

LEEDS DANCE PARTNERSHIP

Ambition for Excellence
End Point Evaluation

FULL REPORT

August 24

www.sallyfort.com

SallyFort



Contents

FOREWARD	4
EXECUTIVE SUMMARY: CONTEXT	5
EXECUTIVE SUMMARY: IMPACT	7
EXECUTIVE SUMMARY: LEGACY.....	20
EXECUTIVE SUMMARY: LEARNING.....	22
EXECUTIVE SUMMARY: RECOMMENDATIONS	25
ABOUT THIS REPORT	30
ABOUT LEEDS DANCE PARTNERSHIP	31
IMPACT EVALUATION	36
HEADLINES FIGURES	36
CASE STUDIES.....	42
PROCESS EVALUATION.....	66
SUMMARY OF PROGRESS & SWOT	66
PROGRESS & SWOT EXPLAINED.....	67
RECOMMENDATIONS	76
APPENDIX 1. EVALUATION METHODOLOGY	80
APPENDIX 2. THEORY OF CHANGE.....	81
APPENDIX 3. SUMMARY OF ACTIVITY	86
END NOTES	98



EXECUTIVE SUMMARY

FOREWARD

Leeds is a city of Dance. We are a rich and vibrant dance ecology in Leeds supporting dance professionals, individuals newly engaged, seasoned amateurs, diverse dance audiences, and all the communities surrounding us. As dance organisations and independent representatives, we came together in 2014 to form a shared ambition for Leeds City of Dance. So began our collective voice and in 2017 the formation of our consortium Leeds Dance Partnership.

Leeds Dance Partnership's success and high-quality programme reflects the strength of our story so far and supports our vision for the next steps. Our artists development programmes, adapting to the digital space, reaching out to new audiences, and connecting to national opportunities like BBC #DancePassion on i-player are just a glimpse of the work we've achieved to date. Through our strategic work, Leeds Dance Partnership aims to continue supporting dance talent at all levels, play our part in embedding international level culture within Leeds, and improving the dance ecology of the UK.

Our activity only happens through what we can achieve collectively. Dance in Leeds is built on the strength of the city's diversity - we will keep expanding on this to ensure all people and places are central to the decisions we make and the work we do.

All of this is only possible with the support of our wider partners in dance, Leeds City Council, Arts Council England, dance professionals and our audiences. Our thanks to all of you from Leeds, the city of Dance.

Lucy Dusgate

Director, Leeds Dance Partnership

EXECUTIVE SUMMARY: CONTEXT

ABOUT LEEDS DANCE PARTNERSHIP

Leeds Dance Partnership (*LDP*) is a consortium supporting and celebrating amazing dance in Leeds and beyond, led by world-class organisations and independent dance artists based in the city: Northern Ballet (*NB*); Yorkshire Dance (*YD*); Northern School of Contemporary Dance (*NSCD*); Leeds Playhouse (*LP*); Phoenix Dance Theatre (*PDT*); Leeds Beckett University (*LBU*); and with input from an independent dance representative on the partnership board. The core aims of the partnership are to:

- Create a climate where shared visions can be realised; seek ways to support the independent dance sector; establish capital needs in the city; and advocate effectively for dance in Leeds.
- Develop the workforce of the sector to ensure that future generations of dance leaders can thrive in Leeds and the North.
- Reimagine the relationship between artists, producers, venues, and audiences, bringing these together with national developments in the future of showcasing.
- Focus on building venue capacity for programming dance and growing audiences.

WHY LEEDS DANCE PARTNERSHIP EXISTS

Leeds has a strong, diverse dance character with long established producing and receiving companies and theatres; dedicated further and higher education facilities; a range of genres of dance catered for from classical ballet to cutting edge contemporary; development organisations; companies committed to opportunities for children and young people; dancer initiated companies, and a vibrant independent dance community.

As the nation's central organisations acknowledged their responsibility to look more equitably at relationships beyond London, and Leeds brought its cultural sector together looking towards a Capital of Culture bid, dance partners saw the importance of being able to speak collectively about the richness and potential of dance in Leeds, Yorkshire, and the North.

- In 2013 Northern Ballet; Phoenix Dance Theatre; Yorkshire Dance; DAZL; RJC; Balbir Singh; Northern School of Contemporary Dance; and Leeds Beckett University collaborated to form a partnership around the concept of Leeds City of Dance. A year later the Leeds City of Dance concept, brand and website was launched.

- 2015: Arts Council England (ACE) invited Leeds City of Dance partners and other local dance representatives to explore what a hub for the North of England in Leeds might look like. From this a steering group of Northern Ballet; Yorkshire Dance; Northern School of Contemporary Dance; Phoenix Dance Theatre and Rachel Fullegar set to work on taking the idea further. The partnership commissioned in-depth consultation across all walks of dance life to think about what Leeds as a City of Dance hub might mean. The work generated huge enthusiasm and a critical mass of expectation for the future of dance in Leeds across the city.
- 2016 : The final report was launched. The strengths of diversity of dance genres and pathways were highlighted, as was the forthcoming Capital of Culture campaign. Also identified was a threat to achieving the fullest potential, given a lack of formally joined-up approach for dance in Leeds, and the fierce competition over limited resources.
- The steering group submitted a proposal to ACE's Ambition for Excellence programme which aimed to: contribute to the development of strong cultural places; grow and develop talent and leadership across England and across artforms; give an international dimension to excellent work; create the highest quality new work, including for outdoor and festival contexts.
- The proposal originally included 6 aims: to develop pathways and excellence; increasing participation and engagement; an international facing ecology; developing people and capacity; developing places and spaces; improved profile and advocacy.
- The application was successful and major funding received. With a reduction from the initial budget proposed, the aims were streamlined and work began in earnest in 2017. The partnership's first actions were to move from a steering group into an unincorporated partnership with a leadership board, appoint a Partnership Director, clarify a new name to reflect the final streamlined programme: Leeds Dance Partnership; and articulate a four stranded strategy:
 - **Creating the Climate** – building the infrastructure of the dance sector in Leeds.
 - **Choreographer & Dancer Development** – the training and development of dancers at all levels.
 - **Research & Creation** – exploring the creation of new work by making the most of independent dancers working with organisations.
 - **Commissions & Presentation** – a joined up approach to programming and audience development for the different audiences of Leeds; and improving the opportunities for Leeds based dancers to scale up or tour their work.

Any elements removed from the original 6 aims were then moved into a longer term vision for LDP to build when it could, ready to build on in the future.

EXECUTIVE SUMMARY: IMPACT

Five years ago Leeds had a vibrant dance sector with organisations and collectives doing high profile performance, production, and development work, though usually working alone, or partnering just through community and education collaborations. Programming for dance mainly took place either in small and large scale venues which limited engagement either by capacity or cost. Leeds dance was celebrated, but only for achievements by one organisation or artist at a time.

Now in 2021, looking back, the process of creating a fruitful and successful partnership has been a testament to the vision and determination of those involved. At times it has needed leaps of faith in ambition, trust, and belief. Throughout, the core partners have been committed to their shared vision of dance for, from and in Leeds receiving the recognition it deserves. As a result:

Leeds dance now has: a stronger ecology internally and attracts more attention nationally; artists who are more business savvy, more creative, better connected, and more interdisciplinary; diversity is even more actively sought out and celebrated; and the profile of dance in Leeds is growing with new audiences outdoors, online and in theatres.

LDP has delivered activity with...

	more than 20 external partners
Investing...	over 50% of funding directly back into independent dancers ¹
To create or help grow ² ...	over 100 events and projects
With...	over 600 dancers, collectives, and practitioners ³
Reaching...	audiences of c1.5m people
Attracting...	c13,500 people to live events funded or invested in by LDP
And switching...	nearly 1.5 million people on to LDP digital training and performances

¹ Ambition for Excellence fund: £750,000. Confirmed budget allocated to dance activity as of 31.05.21: £378,000. The true total will be higher since unconfirmed figures are excluded.

² 'help grow' – add extra opportunities for dance in or from Leeds as part of work planned by others

³ Funds supported 200+ dancers, collectives, and associated practitioners to carry out, develop, explore, and share their work. 400+ additional dancers participated in LDP programme activities: workshops, interactive productions, online programmes and more

- 1. CREATING THE CULTURE: THE DANCE ECOLOGY OF LEEDS IS STRONGER:** LDP has built skills, knowledge, trust and understanding between its core partners. The partnership shows strength in its business and digital development, artist development, external partnerships, and commitment to diversity. As a result, the wider dance sector in and beyond Leeds is better connected and new national partners are already making plans to return.
- 2. CHOREOGRAPHER & DANCER DEVELOPMENT: DANCERS ARE BETTER EQUIPPED FOR A LONG CAREER:** Independent dancers have developed new skills including new fundraising knowledge, new contacts, and opportunities; new ways to work digitally; and secured additional income and commissions.
- 3. RESEARCH & CREATION: DANCERS ARE WORKING MORE BROADLY AND DEEPLY FOR THE BENEFIT OF THEMSELVES; THE PEOPLE OF LEEDS; AND THE WIDER ARTS AND CULTURE SECTOR:** Independent dancers have generated new lines of creative interest / expression; started to work more with other artists and artforms; identified the physical and strategic conditions needed to evolve in ways that are otherwise unavailable to them; engaged more actively and deeply with the people of Leeds and the dance sector beyond Leeds; found confidence in their instincts; and secured new income and commissions.
- 4. COMMISSIONS & PRESENTATION: THE PROFILE OF DANCE FOR AND FROM LEEDS IS BOOMING:** Leeds dance has reached new heights as LDP helped promote local dance artists to commissions in the remotest rural corners of the country; to national tours and international festivals. Within Leeds, people have joined in dance projects and stumbled upon exciting dance installations and performances on the streets, bringing new audiences to dance. People around the UK and from across the globe have been able to witness Leeds dance online and through organised international visits.
- 5. DANCE AUDIENCES IN MEDIUM SCALE THEATRES ARE GROWING:** The ripple effect of LDP is showing in the city's mid-scale theatres, where the number of dance performances and engagement activities, and the number of tickets booked for dance, have all more than doubled.
- 6. DIVERSITY IN DANCE IS IMPROVING:** LDP has put women and people with Black and Ethnic Minority backgrounds front and centre of their work, from young people in Leeds communities, to emerging and established professional artists, through to programming and leadership roles. Extra efforts have been made to recruit people from these backgrounds, and tailor support to help people dig into their confidence, following instincts and ideas that are deeply buried. This remains a cross-cutting priority across all LDP's strands.



1: CREATING THE CLIMATE

THE DANCE ECOLOGY OF LEEDS IS STRONGER

LDP HAS BUILT ITS SKILLS, KNOWLEDGE, UNDERSTANDING AND STRENGTHS AS A PARTNERSHIP ESPECIALLY IN AREAS RELATED TO BUSINESS DEVELOPMENT, ARTIST DEVELOPMENT, AND COMMITMENT TO DIVERSITY. THE WIDER DANCE SECTOR IN AND BEYOND LEEDS HAS BUILT NEW EXPERIENCE, KNOWLEDGE AND FUTURE AMBITIONS IN PARTNERSHIP WORKING.

COLLABORATION: Partners have collaborated on delivery in the past prior to LDP, either across specific departments or on project-by-project work. What was new for LDP was the opportunity to learn about the fundamentals of one another's organisation at a deeper, more nuanced level over a longer period, and at combined strategic development. Collaboration across all partners jointly and simultaneously has also been a new experience. Projects like Leeds Light Night, the Fellowships and BBC #DancePassions are good examples of breaking new ground when this happens.

COMMITMENT: Despite a challenging start navigating complex local, regional, and national agendas, partners have consistently committed to an active partnership. They have attended board meetings regularly, held difficult conversations, and explored shared and competing interests to deliver programmes for local dancers, audiences, and sector partners in Leeds and beyond.

LEADERSHIP: The chair of the LDP board has been especially praised from within the core group, acknowledging their generous and focussed support, holding a clear and open space for partners to discuss the best ways forward without being impositional or prioritising the needs of their own organisation above others.

"That was the first time we'd ever worked with Yorkshire Dance in that way. It worked really well because there was time to make relationships and find out about each other. It was a catalyst to us working creatively together. We're building on that. Doors are opening, opportunities are arising, relationships are being built."
Kathy Williams, RJC (Unite project)

look

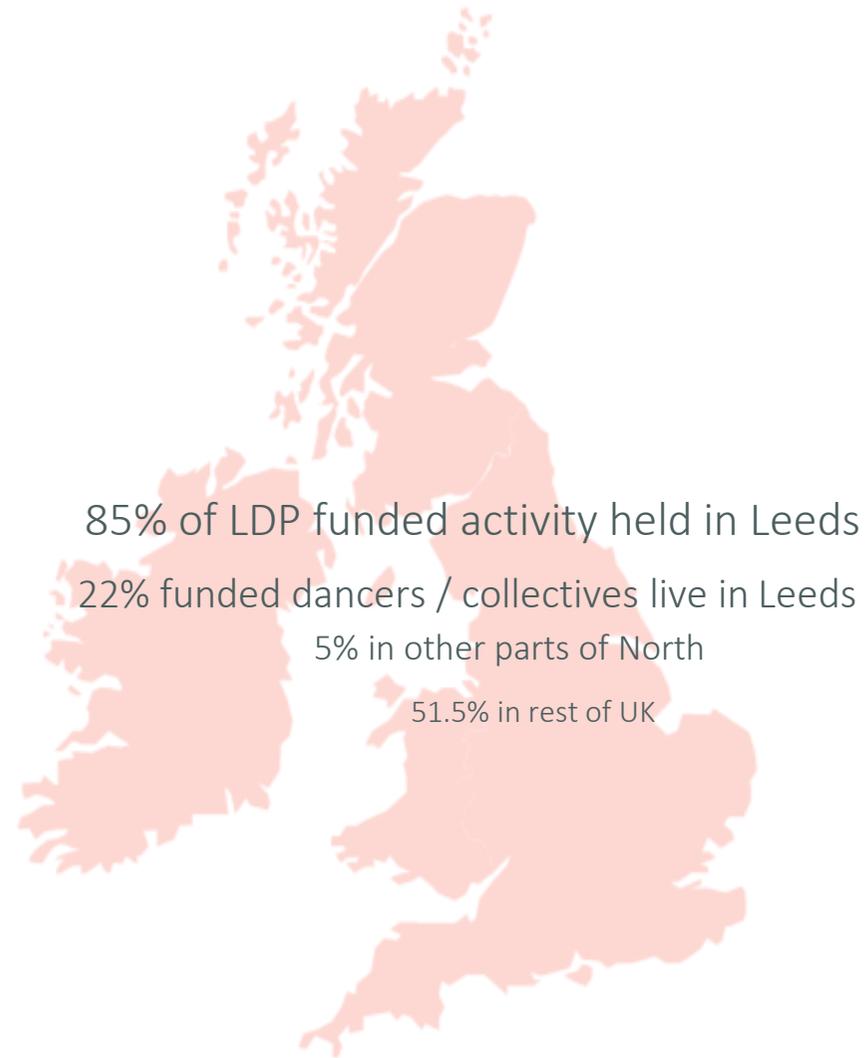
Likewise both partnership directors have been praised for their ability to shape strategy amid complicated circumstances; to hold several (sometimes conflicting) viewpoints and agendas within the partnership, achieving results and making progress in ways partner organisations feel would not have happened otherwise.

CAPITAL DEVELOPMENT: NSCD has begun the process for a larger vision in Chapeltown, with more opportunities to bring training and professional practice together; inspire young people in Leeds to dream bigger; send a clear message to people who are often excluded by society that they matter; and contribute to employment, social mobility, accessibility, cultural engagement and health and wellbeing. Yorkshire Dance aspires to use dance inclusively to enable active and radical change, with a strong evidence base to influence policy and artistic evolution. Their building layout has grown organically and is dominated by private hires, leaving little room for their own artistic production. Better facilities and a welcoming public social space are needed. Options appraisals are being reviewed, with the rationale for development included in their business plan. As the new leadership team at Phoenix Dance Theatre map out business plans for the next five years, they are currently exploring options within the partnership for long term accommodation, looking at how they might build their support for emerging dancers, develop a more substantial education offer, and explore new income streams.

DIGITAL INFRASTRUCTURE: Technical / digital support from Northern Ballet as the host of the partnership has been recognised for its generosity and expertise, providing equipment at short notice, ensuring digital infrastructure is available and runs smoothly, leading the way with live broadcast streaming, and influencing the inclusion of more digital and dance cross-over in performances such as Light Night commissions.

A SHARED VOICE: A central co-ordinated place for dance in Leeds has drawn major opportunities that would not have occurred otherwise such as BBC #DancePassions, the OneDance UK conference, the International Network for Contemporary Performing Arts *Walking with Leeds* event, and contributions to Surf the Wave all excellent examples.

LDP IS BRINGING DANCE IN AND OUT OF LEEDS REGIONALLY, NATIONALLY, AND INTERNATIONALLY



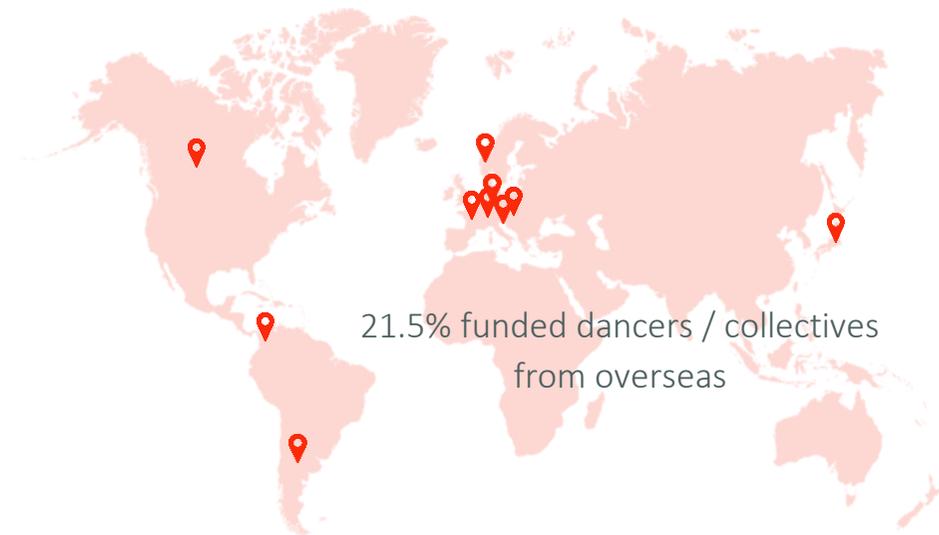
85% of LDP activities were in Leeds (15% supported Leeds artists to travel, or share online)

22% dancers / collectives funded live in Leeds

5% live elsewhere in the north of England

51.5% from other parts of the UK

21.5% international including Argentina, Canada, Colombia, Croatia, France, Germany, Hungary, Italy, Japan, Norway, The Netherlands, USA, and Zimbabwe



2: CHOREOGRAPHER & DANCER DEVELOPMENT

DANCERS ARE BETTER EQUIPPED FOR A LONG CAREER

INDEPENDENT DANCERS HAVE DEVELOPED NEW SKILLS INCLUDING NEW FUNDRAISING KNOWLEDGE, NEW CONTACTS AND OPPORTUNITIES; NEW WAYS TO WORK DIGITALLY; AND SECURED ADDITIONAL INCOME AND COMMISSIONS.

NEW PRACTICE: Enabling dancers to build new skills, explore practice more deeply, and provide more opportunities for them to upscale or broaden their profile has been one of LDP's best successes. The combined resources, expertise and ambition of the partners and local artists have led to more confident, better equipped, more established dancers. Intensive, deep incubation opportunities like Accelerate for new dancers; and Fellowships and CC Labs for artists at tipping points in their career have created new work, new connections, new skills, new commissions and helped dance artists realise ambitions that were buried deep within. As a result the artists involved in these programmes have been able to change gears in their career.

