

Activity report form (general)

Applicant: **Oxford Dance Forum**

Activity name: **Evolution**

Unique reference number (URN): **30127294**

Arts Council regional office: **South East**

Introduction

Many of our funding programmes require you to complete an activity report after your activity has finished. **Please read this form straight away – you may need to collect information (or ‘evidence’) throughout your project.** Examples of this information include venue addresses, postcodes and attendance figures. Please refer to your original application, and any changes you agreed with us, when you complete this activity report form.

Your activity report tells us:

- what happened both during and as after your project
- your final income and expenditure figures
- what you learned by doing this activity
- what you thought about us

We will process the information you give us by computer and we may use it for statistical purposes. This tells us about the overall effect of our grants, and the effectiveness of our services and grants administration.

We want to build up our knowledge of your work and it is not always possible to see or experience it firsthand. As a result you may want to send us supporting evidence relating to your activity with your completed activity report. Please do not send originals, as we will not return them to you.

This is a generic form and may contain some questions that are not relevant to your activity. If you applied online, you should complete your activity report online. Please phone our Enquiries team on 0845 300 6200 if you need any help with this.

Please send this report form to the Relationship Manager or other member of Arts Council staff dealing with your grant. If you do not know who is dealing with your grant, please contact us on enquiries@artscouncil.org.uk or 0845 300 6200.

Anything you send should be clearly labelled and should fit into an A4-sized envelope. Some examples include:

- images of the activity
- views on the quality of your work by other people, such as audiences, people taking part, readers, critics or other artists
- links to other sources of information about your work, such as websites
- a small sample of or images of the activity

The activity report is based on your evaluation of your activity. There is an information sheet on self-evaluation on our website, www.artscouncil.org.uk

Please complete all questions in sections A, B and C. These questions are marked with a tick symbol ✓. If you do not fill in these questions, we will return the activity report form to you, and this will delay the payment of your grant. **Please do not remove any pages from this form.**

Grants for buying equipment, instruments and vehicles, or grants for buildings for arts use

Some questions under **section B** may not be relevant to your activity. If so you do not need to complete these. However, we may get back to you for further information.

Grants for touring

If your grant has been awarded for touring activity, you must also complete the tour schedule, which is included in this form as appendix 1.

Section A – evaluation

Evaluation is a valuable tool for learning about your activity and how it works. It involves gathering evidence before, during and after a project and using it to make judgments about what happened. The evidence also shows what happened and why, and what effect it had. Evaluation can help you improve what you are doing during a project and what you might do next time.

Evaluation helps us understand your work and the difference our grant made. We are interested in what went well and what didn't. You do not need to prove that you were successful. As long as your activity has met the conditions of our grant, this evaluation will not affect your final payment.

- ✓ 1 **Please summarise how you think your project went. We are particularly interested in any lessons learned and key achievements. You may find it useful to refer back to your original application and discuss how your project went compared with your expectations. Please use additional sheets if needed.**

If you have produced a self-evaluation report which you wish to share with us, please send it with this form. However, please give us your main points below.

Evolution was a three year artist-led programme which evidenced success in meeting its' aims to support professional dance development within Oxford and beyond, enabling Oxfordshire-based dance artists to develop their careers and artistic practice, and support the making and presenting of quality work. The professional development programme was intended to enable artists / companies to benefit from greater visibility across the region through:

- Performance and platform development opportunities
- Participation in shared training/learning
- Peer-led and peer-focussed sharing opportunities
- Rising to the challenges of making new accessible dance work for a wide range of audiences.

As we have reached the end of the project, this report will summarise the key achievements / lessons learnt whilst linking back into the original aims of the project (as outlined in the funding application):

Strand 1 - ARTISTIC DEVELOPMENT

1.1: Artists' development & sustainable practice:–

This strand of the programme offered three tiers of financial support for artists to bid for in developing their practice, responding directly to the artists' needs (mentoring, specialist training, specific production-related costs or an outside eye / director etc). Each tier had differing selection criteria and decisions were made by a panel consisting of ODF members plus partner representation. Applicant proposals needed to demonstrate how support directly benefited the artist/company within the overall ODF framework and objectives for *Evolution*, and in line with their own career

development. Artists also engaged with sharing their learning outcomes with the wider ODF network:

- (Tier 1) - Under £499 – panel selection from proposals
- (Tier 2) £499-£999 – above + interview
- (Tier 2) £999 - £1,500 - above + expected other income to match or achieve 50% of the costs; this strand had to have a significant performance or R&D output.

