the final piece at the Lee Moor Museum set within the SDR Gardens.
An interactive collection of improvisations and sound explorations were triggered by the audience when they touched old pennies mounted on the door to the engine shed from where the final soundtrack was playing. These recorded improvisations were designed to fit musically with the main piece, but when combined live, a unique new composition was created with each audience member’s exploration.” Rachel Thame

Feedback from SDRT Volunteer Steward, Wendy Roberts:

“Visitors to the Lee Moor Museum in the secret garden discovered a very different experience. Attached to the big door was an interactive installation that enabled people to make music by simply touching old copper pennies. Their action of touching the pennies set off sounds that were unexpected. Some of the adults seemed very surprised whilst children were keen to just keep the sounds going.”

The music track created by Splash was also used to accompany a dance routine for the train. The expression of ideas formed with the Splash group were carried across art disciplines, allowing artists and participants from Far Flung Dance to experience, collaborate and contribute towards developing this musical conversation.

4. Working with film maker Martha Moopette and Soundart artists, LD young people from Lifeworks contributed to the creation of digital installations for the picnic carriage at SDRT Museum, Buckfastleigh and the waiting room at Staverton.

The artists transformed a static carriage at SDR into a working studio and created a zoetrope enabling the young people to create animations for the digital installation.
5. Young people from Lifeworks worked with Daisi Print maker Ali Dahill to explore the heritage of the line and create 2D hanging pieces for the 'end of the SDR line': Totnes station.

Audience response: What have you seen? “Loved the sculpture and digital media and printed posters at Totnes.” What did you learn about? “History of the line and the talents of the learning disabled young people.” What did you best enjoy? “The enthusiasm of all the participants and staff.”

6. Children and young people from Play Torbay age 6 - 17 and Lifeworks age 14-22 worked with Farflung Dance Theatre, commissioned by Dance in Devon as part of their ALL ABOARD dance project, over the course of two weeks to create a very special performance piece for the SDR train to be performed as part of the ALL ABOARD exhibition. Dance in Devon also organised for us to have studio rehearsal space at a local community school and the SDRT worked closely with the Branchline artists to make the ALL ABOARD performance accessible to all whilst at the same time ensuring everyone’s safety.

Audience response: What have you learnt? “People’s reactions to travelling on the railway.” What did you best enjoy? “The way the picnic cart was transformed.” What will you take away? “The lovely idea of making artwork on the railway.”

Audience response: What have you learnt? “Senses and train experiences.” What did you best enjoy? “Great to see dance on a train.” What will you take away? “Great way to explore train elements.”

“It’s exciting to be dancing on a train” explains one of the young participants, “All Aboard is all about joining in and I like joining in”
“I never did a dance sitting and standing on a train before”

“It was really fun making up a dance and I liked coming up with being a flower that wakes up on the train and starts dancing”

Given the “rare and entertaining” nature of the work Farflung documented process and the resulting film was shown in the SDR Museum as part of the exhibition.


7. LD young people worked with the Community Engagement Officer for Newton Abbot Town and GWR Museum, Kate Green, to craft Peoples Museum pieces to be exhibited at ALL ABOARD and then in the brand new Newton Abbot Town and GWR Museum.

They were supported by Kate to create mini display cabinets containing their response to the heritage. These went on display at Staverton Station.

During process participating young people had the opportunity to hold, interact with, and respond to museum exhibits.

Learning disabled children and young people accessed the project via:

1. Lifeworks Holiday Project who enabled 20 LD young people 14-22 from South Devon and Torbay to participate.

2. Local Buckfastleigh playscheme, SPLASH (Special Play and Learning Activities in the School Holidays) enabled 24 LD children 8-17 with complex needs to participate.
3. Play Torbay who enabled 10 LD children and young people age 7 – 17 to participate, 70% from low income families.

The ALL ABOARD project ran for the last two weeks of the summer holidays. At the beginning of each week springboard workshop were delivered at SDR with artists working in partnership with the SDRT workforce and Lifeworks Young Volunteers to inspire participation.