AN ARTIST INSPIRED FRAMEWORK FOR LOCKDOWN SUPPORT: With the input of Independent LDP Board Member João Maio, LDP was quick to recognise the need to support its community. Supported by strong digital infrastructure and expertise it quickly created a toolkit signposting dancers to many different kinds of support available locally and nationally; and to extend the business development training originally intended for Accelerate participants to a wider audience through online seminars. As a result, over 100 artists were able to join these workshops rather than just the 10 who would have accessed them otherwise.

SHARING POLICY & PRACTICE: LDP has enabled development at policy and research levels by working with its higher education partners to develop seminars, symposia, and conference discussions. Leeds Beckett University with LDP hosted One Dance UK's first conference outside of London. One Dance found LDP to be well organised, and helpful with a warm welcome. They are keen to return. LDP with NSCD and Yorkshire Dance hosted the IRL? Conference looking at the cross over between dance and digital culture with research, presentations, and special commissions from across Europe.

"I got excited by what was emerging. The fellowship created scaffolding for my research which allowed me to create more clarity and apply for further funding. The major outcome has been to allow me to dare into a new area of practice with ecology from a more in-depth perspective. Directly working with woodlands, redirecting my practice to work in green spaces."
Vanessa Grasse (Fellowship)

"It's been a spring-board, a launch pad, it's been fantastic. The money for marketing and research time and video footage. I have learned how to give others a strong idea of who I am, what I do, why and how I do it. That name of Accelerate has been a mark of trust and quality for funders. Although it's ended, I still feel connected."
Katie Hewison (Accelerate)

3: RESEARCH & CREATION

DANCERS ARE WORKING MORE BROADLY AND DEEPLY FOR THE BENEFIT OF THEIR ARTFORM; THE PEOPLE OF LEEDS; AND THE WIDER ARTS AND CULTURE SECTOR

INDEPENDENT DANCERS HAVE GENERATED NEW LINES OF CREATIVE INTEREST / EXPRESSION; STARTED TO WORK MORE WITH OTHER ARTISTS AND ARTFORMS; IDENTIFY THE PHYSICAL AND STRATEGIC CONDITIONS NEEDED TO EVOLVE IN WAYS THAT ARE OTHERWISE UNAVAILABLE TO THEM; ENGAGE MORE ACTIVELY AND DEEPLY WITH THE PEOPLE OF LEEDS AND THE DANCE SECTOR BEYOND LEEDS; FIND CONFIDENCE IN THEIR INSTINCTS; AND SECURE NEW INCOME AND COMMISSIONS.

UNIQUE SELF-DIRECTED, OPEN ENDED OPPORTUNITIES: CC Labs, the Fellowships and Accelerate all provided unique opportunities dancers say they can't normally find, stressing the importance of self-directed open ended time and space to explore their own practice with no predetermined product expected. The inclusion of a budget for their time and CPD were also highlighted as best practice, and the transparent and equitable approach to offering opportunities via an open application process were all praised by the dance community.

ACCESS TO STUDIO SPACE: LDP has ensured empty spaces have been able to be used where possible, such as helping Mobius take up residence with Leeds Beckett University; creating capacity for Accelerate, CC Lab and Fellowship artists to have open ended studio time; or working with Pro Dance Leeds to hold classes in spaces throughout the city. NSCD, Yorkshire Dance and Northern Ballet offered spaces for artists throughout the programme, often far above and beyond the agreements on paper.

SUPPORTED BY: Supported by was LDP's most varied and prolific strand, with 53 activities planned, 102 artists supported and 21 locations involved. This strand was perhaps the most flexible, adding capacity, maximising opportunities, and supporting artists, communities, and audiences of all levels.

"In the beginning it was just me, the dancers and ideas. Starting with music is where I feel most confident so without access to that it was great because I had to strengthen other aspects. Now that skill is a lot to do with how I work. It was a really extraordinary experience."
Jamaal Burkmar (CC Labs / Fellowship)

"The north wasn't represented enough and LDP made sure that changed. That initial input has shifted everything. After 20 years of not being allowed in the room I finally had a voice."
Keira Martin (Supported By)

4: COMMISSIONING & PRESENTATION

THE PROFILE OF DANCE FOR AND FROM LEEDS IS BOOMING.

LEEDS DANCE HAS REACHED NEW HEIGHTS AS LDP HELPED PROMOTE LOCAL DANCE ARTISTS TO COMMISSIONS IN THE REMOTEST RURAL CORNERS OF THE COUNTRY, TO NATIONAL TOURS AND INTERNATIONAL FESTIVALS. WITHIN LEEDS, PEOPLE HAVE JOINED IN DANCE PROJECTS AND STUMBLED UPON EXCITING DANCE INSTALLATIONS AND PERFORMANCES ON THE STREETS, BRINGING NEW AUDIENCES TO DANCE. PEOPLE AROUND THE UK AND FROM ACROSS THE GLOBE HAVE BEEN ABLE TO WITNESS LEEDS DANCE ONLINE AND THROUGH ORGANISED INTERNATIONAL VISITS.

PROMOTING LEEDS DANCE ARTISTS: There were many instances of LDP backing, promoting, and enabling Leeds artists to be more seen and heard. The Supported By programme increased capacity and engagement at dance events around Leeds through 53 planned activities supporting 102 artists across 21 locations. With Surf the Wave, LDP championed artists from the North having noticed they were under-represented in events being curated. LDP helped open the door for Leeds artists and supported them financially to attend pitches and showcases. In liaison with the international IETM event, LDP commissioned a pop-up series of installations and performances around the city for the delegates to experience. For #BBCDancePassions, LDP ensured a diverse collection of dance representation in Leeds all received the same opportunities for profile, including artists from Mobius, Gracefool Collective, RJC Dance and Dazl.

ENGAGING DIVERSE COMMUNITIES IN DANCE: Unite projects successfully reached wider communities; helped change perceptions of people about younger people, older people, and teenage boys; lifted the spirits of artists, participants, and audiences alike; enhanced family relationships with very young children; and established partnerships which look set to continue.

“From BBC #DancePassions, we were chosen as BBC’s ‘Moment of the Day’ giving a stamp of recognition to our work. We’ve had people tell us they saw us on tv and came to see us because of that clip. It’s provided a level of confidence in us from the sector that has brought other opportunities and commissions.”
Gracefool Collective

“I prefer performing like this, it’s a thing for everyone else to see, if you were just shopping in town as a normal day it’s just quite an exciting thing, and normally I would see these performances and I’m quite happy to be in one now. It’s been a great experience for me, even just the atmosphere makes you feel really positive and happy”
Participant (Collide)

REACHING NEW AUDIENCES: When LDP takes to the streets it reaches audiences who are new to dance, new to contemporary dance or new to the places dance lives in Leeds. Year One of LDP's involvement with Light Night brought 7000+ people to the Quarry Hill area of the city; *Collide* performances enticed passers-by to stop and enjoy the spectacle in some of the city centre's most central shopping routes. Feedback at these events consistently show people who have not witnessed live dance before are engaging and keen to see more. And the presence of LDP has helped audiences of dance in mid-scale theatres double.

"It's good isn't it? For the community, get it out there on the streets and keep the arts alive" Audience member (*Collide*)

"Initially I wasn't sure it was for me. But the sheer exuberance, skill and lighting / music technology was just so good!"
Audience member (*Strange Stranger, Light Night*)

"It's cool because you get people involved... it's not just for the theatre, everyone is included"
Audience member (*Collide*)

5. DANCE AUDIENCES IN MEDIUM SCALE THEATRES ARE GROWING

IN THE FIRST THREE YEARS OF LDP, DANCE PROGRAMMED BY THE PARTNERS ACROSS LEEDS THEATRES AND STUDIOS⁴ HAS SEEN...

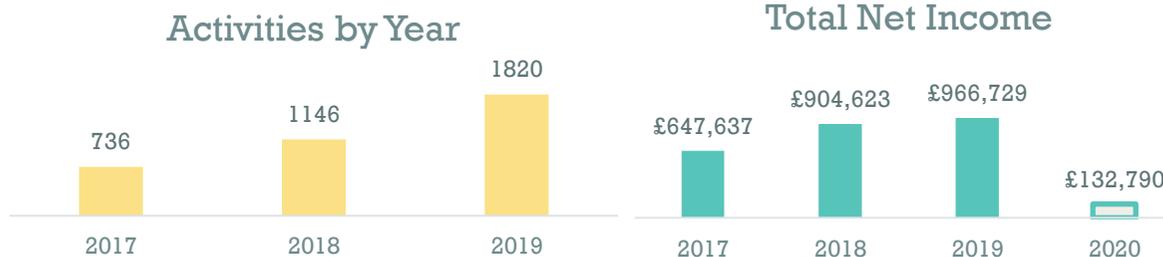
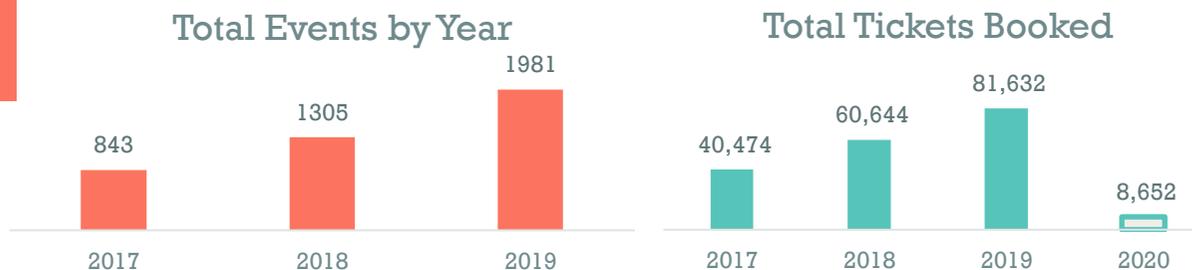
135% total increase in dance events⁵

147% increase in dance activities

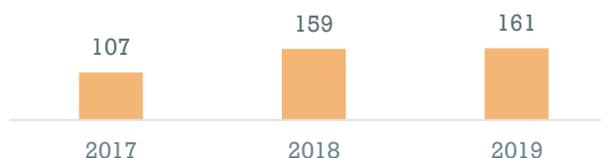
50% increase in dance productions / performances

101% increase in tickets booked (an extra c40,000 tickets)

49% increase in net income (an extra c£320,000)



Productions / Performances by Year



⁴ All dance events from LDP partners held in venues throughout Leeds, which were open to the public and booked via box office / ticket lines, including free events

⁵ Events = activities (workshops, talks etc) plus productions / performances

6. DIVERSITY

LDP HAS PLACED AN AUTHENTIC COMMITMENT TO IMPROVING OPPORTUNITIES FOR WOMEN AND PEOPLE FROM BLACK AND MINORITY ETHNICITY BACKGROUNDS FRONT AND CENTRE IN EVERYTHING THEY DO.

DIVERSITY AT THE CORE: Like many organisations, inclusion and social impact has always played a part in the histories of the partners, though recent political and civil rights activity has amplified the need to keep pushing this area of work, continue to learn, advocate, and put inclusive action front and centre of LDP's work. This has been core to their internal systems, protocol and decision making around commissioning and programming. Their efforts LDP has carried a strong, authentic commitment to diversity from the outset, championed by a diverse leadership group inclusive of differing genders, ethnicities, LGBTQ+ status, and areas of expertise. The partnership has prioritised ethnic, geographic, gender and economic equality and accessibility throughout, with targets and policies around the inclusion of women, ethnically diverse populations and artists from Leeds and Yorkshire.

ONGOING SECTOR DEVELOPMENT TO IMPROVE DIVERSITY: The partnership board has commissioned support from South Asian Arts periodically to input into their understanding and decision making. As this report is being written, the LDP board are about to embark on training in unconscious bias for the partnership and their staff. Plans for a conference exploring diversity and dance were part of the vision from early on, though practical delays to LDP, the impact of covid and the will to ensure the event does justice to the factors involved have pushed this back to 2022. However plans are gaining momentum now to hold the '*Diversity in Dance - Black Female Leadership*' conference which will open an honest dialogue about black women in these roles, by black women and to a wider audience. As an immediate next step, Sharon Watson, Director at Northern School of Contemporary Dance, is leading a round table symposia on behalf of LDP to influence the direction and content of the conference. Meanwhile the partnership is now investing in a new Black Dance Programmer placement embedded in the Leeds Playhouse programming team, bringing new expertise to the organisation, and ensuring a longer term strategic prioritisation for dance in its repertoire.

DIVERSITY IN PRACTICE: In all LDP programme strands, this explicit commitment to diversity has been embedded into all opportunities through recruitment, support, and monitoring approaches. For instance, the four *Fellowship* opportunities were taken up by three women and 1 mixed Black heritage man; *Accelerate's* ten participants comprised 9 women, 3 people with mixed Black heritage and 1 who self-identified as queer. The *CC Lab's* 8 choreographers and composers included 8 participants from Asian, mixed / Black Caribbean, and 'other' ethnic groups. Only 2 had English / Welsh / N Irish / British backgrounds. Artists responding to commission opportunities in the *Supported By* and *Unite* programmes were asked to provide information in their proposals about how they would include LDP's diversity priorities in their work. Responses included involving open calls to artists across the North, with a particular emphasis on Yorkshire (e.g. Collide); payment to attend collaborative workshops (e.g. Early Years Artists Exchange); special consideration given to how activity could be made accessible to women and people from ethnic minority backgrounds (e.g. Walking with Leeds), workshop content designed to help empower young women (e.g. Zsuzsa Rozavolgyi) community participation within areas of high ethnic diversity and programming international women dancers (e.g. Transform Festival).

EXECUTIVE SUMMARY: LEGACY

“LDP did something that didn’t exist before by stating the ambition to see Leeds recognised as a city of dance; and set out how the sector would collaborate to maximise the profile and benefits of dance across the city. That has our full-hearted support and we want to see it continue. Its work with Light Night and BBC #Passions are perfect examples of how LDP contributes to our aim to see Leeds as a hive of creative innovation. And it plays a very strong part in promoting Leeds as a global city which we’d be keen to see LDP raise the profile of further. We want to see LDP promoting more, raising the profile more, and driving that ambition further to make sure dance remains prominent.”

Pam Johnson, Head of Culture Programmes, Leeds City Council

Having tested the waters in collaborating to elevate the infrastructure, diversity, and quality of dance in, from and for Leeds, LDP has achieved much that could not have been done otherwise and feels their work is just beginning. They have learned about how to work together; what the city’s independent dancers need; how to bring dance organisations and communities together; how to add capacity and opportunity for international exchange in practice and policy; and how to recruit for, commission and monitor their activity. They now want to continue this and do more to boost the original concept of Leeds as a city of dance.

Each of the LDP core partners now contributes financially to the partnership and is committed to a longer future. However this alone is not enough to support more than one staff member – at best. For LDP to continue its successes and take their impact to the next level they will be reliant on strategic investment.

In the meantime they look forward to an energetic 12 months, re-opening dance in Leeds through:

INFRASTRUCTURE

- A new Black Dance Programmer placement, based at the Leeds Playhouse. This will build on LDP's current commitment to diversity; bring more dance knowledge into Leeds Playhouse; result in more diverse programmes for the people of Leeds; and contribute to the diversity of the dance / arts sector.
- A round table event exploring Black Female Leadership in dance, scheduled in autumn to inform a larger event in the future; led by Sharon Watson (Director, NSCD) held at NSCD.

DANCE IN LEEDS

- Celebrate the re-opening of the city with a Dance Open Day. This will build on its pan-partner programming, include the wider dance sector in Leeds, and bring dance to the widest possible audiences across Leeds.
- Plans for the next Leeds Light Night with collaborations, commissions, and sites ready to go as soon as the next Light Night event is confirmed.
- Small seed funding commissions working towards strategic moments and campaigns for the city, such as a pitching session with Leeds 2023.

ARTIST DEVELOPMENT

- Offer a flexible free development platform for the dance sector locally and beyond with *Making Dance Work* seminars and networking sessions; held monthly over 6 months in person at Yorkshire Dance and live streamed online. Topics will include marketing, funding, working with film / digital, outdoor festivals and discussion with guest artists.
- Support Pro Dance Leeds in continuing its dance class series for independent dancers and exploring its long term sustainability.

PARTNERSHIP

- Small scale seed funding support for independents and smaller organisations.
- Support for RJC in fundraising and returning to their base.
- More BBC collaborations including a new #DancePassions event which will once again work with LDP as a core partner.

EXECUTIVE SUMMARY: LEARNING

LDP RECOGNISES IT WAS AMBITIOUS FROM THE OUTSET. SOME OF THESE AMBITIONS ARE YET TO BE FULLY REALISED AND THE PARTNERS KNOW THEY CAN DO MORE, ESPECIALLY IN THE FOLLOWING AREAS:

1. Expanding a shared ownership by Leeds: LDP has achieved some amazing successes, but not enough people outside the partnership know about them. Pressures on LDP to achieve the ambition it set out to realise has meant much of the exploration, experimentation and delivery has come from within the core partnership group. LDP is reliant on the rest of the dance world of Leeds to achieve the maximum potential strength of the partnership, profile of dance in Leeds, and a shared, collective ownership of LDP for the city. It has to look outwards from the core partnership more to do this. LDP knows there is more to be done so that the wider city, from independent dancers to collectives, community programmes and the rest of the local cultural sector fully understand LDP's purpose, and can take shared ownership in the one co-ordinated voice for dance in the city. Keeping the concept alive of Leeds as a city of dance will be central to securing this shared ownership.

2. Capital Scoping: LDP was tasked with the challenge to map the needs of the local dance world through its buildings and present a clear, cohesive overview of how the city's needs could be formulated. Many of the partners are already in different stages of their own plans and appraisal options. Each partner has a different role in the city. Their capital plans articulate this through separate, distinct ideas and business models. It is precisely the rich and nuanced ecology of dance in Leeds that prevents LDP partners being able to reach one clear, shared conclusion. What LDP is better placed to advise on, is how each of the different capital development interests work together to ensure there is no duplication and that each supports the cohesive development of dance for the city. The independent dance sector's need for space further feeds into this ecology and should be part of the capital development overview.

3. More resources need to be given to communications: Following on from the above learning; LDP also needs to share its successes, processes, and vision more clearly, more often, across more channels. The website is an excellent vehicle for this. Lockdown has had a major impact on all areas of LDP but online audiences and engagement has been growing especially for independent dancers. At other levels of the sector, the website alone isn't enough. LDP needs to

ensure local networks are in the loop about its work. Social media will help, and needs to be carefully reviewed since use of digital platforms has changed dramatically in the past 3-5 years. Usage is higher, popularity of different platforms changes more quickly, and more intelligence about the usage of platforms by different type of people is available. LDP has had the support of a Marketing & Comms working group though limitations on their capacity means the local sector have not been as informed as they would like.

4. Joined up data sharing has been difficult. With an emphasis on agreeing a clear strategy and realising the delivery needed to achieve it, less priority has been given to agreeing the processes for data sharing. In some instances high quality in-depth evaluation has taken place. In others, reports have been brief and subjective. Although evaluation is a condition of receiving the final instalment of commissions, what this evaluation consisted of was left up to each different company or artist, making overarching analysis difficult. Aware of this gap, LDP set to work creating a theory of change and a concise project report template for each piece of work it invests in. Likewise finding consistent market research data across all the partners and venues that can be aligned to LDP's aims also needs more focus. Understanding the implications of GDPR around the time of LDP's start-up, early strategic delays, and more recently the arrival of covid, have all made shared marketing and data collection more complicated. To address this LDP now has some research into its audiences and is in the process of identifying a strategy around this going forward so it can make the most of marketing and communications resources; make the case for the impact of LDP in Leeds and across the dance sector; and keep identifying where improvements can be made.

5. Agreeing fundraising priorities has been complicated. With six partners in the same city and same artform (albeit different genres, markets, and audiences), and a limited number of funding streams available, inevitably finding shared fundraising priorities takes time. LDP is continually balancing the funding needs of the collective work with the business models of their own institutions. This is improving; the more LDP looks to pan-partnership work and fully harnesses the opportunities beyond the sum of its parts, the more funding possibilities will become clearer.