Over the three years, Oxford Dance Forum awarded 32 awards at Tier 1 level and 18 awards at Tier 2-3 level. (The target was 45 awards over the three years and the programme succeeded in exceeding this). Some recipient artists provided a short outline of their project which is featured on the ODF website, along with a link to each artists' own website (thereby raising the profile of their own work & practice).

NB: Attached to this Activity report form is a document detailing recipient artists' feedback and self-evaluation relating to the impact the financial support had).

Financial support strand overview -

Oxford Dance Forum awarded 50 awards in total over the three years totalling £33,079. The support levered in an additional £128,717 in financial support (for the recipient artists) plus £64, 961 In-kind support. Over the course of Evolution, the supported work / projects in total directly engaged with 10,603 artists, participants & audience.

Financial support was given for a broad range of outcomes including: Training, Workshops, Residencies, Conferences and undertaking specific Career-development CPD Opportunities / Research & Development / Creation, Development & Touring of work / Purchase of specialist equipment / Collaborative opportunities to work with other artists or in other settings / Pilot projects / Mentoring and Advice / Dramaturgy and Audience engagement / Research / Website development

Evidence clearly shows the immeasurable impact this support has had on a range of artists / companies at all stage of their career. For some significantly enabling a step change in their career and artistic practice, for others it led to new collaborations, for some a deeper engagement with others through their work, and for many new skills, expertise and resources which has been shared more widely throughout the network.

This was likely to have been one of the strands of Evolution that has made the greatest and most far-reaching impact. This is evidenced not only in the attached document but also in the hugely significant amount of additional monies and support levered in through the vital support from Oxford Dance Forum. Having a clear criteria and selection process in place enabled any artist, who wanted to, to apply. The ODF steering group played a key role in assessing proposals and allocating the support, and making the process as transparent as possible.

1.2: CPD with visiting companies:-

Across the three years artists had the opportunity to engage with a range of dance artists & companies – some of which directly linked to venues' dance programming; providing value for money, audience development potential and increased

opportunities for Oxford-based artists by utilising the specific skills offered by a visiting company. Opportunities for all CPD sessions were promoted widely across the region; including via the South East Professional Development Hubs Network, and SED's The Other Yellow Pages etc. CPD sessions were offered with Scottish Dance Theatre (workshop & company class), Lucia Walker (2-day residency), Richard Chappell (plus individual mentoring sessions), Miranda Laurence (exploring the role of Audience as Collaborator), Thomas Page Dances, Tavaziva Dance and Ed Woodall.

2.1.3: Cultural forum:-

This was delivered in partnership with Oxford City Council and Oxfordshire Theatre Network focussing on business/company development skills as well as cultural developments, debates and new initiatives. The first cultural forum event was delivered in March 2017, with 18 artists in attendance. The speakers included: Joe Lott (Effectively Marketing Your Work), Gwen Van Spyk (exploring different Company / Organisational Structures) and Paul Mead / Will Holmes (Equity). A session was held in May 2017 to focus on young people and mental health, delivered in partnership with MIND (Active Body, Healthy Mind Co-ordinator). The session engaged 10 dance artists. The other events were delivered in 2018 / 2019, in partnership with Oxfordshire Theatre Makers (as part of the Emanate programme). Training sessions and masterclasses were offered in Creative evaluation, Effectively Promoting Your Work, Tour Booking, Presenting Your Work, Effective Evaluation and Digital Marketing and Social Media.

2.1.4: Producing Development:-

This strand addressed the fact that many directors /choreographers leading companies often spend a disproportionate amount of time administrating and producing than creatively making work, and often lack the necessary skills to effectively produce their work.

Over the three years of the programme, Oxford Dance Forum has supported 9 artists and companies and one trainee producer plus delivery of two "What is a Producer?" sessions for both artists and undergraduates at Chichester University in partnership with South East Dance.

In Year 1 of Evolution – seven dance artists / companies were identified (by the ODF Steering Group) as those who had been producing their own work, and had evidenced their aspiration and commitment to get their work seen & presented outside of the County / region. This strand sought to give these artists who were either considered to be, or on the journey to being, 'tour ready' more creative space by providing the opportunity to engage the skills of an experienced producer to support them. The initial plan was to engage a single Producer to oversee the artists/companies needs, but in conversations with those involved it was agreed that with their differing needs and the different stages that they were at in their producing, it would be more beneficial to divert funds directly to the artists/companies to engage their own Producer (with agreement from Oxford Dance Forum), retaining some in a central pot for shared training and developmental needs.

