**CREATIVE PARTNERS**
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **ORGANISATION NAME:** | Yorkshire Dance  |
| **PROJECT NAME:** | Into the Light |
| **MAIN CONTACT:** | Kirsty Redhead |
| **REPORTING PERIOD:** | May – July 2017 |
| **REPORT SUBMISSION DATE:** | 24th August,2017 |

**INTRODUCTION**

Everyone who receives funding from Hull UK City of Culture 2017 Ltd. must complete one or more Project Update Reports, to keep us informed of how they are doing against the deliverables in their Agreement and Project Schedule. We recommend you read it straight away, as you will need to collect the information throughout the lifetime of your project.

We have done our best to ensure that the information being asked for already reflects the output data that you are collecting for other funders. However, due to the specific nature of this funding there are some additional outputs to be measured. This is due to the nature of our own funding agreements, and the need for us to provide certain evidence to these funders and track the performance of our organisation.

Please refer to your Agreement and Project Schedule when you complete this Project Update Report.

This Project Update Report tells us:

* What has happened over the reporting period;
* Your current income and expenditure figures against the agreed budget with Hull 2017;
* What you have learned so far and how you have adapted to these learnings.

We will send you a separate survey about your experience of Hull 2017 so far. We will process the information you give us to understand:

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes.

We will also use this information to provide progress reports to our funders.

Please email this activity report to: ciansmyth@hull2017.co.uk.

**NB: Please note that these reporting templates have been designed to try and account for all different types of creative partner. As a result, there will be rows within the data tables that are not applicable to your organisation. If this is the case, please just leave these rows BLANK.**

**GLOSSARY OF TERMS**

* **Commission -** the hiring or payment to an artist / artistic company to create a new art work, project or performance. A commission can be wholly or partly funded by you / your organisation.
* **Participant opportunities** – workshops, classes, courses, engagement projects for members of the public (i.e. not including school’s engagement, artist development or staff training opportunities).
	+ **Workshops and classes**: individual occurrences of a workshop / class, even if it is the same one being delivered, e.g. the same contemporary dance workshop led by Hull Dance, delivered at 3 different venues or 3 times in a day, is 3 opportunities.
	+ **Courses and engagement projects**: a series of classes, workshops, activities, etc. where the same group of participants take part for the duration, and it is progressive in nature, e.g. a group of 8 circus skills classes to introduce participants to a range of acrobatic skills (once a week for 8 weeks), attended by the same 10 participants OR a community cast recruited to develop, rehearse and perform a drama.
* **School’s engagement opportunities –** as above, but organized formally with schools.
* **Artist development opportunities** – includes residencies, structured schemes, seed commissions, professional or industry advice, showcase opportunities, associate artist schemes, etc.
* **Staff training opportunities** – including formal training and development programmes, attendance at industry conferences and seminars, professional leave, work shadowing, mentoring, etc.
* **Audience** - those attending an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.
* **Participant** – those taking part in doing an activity.

**OTHER INFORMATION**

In addition to these reports, we will also send each project lead, links to an online survey:

* **Survey 1:** The first survey will be sent in February 2017 and will seek to ask a few key questions, linked to the outcome areas we are measuring within the overall evaluation for Hull 2017, as well as ones about how we are performing in our role as your partner. This is so we can learn from your feedback and make necessary changes where improvements need to be made.
* **Survey 2:** This will be sent at the end of the agreement period with you, and will again ask a few key questions linked to the outcome areas we are measuring within the overall evaluation for Hull 2017; as well as any key learnings for Hull’s cultural sector beyond 2018 and future cities of culture.

A number of partners will also be contacted by our external evaluators to take part in in-depth interviews, which seek to explore the above in more detail.