EXECUTIVE SUMMARY: RECOMMENDATIONS

THESE RECOMMENDATIONS ARE PRESENTED AS AN INVITATION FOR THE LDP BOARD TO CONSIDER. THEY ARE EVIDENCED BASED AND AS HAPPENS WITH EVALUATION, ARE 'IDEAL WORLD' SOLUTIONS. THE LDP BOARD WILL ADD THEIR OWN 'REAL WORLD' LENS WHEN CONSIDERING WHICH TO EXPLORE DEVELOPING. THE BOARD SHOULD ALSO ADD TO THIS LIST, AREAS OF SUCCESS SO FAR IT WANTS TO CONTINUE OR ELEVATE AS PART OF ITS NEXT SET OF STRATEGIC PLANS OR IF CREATING A NEW THEORY OF CHANGE FOR THE NEXT ITERATION OF LEEDS DANCE PARTNERSHIP.

1. CREATING THE CLIMATE

1.1 Continue the partnership.

LDP can achieve more than the sum of its parts and bring new opportunities to Leeds. Partners and external stakeholders agree it should continue. To do so, it will need more investment.

1.2 Maximise LDP's ability to speak as one with a co-ordinated voice.

Ensure the full diversity of dance partners in Leeds are represented in LDP's delivery, decision making processes, or both, to work smarter, support greater inclusion and diversity, open new pathways into dance, broaden the pool of dancers being supported, and continue attracting the highest profile opportunities for the city. This also includes ensuring any new partners also commit to systems such as data sharing.

1.3 Improve external communications.

Clarify LDP's unique position in the dance sector, i.e. as a centralised voice supporting high quality dance coming to Leeds and from Leeds, at national and international levels, via the collaborations between high profile dance companies and the innovative independent dance professionals in the city. Raise awareness of the good work LDP *IS* doing, as people outside the partnership often don't know it's happening (especially within the Leeds cultural sectors). Review and update online and social media channels. Aim to produce annual reports.

1.4 Improve data collection for the partnership

Create a culture change in collective data gathering. Establish a monitoring and reporting framework to document LDP's work in appropriate, systematic, comparable ways. Give more importance to collecting demographic data. This is essential for smarter audience development, fundraising, advocacy, and diversity. Monitoring should include all areas of diversity and protected characteristics, even if some have greater priority in LDP's work than others. Not only to evidence success, but also identify any gaps in engagement or support. The audience development research has created a useful baseline to assess the impact of LDP on audiences and programming for the city.

LDP needs to consolidate its approach to GDPR, ensure partners share a collegiate commitment to this, and revisit the data annually so that a more co-ordinated audience development effort can be realised.

1.5 LDP's role in capital development should be as the keepers of the Leeds-wide dance ecology overview

LDP can have a clearer role as a strategic and advocacy voice in the relationships between buildings and dance in the city. With competing demands on limited resources, LDP's most useful role in this capital scoping, is to keep the overview, ensuring developments meet the strategic vision for dance coming to, happening in, and coming from Leeds so that it can continue to speak with one voice about the holistic picture of the dance ecology in Leeds.

1.6 Identify a strategy for environmental activity and impact.

It is unclear whether environmental responsibility is so embedded in the work and resources of the partners that it is overlooked; or whether it hasn't been addressed as a need before now. If it is completely embedded then more needs to be done to reference this in LDP's communications. If it is a gap in strategy it should be explored and suitable priorities, actions, monitoring, and reporting systems created.

2. CHOREOGRAPHER & DANCER DEVELOPMENT

2.1 Create a clear strategy for supporting independent dance artists in their first 5-10 years after graduation.

Build a sustainable ecosystem where new dancers can continue to practice their skills, develop their quality and ambition, and be ready to feed back into the infrastructure of Leeds once they are a fully established dance professional. An ongoing programme of dance classes and masterclasses for practitioners who have completed training / graduation but not yet established a thriving professional career. There have been some developments towards this way of working through LDP and the independent dance sector. LDP needs to keep championing this and find more ways to actively support professional development for dancers at this level.

2.2 Develop a more transparent offer for dancers at all levels.

Independent dancers want to better understand how decisions are made; and how to get a foot in the door for those not already on the radar of the city's large dance organisations. Keep opening the doors to new dancers at all levels through open and transparent commissions, recruitment, pitches, and other opportunities to receive support. Where this way of working has occurred, it has been recognised and praised by independent dancers.

3. RESEARCH & CREATION

3.1 Prioritise the continuation of open-ended, long term time and space to develop new areas of practice.

Creative expression, interest, skills, and collaboration without the pressure of a finished product has made a significant difference to the quality and success of the artists supported. Artists commented that there is nowhere else they can access this opportunity.

3.2 Include larger numbers of artists in this strand.

This might include opportunities for this style of research and development for collectives as well as individuals – or be more explicit that they can apply for opportunities where that is the case. Clarify explicitly that training / development budgets are flexible and can be used to bring in other dancers if collaboration is needed. Continue the *Accelerate* programme annually (covid allowing: the digital sessions were excellent for some aspects, but cannot replace the face to face work and access to physical spaces).

4. COMMISSIONING & PRESENTATION

4.1 Widen the net for dancers being commissioned / supported.

Ensure LDP continues to champion diversity by actively looking for ways to support dancers it has not worked with before. Particularly when it comes to commissioning (less so talent development programmes which were filled by applications in response to open call outs). Inevitably recommendation needs to come from somewhere but the routes for this could be broader. Artists who have been commissioned can be asked to provide a list of names of other artists they recommend; guest artists leading classes and masterclasses can be asked to highlight participants they notice; local dance organisations of all sizes can be asked for their recommendations – and so on.

4.2 Add a ‘dance for dancers’ performance programming strand.

Bring the best international cutting edge artists to Leeds spaces to help inspire Leeds dancers in their own practice, build new contacts, and help them keep innovating. The *Supported By* strand has gone part way towards this, but a more explicit ongoing commitment to bring cutting edge national and international soloists or small collectives to Leeds, specifically for dance graduates and professionals, would help build the local infrastructure. This would also support recommendation 2.1 as part of the development offer for post-training career building dance professionals.

4.3. Create more cross-partnership programming

Some of LDP’s best successes have been where all partners work together to produce something unique. It is not the easiest way to programme, and needs trust, patience and understanding but it does bring high profile results, inspire innovation, and truly demonstrate an LDP niche. Light Night and #DancePassions are two such examples. To be clear this is not about finding a lowest common denominator – but the opposite – finding opportunities where each partner plays to their unique strengths to bring the best of what they do in ways that complement one another.

Leeds Dance Partnership team: Leeds Dance Partnership is grateful to the members of the Partnership Board who contributed so much time to the success of the partnership and to those that worked for the partnership, and ensured the exceptional outcomes, including, Shirley Lundstram, Partnership Director from 2017 to 2020, Lucy Dusgate Partnership Director 2021, and Simone Waller, Callum Holt, Jenny Sullivan, Emily Snow, Niamh Bryson, Laura Griffiths.





FULL REPORT

ABOUT THIS REPORT

This report provides the independent end point evaluation review of the Ambition for Excellence funded phase of the Leeds Dance Partnership. Commissioned in Spring 2021, the brief was to:

- Report back on the partnership's core objectives agreed with key stakeholders.
- Identify areas of impact from this phase of work.
- Look at potential recommendations and next steps.
- Produce a plain text report to be adapted by LDP's internal design team for wider advocacy materials.

The report is presented in the following sections:

1. Contextual Background to Leeds Dance Partnership
2. Impact Evaluation
3. Process Evaluation
4. Recommendations
5. Appendices

The work of the partnership has been prolific. A list of all delivery work is included in Appendices; the range and richness of activity is also illustrated on the LDP website at leedsdancepartnership.com and separate project-by-project evaluation reports are available from the partnership. Examples of different projects, support and commissions are included throughout to illustrate the strategic and public impact LDP's work is having. They are by no means an exhaustive list of LDP's full scope.

ABOUT LEEDS DANCE PARTNERSHIP

ABOUT LEEDS DANCE PARTNERSHIP

Leeds Dance Partnership (*LDP*) is a consortium supporting and celebrating amazing dance in Leeds and beyond, led by world-class organisations and independent dance artists based in the city: Northern Ballet (*NB*); Yorkshire Dance (*YD*); Northern School of Contemporary Dance (*NSCD*); Leeds Playhouse (*LP*); Phoenix Dance Theatre (*PDT*); Leeds Beckett University (*LBU*); and with input from an independent dance representative on the partnership board. The core aims of the partnership are to:

- Create a climate where shared visions can be realised; seek ways to support the independent dance sector; establish capital needs in the city; and advocate effectively for dance in Leeds.
- Develop the workforce of the sector to ensure that future generations of dance leaders can thrive in Leeds and the North.
- Reimagine the relationship between artists, producers, venues, and audiences, bringing these together with national developments in the future of showcasing.
- Focus on building venue capacity for programming dance and growing audiences.

WHY LEEDS DANCE PARTNERSHIP EXISTS

Leeds has a strong, diverse dance character with long established producing and receiving companies and theatres; dedicated further and higher education facilities; a range of genres of dance catered for from classical ballet to cutting edge contemporary; development organisations; companies committed to opportunities for children and young people; dancer initiated companies, and a vibrant independent dance community.

As the nation's central organisations acknowledged their responsibility to look more equitably at relationships beyond London, and Leeds brought its cultural sector together looking towards a Capital of Culture bid, dance partners saw the importance of being able to speak collectively about the richness and potential of dance in Leeds, Yorkshire, and the North.

- In 2013 Northern Ballet; Phoenix Dance Theatre; Yorkshire Dance; DAZL; RJC; Balbir Singh; Northern School of Contemporary Dance; and Leeds Beckett University collaborated to form a partnership around the concept of Leeds City of Dance. A year later the Leeds City of Dance concept, brand and website was launched.

- 2015: Arts Council England (ACE) invited Leeds City of Dance partners and other local dance representatives to explore what a hub for the North of England in Leeds might look like. From this a steering group of Northern Ballet; Yorkshire Dance; Northern School of Contemporary Dance; Phoenix Dance Theatre and Rachel Fullegar set to work on taking the idea further. The partnership commissioned in-depth consultation across all walks of dance life to think about what Leeds as a City of Dance hub might mean. The work generated huge enthusiasm and a critical mass of expectation for the future of dance in Leeds across the city.
- 2016 : The final report was launched. The strengths of diversity of dance genres and pathways were highlighted, as was the forthcoming Capital of Culture campaign. Also identified was a threat to achieving the fullest potential, given a lack of formally joined-up approach for dance in Leeds, and the fierce competition over limited resources.
- The steering group submitted a proposal to ACE's Ambition for Excellence programme which aimed to: contribute to the development of strong cultural places; grow and develop talent and leadership across England and across artforms; give an international dimension to excellent work; create the highest quality new work, including for outdoor and festival contexts.
- The proposal originally included 6 aims: to develop pathways and excellence; increasing participation and engagement; an international facing ecology; developing people and capacity; developing places and spaces; improved profile and advocacy.
- The application was successful and major funding received. With a reduction from the initial budget proposed, the aims were streamlined and work began in earnest in 2017. The partnership's first actions were to move from a steering group into an unincorporated partnership with a leadership board, appoint a Partnership Director, clarify a new name to reflect the final streamlined programme: Leeds Dance Partnership; and articulate a four stranded strategy:
 - **Creating the Climate** – building the infrastructure of the dance sector in Leeds.
 - **Choreographer & Dancer Development** – the training and development of dancers at all levels.
 - **Research & Creation** – exploring the creation of new work by making the most of independent dancers working with organisations.
 - **Commissions & Presentation** – a joined up approach to programming and audience development for the different audiences of Leeds; and improving the opportunities for Leeds based dancers to scale up or tour their work.

Any elements removed from the original 6 aims were then moved into a longer term vision for LDP to build when it could, ready to build on in the future.

STRATEGY

Three short / medium term programme strands were created to work towards specific long term ambitions:

STRAND	DESCRIPTION	KEY ACTIVITIES	PLANNED OUTCOMES	LONG TERM AMBITION FOR IMPACT
1. Choreographer & Dancer Development	Developing the workforce to ensure a high-quality future of dance in and beyond Leeds	<ul style="list-style-type: none"> • Artist Fellowships • Accelerate (initially called Launch Pad) • International congregation 	<ul style="list-style-type: none"> a. A growing artistic community in Leeds and the wider North b. Increased diversity of artists that are commissioned by orgs 	Leeds is recognised locally, nationally, and internationally for its dance sector
2. Research & Creation	Exploring how artists and organisations can become stronger together in new ways	<ul style="list-style-type: none"> • CC Labs: Choreographers and composers collaborating to develop new lines of practice • Provision of space for freelance artists • Made in Leeds Commissions 	<ul style="list-style-type: none"> a. Artists have space to develop practice outside of the pressures of production b. More space is made available for independent artists c. Artists have support for 'scaling up' and increased touring opportunities nationally and internationally 	A strong and growing independent sector that is more economically viable
3. Commission & Presentation	A joined-up approach to programming and audience development, to building the capacity for dance in Leeds venues and audiences.	<ul style="list-style-type: none"> • New Horizons: international work • Unite: participatory dance commissions • Programme and presentation in Yorkshire • Collaborative audience development 	<ul style="list-style-type: none"> a. Artists have support for 'scaling up' and increased touring opportunities nationally and internationally b. Increased diversity of artists that are programmed by orgs c. Programming of dance in Leeds is more cohesive d. An expanding and increasingly diverse audience for dance e. Increased connectivity with local, national, and international festivals 	A cohesive supply-demand-distribution model

A fourth programme strand addressed changes in infrastructure needed to help deliver the above work:

STRAND	DESCRIPTION	KEY ACTIVITIES	PLANNED OUTCOMES	LONG TERM AMBITION FOR IMPACT
<p>4. Creating the Climate</p>	<p>The partnership's internal infrastructure plan, looking at involving the appropriate people, systems and plans to achieve the other ambitions</p>	<ul style="list-style-type: none"> • Development and management of partnership • Capital scoping • Coordinated approach to comms / advocacy • Delivering comprehensive evaluation for the programme • Fundraising activity • Creating an independent artists framework • Developing Strand 2 (the future vision of Leeds Dance Partnership) 	<ol style="list-style-type: none"> a. Expanded representation on the partnership board b. New mechanisms for partnership working are established with increased partnership projects c. A better understanding of capital needs for partners in the broader context of the city d. Buildings and studios in the city are effectively used e. Increased profiling with a strong brand and collaborative digital platforms / content f. Robust evidence demonstrates the impact of the programme g. New funder and investment relationship are established resulting in additional resources h. Increased development and training ops for artists at all levels i. Enhanced fundraising skills for independent artists 	<p>A strong and sustainable partnership model that is recognised as best practice</p> <p>Resources for dance in the North are increased</p> <p>A strong dance workforce across all career stages with good retention of talent</p>



IMPACT EVALUATION

IMPACT EVALUATION

HEADLINES FIGURES

LDP has delivered activity with...	more than 20 external partners
Investing...	over 50% of funding directly back into independent dancers ⁶
To create or help grow ⁷ ...	over 100 events and projects
With...	over 600 dancers, collectives, and practitioners⁸
Reaching...	audiences of c1.5m people
Attracting...	c13,500 people to live events funded or invested in by LDP
And switching...	nearly 1.5 million people on to LDP digital training and performances

⁶ Ambition for Excellence fund: £750,000. Confirmed budget allocated to commissions and support as of 31.05.21: £378,000. The true total will be higher since unconfirmed figures are excluded.

⁷ 'help grow' – add extra opportunities for dance in or from Leeds as part of work planned by others

⁸ Funds supported 200+ dancers, collectives, and associated practitioners to carry out, develop, explore, and share their work. 400+ additional dancers participated in LDP programme activities: workshops, interactive productions, online programmes and more

IMPACT ON DANCE IN LEEDS THEATRES & STUDIOS⁹

In the first three years of Leeds Dance Partnership between (before Covid impact in 2020) dance events in Leeds experienced...

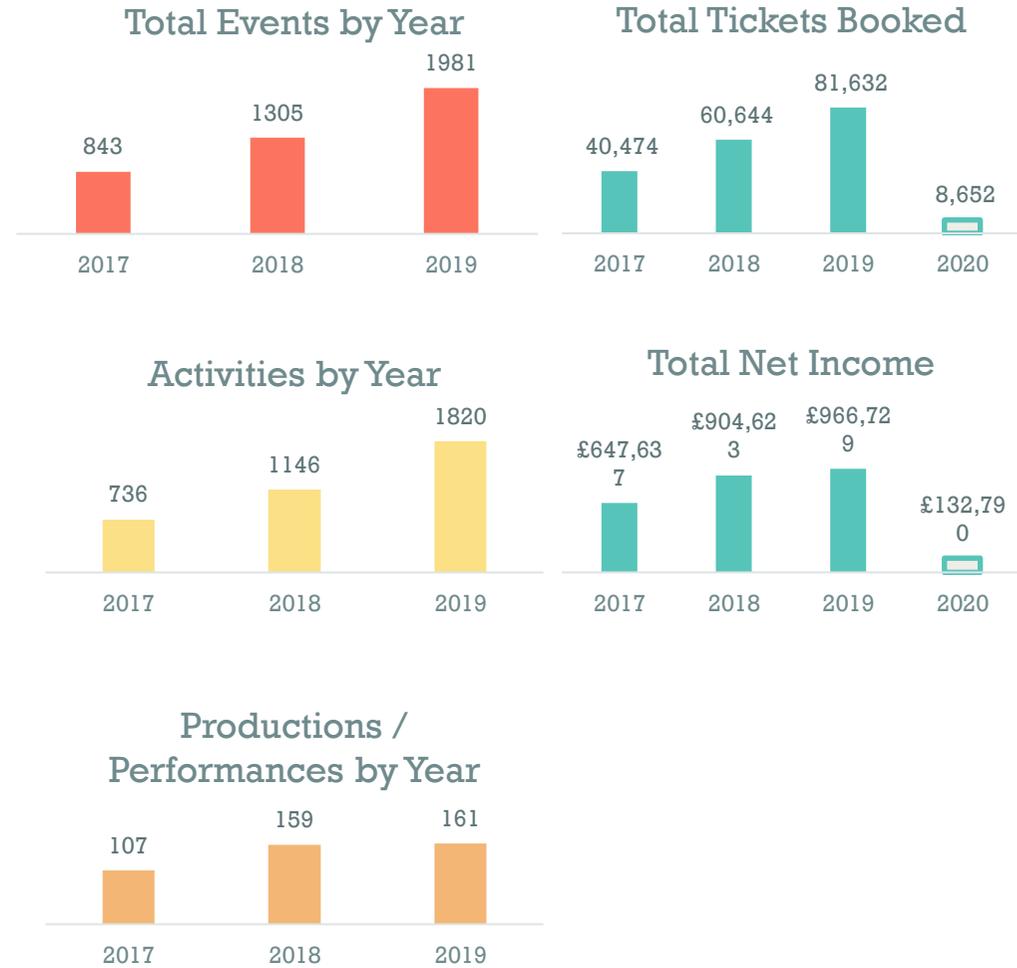
135% total increase in dance events¹⁰

147% increase in dance activities

50% increase in dance productions / performances

101% increase in tickets booked / c40,000 tickets

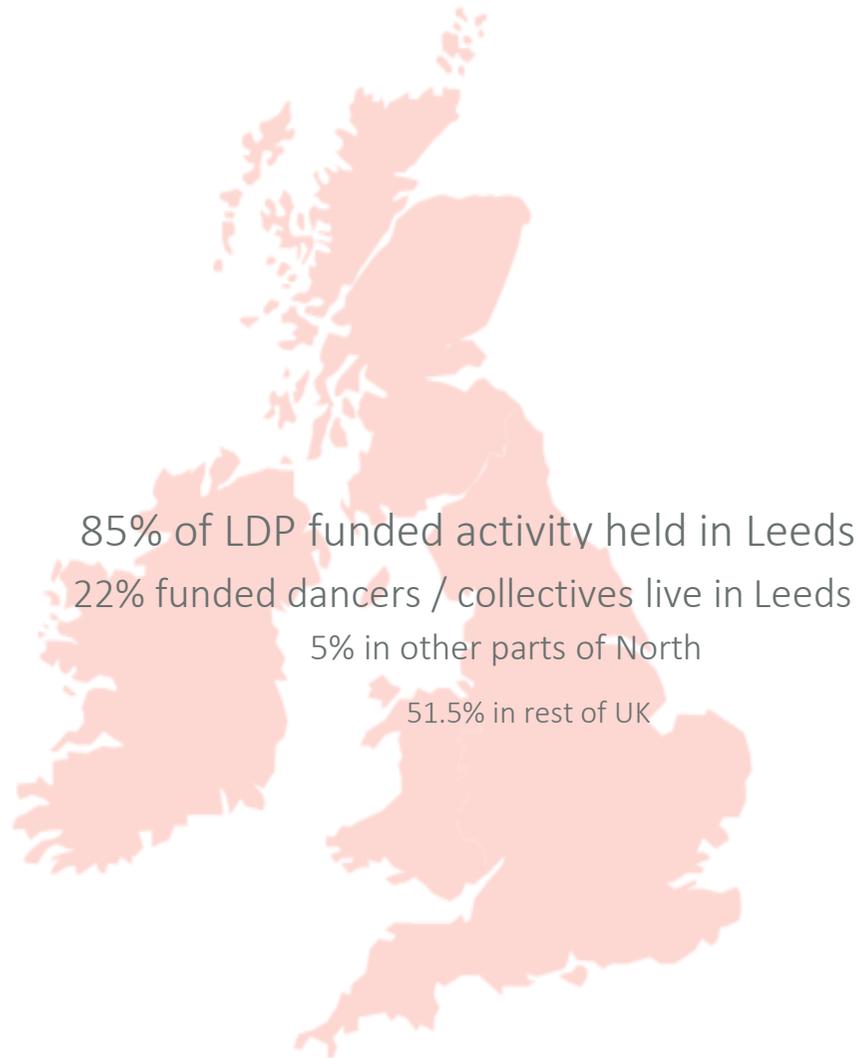
49% increase in net income / c£320,000



⁹ All dance events from LDP partners held in venues throughout Leeds, which were open to the public and booked via box office / ticket lines, including free events

¹⁰ Events = activities (workshops, talks etc) plus productions / performances

LDP FUNDED GEOGRAPHICAL FOOTPRINT



LDP has worked locally, regionally, nationally, and internationally ...