The artists / companies who have directly benefitted from this strand are: Drishti Dance (Anuradha Chaturvedi), Ballet in Small Spaces (Susie Crow), Joelle Pappas Projects, Justice in Motion (Anja Meinhardt), Sole Rebel Tap (Hannah Ballard), Body

Politic (Emma-Jane Greig), Unlock the Chains Collective (Euton Daley), Ana Barbour and Paulette Mae. The strand was launched in Year 1 with a session led by Liz Mischler (South East Dance) supported by South East Dance looking at “*What is a Producer?*” The session was incredibly informative and was hugely beneficial and well received by all the artists. As a follow-on from the session led by Liz Mischer, all artists were offered a 1-2-1 coaching session with Sue Davies (independent arts coaching consultant, formally of Swindon Dance) to enable them to clarify and further progress their thinking about their own needs as artists (specifically related to how they would best work with a producer / identify what producer skills they need access to / what they can offer to a producer etc). A “*What is a Producer?*” session was delivered by Lou Rogers (South East Dance) at Chichester University (on behalf of Oxford Dance Forum) for their final year dance students and was very well received.

All companies received financial support which enabled them to bring on board a producer which was key in the development of their work; embarking on or developing their regional / national touring; expanding their fundraising capabilities and enabling them to develop and embed any outreach / engagement strands to their work. It also provided match funding for a significant amount of successful applications to Arts Council England (at least six) and various other funding bodies. Below are quotes from two of the artists / companies who benefited from the Producer Strand:

"I feel incredibly lucky to be a part of the Producer scheme from ODF. I found my meeting with Sue Davies really helped shape and develop the direction of the company. I wasn't quite sure what to expect from our 121 session. As I walked into the room there were large sheets of paper pinned to the wall with the phrases "goals" "5 year plan" and "what is Body Politic?"- It was terrifying! I think as an artist you get completely sucked into the 'here and now' of funding applications, delivering and creating work. It can be a really daunting task to sit back and look at the company as a whole and analyse the direction you are moving in. Sue was fantastic at guiding me through this process but also pushing me for answers. I left the 121 with a clearer sense of direction and a restored sense of purpose in my Company. I felt proud of the work I had achieved so far and motivated to take the next steps." (Emma-Jane Greig – Body Politic)

"I was delighted to be given a place on the ODF Producer Scheme, as I have felt for some time now that this is an area with which I as an independent choreographer and dance artist need help. I have been very conscious that while producing my own work has in the past provided valuable learning and perspective it has also been a lonely administrative burden which has sometimes impeded the central creative work. Our first workshop session with Liz Mischler was very useful in enabling us to consider the different roles that a producer might play, and to begin to build a picture of our own specific needs and priorities that might inform and focus a search for the right person to collaborate with. I have particularly valued my one-to-one session with Sue Davies which has helped me address a need for planning; defining my priorities, enabling me see my current activity in a longer time frame, and giving me some specific deadlines and tasks to work on and achieve in my professional development; this has been both reassuring and galvanising. I would value another meeting with her as a follow-up, and to help me keep on track." (Susie Crow – Ballet in Small Spaces)

ODF remained committed to supporting the artists over the three years of the programme, and has seen the step change it has brought about for many of the companies – many of whom have undertaken successful national tours and developing future work for touring.

The **Trainee Producer scheme** was undertaken by Nadia Rich. Nadia had been working at Pegasus Theatre as an in-house programmer / producer and had gained some experience of working with dance / dance companies. She had developed a strong interest in dance and was keen to expand her experience of working with a range of dance artists and companies and producing events. Nadia's role included facilitating the Dance Scratch events (in partnership with Arts at the Old Fire Station, and two of the ODF Presents showcase evenings. She also worked alongside several of the artists / companies within the Producer strand – most notably Unlock the Chains Collective, Joelle Pappas Projects and Justice in Motion. Her specific role with each company was discussed in advance, to align where possible with specific areas of interest to Nadia. Nadia has continued working with some of those artists and has also been able to offer support to other Oxford-based dance artists such as Gemma Peramiquel. Claire Thompson mentored Nadia throughout her time as Trainee Producer with regular check-up meetings and offering advice and support where needed. Nadia was a real asset to Oxford Dance Forum (particularly in her incredibly efficient and enthusiastic producing of the events like Dance Scratch). Through her work with Pegasus which continues on a part-time basis Nadia has a specific role in producing the commissioned showcase 'Moving With The Times' in partnership with Dancin' Oxford (as part of the annual Spring Dance Festival).