1. **PROJECT REPORT**

**Budget**

* The budget was amended at the beginning of June, due to reduced number of workshops being delivered. We had planned to run weekly sessions with individuals who we had been recruited in the first two phases of the project, however the full cohort of 42 participants had yet to be confirmed, therefore our energies focused on recruitment for this.
* Significant savings were made on space hire for the three week rehearsal period as we were fortunate to be supported by Hull College with in kind contributions of space.
* Increased planning sessions (Think Tank sessions) were required by the artists to ensure the quality and integrity of the artistic concept.
* Costume designers fee was increased due to complexity of costumes and costume costs increased also.
* Project Coordinator’s fee was increased, due to her days being increased to support the younger people in the group during the delivery phase of the intensive rehearsal period.
* Accommodation was booked through Hull 2017, who supported YD in finding 4 Air B n B’s which provided considerable cost savings against the original budget.
* Savings were reinvested into contracting a film maker to focus on the documentation of the project and to the marketing budget, which allowed us to employ a freelance PR and Press specialist. Part of her role was to assist in recruitment.
* The original marketing and comms budget was very low and covered only print costs for recruitment. The marketing team at Yorkshire Dance were required to invest increased time and costs on the marketing and comms plan, including digital presence, press, radio and PR, and considerable social media activity.

**Learning and Engagement Plan**

* May/June – the main focus in this period was to diversify the profile of participants, particularly encouraging men to join the group and people who identified as transgender. We also focused on bringing younger people on board, through consultation with LGBT youth provision.
* In June, we opened up the opportunity to participate in the project across the gay community in Yorkshire. 5 places were also offered to male dance students at Leeds Beckett University and The Northern School of Contemporary Dance, however this did not take off, due to prior commitments and or returning home for the summer.

**Risk Register**

* Due to changes to where the dance work was to be performed on the site and the vulnerability of some of the participants taking part in the project, the risk register continued to be reviewed and updated throughout the life of the project.
* Changes made to the set and placement of the work in QVS meant we needed more outdoor rehearsals, which had an impact on the team and delivery of the project.
* Some of the younger LGBT participants required 1-2-1 support due to their vulnerability, chaotic lifestyles and in one case at risk of homelessness. Capacity was put in place by the team to support this group of individuals who presented a risk to the project due to their adhoc attendance and focus during rehearsals.

Please attach latest versions of the listed documents (where applicable to your project). Please check the box to indicate that the document has been provided:

|  |  |  |
| --- | --- | --- |
| **DOCUMENTS** | **PROVIDED** | **N/A** |
| * Delivery Plan
 | [ ]  |  |
| * Budget
 | / |  |
| * Marketing & Communications Plan
 | / | [ ]  |
| * Learning & Engagement Plan
 | [ ]  | [ ]  |
| * Risk Register
 | [ ]  | [ ]  |

**PROJECT UPDATE**

In the box below, please highlight any key changes that have been made to the above documents, why these changes have been made, and whether these changes will affect your ability to deliver the project on time and on budget:

1. **MONITORING & EVALUATION REPORT**
2. **ACTIVITY**

**To date, how are you currently doing on reaching the targets laid out in your agreement? Where the row is not applicable, please leave BLANK.**

**\*Target: target(s) listed within your agreement with Hull UK City of Culture 2017**

**\*Actual: final project figures**

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **COMMISSIONS** |
| No. of commissions | 1 | 1 |
| No. of commissions inspired by history / heritage |  |  |
| **PRODUCTIONS AND PERFORMANCES** |
| No. of productions or co-productions | 1 | 1 |
| No. of productions or co-production performances | 1 | 1 |
| No. of productions or co-productions on tour |  |  |
| No. of visiting company productions |  |  |
| No. of visiting company production performances |  |  |
| No. of productions inspired by history / heritage |  |  |
| No. of accessible performances |  |  |
| **EXHIBITIONS AND SCREENINGS** |
| No. of exhibitions |  |  |
| No. of exhibitions on tour |  |  |
| No. of exhibition days |  |  |
| No. of exhibitions inspired by history / heritage |  |  |
| No. of access provisions |  |  |
| **FILMS** |
| No. of films | 1 | 1 |
| No. of films on tour |  |  |
| No. of screenings |  | Sept , 2017 |
| No. of films inspired by history / heritage |  |  |
| No. of accessible screenings |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY** |
| **FESTIVALS & MUSIC EVENTS** |
| No. of festival days  |  |  |
| No. of artists / groups / companies programmed |  |  |
| No. of performances |  |  |
| No. of shows inspired by history / heritage |  |  |
| No. of accessible performances during festival |  |  |
| **LEARNING AND PARTICIPATION** |
| No. of participant opportunities\* (in-house) |  |  |
| No. of participant opportunities\* (outreach) | 10-15 | 13 |
| No. of school’s engagement opportunities\* (in-house) |  |  |
| No. of school’s engagement opportunities\* (outreach) |  |  |
| No. of artist development opportunities\* (in-house) | 2 | 2 |
| No. of artist development opportunities\* (outreach) |  |  |
| No. of staff training opportunities\* (in-house) |  |  |
| No. of staff training opportunities\* (outreach) |  |  |
| No. of opportunities exploring history / heritage |  |  |
| No. of opportunities to build historical / heritage-based skills or knowledge |  |  |
| No. of accessible learning and participation activities |  |  |