85% of LDP activities were in Leeds (15% supported Leeds artists to travel, or share online)

22% dancers / collectives funded live in Leeds

5% live elsewhere in the north of England

51.5% from other parts of the UK

21.5% international including Argentina, Canada, Colombia, Croatia, France, Germany, Hungary, Italy, Japan, Norway, The Netherlands, USA, and Zimbabwe



KEY PROJECTS: HEADLINE FIGURES

CHOREOGRAPHER & DANCER DEVELOPMENT

1. Artist Fellowships

- 4 paid fellowships, each partnered with a LDP core partner for studio space, and in receipt of a training / CPD budget
- A 9 month experimentation period with no fixed outcomes or products expected

2. Accelerate (also referred to as Launch Pad in some documentation)

- 10 early career dance artists
- Supported by 12 more established professional artists, practitioners, and facilitators
- 8 days of guided workshops, talks, go-see activity, experimentation, and mentoring; with additional online training and support in place of the final planned phase which was impacted by Covid

3. International congregation

Walking with Leeds was a city-wide welcome and celebration of the Leeds dance scene for delegates of the International Network for Contemporary Performing Arts (IETM). Commissioned by LDP and produced by Walking Talking Project, it involved

- 1120 people including
- Around 900 members of the public as audiences
- 80 global delegates
- 13 pop-up performances and interactions by
- 27 artists and practitioners
- In addition 3 independent artists from Leeds were awarded bursaries to attend the full 2019 IETM conference in Hull

4. Lockdown Response Activity

As covid impacted on programming, notably Accelerate, and with concern for the independent dance community in Leeds and beyond, LDP developed a Lockdown Response programme including

- 5 online training sessions covering how to adapt to digital practice; demystifying networking; fundraising for individuals (beyond ACE); social media marketing for independents and radical strategies for change
- A digital toolkit of resources and signposting for dancers to access support throughout lockdown
- 8 professionals delivered the series to
- 219 artists, with an average of 43 participants per session

- Support for *Outbound*, an artist development project from NSCD, The Place and DanceXChange, with support from other partners including Yorkshire Dance. Outbound aims to help empower artists to expand UK touring and dissemination. In lieu of the postponed live schedule, LDP was one of 3 additional partners to get involved with an alternative online offer to respond to challenges of the covid pandemic, provide meaningful development, test new models of networking, and increase the connections of artists looking to tour and share their work.
- 11 dancers took part
- Support for RJC Dance to update their website, enabling them to livestream to their dance community

RESEARCH & CREATION

1. CC Labs

16 Mid-career¹¹ choreographers and composers collaborating to develop new lines of practice

- 8 dance artists and 8 composers were supported to develop their choreographic practice
- Over 10 days
- Guided by 7 dance, music, drama, and marketing professionals
- Leading onto one major commission

2. Provision of space for freelance artists

- LDP facilitated studio space for Mobius Dance in partnership with Leeds City College. Mobius was initially agreed a three month residency, which was followed by a further 3 month programme including workshops with other dance artists. Lockdown brought this residency to a premature end, though continuation plans are now being looked into.
- LDP match funded PRO Dance Leeds (managed by Gracefool Collective) who went on to secure further investment to deliver regular contemporary classes for dancers in Leeds. Their programme included 184 classes over 46 weeks and was held at Dance Studio Leeds, Leeds City College, Northern School of Contemporary Dance, Phoenix Dance, RJC Dance and Yorkshire Dance.

3. Made in Leeds Commissions

This programme evolved into the *Supported By* programme adding extra capacity to dance in Leeds initiated by the local dance sector beyond the core partnership

- 43 *Supported by* commissions
- Involving 44 artists / collectives; over 1000 audience members and 266 participants (over half of whom were also dancers or dancers in training)
- At 40 locations
- Working with 14 partners

¹¹ Up to ten years of professional practice / experience

COMMISSIONS & PRESENTATIONS

1. New Horizons: international work

New Horizons provided highly acclaimed Leeds dance artists opportunities to scale up their reach, moving from small scale to medium scale performance spaces; and improving national or international touring opportunities.

- 5 partners involved in
- 10 activities (3 postponed due to Covid)
- 15 artists involved so far reaching
- 84 live audience members and
- 1.4 million digital audiences through the BBC #DancePassions broadcastsⁱ

2. Unite: participatory dance commissions

Unite was LDP's co-created strand, seeing core partners, professional dance practitioners, and local communities, develop new work together to help diversify dance experiences in Leeds. It included

- 5 activities involving
- 17 artists
- 269 participants
- 2270 audiences

3. Programme and presentation in Yorkshire & 4. Collaborative audience development

This is a cross-cutting programme achieved the *Made in Leeds / Supported by* strands above. Working hand in hand these two strands bring a more cohesive and strategically developed programme of dance to Leeds audiences. More, and more diverse dance, is brought to medium sized theatres and outdoor festivals, where dance has historically not been part of the main offer. Events in medium scale theatres, and in outdoor, festival, or non-arts spaces across Leeds include

- 10 activities (excluding 5 more which were planned and postponed due to Covid). 5 held in medium scale theatres, 6 in outdoor public and festival areas
- 46 artists
- 4141 known audiences (unticketed / open access festivals mean outdoor totals may be higher than those recorded)
- 120 participants

CASE STUDIES

1. Jamaal Burkmar: Fellowship & CC Labs

LDP helped Jamaal turn the direction of his work around to focus on his own practice, experiment with the side-by-side creation of new music and dance, move a buried idea to the forefront of his practice, and receive major commissions and a tour for this new work. Jamaal is now a more experimental, confident, better networked, more financially and critically successful artist.

STARTING POINTS

Jamaal, Burkmar is a contemporary dance and choreographic artist who had originally trained at Northern School of contemporary dance. In the time leading up to his involvement with Leeds Dance Partnership Jamaal had been recovering from a back injury which had stopped his dance work in its tracks. In this time Jamaal was evaluating his relationship with dance and became more aware of the importance of music in how he wanted to work. Pre-injury, Jamaal spent much of his time choreographing for others, using music he was given. As his capacity for movement built back up little by little, he began creating two-minute pieces to mainstream popular music.

FELLOWSHIP EXPERIENCE

Jamaal was awarded a place on the Fellowship scheme, with Phoenix Dance as his partner. This was a new relationship for Jamaal who had not worked with them previously. In the early Fellowship days, listening to a track from years before, Donuts, by J-Dilla, and talking with his mentor Sharon Watson (then Creative Director at Phoenix Dance), he realised there was a leap of faith he wanted to take evolving this way of working with contemporary mainstream music into experimenting with music of Black origin exploring hip-hop, soul, jazz, funk, and RnB. The time and space Jamaal had in the fellowship to dive into his own practice, and with Sharon's mentorship helping him find the belief he needed, he was able to evolve Donuts into a complete piece.

LDP Fellowships

In February 2019 four artists from within the Leeds region were appointed to the Artist Fellowship Scheme. The selected artists were invited to work with a 'host' organisation from within the core partnership in response to a creative brief that generates new learning and mutual benefit across the partnership and their audiences, students, participants, and stakeholders.

Artists received a fee, a training budget for their development and a bespoke offer of support throughout their fellowship from their host organisation and other partners. At the end of the process the cohort shared their learning/created work at a public dissemination event.

Host Organisations & Artist Fellows:

- Northern School of Contemporary Dance: *Hannah Buckley*
- Yorkshire Dance: *Lucy Suggate*
- Phoenix Dance Theatre: *Jamaal Burkmar*
- Leeds Beckett University: *Vanessa Grasse*

The mode of support offered via LDP and subsequent host organisations marks a shift in how artists can be supported to develop their artistic projects and interests through the collaborative nature of the offer and the lack of a product-based outcome. Instead LDP designed this project with a view to removing the rigidity of more common funding streams that require a more objective set of outcomes to illustrate value for money.

“Before this, I was making what the sector wanted. Sharon gave me real permission to make the dance I wanted to make. It was because of that support and the learning we were doing and the conversations me and Sharon were having. She gave me confidence, she was always that voice behind me.”

CC LAB EXPERIENCE

As the Fellowships ended, Another of LDP’s core dancer development projects, the CC Labs (choreographer and composer labs) came to the fore. Ready to take his experimentation with music further, having only ever worked with finished pieces before, Jamaal applied to this open-call scheme and was once again successful.

Jamaal explains in the first week there was no music to work with, just ideas and the other dancers taking part, which created a new situation for Jamaal given his previous methods of composing to finished music. This evolved in week two and in second half of the week, the choreographers were partnered with the composers also participating in the project and the relationship between music and movement became more symbiotic.

“In the beginning it was just me, the dancers, and ideas, which was great because the bit of my practice I felt quite confident in I didn’t have access to so I had to strengthen other aspects. Which now I think is a lot to do with how I work. It was a really extraordinary experience.”

CC Lab

The two-week intensive (10 day) residential Composers and Choreographers Lab (CC Lab) at Phoenix Dance Theatre (PDT) in Leeds was led by Artistic Director of the company & Choreographer Sharon Watson and Music Director & Composer Alex Campkin. Throughout the course they were mentors to choreographers: Solomon Berrio-Allen, Jamaal Burkmar, Harriet Macauley, Michael Marquez, and composers: Anthony Davey, Eunseog Lee, Stella Litras and Angela Slater.

The CC Lab aligned with PDT’s mission to nurture BAME talent and female talent, and as a Northern company to develop and retain talent in the North. Through the CC Lab, the company aimed to help mitigate the lack of female choreographers and composers at the highest levels and to increase access and participation of BAME artists who are disproportionately underrepresented at many levels in the arts sector.

The CC Lab focused on the artistic experience and talent development of the choreographers and composers, with eight PDT company dancers, four independent dancers and four independent musicians, playing supporting roles. Participants were encouraged to think about creation and collaboration in different and challenging ways, initially through task based exercises and, in the later stages of the course, collaboratively developing ideas to enhance choreographic and composition practice – all within a secure yet flexible structure responsive to their needs.

Practical workshops delivered by industry professionals, the Artistic Director and the Music Director were the foundation of the CC Lab, providing fresh perspectives, immersive experience of different approaches to creation, provocations, and exercises where participants were matched so that they all had the opportunity to work with each other. Dramaturges, Lou Cope and Beth Cassani worked with participants for part of week one week one and part of week two, respectively. For the final three days, the choreographers and composers worked on an extended exercise. The resulting work was presented to an invited audience at a sharing facilitated by Sharon Watson who contextualised the event, explaining the focus on process and potential rather than product.

IMPACT

Donuts has since received a major commission by The Place, commissions from other theatres, and funding from Arts Council England to undertake a tour from late 2021 onwards. To date Jamaal has secured over £100,000 for this work and tour.

In addition, the experience enabled him to collaborate with a high profile RnB singer on a commission for the V&A Museum.

During the Lab, LDP saw potential for Jamaal and one of the composers, Stella Litras to explore a collaboration in depth. They were commissioned by Phoenix Dance to create a piece commemorating Phoenix' 40th Anniversary. This follow-on commission gave Jamaal chance to build on this new experience of collaborating to create music and movement together. He describes the process of himself and Stella starting from scratch, creating ideas and small sketch pieces separately, refining them, bringing them together, and repeating the process until a final work was ready.

Though staffing changes and covid prevented the planned performance, the process enabled a new way of working for Jamaal.

LOOKING AHEAD

Jamaal's wish for LDP going forward is that it helps independent dancers stay in Leeds after their training by helping build a layer of infrastructure currently missing. He explains that dance practitioners coming out of training want to stay in Leeds but while they build a long term career they need to "keep their practice alive and feel connected to the scene" through an ongoing provision of classes and workshops that they can dip in and out of around other commitments like part time work or short term projects and contracts. Without this, Jamaal says dancers will be forced to move to other cities to establish their career.

LDP OUTCOMES MET

Choreographer & Dancer Development: 1A, 1B

Research & Creation: 2A, 2B

Creating The Climate:4D, 4H

2. Katie Hewison: Accelerate

After time and space to nurture a new idea, supported by business advice and mentoring in Accelerate, Katie secured Arts Council England funding, a string of commissions, better resources to market her work in the future, and a greater sense of connectivity to peers in the sector.

STARTING POINTS

Katie Hewison is a graduate of Northern School of Contemporary Dance, living in Wetherby. Having a seed of a new idea ready to explore, disappointed by a failed funding application submitted previously, and overwhelmed with lengthy application processes, Katie felt Accelerate could be a good opportunity to develop her work and improve her chances of a successful funding application.

ACCELERATE EXPERIENCE

Having enjoyed the dramaturgy workshop in her first Accelerate lab, she soon moved into the 5 day residency stage at Yorkshire Dance. Katie used the seed funding to develop her 'Moving Stories' idea, working with collaborators, mentor, and leaders from Yorkshire Dance and Northern School. It began as a solo piece with early years in mind. In the residency Katie was able to involve children from Twinkles Nursery, using her budget mainly to develop a participatory side to the work, and create a short film showcasing the piece.

At the same time Katie continued developing her funding application for Arts Council England, to support more early years dance practice. She hoped Moving Stories could be built into that, with support from Wetherby Arts Festival, who had agreed to include it in their forthcoming programme. As part of the Accelerate experience, Yorkshire Dance were able to read and advise on the application, making sure she included their support in kind to help lift the profile of her proposal.

ACCELERATE

Accelerate: A Skill Development Lab was a significant new artistic and professional paid development programme for early-career dance practitioners taking place over nine months in 2019, led by Yorkshire Dance (YD) and Northern School of Contemporary Dance (NSCD) and supported by Leeds Dance Partnership (LDP).

The dancers who successfully applied to the programme were:

Inari Hulkkonen; Catrina Nisbett; Alexha Tomey-Alleyne; Aine Reynolds; Stephanie Donohoe; Imogen Reeve; Matthew Rawcliff; Katy Hewison; Alethia Antonia; Ruby Portus

Accelerate was designed to:

- a. Recruit a diverse cohort of 8 artists through an extensive open call out campaign
- b. Design and deliver a 9 month programme encompassing:
 - Intensive 2-day artistic labs
 - 'Space to play': a research project including a 1 week residency with budget for up to 2 collaborators resulting in a sharing of research
 - An artist fee of £2,000
 - A mentor to support the artistic research
 - A designated member of project staff to navigate and maximise the opportunity

And deliver content that focusses on:

- Increased understanding of production; how to self-produce or work with a producer
- Develop artistic research skills and work with an artistic mentor
- Generating greater understanding of own core values, artistic interests, process, and place in the wider dance/arts sector
- Getting better at talking and writing about your work
- Improve networking and building partnerships

“It has been a spring-board, a launch pad, it’s been fantastic. That name of Accelerate has been a mark of trust and quality for funders. To have money for marketing and research time and the video footage. I have the confidence to trust myself now. To ask about fees in advance and to develop better boundaries. I have learnt how to bring language to my work, how to present it on social media/website and within email conversations and how vital it is to give others a strong idea of who you are / what you do / why and how you do it. Although it’s ended, I feel connected – to the other participants and the Yorkshire Dance team.”

IMPACT

Following on from Katie’s residency at Yorkshire Dance, she was invited to be part of the Families Encounters festival hosted by Yorkshire Dance at the end of February / start of March 2020. The event sold out.

Among the participants to her Encounters event was the director of a Children & Young People’s festival in Germany. Katie was commissioned to run a workshop with artists, teachers, and children, followed by a tour of primary schools. Although covid stopped the commission from being fully realised, all planning time and meetings were paid for, and as an alternative Katie was commissioned to create short videos for the festival to share through social media; followed by a day of online exchange with the other artists who were scheduled to be at the festival.

In March 2020 Katie found out her funding application was successful.

GOING FORWARD

Katie’s wish for dance in Leeds in the future is to see:

- A hub for dance practitioners like herself to be during gaps in the day between other commitments in the city. Somewhere to bump into other artists and feel connected.
- Clearer information about LDP so the dance community knows who and what it is, not just a logo used by organisations.
- More people to have the business skills development and marketing resources she experienced through Accelerate.

LDP OUTCOMES MET

Choreographer & Dancer Development: 1A

Research & Creation: 2B

Commission & Presentation: 3A

Creating the Climate: 4D, 4H, 4I

3. Vanessa Grasse: Fellowship

Through her fellowship with Leeds Beckett University, Vanessa developed new work; shifted her practice from being urban to nature based; and received support to attend development events that increased her confidence and expertise, and led to new commissions.

STARTING POINTS

Vanessa is a Leeds based dance artist, originally from Sicily. She had built a respected profile, especially with her work MESH which had been touring for a while. She is also an associate tutor at Leeds Beckett University. Vanessa had started to feel her direction evolve beyond MESH, and had begun sketching out new ideas during a scholarship in the mountains America, creating the beginnings of new work, The Land We Are. With an instinct to develop this further, and a desire to step back to look at her own practice afresh, she was attracted to the Fellowship programme.

FELLOWSHIP EXPERIENCE

Vanessa was drawn by the long duration and completely open ended nature of the opportunity. She knew she wanted to further explore ideas of The Land We Are, and give space to research, including her MA and a move back to her own movement practice, having recently been focussed more on choreography. Being embedded in the fellowship with Leeds Beckett University enabled her to choose a specific site near to some woodland and nature. She also made good use of the library, with its materials on land art, environmental ecology, and philosophy. Vanessa used the time to develop her solo work; and explore relationships with nature in collaboration with other artists she had invited through an open call out. The training bursary was used to participate in an intensive workshop with Helen Poynor, an opportunity Vanessa could not have financed without the Fellowship.

LDP FELLOWSHIPS

In February 2019 four artists from within the Leeds region were appointed to the Artist Fellowship Scheme. The selected artists were invited to work with a 'host' organisation from within the core partnership in response to a creative brief that generates new learning and mutual benefit across the partnership and their audiences, students, participants, and stakeholders.