"It's been a whirlwind of a year as Trainee Producer with Oxford Dance Forum's Evolution Programme. I've felt so fortunate to spread my wings as a Producer, working with a variety of incredibly talented and dedicated artists that are making bold and dynamic new works for dance audiences. Most of all, I've benefitted greatly from exploring different strands of producing – from administration and logistics with Justice in Motion, to tour booking and audience development with Body Politic, Sole Rebel and Joelle Pappas Projects. This opportunity has created a new pathway for me – one that I couldn't have imagined would have existed - as a freelance producer. My next steps: with the wealth of knowledge and experience afforded to me by this training opportunity with ODF, I'm now working on a flexible producing model for freelance dance artists/companies." (Nadia Rich)

2.1.5: Performance opportunities :-

Whilst historically, showcasing performance work had not been a key part of Oxford Dance Forum's core remit, there was a recognised need in Oxfordshire for showcasing / enabling opportunities in order for artists to benefit from valuable audience interaction and peer feedback. In partnership with the Old Fire Station, Dancin' Oxford and Pegasus Theatre, Oxford Dance Forum, over the last three years, has been able to offer a 'Pathway to Performance' programme. This was developed in recognition of the differing needs and stages artists encounter in creating work:-

Stage 1 – Creative Labs = (OFS dance studio) –

Creative Labs are two-hour sessions that are held in blocks of three sessions (one block per term). Each block has a facilitator who was recruited and paid by ODF to facilitate

or 'hold' the session. Any artist could request to be a facilitator with the condition that they have attended at least one session themselves prior to applying.

The Lab sessions have proved very popular and have a core group of artists who attend regularly with several others who attend on a more ad-hoc basis. The ODF Steering group have decided to continue with the Creative Labs and the first two blocks of 2020 have been confirmed. Arts at the Old Fire Station have supported the Labs though their reduced hire rate for all ODF Evolution-related activity.

The Creative Labs are a free opportunity for artists to share early stages of work / explore ideas (pre-scratch stage) to a peer group of artists for input and feedback in a safe and supported environment. Any artist could request to contribute an idea / share some work and some went for this reason but were also willing 'bodies' for other artists' ideas. Some artists attended just to be 'bodies'. The role of the facilitator is to plan the session according to ideas that were pre-submitted to be explored through that particular block of sessions.

Stage 2 – Dance Scratch = (Arts at the Old Fire Station Theatre) -

Over the course of the Evolution programme, 5 Dance Scratch events were held with 19 artists / companies sharing work-in-progress and receiving valuable feedback. This included several guest artists (i.e. Richard Chappell Dance & Attila Andrasi). Alongside the additional opportunity for facilitated feedback and mentoring from dramaturg Miranda Laurence, the Scratch has presented opportunities for new collaborations to be birthed. For example, guest artist London-based Attila Andrasi has applied to present a double-bill evening of work with Gemma Peramiquel at the Off Beat Festival 2020 in Oxford.

Miranda's support to artists was invaluable in enabling them to consider in more detail who their audiences are and also to establish what audience feedback they would like to best support the development of their work, and shape the right questions accordingly. Audiences for Dance Scratch over the last couple of years has been consistently high. Arts at the Old Fire Station support the events with technical support, use of space, front of house and marketing / promotion.

Stage 3 – "ODF Presents.." = (Arts at the Old fire Station Theatre) –

ODF hosted two 'ODF Presents' showcase events as part of Evolution (in 2017 & 2018). Both events were scheduled as part of Dancin' Oxford's Summer Festival programme and were jointly promoted to a wide audience.

Artists were selected to present work of up to 20 mins in length (the work could either be finished or developed work-in-progress), and they included: Paulette Mae, Ana Barbour, My Johansson (guest artist), Jane Connelly (Smidgen Dance Company) and Lunas Dance Project in 2017 and Ajos Dance Company (JJ Formento), Segolene Tarte and Scarlett Turner (guest artist) in 2018. All artists were offered some mentoring / dramaturgy support from Miranda Laurence and received professional images of their performance work (by David Fisher Studios). Both shows sold-out, which not only gave the artists opportunity to present developed work-in-progress to a paying audience (with full technical support) but also raised the profile of Oxford Dance Forum within

Oxford (benefitting from the wide reach of Dancin' Oxford plus the marketing support etc).