|  |  |  |
| --- | --- | --- |
|  | **TARGET\*** | **ACTUAL TO DATE\*** |
| **ACTIVITY VENUES/LOCATIONS** |
| No. of activities delivered in HU1 – HU9 |  | 33 |
| No. of activities delivered outside of HU1 – HU9 |  | 3 |

Please provide a short description of the activities delivered for this reporting period in the box:

**Recruitment of the participants** –We attend x 4 LGBT forum meetings during this period, delivered 13 workshops, created a mass dance, based ourselves at Duckie shop, leafleted and had a presence in Gay clubs and established a database of LGBT contacts.

From the 13 Workshops, 2 have been open to all to attend, 3 were targeted at the mass dance element of the project, 1 staff development, and 1 for Hull 2017 Volunteers and the rest were delivered to the LGBT community (7).

**Mass Dance**

Gary Clarke created the final section of the dance work which was filmed and edited into a short film for people to learn the dance with the intention of them coming along on the day of the performance to join in. We employed an additional dance artist to the core team who was from Hull, as well as including Kofi (BBC Face of Hull 2017) in the film. The mass dance became a useful tool for recruiting people onto the project.

**Think Tank** **Sessions**

In May, Gary Clarke (Choreographer), TC Howard and Tamar Draper (Dancers) started their intensive research phase into the content of the piece, working through archive material of the five decades since the partial decriminalisation of the homosexuality act.

The Creative team (Dancers/Chorographer/Costume designer/Musicians/Creative Producer, came together for one day induction into the project and creative exploration.

The band composed the original soundtrack, taking inspiration from some of the gay musical icons of the decades.

**Delivery Phase**

3 week intensive dance rehearsals and creation of “Into the Light” at Hull College. The 8 professional dancers were based in Hull for the period of July. The community participants rehearsed every weekend and Wednesday evenings. The week leading up to the performance additional outdoor rehearsals, took place in Queen Victoria Square.

The choreographer worked creatively with a cast of 50 people to create “Into the Light” which aimed to highlight key events, figures and people that have changed the future of the LGBT community. Participants drew on personal experiences, their artistic interests and talents to help influence and shape the piece.

The result was a spectacular, inspiring and poignant piece of dance and LGBT history.

**Marketing**

The Marketing & Communications team at Yorkshire Dance was supported by Amanda Trickett, freelance PR, during this period. With no specific targets as regards generating an audience for the performance of Into the Light, the campaign had two main aims: to recruit participants to the mass-dance element of the performance and to generate positive messages about the process, the performance, the company and LGBT50 more broadly.

The instructional film for the mass-dance was a useful asset in a campaign that was based largely on social media. Amanda’s press & PR campaign, combined with Hull 2017’s own activity, generated a good level of media coverage. The inclusion of the BBC’s Kofi Smiles undoubtedly contributed positively to this.(See attached marketing distribution sheet)

If any of the activity for this reporting period has been inspired by, explored, or built skills and knowledge in history / heritage (especially that linked to Hull’s past), please briefly explain how below.

The intergenerational cast included young people (aged 15+) and older adults (60+) who were encouraged to share experiences of 50 years of LGBT history in Hull. They explored different perspectives and personal narratives with regards to the lived LGBT history which was informative and life-changing for all the participants. Some of these stories and experiences inspired the final outcome of the work.