Artists received a fee, a training budget for their development and a bespoke offer of support throughout their fellowship from their host organisation and other partners. At the end of the process the cohort shared their learning/created work at a public dissemination event.

Host Organisations & Artist Fellows:

- Northern School of Contemporary Dance: *Hannah Buckley*
- Yorkshire Dance: *Lucy Suggate*
- Phoenix Dance Theatre: *Jamaal Burkmar*
- Leeds Beckett University: *Vanessa Grasse*

The mode of support offered via LDP and subsequent host organisations marks a shift in how artists can be supported to develop their artistic projects and interests through the collaborative nature of the offer and the lack of a product-based outcome. Instead LDP designed this project with a view to removing the rigidity of more common funding streams that require a more objective set of outcomes to illustrate value for money.

“I got excited by what was emerging. The fellowship created scaffolding for my research which allowed me to create more clarity and apply for further funding. The major outcome has been to allow me to dare into a new area of practice with ecology from a more in-depth perspective. Directly working with woodlands, redirecting my practice to work in green spaces. I want to stay in nature more now, indefinitely.”

IMPACT

The fellowship enabled Vanessa to:

- Feel more confident in undertaking solo self-directed work
- Shift her work from urban to natural spaces and themes
- Underpin her movement with a solid theoretical knowledge of ecology, land art, philosophy, and materials
- Attend high profile training
- Create a framework to apply for further funding
- Receive additional support to attend Surf the Wave, leading to two new commissions
- Share the fellowship with other artists, having a wider impact on the dance sector

GOING FORWARD

Vanessa appreciated the structure of the fellowship and the inclusive nature of the open call application process. She was unaware other work she was involved in was also LDP funded. To feel more connected to LDP, she would like to see more clarity about LDP, its vision, role; transparency in how it commissions artists; and a commitment to opening the door to a wider pool of dance artists in the city.

LDP OUTCOMES MET

Choreographer & Dancer Development: 1A,
Research & Creation: 2A, 2B
Commission & Presentation: 3A, 3A
Creating The Climate: 4D, 4H

4. Keira Martin: Supported By – Surf the Wave

Having felt discriminated against as a working-class woman dance artist with a strong Yorkshire accent and Celtic roots, LDP helped Keira put her work in front of programmers nationally, leading to three commissions, an award winning film and Leeds' first socially distanced dance performance.

STARTING POINTS

Keira, from Barnsley, with her sister, had been commissioned by Phoenix Dance in 2017, with Arts Council England funding, to create a piece of work entitled Good Blood. She was known to LDP through Phoenix, Yorkshire Dance, and a chance meeting with LDP's Director at Sadler's Wells. When the national Surf the Wave dance development initiative opened in 2019 Keira had been unsuccessful in applying for a place on their Intensives programme, set up to connect artists with programmers.

SUPPORTED BY EXPERIENCE

Keira Martin was one of three artists / collectives LDP funded to attend Intensives, when the partners noticed artists from the North had been under-represented among those selected for the programme. Following on from the Intensives, Keira then successfully applied for the opportunity to pitch at the Surf the Wave Showcase, where she was able to meet a variety of programmers, gauge their reactions, have conversations, and answer questions.

“The North wasn't represented enough and LDP made sure that changed. That initial input has shifted everything – it proves you've got to get in the room. After 20 years of not being allowed in the room because of a Yorkshire accent I finally had a voice.”

SUPPORTED BY

Supported By: was LDP's capacity building programme, ensuring dance in Leeds could be maximised. Supported By funding either added extra dates or sessions to existing dance programmes; or helped existing work by local artists reach wider audiences.

LDP championed and funded Keira Martin, Gracefool Collective and Vanessa Grasse to attend Surf the Wave, in order to help promote their work outside of Leeds.

Keira's Good Blood performance was the first dance event added to the programme of socially distanced shows produced and hosted by Slung Low in Holbeck.

IMPACT

Keira's inclusion at Surf the Wave had a phenomenal impact on her profile. It...

- Reignited a previous contact at The Civic in Barnsley, who applied for Arts council Funding for Keira to work with them as a programmer on a long-term basis.
- Generated an invitation from Falmouth University who applied for funding for Keira to work with schools and communities across rural Cornwall on an ongoing basis.
- Attracted Surf the Wave to Keira's work, commissioning her to make a film [Familiar Struggle] in response to her experience with their programme, which went on to win several awards including Best Experimental Film at Montreal Independent Film Festival.
- Led to LDP underwriting a performance of Good Blood at Slung Low in Holbeck, Leeds. The first socially distanced dance performance after restrictions of lockdown eased. LDP's investment ensured Keira received full pay for the show, and that a suitable temporary performance space could be hired.
- As a result of LDP's support and Keira's feedback, Surf the Wave reviewed their selection protocol and adjusted their practice for the rest of the programme.

GOING FORWARD

For the future Keira would like to see more working-class artists seen and heard; and more venues working collaboratively.

She believes more artists in LDP's local dance community need to make things happen, and that if they can make those connections, LDP will be there to help them.

LDP OUTCOMES MET

Choreographer & Dancer Development: 1B

Research & Creation: 2C

Commission & Presentation: 3A, 3B, 3E

Creating The Climate: 4H

5. Leeds Light Night

Light Night helped LDP find out what shared programming across its partners, neighbouring cultural providers, and Leeds City Council could look like and achieve. Over three years LDP worked with innovative cross artform dance performances and installations involving the Leeds public and trainee dancers. Light Night is one of LDP's best examples of working collaboratively to bring innovative dance experiences to the city.

Strategic Partners LDP with Leeds College of Music; South Asian Arts; and Leeds City Council.
Artists: Tanya Richam-Odoi; Annabeth Robinson; South Asian Arts; Tom Dale; An Chead Damhsa; Alexander Whitley Dance Company

IMPACT

10 performances

55+ artists

50 participants

7865 audience members

- New relationships and cultural exchanges between Northern Ballet academy students – Leeds College of Music students.
- Better knowledge of how to deliver collaborative programming within LDP, externally with immediate neighbours, and Leeds City Council.
- Better logistical knowledge of how to programme dance in unusual indoor and outdoor situations.
- New audiences for dance.

LEEDS LIGHT NIGHT

Light Night Leeds is an annual free multi-arts and light festival which takes over Leeds City Centre on two nights in early October.

2019: Alexander Whitley Dance Company was commissioned to perform three performances and two interactive events.

“Strange Stranger: Drawing upon the notion of a 'data shadow', the digital profile formed from the traces of information we unintentionally leave behind through our routine interaction with technology, Strange Stranger explores the paradox of how, the more information we have access to, the stranger and more incomprehensible the world seems.

It questions the idea of presence in the information age, considering the growing divide between the spaces in which our bodies are situated and the places in which we are active, asking: *How can you be present but not here? How can you be here but not present?*”

STRATEGY

Light Night was an early opportunity for the partners of LDP to test out a pan-partnership collaboration. A pilot commission in 2016 led them to a more ambitious fully fledged programme in 2017. This was to be their first official joint programme as the newly arranged LDP. The partnership liaised with other organisations throughout the Quarry Hill / Cultural Quarter area of the city to programme work collectively. In 2018 LDP created a three year vision for its involvement with Light Night, confirming its success in reaching new dance audiences and the commitment to programming for the city.

“Initially I wasn’t sure it was for me. But the sheer exuberance, skill and lighting / music technology was just so good!”

Audience Member, Strange Stranger, 2019

GOING FORWARD

LDP are keen to continue their involvement in Light Night; and find more ways to deliver cross-partnership festival style programming for the city, covid allowing.

Leeds City Council are keen to see them continue to bring the Quarry Hill / Cultural Quarter of Leeds to life in this way.

LDP OUTCOMES MET

Commission & Presentation: 3D, 3E

Creating the climate outcomes: 4B, 4D

2018: Tom Dale was commissioned to deliver three performances in the Stanley and Audrey Burton Theatre at Northern Ballet.

“Set in a white, digitally animated environment / *INFINITE* is inspired by the digital world’s quest to recreate life. Part dance, part video installation, it explores the boundaries between the artificial and the real, the digital and the organic, worlds. Graphic patterns slice through the space, glowing cubes fracture into a myriad of miniscule squares and pools of light hover in the air like oil on water.

A solo dance piece, *I INFINITE* is performed in a white cube space. You, the audience, are free to roam the space as you please, to stand close to the dancer or just sit, transfixed, to watch the refined movement so often missed in more traditional theatre spaces.”

2017: Choreographer Tanya Richam-Odoi worked with students from partner companies and former NSCD and Phoenix dancers to create *Through the Glass*, performed alongside a lightshow by Annabeth Robinson, and joined by South Asian Arts UK’s Dhol Players and Bhangra Dancers in the Northern Ballet / Phoenix Dance Theatre window spaces. A fanfare from Leeds College of Music opened the event and family workshops from Northern Ballet were on offer.

6. BBC #DancePassions

LDP made the most of an opportunity with the BBC, to bring the best of what Leeds offers together for a showcase that was truly more than the sum of its parts, reaching over a million people.

Strategic Partners: LDP with BBC, RJC, DAZL

Artists: Dazl, RJC Dance, Mobius Dance, Akeim Toussaint Buck, Phoenix Dance Theatre, Northern Ballet, Kenneth Tindle, Gracefool Collective, Denada Dance Theatre

IMPACT

11 performances

76 artists

c1.4m in person and online audiences

- A model of how to programme inclusive activity beyond the core partners to benefit all corners of the dance infrastructure
- New audiences for Leeds Dance

STRATEGY

Dance Passions illustrates the collective power LDP can harness to elevate the profile of dance in Leeds, bring new audiences to dance in the city, and showcase the full diversity of genres, pathways and communities engaged in dance in Leeds. Colleagues at OneDance UK recommended the BBC visit dance in northern cities as part of their programme research for Dance Passions. Leeds was one of several northern cities visited. LDP was able to quickly bring together a choice of accessible and equipped spaces; a range of style of work; an inclusive variety of work ready to show from young people, local artists and collectives, and high profile international work. This offer met the BBC's own arts, quality, and inclusion agendas, and secured Leeds its place in the live broadcast programme.

BBC #DANCEPASSIONS

“Leeds Dance Partnership worked with the BBC and OneDance UK to secure Leeds as a ‘live hub’ for #DancePassion – one of five hubs across the country, and the only one in the North of England.

This was an excellent opportunity to showcase the breadth of high-quality dance in Leeds and Leeds Dance Partnership worked with independent artists and negotiated financial support to make the opportunity more accessible.

Performances from bold and bright Leeds artists were streamed from the Riley Theatre at Northern School of Contemporary Dance on 5th April 2019. Live streamed performances were shared by:

- Dazl
- RJC Dance
- Mobius
- Akeim Toussaint Buck
- Phoenix Dance Theatre
- Northern Ballet & Kenneth Tindle
- Denada Dance Theatre
- Gracefool Collective

Alongside the live performances, #DancePassion featured videos including *Dancing on My Own* by Sara Lindstrom, commission by Yorkshire Dance“

“From BBC Dance Passions, we were chosen as BBC’s ‘Moment of the Day’ giving that quality stamp of recognition to our work and our organisation. We’ve had people tell us they saw us on tv and came to see us because of that clip. It’s provided a level of confidence in us from the sector that has brought other opportunities and commissions.”

Gracefool Collective

GOING FORWARD

Along with Light Night, BBC #DancePassions has been one of the best vehicles for showing the potential of LDP when the core partners bring the best of what they do, and include the wider city. The success of the relationship has led to the BBC returning to Leeds for the next #DancePassions in 2022.

LDP OUTCOMES MET

Commission & Presentation: 3E

Creating the Climate: 4B, 4D, 4E

7. Collide

Collide brought 96 boys and young men from across Yorkshire to choreograph and dance with 10 professional artists in Leeds City Centre for the public to stumble upon. The event had an overwhelmingly positive impact on the boys and audiences; and established a new engagement model for Northern School of Contemporary Dance with Children & Young People's Dance Network North.

Strategic Partners: LDP with NSCD; Children & Young People's Dance Network North

Artists: Company Chameleon; Hawk Dance Theatre; Northern Rascals

Community Performers: StreetKingz (Horizon Community College) Barnsley; CHARGE Boys (Capa College) Wakefield; Boys Troupe (Anlaby Studios) Hull; No Bounds (Phoenix Dance Theatre) Bradford; Boys DiME (High Storrs School) Sheffield; Kick Off Boys Youth Dance Project (Leeds); United Boys (Carr Manor) Leeds

IMPACT

96 participants

32 performances

10 artists

5 city centre locations

2000 passers-by stopped to watch

45,300 social media reach

100% female project leadership

40% female support staff

43% ethnic diversity in community performers

40% ethnic diversity support staff

16% ethnic diversity in professional dancers

- A new partnership model between LDP, NSCD and CYPDNN for Leeds, Yorkshire and beyond
- Young males throughout the Yorkshire have new skills, confidence, have had more direct contact with audiences and adapted their work to outdoor spaces
- New audiences for dance

COLLIDE

Collide 2020 was part of the *Unite* strand of programming designed to bring the best of the Leeds dance sector together with local people to co-create work accessible for everyone in Leeds and diversify the dance community of the city.

7 community performance groups from across Yorkshire took part in dance workshops with professional artists to create new work or adapt existing choreography to outdoor spaces.

Each dancer and each troupe performed at least twice in different city centre locations.

Reactions from local passers-by were hugely supportive.

STRATEGY

COLLIDE - Boys' Dance Takeover Day created a multi-site, high profile, inclusive event in Leeds City Centre. This was a vibrant public cultural event that people could "bump into" whilst going about their daily business, rather than needing to cross a theatre threshold.

By linking with the Children and Young Peoples Dance Network North (CYPDNN) the team highlighted work by, for and with young people and connect with groups who had not previously been part of such an event.

The project showcased the talent of local and regional young people in dance from a wide range of abilities and organisations as well as highlighting professional artists Company Chameleon, Hawk Dance Theatre, Northern Rascals and students from Northern School of Contemporary Dance (NSCD).

This was a great opportunity for the dance partners to work together on a critical mass of activity helping to maximise profile and audiences. For participants, the opportunity to perform in front of a large audience and develop their skills working outside the normal theatre setting was also crucially important.

"It was good to see younger boys doing it 'cos you don't think of boys as joining anything like that, you think more girls don't you" ... "It's good isn't it? For the community, get it out there on the streets and keep the arts alive." ... "it's cool because you get people involved...it's not just for the theatre, everyone is included." Audience members

"I prefer performing like this, it's a thing for everyone else to see, if you were just shopping in town as a normal day it's just quite an exciting thing, and normally I would see these performances and I'm quite happy to be in one now. It's been a great experience for me, even just the atmosphere makes you feel really positive and happy" Participant

"It's been fantastic to engage with the youth here, to get more boys and men within dance moving ...improving and sharing more dance experiences; connecting through movement and expressing through a different medium...that's not necessarily the norm" Dance Artist

GOING FORWARD

Audiences and participants alike had no suggestions for improvement of the event but were unanimous in saying they wanted to see more dance out in open spaces of Leeds. LDP is keen to continue its relationship with CYPDNN.

LDP OUTCOMES MET

Commission & Presentation: 3D

Creating the Climate: 4B

8. To the Beat of a Different Drum

The project brought together RJC and Yorkshire Dance to work creatively in a new way. Each brought an existing group together as 26 younger and older people got to know each other and worked towards a public performance for the Family Encounters festival at Yorkshire Dance. The experience changed the perceptions of all involved and RJC and Yorkshire Dance established a successful new partnership which has since led onto other funding for a major 3-year intergenerational collaboration leading into Leeds 2023.

Strategic Partners: LDP with Yorkshire Dance & RJC

Artists: TC Howard, Jannetta Maxwell, Izzy Britton, Nilanthie Morton, Rad Miller, Joe Montague

IMPACT

2 performances as part of the Family Encounters festival at Yorkshire Dance

10 workshops and rehearsal sessions

3 professional artists / collectives

26 community performers (16 young people / 10 elders)

138 audience members

75% female project team (artists / producers)

- RJC and Yorkshire Dance collaborating in this way for the first time, which has led onto continued partnerships
- RJC's Shack Out dance leader has developed new dance and choreography skills by supporting the lead artist
- Older and younger participants now have more positive perceptions of one another.
- Younger people developed new creative skills with a focus on artistic expression not just technique.
- Older participants have felt more connected to and valued by a community.

STRATEGY

The project was part of the *Unite* strand of programming designed to bring the best of the Leeds dance sector together with local people to co-create work accessible for everyone in Leeds and diversify the dance community of the city.

This project was born from a desire to reach beyond the core Leeds Dance Partnership Board to engage wider partners in a high quality piece of participatory creative practice.

TO THE BEAT OF A DIFFERENT DRUM

A multidisciplinary creative team met to develop the focus and direction of the work and Yorkshire Dance included two of the artists who support their existing elders dance group.

RJC brought their RJC Shack Out Youth Group and their teacher to the project. Recruitment meetings, posters and flyers were for new participants were shared throughout Chapeltown, Harehills, and online; and taster sessions were held for elders.

The two groups worked together at RJC and Yorkshire Dance, getting to know one another through creative exercises and building up to dancing together and learning choreography for their performances.

The performances were held as part of the Family Encounters festival at Yorkshire Dance in front of a public audience.

Its aims were:

- For two dance partners to learn from each other and share practice in the management and production of a new piece of intergenerational dance.
- To engage two groups of people, young RJC participants and older adults, who normally do not meet through dance, which enriches/broadens their experience of dance and creates new connections
- To invest in intergenerational dance practice, expressing new images and ideas about what it means to connect across generations

“I just, like, they were just really nice and really supportive and like...when you do a jump or something, they clap.” ...“They could bend over. They could jump. They could shuffle. They could really move!” Younger participants

“I thought they’d be all exuberant, jumping about. And it’s just not like that”... “It’s been easier than I thought. I think if I was younger or perhaps if we were closer in age, but now I think, why not?” ... “I think TC somehow is able to draw things out of people and get right down into the deep, sort of emotional stuff. It was just so powerful.” ... “It makes it feel very professional actually, which is lovely.” ... “It’s being part of something bigger than yourself.” ... “You feel like you’re part of something.” Older participants

“That was the first time we’d ever worked with Yorkshire Dance in that way. It was such a great relationship; really endearing. Everyone was just so open and honest, it was such a lovely environment to work in – people from different areas of Leeds coming together, a real cohesion and the end product was wonderful. It worked really well because there was time to make relationships and find out about each other. It was cultural exchange. It’s always positive when organisations can work and learn and share together. It was a catalyst to us working creatively together. We’re building on that. Doors are opening, opportunities are arising, relationships are being built.” Kathy Williams, RJC

GOING FORWARD

Yorkshire Dance and RJC are continuing the relationship as they work together with other partners towards Company of People, a major new 3-year project exploring the possibilities for a community performance company representing intersections across all ages, genders, abilities, and ethnicities. The vision is for the company to help celebrate Yorkshire Dance’s 40th birthday, and contribute to Leeds 2023 celebrations.

LDP OUTCOMES MET

Commission & Presentation: 3B, 3E
Creating the Climate: 4B, 4D, 4H

LDP LEGACY

“LDP did something that didn’t exist before by stating the ambition to see Leeds recognised as a city of dance; and set out how the sector would collaborate to maximise the profile and benefits of dance across the city. That has our full-hearted support and we want to see it continue. Its work with Light Night and BBC #DancePassions are perfect examples of how LDP contributes to our aim to see Leeds as a hive of creative innovation. And it plays a very strong part in promoting Leeds as a global city and we’d be keen to see LDP raise the profile of that further. We want to see LDP promoting more, raising the profile more, and driving that ambition further to make sure dance remains prominent.”

Pam Johnson, Head of Culture Programmes, Leeds City Council

Five years ago Leeds had a vibrant dance sector with organisations and collectives doing high profile performance, production, and development work, though usually working alone, or partnering just through community and education collaborations. Programming for dance mainly took place either in small and large scale venues which limited engagement either by capacity or cost. Leeds dance was celebrated, but only for achievements by one organisation or artist at a time.