Stage 4 – 'Moving With The Times' = (Pegasus Theatre) –

Whilst not a formal part of Evolution, Moving With The Times was opportunity for artists who had gone through the above stages of presenting work / been part of the wider Evolution programme to apply for a commission fee and to have their work presented within the main Spring Dancin' Oxford (Dance Festival) programme. Artists / companies were shortlisted, interviewed and selected by a panel to receive a £1k commission, plus full technical & marketing support and access to rehearsal space (supported by Dancin' Oxford & Pegasus Theatre).

Over the three years artists who were commissioned to present work included: Unlock The Chains Collective, Justice in Motion, Richard Chappell Dance, Joelle Pappas Projects, Orley & Sermet, Lunas Dance Company, Jann Esterhuizen Dance and Joe Lott Dance. Most artists who applied were invited to meet with the Selection Panel (comprising of Claire Thompson (Dance Festival Director), Artistic Director of Pegasus, Producer at Pegasus, Viv Slayford (Director of Swindon Dance), Georgia Geary (Artistic Director of The Mill Arts Centre) and Sacha Lee (The Point, Eastleigh)) – as this enabled them to have the opportunity to verbally present their work to the people and receive feedback. It also enabled the venue programmers to meet with the artists and led to Body Politics' invitation to be one of Swindon Dance's supported artist/ companies in 2020.

Stage 5 – 'End-of-Evolution' Celebration = (Arts at the Old Fire Station) –

This event took place on Sunday 13th October 2020 at the Old Fire Station, with an aim to both celebrate the last three years of Oxford Dance Forum and the fantastic opportunities that arose through the Evolution programme, and also to further raise the profile of Oxford Dance Forum within the city. ODF took over the whole building for the afternoon / evening with events happening at different points throughout. This included: live performances in the Café area with Joelle Pappas and Jenny Parrott / a pod-cast installation with Paulette Mae in the Dance Studio / a workshop focussing on "Watching Dance" with Miranda Laurence in the Dance Studio / a film installation (compiled of films created throughout the Evolution programme and supported by it) in both the foyer area and the Dance Studio / an installation performance by Naomi Morris in the Loft space / an evening curated performance in the Theatre featuring work by: Sole Rebel Tap, Justice in Motion, Unlock the Chains Collective, Segolene Tarte and Body Politic. All work that was presented throughout the day was created through support given through the Evolution programme. A bespoke booklet was created as part of the event to celebrate and document Evolution and its' impact, and as a way to create a lasting legacy beyond the end of the project.

Arts at the Old Fire Station has supported the Evolution programme across the three years through a commitment to offer a reduced hire rate for all ODF Evolution-related activity, and therefore although not without its' challenges, it was entirely appropriate to hold the event there. Having the opportunity to 'take-over' a venue with dance was a truly special occasion and many people commented on how great to have a whole building come alive through dance!

Over the course of the Evolution Professional Development Programme, on-going feedback and evaluation has taken place. Attached to this report is a summary of feedback/ evaluation from the artists who benefitted from the Financial Support strand. The feedback process took the form of face-to-face meetings, Survey Monkey questionnaire and ODF Steering Group meetings / discussion. The outcome of this feedback led to the development of several key areas including:

- **More opportunities to informally network / meet together as artists:-**
 - Occasional **Networking evenings** were set up, with steering group members present but with no formal agenda.
 - **Hosted meet-ups** were held at some venue dance shows (with 1-2 ODF steering group members present) – particularly to encourage new dancers to Oxford to come along and meet other dancers / see work.
- **More opportunities for creative exploration / skill-sharing:-**
 - Monthly '**Creative Labs**' were established as a result of this.
- **Support with applying to ODF financial support strand / Oxford City Council Culture Fund:-**
 - In response to this, Claire Thompson (Chair of ODF and Arts Development Officer at OCC) & Euton Daley (Arts Development Officer at OCC) offered a funding 'surgery' for each Round of ODF financial support / OCC Culture Fund (both had the same deadline dates).
 - Claire Thompson & Euton Daley supported a large number of artists with advice regarding ACE and other funding applications (with artists from different art forms not just dance). This is an on-going offer to artists.

of ensuring the legacy of the Evolution project, and as part of the Final Evaluation process, Sue Davies was brought in to lead a strategic day-long workshop with the ODF Steering group. With some pre-session questions for each member to consider and contribute on the day, the session was extremely helpful in the process of future planning for Oxford Dance Forum. It included considering what ODF has achieved over the last three years, what should continue and why, and what processes and changes need to be implemented to enable this to happen. This was a hugely valuable start of the journey towards developing the exit strategy and planning the future for ODF into 2020 and beyond.