For this reporting period, what would you say have been the **main successes** of the activity delivered?

* The final performance on the 29th of July, and the impact on the participating LGBT cast and audience
* The process of integration of the cast and the connections they have built with each other
* Building connection with The Warren – Shout group
* Building connections with LGBT Forum/ support
* Hull Swing dance – Mass dance workshops
* Invitation from very isolated groups who were willing to invite us into their sessions
* Support from the Hull dance community (Jon Beney/ local dancers)
* Creation of the Mass Dance film
* Strong creative team and artistic vision for the work
* Support from local venues – Kardomah and Hull College.

For this reporting period, what would you say have been the **main challenges** of the activity delivered?

* Getting group leaders to respond to our emails and calls, finding the key person who had the time to set up workshops.
* Gaining trust to be invited into working with the groups
* Finding LGBT groups for over 50’s
* University student groups not in Hull
* Competition with other Hull 2017 dance projects and LGBT 50, particularly Pride
* Breaking down the perception of what dance is and who it is for.
* Recruiting men over 40.
* Site plans changing having an impact on the choreographer and timeframe of the project
* Site lines of the work
* Creating something spectacular within the restrictions of the space and ensuring ownership and creative input by the participants
* Ensuring participants turned up to rehearsals
* The mix of genders and sexualities within the group was challenging for some of the participants at times.
* Some participants found it difficult to tolerate the lateness and apathy of some of the group at the beginning of the process.
* The emotional/ pastoral support that many of the younger participants of the group needed was sometimes challenging for the group leaders and choreographer to manage. Particularly in the context of making the work.
1. **ADDITIONAL CAPACITY TO DELIVER YOUR PROJECT**

**In the table below, please enter the number of additional people contracted by your organisation to date, to make this project happen. The totals provided below should not include your core team who will be accounted for in the ORGANISATIONAL END OF YEAR REPORT (where applicable).**

**Some roles / work areas have been provided. However, please insert new roles into the table for anything not accounted for.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **TOTAL NO. OF INDIVIDUALS TO DATE**  | **TOTAL NO. WHO ARE HULL RESIDENTS** | **TOTAL NUMBER OF DAYS WORKED TO DATE** |
| **CATEGORY OR ROLE** |
| **CORE CREATIVE TEAM (PRODUCTION / EXHIBITION SPECIFIC)** |
| Co-Director |  |  |  |
| Co-Producer | 1 | 0 | 60 |
| Other Production  | 1 | 0 | 30 |
| Artist / Performer | 10 | 2 | 32 |
| Other Creative (specify below) | 15 | 0 | 70 |
| Co-Curator |  |  |  |
| Other Curatorial (specify below) |  |  |  |
| Please specify:[Insert other production, creative and curatorial roles here] |
| **OTHER** |
| Other (specify below) |  |  |  |
| Please specify:[Insert other roles here] |
| Project Coordinator Mass dance artistBand members x 3Costume designer x 2PhotographerFilm Maker x 2Brass band x 6 PR and Press specialist |