Now in 2021, looking back, the process of creating a fruitful and successful partnership has been a testament to the vision and determination of those involved. At times it has needed leaps of faith in ambition, trust, and belief. Throughout, the core partners have been committed to their shared vision of dance for, from and in Leeds receiving the recognition it deserves. As a result:

Leeds dance now has: a stronger ecology internally and attracts more attention nationally; artists who are more business savvy, more creative, better connected, and more interdisciplinary; diversity is even more actively sought out and celebrated; and the profile of dance in Leeds is growing with new audiences outdoors, online and in theatres.

IMMEDIATE LEGACY

LDP HAS BUILT ITS SKILLS, KNOWLEDGE, UNDERSTANDING AND STRENGTHS AS A PARTNERSHIP ESPECIALLY IN AREAS RELATED TO BUSINESS DEVELOPMENT, ARTIST DEVELOPMENT, AND COMMITMENT TO DIVERSITY.

1. CREATING THE CULTURE: THE DANCE ECOLOGY OF LEEDS IS STRONGER: LDP has built skills, knowledge, trust and understanding between its core partners. The partnership shows strength in its business and digital development, artist development, external partnerships, and commitment to diversity. As a result, the wider dance sector in and beyond Leeds is better connected and new national partners are already making plans to return.

“Before LDP the story of dance in Leeds hadn’t been liberated, it was fragmented and not really understood. It was great to see that network of partners to bring conversations together in a co-ordinated and strategic way. It’s brought momentum to do things differently.”

Mark Hollander, Leeds 2023

2. CHOREOGRAPHER & DANCER DEVELOPMENT: DANCERS ARE BETTER EQUIPPED FOR A LONG CAREER: Independent dancers have developed new skills including new fundraising knowledge, new contacts, and opportunities; new ways to work digitally; and secured additional income and commissions.

3. RESEARCH & CREATION: DANCERS ARE WORKING MORE BROADLY AND DEEPLY FOR THE BENEFIT OF THEMSELVES; THE PEOPLE OF LEEDS; AND THE WIDER ARTS AND CULTURE SECTOR: Independent dancers have generated new lines of creative interest / expression; started to work more with other artists and artforms; identified the physical and strategic conditions needed to evolve in ways that are otherwise unavailable to them; engaged more actively and deeply with the people of Leeds and the dance sector beyond Leeds; found confidence in their instincts; and secured new income and commissions.

4. COMMISSIONS & PRESENTATION: THE PROFILE OF DANCE FOR AND FROM LEEDS IS BOOMING: Leeds dance has reached new heights as LDP helped promote local dance artists to commissions in the remotest rural corners of the country; to national tours and international festivals. Within Leeds, people have joined in dance projects and stumbled upon exciting dance installations and performances on the streets, bringing new audiences to dance. People around the UK and from across the globe have been able to witness Leeds dance online and through organised international visits.

The project was a success and provided an opportunity for Walking Talking Project and Leeds Dance Partnership to work together for the first time and helped LDP build relationships with the independent sector in Leeds . there was a strong appetite for joint venture and advocacy events that showcase the wealth of talent and ambition in the city and region. We acknowledge the hard work and co-operation of Leeds Dance Partnership and look forward to collaborating on future projects” Walking Talking Project

5. DANCE AUDIENCES IN MEDIUM SCALE THEATRES ARE GROWING: The ripple effect of LDP is showing in the city’s mid-scale theatres, where the number of dance performances and engagement activities, and the number of tickets booked for dance, have all more than doubled.

“Simply being a partnership member has meant we’ve often thought more specifically about our activities through the lens of dance. It’s given us that different focus and attention. Although covid meant things were unable to happen just as we’d got to the most exciting moment in programming dance for Leeds, now we have terms and conditions in place to make medium scale dance viable here where it might otherwise be difficult. We’re excited to host a new Black Dance Programmer role, and there is better knowledge and expertise coming into the programming team through LDP. In the future we want to get involved more with the creation of dance work as part of our role as a producing theatre, our work with interdisciplinary performances, and our support for artists development.”

Robin Hawkes, Leeds Playhouse

6. DIVERSITY IN DANCE IS IMPROVING: LDP has put women and people with Black and Ethnic Minority backgrounds front and centre of their work, from young people in Leeds communities, to emerging and established professional artists, through to programming and leadership roles. Extra efforts have been made to recruit people from these backgrounds, and tailor support to help people dig into their confidence, following instincts and ideas that are deeply buried. This remains a cross-cutting priority across all LDP’s strands.

LDP now looks forward to an energetic 12 months, re-opening dance in Leeds through:

INFRASTRUCTURE

- A new Black Dance Programmer placement, based at the Leeds Playhouse. This will build on LDP's current commitment to diversity; bring more dance knowledge into Leeds Playhouse; result in more diverse programmes for the people of Leeds; and contribute to the diversity of the dance / arts sector.
- A round table event exploring Black Female Leadership in dance, scheduled in autumn to inform a larger event in the future; led by Sharon Watson (Director, NSCD) held at NSCD.

DANCE IN LEEDS

- Celebrate the re-opening of the city with a Dance Open Day. This will build on its pan-partner programming, include the wider dance sector in Leeds, and bring dance to the widest possible audiences across Leeds.
- Plans for the next Leeds Light Night with collaborations, commissions, and sites ready to go as soon as the next Light Night event is confirmed.
- Small seed funding commissions working towards strategic moments and campaigns for the city, such as a pitching session with Leeds 2023.

ARTIST DEVELOPMENT

- Offer a flexible free development platform for the dance sector locally and beyond with *Making Dance Work* seminars and networking sessions; held monthly over 6 months in person at Yorkshire Dance and live streamed online. Topics will include marketing, funding, working with film / digital, outdoor festivals and discussion with guest artists.
- Support Pro Dance Leeds in continuing its dance class series for independent dancers and exploring its long term sustainability.

PARTNERSHIP

- Small scale seed funding support for independents and smaller organisations.
- Support for RJC in fundraising and returning to their base.
- More BBC collaborations including a new #DancePassions event which will once again work with LDP as a core partner.

MEDIUM TERM LEGACY

Having tested the waters in collaborating to help elevate the infrastructure, diversity, and quality of dance in, from and for Leeds, LDP feels it has achieved much that could not have been done otherwise and that their work is just beginning. They have learned much more about how to work together; what the city's independent dancers need; how to bring dance organisations and communities together; how to add capacity and opportunity for international exchange in practice and policy; and how to recruit for, commission and monitor their activity. They now want to continue this and do more to boost the original concept of Leeds as a city of dance. Each of the LDP core partners now contributes financially to the partnership. However this alone is not enough to support more than 1 staff member – at best. For LDP to continue its successes and take their impact to the next level they will be reliant on strategic investment. Their strategy already supports the work of Arts Council England and Leeds City Council, as the following outcomes mapping table shows:

KEY

ACE OUTCOMES & PRINCIPLES (Number in brackets = number of LDP outcomes mapped to this priority)

- CP 1. **Creative People:** Everyone can develop and express creativity throughout their life. (3)
- CC 2. **Cultural Communities:** Villages, towns and cities thrive through a collaborative approach to culture. (4)
- ACC 3. **A creative and cultural country:** England's cultural sector is innovative, collaborative, and international. (13)
- AQ **Ambition & Quality:** Cultural organisations are ambitious and committed to improving the quality of their work. (4)
- IR **Inclusivity & Relevance:** England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce. (5)
- D **Dynamism:** Cultural organisations can thrive and are better able to respond to the challenges of the next decade. (11)
- ER **Environmental Responsibility:** Cultural organisations lead the way in their approach to the climate emergency. (0)

LEEDS CITY COUNCIL CULTURAL STRATEGY 2021-24 (Draft wording)

- CI 1. **A hive of creative innovation:** Leeds' cultural and creative industries are thriving X (16)
- CFYP 2. **Children, families, and Young People:** a national centre for creative and cultural excellence (2)
- PCP 3. **People, Communities and Place:** celebrating our people and places across the city (5)
- INT 4. **International:** a Global, Collaborative City (5)
- EQ **Equality objective:** Create and enable new opportunities to promote and achieve increased engagement with culture by Leeds diverse communities through Leeds 2023 and the council's cultural and grants programmes (11)
- ENV **Environmental sustainability objective:** (tbc) (0)
- IM **Maximising impact:** How we collaborate to measure impacts (esp. social impacts) and make the case for the arts (8)

LDP STRAND	LDP PLANNED OUTCOMES	ACE		LEEDS	
		OUTCOME	PRINCIPLE	PRIORITY	THEME
1. Choreographer & Dancer Development	a. A growing artistic community in Leeds and the wider North	CC	AQ	CI	EQ
	b. Increased diversity of artists that are commissioned by orgs	ACC	AQ	INT	EQ
2. Research & Creation	a. Artists have space to develop practice outside of the pressures of production	ACC	AQ	CI	EQ
	b. More space is made available for independent artists	CC	D	PCP	CI
	c. Artists have support for 'scaling up' and increased touring opportunities nationally and internationally	ACC	D	INT / PCP / CI	MI
3. Commission & Presentation	a. Artists have support for 'scaling up' and increased touring opportunities nationally and internationally	ACC	D	INT / PCP / CI	MI
	b. Increased diversity of artists that are programmed by orgs	CP	IR	CI / CFYP	EQ
	c. Programming of dance in Leeds is more cohesive	CP	IR	CI	MI
	d. An expanding and increasingly diverse audience for dance	CP	IR	CI	EQ
	e. Increased connectivity with local, national, and international festivals	ACC	IR	INT / PCP	EQ
4. Creating the Climate	a. Expanded representation on the partnership board	ACC	D	CI	EQ
	b. New mechanisms for partnership working are established with increased partnership projects	CC	D	CI	EQ
	c. A better understanding of capital needs for partners in the broader context of the city	ACC	D	CI	MI
	d. Buildings and studios in the city are effectively used	ACC	D	CI	MI
	e. Increased profiling with a strong brand and collaborative digital platforms / content	ACC	D	CI	MI
	f. Robust evidence demonstrates the impact of the programme	ACC	D	CI	MI
	g. New funder and investment relationships are established resulting in additional resources	CC	D	CI	MI
	h. Increased development and training ops for artists at all levels	ACC	AQ	CI	EQ
	i. Enhanced fundraising skills for independent artists	ACC	D	CI	EQ
Cross-cutting	Improving inclusion of women and Black and Minority Ethnicity people	ACC	IR	PCP/INT	EQ



PROCESS
EVALUATION

PROCESS EVALUATION

SUMMARY OF PROGRESS & SWOT

1. CREATING THE CLIMATE	PROGRESS MADE	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
Development and management of partnership	GOOD	✓	✓		
Capital scoping	LIMITED		✓		✓
Coordinated approach to communications / advocacy	SOME	✓	✓	✓	
Delivering comprehensive evaluation for the programme	SOME			✓	
Fundraising activity	SOME			✓	✓
Creating an independent artists framework	SOME			✓	✓
Developing Strand 2 (the future vision of Leeds Dance Partnership)	SOME			✓	
2. CHOREOGRAPHER & DANCER DEVELOPMENT					
Artist Fellowships	VERY GOOD	✓			
Accelerate (also referred to Launch Pad in some documentation)	VERY GOOD	✓			
International congregation	SOME			✓	
3. RESEARCH & CREATION					
CC Labs: Choreographers and composers collaborating to develop new lines of practice	VERY GOOD	✓			
Provision of space for freelance artists	SOME			✓	
Made in Leeds Commissions (aka 'Supported By')	EXCELLENT	✓			
4. COMMISSIONS & PRESENTATIONS					
New Horizons: international and touring work	GOOD	✓			
Unite: participatory dance commissions	VERY GOOD	✓		✓	
Programme and presentation in Yorkshire	VERY GOOD	✓		✓	
Collaborative audience development	LIMITED		✓	✓	

PROGRESS & SWOT EXPLAINED

2.1 STRENGTHS

Creating the Climate

1. Development and management of a collegiate partnership

One partner referred to the ‘forming, storming, norming, performing’ organisational development model to describe the evolution of the partnership. Partners have collaborated on delivery in the past prior to LDP, either across specific departments or on project-by-project work. What was new for LDP was the opportunity to learn about the fundamentals of one another’s organisation at a deeper, more nuanced level over a longer period, and look at combined strategic development. Collaboration across all partners jointly and simultaneously has also been a new experience. Projects like Light Night, the Fellowships and BBC #DancePassions are good examples of breaking new ground when this happens. Partners liken the LDP work so far to a pilot programme where they have got to know one another better by planning and delivering together. This now puts them in a stronger position to work collegiately. Where collaborate openness and outward facing strategy has enabled exceptional beacons of success to occur, there is now fertile ground to make this the norm for LDP.

2. Galvanising delivery in an environment of complex expectations

Despite a challenging start navigating complex local, regional, and national agendas, partners have consistently committed to an active partnership. They have attended board meetings regularly, held difficult conversations, and explored shared and competing interests to deliver programmes for local dancers, audiences, and sector partners in Leeds and beyond.

3. Clear and generous leadership:

The chair of the LDP board has been especially praised from within the core group, acknowledging their generous and focussed support, holding a clear and open space for partners to discuss the best ways forward without being impositional or prioritising the needs of their own organisation above others.

Likewise both partnership directors have been praised for their ability to shape strategy amid complicated circumstances; to hold several (sometimes conflicting) viewpoints and agendas within the partnership, achieving results and making progress in ways partner organisations feel would not have happened otherwise.

4. Excellent digital infrastructure and expertise

In addition the technical / digital support Northern Ballet provided as the host of the partnership has been recognised for its generosity and expertise with digital and technological support, providing equipment at short notice, ensuring digital infrastructure is available and runs smoothly, leading the way with live broadcast streaming, and influencing the inclusion of more digital and dance cross-over in performances such as Light Night commissions.

5. A coordinated approach to communications / advocacy

“It struck me that LDP seemed to be getting themselves together. It felt like there was a plan, a strategy from very early on. The Leeds hub for Dance Passion was vibrant and the BBC were keen to have it be a hub again. The fact that there’s collaboration and partnership between partners has made this sort of event easier and more effective. Having that one central contact to engage with helps enormously; having the partnership as a central body to help everyone get involved was great for us” Andrew Hurst, One Dance UK.

- a. Having one central contact for all partners helps draw big opportunities to Leeds, and position Leeds artists more successfully outside of Leeds. It enables unique co-ordinated, collaborative opportunities for dancers and audiences in and beyond the city with BBC #DancePassions, Light Night, Walking with Leeds, and contributions to Surf the Wave all being shining examples. Having one central representative across all the local and sector networks ensures LDP can be at the heart of change agendas and new levels of profile.
- b. By 2019 a vibrant website was created that shares the tone of LDP’s work well. As the activity gained momentum in 2019 and towards 2020 the website came alive. Colleagues across the dance sector know the website exists and do want to use it to stay up to date.
- c. It has taken LDP time to work through the politics and geographies of the dance sector to fully identify their unique place. It has now carved out a unique identity to bring together more, and more diverse, high quality dance to Leeds artists and audiences; and improve the opportunities for more and more diverse high quality dance coming out of Leeds to reach new local, regional, national, and international audiences. In short it bridges the gap between Leeds and the world beyond Yorkshire at a highly aspirational level.

Choreographer & Dancer Development

6. Explorations of New Practice

Enabling dancers to build new skills, explore their practice more deeply, and provide more opportunities for them to upscale or broaden their profile has been one LDP’s best successes. The combined resources, expertise and ambition of the partners and local dance artists have led to more confident, better equipped, more established dancers. Intensive, deep incubation opportunities like Accelerate for new dancers; and Fellowships and CC Labs for artists at tipping points in their career have created new work, new connections, new skills, new commissions and helped dance artists realise ambitions that were buried deep within. As a result the artists involved in these programmes have been able to change gears in their career.

7. Quickly Responding to Artists Needs During Lockdown

LDP were hugely disappointed and concerned about the impact of covid on the lives of the dance community. The pandemic hit just as LDP had gained maximum momentum and was ready to see its best year yet, with commissions and programmes finally in place to achieve much of what the dance community in Leeds had been hoping to see emerge. Some of these plans have been postponed but not cancelled. Some are already being brought back to life for delivery in coming months. LDP was quick to recognise the need to support its community and pivoted with great agility, supported by the aforementioned strong digital infrastructure and expertise. Its response was to create a toolkit signposting dancers to all the many different kinds of support available through national and local resources; and to extend the business development offer originally intended for Accelerate participants to a wider audience through online seminars. As a result, over 100 artists were able to join these workshops rather than just the 10 who would have accessed them otherwise.

8. Conference, Seminars & Symposia

LDP has also enabled development at policy and research levels by working with its higher education partners to develop seminars, symposia, and conference discussions. Leeds Beckett University with LDP hosted One Dance UK's first conference outside of London. One Dance found LDP to be well organised, helpful and with a warm welcome. They enjoyed accessing different parts of the city, and are keen to return to Leeds in future if possible. LDP with NSCD and Yorkshire Dance hosted the IRL? Conference looking at the cross over between dance and digital culture with research, presentations, and special commissions from across Europe. This work continues with their Black Female Leadership conference plans for 2022.

Research & Creation

9. Unique Self-Directed, Open-Ended Opportunities

Accelerate, CC Labs and the Fellowships all provided platforms for dancers they wouldn't normally be able to access. The concept of CC Labs had been developed and tested previously, though LDP's investment and involvement enabled Phoenix Dance to secure match funding from Jerwood Arts to adapt the lab based on their previous learning. The expertise of the professionals leading sessions; time and space to share, discuss and experiment; and the committed support and involvement of LDP partners as mentors in the projects were all highlighted as strengths of Accelerate and CC Labs. The fellowships, which were intended to be a more self-directed opportunity were praised for giving dance artists time and space to invest in exploring their practice, and especially for there being no restrictions around what dancers should do with this in terms of creating some final product or being tied to a specific agenda. They felt valued by LDP providing a bursary for their time and the allocation of a CPD budget to help support their growth. Dancer artists also praised the transparent and equitable approach to offering opportunities because of the open application process involved.

10. Supported By

Supported by was LDP's most varied and prolific strand, with 53 activities planned, 102 artists supported and 21 locations involved. This strand was perhaps the most flexible, adding capacity, maximising opportunities, and supporting artists, communities, and audiences of all levels. The *Supported By* strand also formed the majority of the *Commissions & Presentation in Yorkshire & The North* strand.

Commissions & Presentations

11. New Horizons

The dancers supported to take part in Surf the Wave best exemplify the successes of the New Horizons programme. Not only did the financial support make a difference, but LDP change policy and practice by championing artists from the North in the wider national landscape. This led to offers of new national and international work.

12. Unite Participatory Dance Commissions

Unite projects successfully reached wider communities; helped change perceptions of people about younger people, older people, and teenage boys; lifted the spirits of artists, participants, and audiences alike; and established partnerships which look set to continue.