“On their first day the young people really enjoyed the trip around the museum and to the signal box followed by a trip on a train and music-making in the train station café. They were totally engaged for the whole day and travelling back and forth on the steam train was extra special. The music making was well designed and personalised. There was even enough time for Shanice to write and sing a song about the day!” Play Torbay Playworker.

The high level of engagement achieved across an incredibly diverse audience was only made possible by the commitment of an equally diverse team of artists made up of 2 fine artists, 2 print makers, 2 dance leaders, 2 sound artists, 2 music artists and 1 film maker working collaboratively with the SDR Museum Curator and SDRT Volunteers to enable participating young people as individuals.

To prepare for these events the ALL ABOARD artists came together with SDRT and Lifeworks Young Volunteers and support staff in the picnic carriage at SDR on a very rainy Sunday in July to work out how best to deliver the project and look at the barriers to participation together to best enable the project to be as inclusive as it could be. An abundance of audience feedback highlighting the inclusive nature of the event demonstrates success in this area:

What did you see? “Posters, sculpture, film etc.” What did you learn about? “Inclusivity- railways for all” What did you most enjoy? “Posters” What will you take away? “How great it is to see volunteers working alongside people with LDs”

As described, as each week progressed the artists worked with the young people offsite to create the described installations.

On 01 and 02 September the young creators returned to SDR to share their work with family, friends and SDR visitors.

Participating young people were enabled to undertake their Arts Award, as an accessible route into accredited learning as part of process. All together 24 children and young people achieved their Discover Arts Award and 18 undertook Explore.
HLF approved project purposes:

- To engage 50 LD young people in the Heritage of the Ashburton – Totnes Branchline - achieved:
  
  Lifeworks involved 20 individual LD young people age 14-24
  SPLASH involved 24 individual LD children and young people age 8-17
  Play Torbay involved 10 individual LD children and young people age 7-17

- To create a Branchline Oral History and sharing it online – achieved:
  
  Project participants became investigative researchers; they learnt how to use sound recording equipment and went in search of travellers of the branch-line 60 years ago:
  Click here to listen to their oral histories

- To create a digital installation for the static carriage at SDRT - achieved: Click here to see and listen

- To create a 3d Sound Installation for SDR Gardens - achieved: Click here

- To Promote and acknowledge National Lottery players’ contribution through HLF Funding - achieved:
  
  The ALL ABOARD Exhibition was promoted by participating Branchline partners online, in Holiday programmes, via the social care provider network, on Facebook and in social media campaigns.

  The young curators of the exhibition took to the streets of Totnes on market day with event programmes (see Appendix 1) and posters to promote the exhibition the week before it went live.

  ALL ABOARD attracted interest from BBC Spotlight who came to one of the ALL ABOARD Springboard workshop days and ran a two minute story about the project ahead of the exhibition.

  This primetime exposure helped attract people to the event who might not have otherwise come - they included one LD young adult, currently undertaking a degree in game design at Plymouth University interested in incorporating vintage trains within his design.

  Post project we attracted the interest of Devon Life who ran a story celebrating project success.

  Soundart Radio has scheduled the ALL ABOARD documentary into its broadcast schedule for the Christmas holidays and due to popular demand the digital installation is being re-installed at SDR at October Half Term.

  ‘ALL ABOARD’ did exactly that; it brought arts organisations together with social care providers and local museums to connect LD young people with their local heritage and inspire creative enterprise:

  “One of the highlights of the day was the very beautiful film which was created by a participant. At each stage of the journey Eddie filmed or took photographs on his I-pad. He carefully documented the
highlights of the museum, the mechanics of the signal box, the movement of the trains, the steam, the décor of the carriages and how the artists interacted with young people to produce recordings, dance movements and music. With no additional equipment he then produced a short film set to music which for me totally encapsulated the magic All Aboard experience” Play Torbay Playworker

“Morgan is being formed by his experiences within this safely held programme and finding out who he is and what interests him beyond Marvel Super Heroes and James Bond! He is surprising us all - thank you.” Feedback from a grateful parent