Formalising ODF Membership:-

The number of artists living and working in Oxford has increased significantly over the last three years (25% increase) and there is evidence that ODF is a major factor in an artist's decision to move to Oxford - having the support structure in place and the opportunities for professional artists' development. However, there were approx. 220 artists on the ODF E-list with no formal membership scheme operating. In response to this, the ODF steering group introduced a Membership / Associate Membership Scheme – which was launched in September 2018.

An ODF Membership costs £12 per annum = from September – end August (£1 per month on a sliding scale from date of joining) and offers the following benefits:

- **PRIORITY BOOKING** for many dance events organised by ODF
- **DISCOUNT SCHEME** across Oxfordshire venues for all shows, not just dance, though not one nighters in some theatres. This discount equates with a student ticket price. Participating venues are: Cornerstone Arts Centre, Didcot, Oxford Playhouse (Dance/Circus and week-long shows), The Mill Arts Centre, Banbury and the North Wall Arts Centre, Oxford.
- **ADMISSION** to skill-sharing sessions / surgeries; which will include touring, fundraising, marketing, application writing
- **REGULAR NEWSLETTERS** and promotion of ODF member shows
- **FREE ADMISSION** to monthly networking sessions with a steering group member in attendance
- **HOSTED MEET-UP** before/after dance performances
- Being a facilitator of the **CREATIVE LABS**.
- **PROFILE** on ODF website

The ODF Membership Scheme has continued into 2020.

A huge positive impact on the Evolution professional development programme was the increased capacity that the part-time Programme Administrator role allowed. The role has been undertaken by Tei Williams and then Jenny Parrott (who has carried on as part-time administrator for Oxford Dance Forum).

The role had a specific remit for managing the ODF website (including anti-clash calendar) which was re-designed in 2017; sending out regular monthly E-Bulletin updates on the Evolution Programme, and setting up and running a highly effective social media campaign (with two facebook pages – a professional development page and a general ODF page) and twitter – greatly increasing the reach of the Dance Forum over the last three years. Utilising opportunities like The Other Yellow Pages and the SE Regional Dance Hubs network has also led to effective promotion of ODF events / opportunities and increased profile across the region. The part-time administrative role has continued with some of the budget carried over beyond Evolution to ensure a smooth transition into the next phase of Oxford Dance Forum and to enable co-ordinated activity which began through the Evolution project to continue prior to any future funding bids being submitted.

ODF has actively contributed to the SE Regional Professional Development Hubs Network (co-ordinated by South East Dance) – supporting the other networks and contributing financially to the previous Arts Council England bid for the regional hubs project.

Oxford Dance Forum continues to be held up as a model of *good practice* and it is important that it continues to evolve, grow and develop as an organisation and that the artists associated with the programme have a strong organisation and framework from which new, exciting and diverse dance performances and practice can emerge. With Claire Thompson stepping down as chair of ODF and the end of the Evolution programme, continued investment in ODF beyond Evolution (through the legacy aspect of the Evolution budget) is crucial to enable the forum (led by the steering group) to continue to grow and flourish and develop a strategic approach for the

forum over the next 2-3 years. It is widely recognised that without financial support to cover some part-time administration / co-ordination of a network, it stands a greatly reduced chance of maintaining momentum and even survival.

Claire Thompson remains actively supportive of ODF and will continue to support the forum / steering group in an advisory role, and continue support of artists through Dancin' Oxford Dance Festival and as Arts Development Officer at OCC (in partnership with Oxford Dance Forum).

Oxford Dance Forum, beyond Evolution, remains committed to the following aims:

- Continue to stretch, challenge and provide relevant efficient and effective support for dance artists to grow and develop;
- Continue to address the needs identified and create resilience towards future challenges;
- Contribute to the wider dance ecology in the region and beyond.

Section B – your activity

This section gives us statistical information about your activity: where it happened, who was involved and the outcomes. Please give us as accurate figures as you can.

✓ 2 Where did this activity take place?

Your answers to this question provide us with important information. We use it to report to the Government, including local authorities, about where Grants for the arts activities take place.

Grants for touring activity

If your activity was touring:

- do not fill in this question
- fill in the tour schedule form, which is included in this form as appendix 1
- go to question 3

All other grants

If your activity wasn't touring, please answer the following question.