Diversity

13. An authentic, embedded, strategic, active, core commitment to diversity from the outset

a. Like many organisations, inclusion and social impact has always played a part in the histories of the partners, though recent political and civil rights activity has amplified the need to keep pushing this area of work, continue to learn, advocate, and put inclusive action front and centre of LDP's work. This has been core to their internal systems, protocol and decision making around commissioning and programming. Their efforts LDP has carried a strong, authentic commitment to diversity from the outset, championed by a diverse leadership group inclusive of differing genders, ethnicities, LGBTQ+ status, and areas of expertise. The partnership has prioritised ethnic, geographic, gender and economic equality and accessibility throughout, with targets and policies around the inclusion of women, ethnically diverse populations and artists from Leeds and Yorkshire.

b. The partnership board has commissioned support from South Asian Arts periodically to input into their understanding and decision making. As this report is being written, the LDP board are about to embark on training in unconscious bias for the partnership and their staff. Plans for a conference exploring diversity and dance were part of the vision from early on, though practical delays to LDP, the impact of covid and the will to ensure the event does justice to the factors involved have pushed this back to 2022. However plans are gaining momentum now to hold the '*Diversity in Dance - Black Female Leadership*' conference which will open an honest dialogue about black women in these roles, by black women and to a wider audience. As an immediate next step, Sharon Watson, Director at Northern School of Contemporary Dance, is leading a round table symposia on behalf of LDP to influence the direction and content of the conference. Meanwhile the partnership is now investing in a new Black Dance Programmer placement embedded in the Leeds Playhouse programming team, bringing new expertise to the organisation, and ensuring a longer term strategic prioritisation for dance in its repertoire.

c. In all LDP programme strands, this explicit commitment to diversity has been embedded into all opportunities through recruitment, support, and monitoring approaches. For instance, the four *Fellowship* opportunities were taken up by three women and 1 mixed Black heritage man; *Accelerate's* ten participants comprised 9 women, 3 people with mixed Black heritage and 1 who self-identified as queer. The *CC Lab's* 8 choreographers and composers included 8 participants from Asian, mixed / Black Caribbean, and 'other' ethnic groups. Only 2 had English / Welsh / N Irish / British backgrounds. Artists responding to commission opportunities in the

Supported By and *Unite* programmes were asked to provide information in their proposals about how they would include LDP's diversity priorities in their work. Responses included involving open calls to artists across the North, with a particular emphasis on Yorkshire (e.g. Collide); payment to attend collaborative workshops (e.g. Early Years Artists Exchange); special consideration given to how activity could be made accessible to women and people from ethnic minority backgrounds (e.g. Walking with Leeds), workshop content designed to help empower young women (e.g. Zsuzsa Rozavolgyi) community participation within areas of high ethnic diversity and programming international women dancers (e.g. Transform Festival).

2.2 WEAKNESSES

1. Development and management of partnership

LDP was borne out of several, sometimes conflicting, strategic, and political agendas which made knowing where to put the focus difficult. It took almost a year of discussions and decision making to clarify this in a way that fulfilled the needs of all the major stakeholders. The knock-on impacts were delays to agreeing strategy, programmes, and delivery, which then delayed a web presence and affected external clarity and transparency. Within the individual partners: changes in leadership, major core funding applications, competing for external resources / support, and with concerns about diluting organisational identity has made collegiate working and a shared vision for achieving more than the sum of its parts difficult or slow to achieve overall.

2. Capital scoping

Most of the buildings for dance in Leeds suffer from a combination of not being originally built for their current purpose; not being able to accommodate the volume or breadth of work needed; needing extensive maintenance and remodelling; or adapting to developing business models which better accommodate the visions and business plans of the companies running them. Although some explorations into capital development have been made by the partners to whom this applies, the finances and politics involved in making decisions on behalf of the city is too big an expectation for a partnership of this size

3. Coordinated approach to communications / advocacy and collaborative audience development

Conversely to the Strengths aspect of this; having one Director represent LDP across all the relevant networks is very time consuming and can build expectations which are difficult to meet with the programme's resources. Working towards Strand 2 has helped lay some foundations though it is unclear if and how these will eventually be taken further.

Co-ordinated communications have been challenging. Developing a cross partnership website has been a slow process, with the relevant staff including this in an already tightly packed schedule, and further slowed by the time needed to clarify LDP's strategy and delivery programme in its first year. This means despite the fact LDP has achieved some incredible successes despite some challenging times, these are little known about outside of the partnership.

Shared programming diaries and audience development work has been hindered by ensuring full GDPR compliance in a partnership context, differences in regular data collection, lack of demographic data, and a focus on ensuring the programme is delivered. That said, the foundations for improving this are already being laid.

The wider dance sector across Leeds feels out of the loop in comparison to the early research and consultation phases. They want to know more about LDP's purpose, vision, remit, and decision making processes. They feel with greater transparency, they can feel more connected to LDP and help build a more equitable sector and community for the people of Leeds.

2.3 OPPORTUNITIES

4. Capital scoping

a. NSCD have begun the process for a larger vision and the spaces it needs to achieve that within the Chapeltown community. This is potentially a 7-10 year process which would see more opportunities to bring training and professional practice opportunities together; inspire young people in Leeds to dream bigger than they have to date; send a clear message to people who are often excluded by society that their present and future matters. The vision for this campus is to play a key role in being embedded within a community and contribute to employment, social mobility, accessibility, cultural engagement and health and wellbeing. Being based at the heart of a community, with an offer of professional practice, fully practical training, with an emphasis especially on local, regional, and national students, this would be a unique proposition for Leeds which meets its cultural and social impact aspirations well.

b. Yorkshire Dance has recently articulated its renewed vision to be inclusive for all people, using dance to enable active and radical change, and from this creating a strong evidence base to influence policy and develop the artistic practice. Their financial model means that studio space is primarily occupied with private hires, leaving little availability for their own artistic practice and development, so spaces need to be better used to include both sides of the business. The building is old and suffers from an organically developed layout. Better green room facilities and a welcoming space for the public so that Yorkshire Dance is more accessible and communal is also needed. Options appraisals have already been drawn up and the rationale for development included in the business plan.

c. As the new leadership team at Phoenix Dance Theatre map out business plans for the next five years, they are currently exploring options within the partnership for long term accommodation, looking at how they might build their support for emerging dancers, develop a more substantial education offer, and explore new income streams.

d. Whilst LDP has ensured empty spaces have been able to be used where possible, such as helping Mobius take up residence with Leeds Beckett University; and creating capacity for Accelerate, CC Lab and Fellowship artists to have open ended studio time, these are the exceptions not the rule. Independent artists need access to space in ways which work for them if LDP is to help develop the infrastructure and profile of dance in and for Leeds. Empty studio space is more available at night-time but this does not take account of dancers' availability or lifestyle. Short term bookings can be made but these are sporadic and limit what can be achieved. As part of capital development plans, the independent dance sector needs its own spaces, where the priority is the elevation of an independent dance sector / community; where open ended exploration can be available to any dancer, not just a chosen few; and where they are not competing with corporate bookings; academic timetables or company classes and rehearsals.

5. Coordinated approach to advocacy and Fundraising activity

One of strengths acknowledged by the wider sector especially outside of Leeds, is LDP as a central voice for dance in the city. This is a position LDP uniquely occupies but has been limited in how much it can achieve whilst also consolidating its identity, purpose, vision, and systems. Now these are more settled, using this voice to push more for Leeds at regional (North), national and international levels can help create the kinds of opportunities and profile that are truly more than the sum the parts and would be unachievable otherwise.

6. Coordinated approach to communications and collaborative audience development AND Programme and presentation in Yorkshire AND Unite Participatory Dance Commissions

Some visitor research and mapping of LDP audiences for medium scale theatre has now taken place. Building on this, LDP's Marketing & Communications working group is now developing an audience development strategic plan for mid-scale contemporary dance. As Leeds builds its cultural strategy looking to create big data and impact research about the role of culture in Leeds, there is more incentive than ever to ensure LDP takes a holistic approach to presenting, promoting, monitoring and evaluation. Likewise, Arts Council England describe their commitment not only to data collection and research, but also to ensuring community voice helps lead decision making. There is an opportunity for LDP to build on what it knows so far about data collection and qualitative research to create a purpose-built framework to identify the qualitative and quantitative strengths and gaps for dance at a city-wide level.

7. Delivering comprehensive evaluation for the programme

Evaluation has had a challenging time with early complexities in confirming the strategy, the resulting delays to programming, some staffing complications, and a lack of shared, embedded data collection across the partnership. However, it does have a large body of evaluation reports for most of its projects, some basic statistics around delivery and attendance, a clear theory of change in place for this phase to scaffold strong evaluation activity. Going forward once LDP puts these tools into more regular, systemic, and shared practice and analysis, it will be much better placed to improve communications, advocacy, fundraising and profile to unlock new funding and opportunities.

8. Creating an independent artists framework

LDP has taken steps towards this, with independent dancer representation on the board being a vital element. It also better understands how it can work with independent dancers to improve opportunities, build business skills, create time, and space for self-directed artistic exploration, and promote Leeds dancers at national and international levels. At the same time independent dancers are becoming increasingly entrepreneurial, working more collectively, and organizing their own shared voice. LDP and independent dance in Leeds are both further forward than they were at the outset of this programme, with more intelligence and proof of concept on both sides. This offers the strongest possible platform and moment to bring both together to create a seismic change in the quality and reach of Leeds dance if a clear, transparent, and well communicated framework for collaboration is created.

9. International Congregation

Though the early concept of an international congregation has not been realised in its original format, instead a series of seminars, symposia and plenary events have been hosted. Public attention has been drawn more sharply than ever to inequalities in society and LDP plan to deepen their impact in this area with a Black Female Leadership conference in 2022. This builds on the core commitment to women and Black and ethnic minority inclusion in dance to date.

10. Provision of Space for Freelance Artists

Space for independent dance artists is at a premium, only available sporadically, at the mercy of corporate bookings, academic timetables, or company class and rehearsals. The independent dance sector needs space to create its own work, collaborate with others, experiment in open ended ways taking the time it needs, and to access it at times that fit around other commitments like the part time jobs newly emerging dance artists often have to take. There is the opportunity for this need to be considered as part of the bigger capital scoping picture.

2.4 THREATS

1. Fundraising activity

The biggest threat to fundraising is the competitive environment. Ever decreasing investments, ongoing competition and the time needed for core, capital and project / programme funding all add extra risks.

2. Creating an independent artists framework

Pre-2017 consultation generating high expectations from all the dance sector around Leeds (and beyond) combined with the need for better external communications have left the independent dance community somewhat conflicted and sceptical about the potential for LDP to properly collaborate with them. In fact, LDP has made excellent progress doing exactly this for the most part, but the work has extremely low visibility. Likewise, artists feel there is a greater need for LDP to be transparent and equitable in its opportunities for artists. Independent artists are looking into developing collective, collegiate change campaigns of their own which LDP have not been party to.



RECOMMENDATIONS

RECOMMENDATIONS

BASED ON THE DATA COLLECTION, ANALYSIS, SUMMARIES, CASE STUDIES AND SWOT; AND IN THE ASSUMPTION LDP WILL CONTINUE OVER THE COMING YEARS, RECOMMENDATIONS HAVE BEEN PROVIDED UNDER THE STRAND HEADINGS STRUCTURING LDP'S STRATEGY. THESE RECOMMENDATIONS ARE PRESENTED AS AN INVITATION FOR THE LDP BOARD TO CONSIDER. THEY ARE EVIDENCED BASED AND AS HAPPENS WITH EVALUATION, ARE 'IDEAL WORLD' SOLUTIONS. THE LDP BOARD WILL ADD THEIR OWN 'REAL WORLD' LENS WHEN CONSIDERING WHICH TO EXPLORE DEVELOPING. THE BOARD SHOULD ALSO ADD TO THIS LIST, AREAS OF SUCCESS SO FAR IT WANTS TO CONTINUE OR ELEVATE AS PART OF ITS NEXT SET OF STRATEGIC PLANS OR IF CREATING A NEW THEORY OF CHANGE FOR THE NEXT ITERATION OF LEEDS DANCE PARTNERSHIP.

1. CREATING THE CLIMATE

1.1 Continue the partnership.

LDP can achieve more than the sum of its parts and bring new opportunities to Leeds. Partners and external stakeholders agree it should continue. To do so, it will need more investment.

1.2 Maximise LDP's ability to speak as one with a co-ordinated voice.

Ensure the full diversity of dance partners in Leeds are represented in LDP's delivery, decision making processes, or both, to work smarter, support greater inclusion and diversity, open new pathways into dance, broaden the pool of dancers being supported, and continue attracting the highest profile opportunities for the city. This also includes ensuring any new partners also commit to systems such as data sharing.

1.3 Improve external communications.

Clarify LDP's unique position in the dance sector, i.e. as a centralised voice supporting high quality dance coming to Leeds and from Leeds, at national and international levels, via the collaborations between high profile dance companies and the innovative independent dance professionals in the city. Raise awareness of the good work LDP IS doing, as people outside the partnership often don't know it's happening (especially within the Leeds cultural sectors). Review and update online and social media channels. Aim to produce annual reports.

1.4 Improve data collection for the partnership

Create a culture change in collective data gathering. Establish a monitoring and reporting framework to document LDP's work in appropriate, systematic, comparable ways. Give more importance to collecting demographic data. This is essential for smarter audience development, fundraising, advocacy, and diversity. Monitoring should include all areas of diversity and protected characteristics, even if some have greater priority in LDP's work than others. Not only to evidence success, but also identify any gaps in engagement or support. The audience development research has created a useful baseline to assess the impact of LDP on audiences and programming for the city. LDP needs to consolidate its approach to GDPR, ensure partners share a collegiate commitment to this, and revisit the data annually so that a more co-ordinated audience development effort can be realised.

1.5 LDP's role in capital development should be as the keepers of the Leeds-wide dance ecology overview

LDP can have a clearer role as a strategic and advocacy voice in the relationships between buildings and dance in the city. With competing demands on limited resources, LDP's most useful role in this capital scoping, is to keep the overview, ensuring developments meet the strategic vision for dance coming to, happening in, and coming from Leeds so that it can continue to speak with one voice about the holistic picture of the dance ecology in Leeds.

1.6 Identify a strategy for environmental activity and impact.

It is unclear whether environmental responsibility is so embedded in the work and resources of the partners that it is overlooked; or whether it hasn't been addressed as a need before now. If it is completely embedded then more needs to be done to reference this in LDP's communications. If it is a gap in strategy it should be explored and suitable priorities, actions, monitoring, and reporting systems created.

2. CHOREOGRAPHER & DANCER DEVELOPMENT

2.1 Create a clear strategy for supporting independent dance artists in their first 5-10 years after graduation.

Build a sustainable ecosystem where new dancers can continue to practice their skills, develop their quality and ambition, and be ready to feed back into the infrastructure of Leeds once they are a fully established dance professional. An ongoing programme of dance classes and masterclasses for practitioners who have completed training / graduation but not yet established a thriving professional career. There have been some developments towards this way of working through LDP and the independent dance sector. LDP needs to keep championing this and find more ways to actively support professional development for dancers at this level.

2.2 Develop a more transparent offer for dancers at all levels.

Independent dancers want to better understand how decisions are made; and how to get a foot in the door for those not already on the radar of the city's large dance organisations. Keep opening the doors to new dancers at all levels through open and transparent commissions, recruitment, pitches, and other opportunities to receive support. Where this way of working has occurred, it has been recognised and praised by independent dancers.

3. RESEARCH & CREATION

3.1 Prioritise the continuation of open-ended, long term time and space to develop new areas of practice.

Creative expression, interest, skills, and collaboration without the pressure of a finished product has made a significant difference to the quality and success of the artists supported. Artists commented that there is nowhere else they can access this opportunity.

3.2 Include larger numbers of artists in this strand.

This might include opportunities for this style of research and development for collectives as well as individuals – or be more explicit that they can apply for opportunities where that is the case. Clarify explicitly that training / development budgets are flexible and can be used to bring in other dancers if collaboration is needed. Continue the *Accelerate* programme annually (covid allowing: the digital sessions were excellent for some aspects, but cannot replace the face to face work and access to physical spaces).

4. COMMISSIONING & PRESENTATION

4.1 Widen the net for dancers being commissioned / supported.

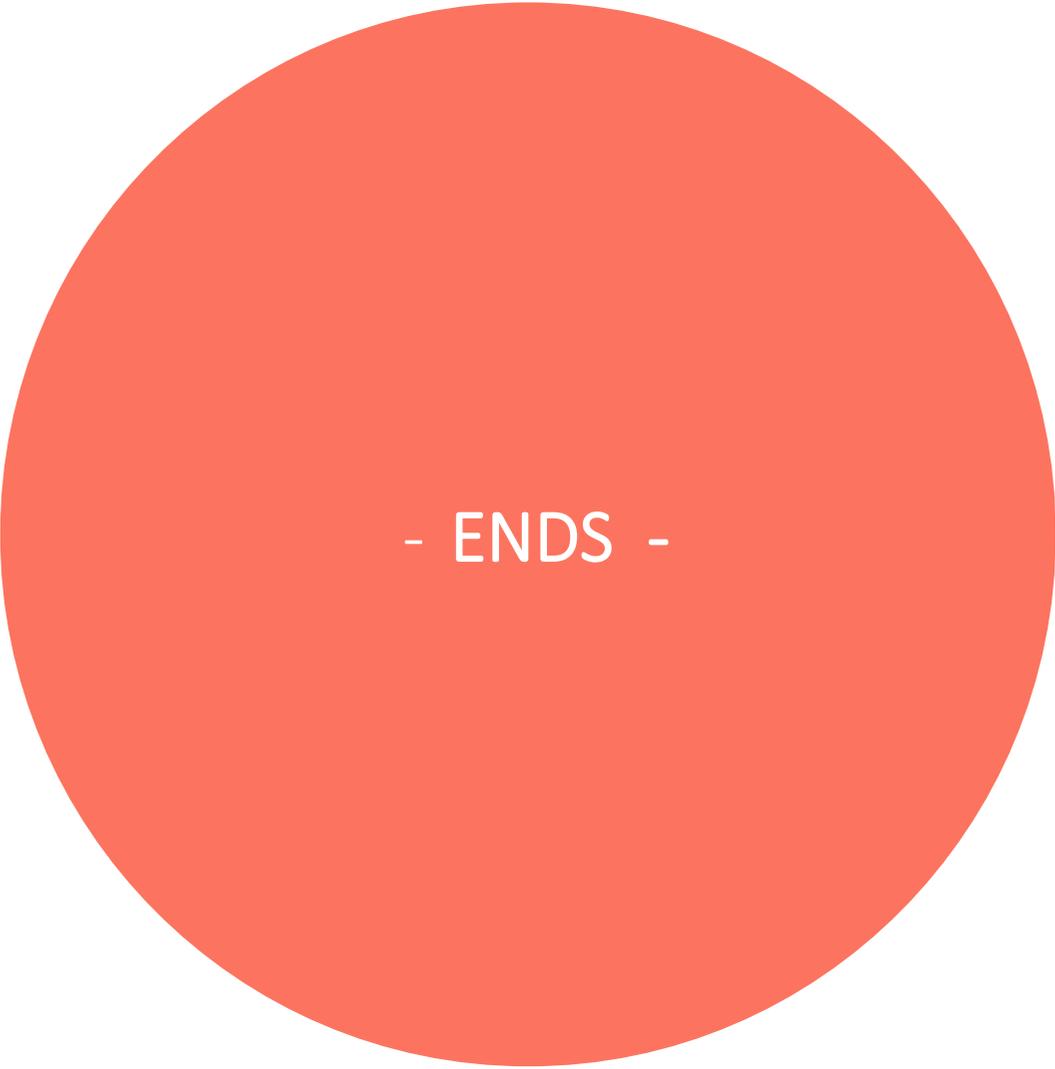
Ensure LDP continues to champion diversity by actively looking for ways to support dancers it has not worked with before. Particularly when it comes to commissioning (less so talent development programmes which were filled by applications in response to open call outs). Inevitably recommendation needs to come from somewhere but the routes for this could be broader. Artists who have been commissioned can be asked to provide a list of names of other artists they recommend; guest artists leading classes and masterclasses can be asked to highlight participants they notice; local dance organisations of all sizes can be asked for their recommendations – and so on.

4.2 Add a 'dance for dancers' performance programming strand.

Bring the best international cutting edge artists to Leeds spaces to help inspire Leeds dancers in their own practice, build new contacts, and help them keep innovating. The *Supported By* strand has gone part way towards this, but a more explicit ongoing commitment to bring cutting edge national and international soloists or small collectives to Leeds, specifically for dance graduates and professionals, would help build the local infrastructure. This would also support recommendation 2.1 as part of the development offer for post-training career building dance professionals.

4.3. Create more cross-partnership programming

Some of LDP's best successes have been where all partners work together to produce something unique. It is not the easiest way to programme, and needs trust, patience and understanding but it does bring high profile results, inspire innovation, and truly demonstrate an LDP niche. Light Night and #DancePassions are two such examples. To be clear this is not about finding a lowest common denominator – but the opposite – finding opportunities where each partner plays to their unique strengths to bring the best of what they do in ways that complement one another.