**In the tables on this and the following page, please enter the number of people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave this blank.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **TOTAL TO DATE** |  |  | **TOTAL TO DATE** |
| **AGE GROUPS – DELIVERY TEAM** |  | **DISABILITY/LONG TERM ILLNESS – DELIVERY TEAM** |
| 16-17 years |  |  | Yes |  |
| 18-19 years |  |  | No | / |
| 20-24 years | 7 |  | Prefer not to say |  |
| 25-29 years | 4 |  | **CONDITIONS – DELIVERY TEAM** |
| 30-34 years | 7 |  | Learning disability |  |
| 35-39 years | 4 |  | Long-term illness/condition |  |
| 40-44 years | 2 |  | Sensory impairment |  |
| 45-49 years | 1 |  | Mental Health condition |  |
| 50-54 years | 2 |  | Physical impairment |  |
| 55-59 years |  |  | Cognitive impairment |  |
| 60-64 years |  |  | Other |  |
| 65-69 years |  |  | **ETHNICITY – DELIVERY TEAM** |  |
| 70-74 years |  |  | Welsh/English/Scottish/Northern Irish/British | 24 |
| 75+ years |  |  | Irish |  |
| Prefer not to say |  |  | Gypsy or Irish Traveller |  |
| **GENDER - DELIVERY TEAM** |  | White and Black Caribbean |  |
| Male | 18 |  | White and Black African |  |
| Female | 9 |  | White and Asian | 1 |
| Transgender |  |  | Any other Mixed/multiple ethnic background  |  |
| Other |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **In the tables on this page, please enter the number of additional people contracted to make this project happen, who fall into each of the equal opportunities categories listed. If you do not know please leave blank. We recommend using the Equal Opportunities form provided in the Hull 2017 Reporting Toolkit to collect this information.** |  |  | Bangladeshi |  |
|  |  |  | Chinese |  |
|  |  |  | Any other Asian background |  |
|  |  |  | African | 1 |
|  |  |  | Caribbean |  |
|  |  |  | Any other Black/African/Caribbean background  |  |
|  |  |  | Arab |  |
|  |  |  | Any other ethnic group  |  |
|  |  |  | Prefer not to say |  |

For this reporting period, what would you say have been the **main successes** in terms of the additional capacity brought in to deliver your activity? (E.g. contracting certain individuals; capacity building by these individuals with your core staff team, capacity building of these individuals by your core staff team) – **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

Exceptionally talented creative team who were 100% committed to the project. The dancers were selected due to their skills as performers and also the ability to work with the community as group leaders. Their diversity in age, gender and experience of LGBT issues and personal stories allowed them to quickly gain the trust of the group. They were essential to the delivery of the project and created development, allowing the choreographer to split the cast into smaller groups, where they created work together.

The choreographer Gary Clarke has a wealth of experience of working on large scale community projects and is passionate about LGBT activism. Having worked with The Creative Producer at YD on projects over the past 10 years and with many of the dancers contracted, the shared understanding and previous experience of the process allowed for the work to accelerate and a high quality

The Project Coordinator was essential to supporting the pastoral care element of the delivery of the 3 week project, responsible for registration, catering and supporting the group.

The band who composed the original soundtracks for the work, worked to the brief with really effective results. They really captured the essence of the decades, which inspired the choreographer and the creation of the work.

Costume designer – Ryan Laight was instrumental in the final design and concept of the work. He and his team worked to schedule and were present during rehearsals and were able to make the participants feel confident and empowered in their costumes.

For this reporting period, what would you say have been the **main challenges** in terms of the additional capacity brought in to deliver your activity? (e.g. staff turnover, contracting failures, and skills gaps) - **Please see the Artist and Creative Team Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

The main skill gap or role that I feel would have added benefit to the project was someone who had expertise in gender studies, gender pronouns, guidelines on creating a safe space and who had experience in working with the Trans community.

Particularly during the recruitment phase and meeting groups, I think having more staff working on the project who identified as Trans or lived through the 50’s as gay men may have assisted in recruiting a wider group. Also, in the initial stages the team would have benefited from training on addressing gender pronouns and differences within the group.

Negotiating contracts with Costume designers Producer, lengthy and timely, leading to being contracted much later on than expected.

1. **AUDIENCES**

**To date, how many people have attended your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* (in-house) |  |  |
| Number of audience members on tour |  |  |

**\*The % from HU1-HU9 can be taken from the results of audience surveys or your box office reports.**
 **Please complete the Total column within the tables below.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **AGE GROUPS - AUDIENCES** |  | **DISABILITY/LONG TERM ILLNESS - AUDIENCES** |
| 0-2 years |  |  | Yes  |  |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | **CONDITIONS - AUDIENCES** |
| 11-15 years |  |  | Learning disability |  |
| 16-17 years |  |  | Long-term illness/condition |  |
| 18-19 years |  |  | Sensory impairment |  |
| 20-24 years |  |  | Mental Health condition |  |
| 25-29 years |  |  | Physical impairment |  |
| 30-34 years |  |  | Cognitive impairment |  |
| 35-39 years |  |  | Other |  |
| 40-44 years |  | **Please enter the % of your audience for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audience the Equal Opportunities questions from the Audience Question Bank, provided in the Hull 2017 Reporting Toolkit.**  |  |  |
| 45-49 years |  |  |  |  |
| 50-54 years |  |  |  |  |
| 55-59 years |  |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male |  |  |  |  |
| Female |  |  |  |  |
| Transgender |  |  |  |  |
| Other |  |  |  |  |
| Prefer not to say |  |  |  |  |