Did your activity happen in a specific place (or places)?

Yes (Please continue to part a.)

a Your activity happened in a specific place (or places)

If your activity happened in a particular place, please give us the address and postcode of where most of your activity took place.

Full address _____ Oxford City (across the city) OX1-OX4

Full postcode

(Question continues on next page.)

If the place where your activity happened does not have an address (for example, it was in a park), please tell us where it took place and give us the name of the local authority area instead.

n/a

Other places where your activity happened

If your activity happened in other places, please give us the postcodes of each place. If any of the places do not have a postcode, please give us the name of the local authority area instead. We have made space for you to give details of up to five other places. Please use a separate sheet if you need more and write 'See attachment' on the first line below.

Full postcode or local authority area:

Full postcode or local authority area:

Full postcode or local authority area:

Full postcode or local authority area:

Full postcode or local authority area:

If you have filled in part a, go to question 3. If part a is not relevant to your activity, please fill in part b.

b Your activity was not specific to a place

If your activity was not specific to a place, please give details. (For example, 'This activity happened across a wide area or across a region', 'This activity took place on the internet' or 'We produced a publication'.)

This activity took place across Oxford city and made connections with artists and organisations across the SE region.

Who was involved?

✓ 3 **How many people do you estimate benefited from the activity?**

Please give an estimate for your activity.

'Taking part' means doing the activity. 'Audience' includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.

This activity	Number
Artists	478
Others taking part	1150
Audience	9995

✓ 4 **What are the age ranges of the people who benefited from your activity? Mark all relevant boxes.**

- All age ranges
-
-
-
-
- Young people (20 to 24)
- Adults (25 to 64)
-

✓ 5 Was your activity directed at, or particularly relevant to, any of the following groups of people? Please mark any relevant boxes.

- Disabled people
 - People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)
 - Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)
 - Black or Black British (includes African, Caribbean)
 - Chinese
 - Any other ethnic group
(Please describe below in no more than 10 words.)
-
-

✓ 6 Please give details of the results of your activity.
If none applies, write 'Not applicable' or 'N/A'.

This activity	Number
Number of performance or exhibition days	61
Number of new products or commissions	42
Period of employment for artists (in days)	491
Number of sessions for education, training or taking part. 'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)	77

Section C – statement of income and expenditure

In this section we ask for a summary of the income and expenditure of your activity.

This should be for the total cost of the activity we agreed to support. Please show the budget from your application form (in the column titled 'original'), along with any agreed revised budget (in the column titled 'revised') after the grant was offered to you.

You should explain any significant differences between the actual figures and the budget figures by using the notes column. Assign a letter to the note in the column, then type the same letter and your explanation in the notes box underneath the totals.

The budget categories should be the same as those used in the application form. You may wish to refer to the guidance included in the Grants for the arts application pack.

If you cannot provide enough details on the form, please use it as a summary and provide the details on a separate sheet or sheets, using the same headings. This may be necessary for:

- activities lasting a number of years
- some touring activities
- building projects
- grants for buying several items of equipment

Unless we have asked you for them, please do not send original or photocopies of invoices for goods or services you have purchased for your activity. Remember, you must keep these documents safe as we may ask for them at a later stage.

You are responsible for getting your own financial and legal advice. This includes getting appropriate financial advice on your tax status as a result of receiving a grant from us. This is a complicated area and you will need to speak to your own tax office if you have any questions about this. For information about taxes, contact HM Revenue and Customs (HMRC) through their website at www.hmrc.gov.uk

Specific requirements

VAT

If you are registered for VAT, your expenditure figures should not include VAT that you can claim back. If you are not registered for VAT, your figures should include VAT. You may need to get advice from your own accountant or the relevant tax office. For information about VAT and other taxes, contact HM Revenue and Customs (HMRC) through their website at www.hmrc.gov.uk

Grants over £50,000

If the grant you were offered was for more than £50,000, the statement of income and expenditure must be certified by an independent accountant.

If your organisation receives regular funding from Arts Council England, your income and expenditure statement must be produced in line with normal accounting practice and reflected in the annual accounts of your organisation. You must sign the additional declaration in section 5.