- ENDS -

APPENDIX 1. EVALUATION METHODOLOGY

Independent culture consultant Sally Fort was commissioned to carry out this end point evaluation and the following approach was agreed on:

Conduct a desk research review of existing Leeds Dance Partnership documentation which included (but was not limited to):

- LDP's Theory of Change
- Funding application documents and periodic progress reports
- Board meeting minutes and reports (27 meetings)
- Evidence collected by research partner Leeds Beckett University
- All project proposals, working group minutes, dancer applications, and project-by-project feedback or end of project evaluation reports
- Online research including documentation of activity on the Leeds Dance Partnership website and the websites of strategic and delivery partners
- LDP's full digital server of over 3300 files

20 x follow up interviews with:

- Executive and / or Artistic Directors (or parallel roles) of each partner, and the current and former Partnership Directors of Leeds Dance Partnership
- Independent artists / artist collectives associated with LDP, including one of the LDP Board's independent artist representatives; artists commissioned to create work, supported to broaden the reach, or deepen the level of experimentation of their work, and those participating in development, research, creation, and presentation strands of activity
- The wider dance and culture sector in Leeds
- The wider dance sector regionally and nationally

APPENDIX 2. THEORY OF CHANGE

After the consolidation of Leeds Dance Partnership as an Unincorporated Association in 2017, the LDP Board reviewed its aims. Having agreed these, a theory of change was established to clearly identify goals, areas of development, planned outcomes, and key performance indicators as follows:

VISION

The vision is for Leeds to become a major centre for dance outside London with its own distinctive national and international profile. We seek to create a step-change impact on how dance is conceived, produced, and distributed, re-imagining how we can work together to share responsibility for developing the workforce, creating new work and new audiences for dance.

Assumptions
Staff have the capacity to effectively deliver the programme and focus on long term strategy
LDP successful gain additional funding from trusts, foundations, and public sector funders
LDP are able to engage key strategic partners in the North and beyond
Partners maintain good partnership working
Creative Case in maintained as a core priority throughout
Core partners maintain their involvement and investment
New partners and independents want to engage

STRAND 1: CREATING THE CLIMATE

ACTIVITY		KPI / TARGET / OUTPUT	INTERMEDIATE OUTCOME	IMPACT
Development and management of partnership		New additional + independent members	Expanded representation on the partnership board	A strong and sustainable partnership model that is recognised as best practice
		New protocols for ethos, communications, and practices	New mechanisms for partnership working are established with increased partnership projects	
Capital scoping		New capital ambitions identified + contextualised	A better understanding of capital needs for partners in the broader context of the city	Resources for dance in the North are increased
			Buildings and studios in the city are effectively used	
Coordinated approach to comms / advocacy		New website, branding + digital content	Increased profiling with a strong brand and collaborative digital platforms / content	
Delivering comprehensive evaluation for the programme		Impact evaluation. Quality metrics.	Robust evidence demonstrates the impact of the programme	
Development of Strand 2 alongside delivery of Strand 1	Fundraising activity	?	New funder and investment relationship are established resulting in additional resources	
Creating independent artist network / framework		Ind. artist representation on board. New development group for ind. sector	Increased development and training ops for artists at all levels	A strong dance workforce across all career stages with good retention of talent
			Enhanced fundraising skills for independent artists	

STRAND 2: CHOREOGRAPHER & DANCER DEVELOPMENT

ACTIVITY	KPI / TARGET / OUTPUT	INTERMEDIATE OUTCOME	IMPACT
Artist Fellowships	New fellowships created	A growing artistic community in Leeds and the wider North	Leeds is recognised locally, nationally, and internationally for its dance sector
Support emerging artists through Launch Pad	New programme for young grads / emerging artists	Increased diversity of artists that are commissioned by orgs	
<i>International congregation pilot</i>	<i>Week-long celebration of dance for practitioners (early / established)</i>	?	

STRAND 3: RESEARCH & CREATION

ACTIVITY	KPI / TARGET / OUTPUT	INTERMEDIATE OUTCOME	IMPACT
Choreographic Research Labs	Programmed choreography / composer collaboration opportunities	Artists have space to develop practice outside of the pressures of production	A strong and growing independent sector that is more economically viable
Provision of space for freelance artists	New affordable standby spaces promoted	More space is made available for independent artists	
Made in Leeds Commissions	R&D commissions	Artists have support for 'scaling up' and increased touring opportunities nationally and internationally	

STRAND 4: COMMISSIONING & PRESENTATION

ACTIVITY		KPI / OUTPUT	INTERMEDIATE OUTCOME		IMPACT
National and international touring through New Horizons		Small scale highly acclaimed artist programming for Leeds + touring. Mid-scale accessible quality dance for 'safer' Leeds audiences	Artists have support for 'scaling up' and increased touring opportunities nationally and internationally	Increased diversity of artists that are programmed by orgs	A cohesive supply-demand-distribution model
Audience development	Programming and presentation in Yorkshire and the North	City wide programme group, clash diary, shared audience development. Increased dance offer at WYP; S&ABT; NSCD; YD	Programming of dance in Leeds is more cohesive	An expanding and increasingly diverse audience for dance	
		Performances at large scale outdoor festivals in Leeds	Increased connectivity with local, national, and international festivals		
	Unite participatory dance commissions	Co-created multi-partner projects diversifying dance in Leeds			

Highlights 2017 - 2020

2017: Creating the Climate

- Established governance and achieved Ambition for Excellence funding
- Planned activity and built partnerships for 2018 programme
- Set a precedent for bringing people together with Light Night Leeds

Total number of artists / companies engaged: 21
Including Tanya Richam-Odoi • Balbir Singh Dance Company •
Howl Creative & Brink Dance Company



"There is a special energy, vibrancy and creativity that is produced in the Quarry Hill area."

Tanya Richam-Odoi

2018:

Creating the Climate continued

- Established an inclusive range of working groups
- Hosted the One Dance UK Conference and Awards Ceremony in Leeds
- Developed representation from the Independent sector

Total number of artists / companies engaged: 7

Including Ballet Black • Tom Dale • Robbie Synge • RJC Dance

"[I learnt] to express my body in different ways"

Ballet Black Workshop Participant



Photos David Lindsay

2019: Activity in action

- 25 engagement opportunities including international performances, workshops, seminars and community participation projects
- Presented international performance from 10 different countries outside of the UK
- 8 new collaborators across local, national and international scale

Total number of artists / companies engaged: 70

Projects: Artist Fellowships • Walking with Leeds • BBC Dance Passion • Accelerate • CC Labs • Light Night Leeds

Performance and engagement work including:

Compagnie Massala • Cas Public • Riccardo Buscarini • Yukiko Masui • Lea Tirabasso • Nora Chipaumire • Daniel Mariblanca



"The fellowship provided valuable resources that fed into and complimented an exciting and ambitious project."

Lucy Suggate, choreographer, Artist Fellow

2020

From dance to digital

- 32 engagement opportunities including international performances, workshops, seminars and community participation projects
- 6 new collaborators
- 8 brand new projects delivered, and 7 planned but postponed/cancelled due to COVID-19 restrictions

"It was really nice to be able to see something live and to see how performance is able to carry on."

Audience Member, Keira Martin at *Good Blood*



Total number of artists / companies engaged: Projected 110+
15 projects including: Collide • Dance Transports Early Years • Surf the Wave • Accelerate • IRL?

Performance and engagement work* including:
Scottish Dance Theatre • Seeta Patel • Ballet Lorent • Yorkshire Dance Family Encounters • Keira Martin
*Some postponed due to COVID-19

Online Series

In response to the COVID-19 pandemic, Leeds Dance Partnership held five online workshops as part of a series aimed at independent artists. These engaged over 100 people. The Partnership then supported Spin Arts/Artistic Mutiny in another sold out online event, Radical Strategies for Change, part of a National Dance Network programme.

2017

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
SUPPORTED BY							
Through the Glass	Light Night, Northern Ballet, Phoenix, Yorkshire Dance, SAA-UK	Tania Richam-Odoi	UK - Leeds	Quarry Hill	34	7000	50
Bish Bash Bosh Showcase	Light Night, Yorkshire Dance	Maria Popova, Eleanor Greasley, Lucie Lee, Taciturn Dance, Ed Jefferys, Marguerite Galizia, Lewys Holt, Inari Hulkkonen, Briggsyproduces & Hawk Dance Theatre.	UK	Yorkshire Dance	10		
Hopscotch	Light Night Leeds	Balbir Singh Company	UK	Bond Court (outside)	1		
Talking Heads: Tales from Quarry Hill	Light Night, Leeds Playhouse	Impossible Arts	UK	Leeds Playhouse	1		
Howl	Light Night Leeds	Howl Creative & Brink Dance company	UK	Holy Trinity Church	2		

2018

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
SUPPORTED BY							
DAD Trailblazers Showcase	One Dance UK Conference 2018	RJC Dance	UK - Leeds	Leeds Beckett Uni	1	300	
Winner of Leeds Dance Partnership Award		Ian Rodley, DAZL	UK - Leeds		1		
Hardly Ever: Workshop	NSCD	Wee Company	Berlin	Riley Theatre	1		30*
Strangers & Others	Yorkshire Dance	H2 Dance	Norway / Sweden / UK	Yorkshire Dance	1	50	
Robbie Synge - Ensemble Workshop	Yorkshire Dance	Robbie Synge, Lucy Boyes and Company	Scotland	Yorkshire Dance	1		20
Robbie Synge - Ensemble Performance					1	41	
One Last Dance (W-I-P)	Yorkshire Dance	Rita Marcalo	UK/Ireland	Yorkshire Dance	1	75	
					1	75	
I, Infinite	Light Night Leeds	Tom Dale Company	UK	SABT	1	600	
Juliet & Romeo: Workshop	NSCD	Lost Dog Dance: Solene Weinachter	UK	Riley Theatre	1		9
Ballet Black: Workshop	Northern Ballet	Ballet Black: Cira Robinson & Mthuthuzeli November	UK	SABT	2		24
The Enormous Room: Workshop	NSCD	Stop Gap	UK	Riley Theatre	1	80	
The Enormous Room: Workshop	NSCD	Workshop led by Elia Lopez & Christian Brinklow (NSCD Alumni)	UK	NSCD	2		12

*Participant totals in red indicate that these participants were known to be dancers or dance students

NEW HORIZONS							
Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
A Night's Game (Triple Bill Showcase)	Surf the Wave UK Showcase	Alleyne Dance	UK - Leeds	Poole & Bournemouth	1	30	
This is Not a Wedding (Triple Bill Showcase)		Gracefool Collective	UK - Leeds		1		
Windows of Displacement (Triple Bill Showcase)		Toussaint To Move	UK - Leeds		1		
Undergrad Presentations	NSCD	Phil Sanger & Francesca McCarthy	UK		2		

2019

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants	
NEW HORIZONS								
BBC #DancePassion	One Dance UK & BBC	Several (See more info on drive)	Misc.	Riley Theatre	8	1395000		
BBC #DancePassion Time Moves Slow (excerpt)		Mobius	UK	Riley Theatre	1			
SUPPORTED BY								
BBC #DancePassion Windows of Displacement (excerpt)		Akeim Toussaint Buck	UK	Riley Theatre	1			
BBC #DancePassion This is Not a Wedding		Gracefool Collective	UK	Riley Theatre	1			
NASS: Workshop	NSCD	Compagnie Massala: Mathieu Bord	France	NSCD	1		23	
1.7	Yorkshire Dance	Zsuzsa Rózsavölgyi	Hungary	Yorkshire Dance	1	80		
Chasm: Workshop					1			15

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
Double Bill	NSCD	Yukiko Masui / Lea Tirabasso / 70/30 Split	Japan/UK / France/UK / UK	Riley Theatre	4		40
				Riley Theatre			
Daimon	TRANSFORM 19	Luis Garay	Colombia/Argentina	Yorkshire Dance	1	240	
#PUNK		Nora Chipamire	Zimbabwe/USA	Prime Studio	1		
This is Not a Wedding	Surf the Wave UK Showcase	Gracefool Collective	UK	St Peter's Church, Bournemouth	1	54	
Good Blood		Keira Martin	UK	Pavilion Dance South West	1	51	
MESH		Vanessa Grasse	UK	Old Christchurch Street, Bournemouth	1	77	
Jade Montserrat & Phillipe Blanchard	LBU	Seminar Series	UK	LBU	2	30	
Colin Poole & Wendy Houstoun	LBU & NSCD			NSCD	2		
9	Northern Ballet	Cas Public	Canada	SABT	1	135	
71 Bodies 1 Dance	Yorkshire Dance	Daniel Mariblanca	Norway	Yorkshire Dance	1	80	
						306	7
Strange Stranger	Light Night Leeds	Alexander Whitley Dance Company		Northern Ballet	8	265	
Springboard CPD	Northern Ballet	Northern Ballet Learning Team	UK	Northern Ballet			4
9	Northern Ballet	Cas Public	Canada	SABT	1	135	
71 Bodies 1 Dance	Yorkshire Dance	Daniel Mariblanca	Norway	Yorkshire Dance	1	80	
						306	7

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
Strange Stranger	Light Night Leeds	Alexander Whitley Dance Company		Northern Ballet		265	
Springboard CPD	Northern Ballet	Northern Ballet Learning Team	UK	Northern Ballet			4
I Wish This Dance Would Never End	Yorkshire Dance	Riccardo Buscarini	Italy	Leeds City College	1	120	
Ballet Black: Workshop	Northern Ballet	Ballet Black: Cira Robinson & Mthuthuzeli November	UK - London	S & A Burton	1	21	
CHOREOGRAPHER & ARTIST DEVELOPMENT							
Artist Fellowships	LBU, Phoenix, YD & NSCD	Vanessa Grasse, Jamaal Burkmar, Lucy Suggate & Hannah Bentley	UK	At Partner Venues	4	60	
Walking with Leeds	Walking Talking & Slung Low	Walking Talking + Programmed Artists	UK	City wide, The Holbeck	27	1120	
Accelerate	Yorkshire Dance & NSCD	See Accelerate report / blog	UK	Yorkshire Dance	14		10
RESEARCH & CREATION							
CC Labs	Phoenix Dance Theatre	8 x artists (see CC Lab report)	UK	Phoenix Dance Theatre	8	25	8

2020

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
SUPPORTED BY							
Independent Meetings at the Lowry and Leeds Playhouse	Independent	Spin Arts & The Lowry	UK-Leeds & North West	Leeds/Manc	1	20	
Mobius Dance Atelier	Independent	Mobius	UK-Leeds	Leeds City College & Kala Sangam	1		4
IRL? Conference Day	NSCD & Yorkshire Dance	Nuria Guiu Sagarra & Barbara Matijević	Spain/Croatia	NSCD	5		16
Mappamondo	Yorkshire Dance	Dado Dance (Dadodans) & Gaia Conelli	Amsterdam	Yorkshire Dance	1	130	
Des Getes Blancs	Yorkshire Dance	Sylvain Bouillet & Lucien Reynes	France	Yorkshire Dance	1		12
Des Getes Blancs	Yorkshire Dance	Sylvain Bouillet & Lucien Reynes	France	Yorkshire Dance		50	
Good Blood	Slung Low	Keira Martin & Sioda Adams	UK - Yorkshire/Ireland	The Holbeck	2	50	
Vibrant Matter Reimagined	Independent	Mobius	UK - Leeds	Leeds City College	1		
UNITE							
Dance Transports Early Years	Yorkshire Dance	Skye Reynolds and Anna Daly	UK	Yorkshire Dance	2		12
Collide 2020	NSCD	Several (See more info on drive)	UK	City Wide	10	2000	96
TOUCH	Yorkshire Dance	George Fellowes - Four Hands Dance	UK	Yorkshire Dance & The Holbeck	1	132	
Little Big Dance	Yorkshire Dance	George Fellowes	UK - South West	Yorkshire Dance	1		135
To the Beat of a Different Drum	Yorkshire Dance & RJC	Janetta Maxwell, Izzy Britton, RJC Dance	UK	Yorkshire Dance	3	138	26

Activity	Partner(s)	Artist	Base	Location	Artists/Companies Delivering	Audience	Participants
CREATING THE CLIMATE							
Independent Advisory Panel	Independent	Several (See more info on drive)	UK	Online	7		7
CHOREOGRAPHER & ARTIST DEVELOPMENT							
Online Series: Going Digital - What to Consider	Independent	Wayne Sables	UK	Online	1		43
Online Series: Demystifying Networking	Independent	Ella Mesma	UK	Online	1		48
Online Series: Fundraising for Individuals (Beyond ACE)	Independent	Sue Robinson	UK	Online	1		38
Online Series: Social Media Marketing for Independents	Independent	Rhubbi Bopal-Wood from Wild & Form	UK	Online	1		40
OUTBOUND	NSCD, Dance Xchange	Several (See more info on drive)	UK	Online			11
Radical Strategies for Change	National Dance Network	Several (See more info on drive)	UK	Online	4		50

2020 ACTIVITY CANCELLED / POSTPONED DUE TO COVID

Activity	Partner(s)	Artist	Base	Location
Talking with Yorkshire	Walking Talking & Slung Low	Slung Low, Irregular Arts, Walking Talking, Joao Maio & Kate Cox	UK	The Holbeck
The Lost Happy Endings	Leeds Playhouse	balletLORENT	UK - North East	Leeds Playhouse
Light Night Leeds 2020	Light Night Leeds			
Leeds International Fest & Phoenix Dance Placements	Leeds International Festival & Phoenix Dance			
LDIF Bursaries	Serendipity	Serendipity / Let's Dance International Frontiers	UK - Leicester	Serendipity
Antigone, Interrupted	Leeds Playhouse	Scottish Dance Theatre	Scotland	Leeds Playhouse
Receptions	Northern Stage	Northern Ballet	UK - Newcastle	Northern Stage
Receptions	The Lowry	Northern Ballet / Phoenix Dance Theatre	UK - Manchester	The Lowry
Expressions SHIFT Package	Northern Ballet	Northern Ballet	UK + International Delegates	Northern Ballet
TBC	Phoenix Dance Theatre	LIF Women's Project	UK - Leeds	Leeds Int Festival

2021-22 ACTIVITY

Activity	Partner(s)	Artist	Base	Location
Programmer Placement (formerly MA Bridging Project)	Leeds Playhouse	N/A	UK - Leeds	Leeds Playhouse
Originate Commissions (Formerly Made in Leeds)	Tbc (2022)	Tbc (2022)	UK - Leeds	
Black Women in Dance Symposium	Sharon Watson (NSCD)	N/A	UK - Leeds	NSCD
Dance Open Day	LDP	Tbc	UK - Leeds	Various
Light Night 2021-22	Light Night	Tbc	UK - Leeds	Tbc
Making Dance Work seminars	LDP	Various	UK - Leeds	Yorkshire Dance

END NOTES

ⁱ BBC #DancePassions total audience is a conservative calculation based on:

BBC REPORT

- 220k unique views of content from live, on demand and iPlayer tv broadcasts
- 1.12m Facebook views
- 55k twitter authors = 1395000

There is no guarantee this all relates to LDP activity. However these additional LDP specific figures have been identified:

Platform	Follows / subscriptions	Likes / reactions	Views	Comments / replies	Shares / retweets	URL	Total	Cumulative total
Facebook		14			7	Gracefool Collective – Posts Facebook	21	21
Facebook		8			1	DeNada Dance Theatre – Posts Facebook	9	30
Facebook	314200					Facebook #BBCDancePassion	314200	314230
Facebook		14	19200	4		Facebook - Dazl	19218	333448
Facebook		104	15600	9		Facebook - Dancing on My Own, Yorkshire Dance	15713	349161
Facebook		244	12900			Facebook - Northern Ballet, The Night is Young So Are We	13144	362305
Twitter			2200			BBC Arts on Twitter: "Fall in love with young @northernballet dancers"	2200	364505

BBC's total reported figures for this campaign were

- 306,000 page views and stream starts (i.e. broadcast)
- 6.37m views for dance content during #DancePassions week
- 57k mentions of #DancePassions on twitter
- Potential reach of 42.5m on twitter

Totalling almost 50,000,000 views and engagements

Given the known reach of almost 400,000 views of LDP content from Facebook alone, and a potential total of 50m engagements, a total of 1.2m for LDP content is a conservatively realistic figure.