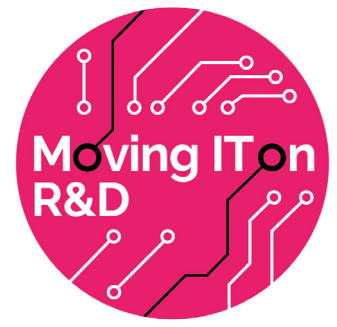




Moving IT On

Case Study



We are UNIT

Super Awesome Dance Club: Everybody's Welcome



About us

We are UNIT makes participatory and community dance projects with theatres, schools, market places, care homes, online spaces and everywhere where people are. We create dance that is made to bring people together, revealing the health, happiness and connection that can bring communities together.

What sets us apart is our ability to work with dancers of different ages and experiences and what always unites them is how brilliantly they move and their ability to move others.

We have toured intergenerational performances, created bespoke commissions to bring venues and their communities closer, screened dance films nationally and internationally and engaged over 1000+ participants in regular classes, youth companies, graduate labs and residences.

R&D objectives - intended outcomes/research

In 2020 We are UNIT created the Super Awesome Dance Club; a interactive zoom creative dance class for 4 – 8 years olds, however its content had an inclusive foundation without specific embedded strategies. Our question was how we could take our original idea and make it inclusive for neurodivergent children and hearing impaired children and then create an inclusion guideline to support our creative programme.



Festival Bridge is an initiative of Norfolk & Norwich Festival



Supported using public funding by
ARTS COUNCIL ENGLAND

Bridge Organisation
Working with Arts Council England to connect young people with great art and culture

The process - what did you do

We are UNIT engaged inclusion specialists to support a research and development period for the Super Awesome Dance Club. We started to question our initial episode and see what was working, needed development and needed to be scrapped. We tested the visual design of the screen, the language both viewed and heard on the device, the pace of the teaching material, captioning and integrating BSL. We piloted two shortened episodes for feedback and recreated shows with adapted design, language and pace. We also created a guideline document to follow for new digital projects, ensuring that inclusive considerations can be made to open our digital dance experiences to as wide an audience as possible.

What worked well/what was the impact

Initially, we celebrated that our existing episode had already had successful inclusive elements. Our audience was excited and motivated by the design and gameplay and commented that the solo and at-home nature of the show suited families restricted by travel and mobility issues. Our show adaptations (pace and adapted visual design) were successfully received, and we created a small bank of new games that suit a neurodivergent audience.

On the technical front we successfully tested a free and (mostly) accurate captioning software that could be integrated into our ECAMM software.

<https://webcaptioner.com/>

What didn't

We discovered that every group and disability required differing adaptations. For example, what may support a neurodivergent participant, will not suit a hearing impaired participant and therefore overlying multiple inclusive strategies (captioning with pair downed design) can be counterintuitive. Equally, we learned that every neurodivergent participant has specific learning needs and preferences, and the live host must hold the middle ground to suit the majority. The host has to be highly in tune with pace and on-the-spot adaptations.

3 tips to share with others

1. Online inclusive approaches are small shifts and relatively easy to adapt in the Zoom pedagogy. The web has multiple tools to identify correct colours, font styles and sizes and with a style sheet, it is easy to keep it inclusive.
2. Every disability will have its own inclusion strategies, so consider your online output. If you are streaming you may have to go with a middle-ground approach, or if you are zooming to a known group you can tailor your approach.
3. Consider inclusive approaches as the norm of your practice and not the exception. How can inclusive strategies embed into everyday pedagogy?