|  |  |
| --- | --- |
|  | **% TO DATE** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British |  |
| Irish |  |
| Gypsy or Irish Traveller |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background |  |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group |  |
| Prefer not to say |  |

For this reporting period, what would you say have been the **main successes** in terms of audience engagement and feedback for your project? – **Please see the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

For this reporting period, what would you say have been the **main challenges** in terms of audience engagement and feedback for your project? – **Please see the Audience Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

1. **TICKETS**

**To date, how many tickets have you sold? If Hull 2017 are providing your Box Office function, please highlight this and we will download and complete this data.**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ACTUAL IN THIS REPORTING PERIOD** | **ACTUAL TO DATE** | **% TO** **HU1 – HU9 RESIDENTS** |
| **TICKET SALES** |
| Number of full price tickets sold |  |  |  |
| Number of concessionary tickets sold |  |  |  |
| Number of free tickets issued |  |  |  |
| Value of all ticket sales | £ | £ |  |
| **BOOKING TRENDS %** |
| Telephone |  |  |  |
| Counter  |  |  |  |
| Website |  |  |  |
| Post |  |  |  |
| Agency |  |  |  |
| ONLINE TICKET SALES |
| Number of tickets sold online |  |  |  |
| Value of tickets sold online | £ | £ |  |
| FRIENDS/MEMBERSHIP |
| New memberships |  |  |  |
| Membership renewals |  |  |  |
| Tickets purchased by members |  |  |  |
| Value of tickets bought by members | £ | £ |  |

1. **PARTICIPANTS**

 **To date, how many people have participated in your activities?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE** | **% FROM HU1-HU9** |
| Number of participants\* (in-house) |  |  |
| Number of outreach participants | 331 | 96.5% |
| **TOTAL PARTICIPANTS** |  |  |

**\*The % from HU1-HU9 can be taken from the results of participant surveys or registration**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **% TO DATE** |  |  | **% TO DATE** |
| **AGE GROUPS - PARTICIPANTS** |  | **DISABILITY/LONG TERM ILLNESS - PARTICIPANTS** |
| 0-2 years |  |  | Yes  | 13.28 |
| 3-5 years |  |  | No |  |
| 6-10 years |  |  | **CONDITIONS - PARTICIPANTS** |
| 11-15 years | 0.7 |  | Learning disability | 2.23 |
| 16-17 years | 2.9 |  | Long-term illness/condition | 11.5 |
| 18-19 years | 8.5 |  | Sensory impairment |  |
| 20-24 years | 17 |  | Mental Health condition |  |
| 25-29 years | 7 |  | Physical impairment |  |
| 30-34 years |  8 |  | Cognitive impairment |  |
| 35-39 years | 6 |  | Other |  |
| 40-44 years | 23 | **Please enter the % of your participants in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking a sample of your audiences across the year the Equal Opportunities questions form the Participant Question Bank, provided in the Hull 2017 Toolkit.**  | **Please enter the % of your participants for the project in each of the equal opportunities categories shown in the tables on this and the following page. We recommend asking participants to complete the Equal Opportunities questions from the Participant Question Bank, provided in the Hull 2017 Reporting Toolkit. If participants need to register to take part, this could be part of the registration process.**  |  |
| 45-49 years |  15.3 |  |  |  |
| 50-54 years | 7 |  |  |  |
| 55-59 years | 4.6 |  |  |  |
| 60-64 years |  |  |  |  |
| 65-69 years |  |  |  |  |
| 70-74 years |  |  |  |  |
| 75+ years |  |  |  |  |
| Prefer not to say |  |  |  |  |
| **GENDER** |  |  |  |  |
| Male | 15 % |  |  |  |
| Female | 42% |  |  |  |
| Transgender | 19 % |  |  |  |
| Other | 7% |  |  |  |
| Prefer not to say | 17%  |  |  |  |
|  |  |  |  |  |
|  | **% TO DATE** |
| **ETHNICITY** |  |
| Welsh/English/Scottish/Northern Irish/British | 80.5 |
| Irish |  |
| Gypsy or Irish Traveller |  |
| White and Black Caribbean |  |
| White and Black African |  |
| White and Asian |  |
| Any other Mixed/multiple ethnic background  |  |
| Indian |  |
| Pakistani |  |
| Bangladeshi |  |
| Chinese |  |
| Any other Asian background | 0.5 |
| African |  |
| Caribbean |  |
| Any other Black/African/Caribbean background  |  |
| Arab |  |
| Any other ethnic group | 2 |
| Prefer not to say | 17 |

For this reporting period, what would you say have been the **main successes** in terms of participant engagement and feedback for your project? – **Please see the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

* Group engagement and focus
* Facebook group
* Diverse mix of genders ages and backgrounds
* Acceptance
* Support
* Relationships with key individuals
* Sense of family
* Confidence
* Engagement with the material, creatively making their own work, investment in people as individuals
* Bringing the LGBT community together was empowering for many people.
* At least 15 participants from the project immediately went on to take part in Hull 2107 arts/ dance project – Rush

**Quotes from participants feedback questionnaires:**

* I loved being part of into the light. I enjoyed working as a group and the support that provided. I found the process of how the piece developed fascinating and to see how Gary (the pro choreographer) built up different aspects and sections and brought them together was amazing to see. I enjoyed the challenge of doing this project: time commitment, physical, emotional. It is a rare opportunity to work with such a wide range of people from all different backgrounds, lifestyles, ages, experiences etc.
* Most importantly I think it has made me more aware of some of the issues the LGBT Community has faced in the past and has given me a greater understanding of some of the challenges individuals still deal with today, particularly I have a much greater appreciation of some of the issues that teenagers have to deal with.
* Into the light has been one of the most amazing experiences of my life. I have learned so much and met so many inspirational people. I feel like there's a hole in my life now it over
* For me this has been a life changing experience
* Taken me completely out of my comfort zone. It has made me feel that I would like to do more performing/ dancing. Given me a greater understanding of LGBT
* Have faced myself. I've been off work with mental health issues and being part of into the light has given me the feeling that I can be accepted by others and can do things I find challenging. Dance is where I am truly myself so into the light allowed me to find myself, regain parts of myself that had been lost as no other project could have done.
* One of the best things I have ever been part of as it has opened my eyes to the struggles and conflicts people have suffered and been through. It has made me a better person and I now have a dance family who will stay in my heart forever.
* As a straight person, I was really proud to be part of this powerful and emotional piece and felt how important it was to show this history of LGBT community in this way. It felt very strong and I could feel how much that meant particularly to members of the community. In addition I think it had a really big impact on the individuals in the project by providing a safe and supportive group where everyone could be themselves. For the wider community I think it brought the LGBT community literally to the centre of Hull and opened many people's eyes to its history and encouraged empathy and understanding and real solidarity!

For this reporting period, what would you say have been the **main challenges** in terms of participant engagement and feedback for your project? - **Please see the Participant Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

* Getting group leaders to respond to our emails and calls, finding the key person who had the time to set up a workshop.
* Gaining trust to be invited into working with the groups
* Finding LGBT groups for over 50’s
* University student groups not in Hull
* Competition with other Hull 2017 dance projects and LGBT 50, particular Pride
* Breaking down the perception of what dance is and who it is for.
* Recruiting men over 40.

“Initially getting to know and understand the very different personalities... I found this frustrating to begin with as people had very different approaches to being there to start with. This did not last as we all became focused on delivering something amazing together.”

**Quotes from participants feedback questionnaires:**

“The assumption of a safe space as communicated by the producers while the feeling of safety is not possible to be produced externally but developed organically. The challenge of what comes afterwards: the cast built a strong network with various individuals needing such stability and purpose. I am facing now the challenge of what is happening to this network and the particular individuals after 4 weeks of intense experiences”.

“A couple of times I did wonder if I was right to do it, so the biggest challenge for me was accepting the range of sexualities performing with me and embrace it”

“Coming together as a group of very different people - the journey from those initial sessions to the strong bond we have now was almost unimaginable at the start. It was physically demanding and a mental challenge to accept the necessary changes as we went along to arrive at the best possible outcome”

“.Making myself get there for the first rehearsal.

**To date, how has your project impacted upon your online presence?**

|  |  |  |
| --- | --- | --- |
| **WEBSITE** | **TOTAL PAGE VIEWS TO DATE** | **UNIQUE PAGE VEIWS TO DATE** |
| https://yorkshiredance.com/ | **1329** | **1189** |
| Average time on website pages linked to project | **00:06:29** |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **SUBSCRIBERS AT START OF PROJECT** | **SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **CLICK THROUGHS TO DATE** |
| E-newsletter subscribers via project routes | **0** | **166** | **21.73%** |
| SMS subscribers via project routes | **/** | **/** | **/** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS/SUBCRIBERS AT START OF PROJECT** | **LIKES/FOLLOWERS/SUBSCRIBERS AT END OF THIS REPORTING PERIOD** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT** |
| Facebook | **3000** | **3229** | **12.9K (avg)** | **511 (avg)** |
| Twitter | **8294** | **8644** | **7409 (avg)** | **110 (avg)** |
| Instagram | **882** | **1066** | **647 (avg)** | **78 (avg)** |
| Other |  |  |  |  |

**DEFINITIONS**

* **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
* **Impressions:** impressions (“views”) of Facebook posts linked to project; impressions (“views”) of Twitter tweets linked to project; views of YouTube videos linked to project; etc.
* **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

**In the boxes below, please share a selection of audience comments or quotes from social media made about your project:**

**vii. PARTNERS**

**To date, how many partners are involved with your activity?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL TO DATE BASED IN** **HU1 – HU9** | **TOTAL TO DATE BASED OUTSIDE** **HU1 – HU9** |
| **PARTNER TYPE**  |
| Artistic partner (e.g. theatre, art gallery, music venue) | 1 |  |
| Heritage partner (e.g. museum, archive) |  |  |
| Funder (e.g. Arts Council England, business, private trust) | 1 |  |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 13 |  |
| Education (e.g. school, college, university) | 2 |  |
| Other |  |  |
| **PARTNERSHIP STAGE** |
| Number of new partnerships established via this project | 11 |  |
| Number of existing partners involved in this this project | 3 |  |

 q- **Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

For this reporting period, what would you say have been the **main successes** in terms of partnerships on this project?

|  |
| --- |
| Whilst it may have taken longer than we expected to get an invitation to the groups, I think one of our main successes was being invited into some of the Trans groups in HullThe LGBT group – Shout at The Warren responded positively to the workshop and 8 people signed up from this group. Heidi and The Project producer kept in close contact throughout the rehearsal period and were able to support and sign-post some of the more vulnerable members of the group.James Mc Quire – Community and Engagement manager for Hull 2017, provided invaluable support in making introductions to groups.Communication between the Volunteer Manager The Hull 2017 Volunteer Programme provided the backbone of the participants for the project. Colin Renshaw was the project was excellent and the volunteers who signed up to the project understood the project and were committed and understanding of the project focus.Hull College provided a safe, professional base with three studios and kitchen facilities, for the duration of the three week making and rehearsal period. Yorkshire Dance formed a new partnership with Duckie, which we hope to continue working with in the future. |

For this reporting period, what would you say have been the **main challenges** in terms of your

Partnerships on this project? (E.g. communications, skills gaps) **-** **Please see the Partner Question Bank in the Hull 2017 Reporting Toolkit for the type of questions to ask**

\* Capacity for the Project Coordinator and Producer to have a presence in Hull

\* Having a member of the LGBT community from HULL who was well connected to local group who could have acted as an advocate for the project.

\* Many groups were not advertised and did not have a web presence, so it was difficult to find ways into making connections.