Income for this activity

Earned income (please give details)	Income: original £	Income: revised £	Income: actual £	Income notes (a) (b) (c) etc
Box office	2285		949.51	(a)
Participants fees	1620		1934.80	
Membership fees	370		623	
Subtotal 1	£ 4275	£	£ 3507.31	

Local authority (please give details)	Income: original £	Income: revised £	Income: actual £	Income notes (a) (b) (c) etc
Oxford City Council	6000		8000	(b)
OCC Culture Fund				
Subtotal 2	£ 6000	£	£ 8000	

Other public (please give details)	Income: original £	Income: revised £	Income: actual £	Income notes (a) (b) (c) etc
OCC Culture Fund	3000		1000	b)
South East Dance	1425		475	c)
Subtotal 3	£ 4425	£	£ 1475	

Private (please give details)	Income: original £	Income: revised £	Income: actual £	Income notes (a) (b) (c) etc
Trusts, Foundations & Donations	1200		5457.48	d)
Subtotal 4	£ 1200	£	£ 5457.48	

Support in kind for your activity (please give details)	Income: original £	Income: revised £	Income: actual £	Income notes (a) (b) (c) etc
OCC Arts Officer time / overheads	12600		12600	
Arts at the OFS – subsidised space	3795		3795	
Pegasus Theatre – CPD space / supporting artists	7200		7200	
Oxford Playhouse – CPD programming	2250		2250	
South East Dance support	0		950	
Regional partners marketing / promotion etc	2250		2250	
Subtotal 5	£ 28095	£	£ 29045	

✓ Total income from other sources (add subtotals 1- 5) (A)	£ 43995	£	£47484.79	
✓ Arts Council grant for this activity (B)	£96000	£	£96000	
✓ Total income (A) + (B) (C)	£139,655	£	£143,484.79	

Income notes

You should explain any significant differences between the actual figures and the budget figures in this space. Assign a letter to the note in the column above, then type the same letter here and write your explanation next to it.

(a) – Box office sales were lower than predicted as the agreed financial arrangement for Dance Scratch with AOFS included them hosting the event, covering production costs and taking the box office, with therefore no additional income for ODF. Creative Labs were free to artists' attending and ODF Presents was the only other 'event' to earn box office income. Both ODF Presents shows sold out.

(b) – Oxford City Council's total contribution was £9k – the same amount as was committed but with the monies coming out of different budgets than originally allocated:- Over the three years £8k was allocated from the arts development budget and £1k directly from the Culture Fund budget.

(c) – South East Dance contributed £475 in Year one of the programme and the remainder of the support came in-kind via the SE regional dance networks hub rather than in cash.

(d) This figure includes donations (from various events including ODF Presents and End-of-Evolution Celebration), and an amount that was already in the Oxford Dance Forum bank account at project start (committed to the Oxford Dance Forum pre-Evolution).

Expenditure for this activity

Value of support in kind (use the subtotals from Support in kind for Income above.)	Expenditure: original £28095	Expenditure: revised £	Expenditure: actual £ 28095	Expenditure notes (a) (b) (c) etc
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Subtotal 1	£ 28095	£	£ 29045	
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Artistic expenditure (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Artists bursaries	28800		33428.77	a)
Go & See opportunities	2250		875.15	(b)
Producing performance	5250		6183.10	
CPD/Visiting companies	4250		5811.42	
Cultural forums & networking	6000		250	c)
Production costs / venue hire	5000		6823.47	
Subtotal 2	£ 51550	£	£53371.91	

Organisational and professional development (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Creative Producer	21600		14470.60	d)
Trainee Producer	10800		7472	e)
Administrator	13500		15791.42	
External Evaluator	1250		200	f)
Staff travel costs	1250		349.50	f)
Recruitment	1150		360	
Subtotal 3	£ 49550	£	£38643.92	

Marketing and audience development (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Website maintenance	1050		332	g)
Print promotion & distribution	4300		2655.40	h)
Photography & video	2600		957.50	i)
Subtotal 4	£ 7950	£	£3944.90	

Overheads (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Administrative costs	1350		405.77	j)
Subtotal 5	£ 1350	£	£405.77	

Assets (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Subtotal 6	£	£	£	
Other (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Contingency	1500		0	(k)
Subtotal 7	£ 1500	£	£0	
Access costs (project) (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Subtotal 8	£	£	£	
Access costs (personal) (please give details)	Expenditure: original £	Expenditure: revised £	Expenditure: actual £	Expenditure notes (a) (b) (c) etc
Subtotal 9	£	£	£	
✓ Total expenditure (add subtotals 1- 9) (D)	£ 139995	£	£ 125411.40	(l)

Expenditure notes

You should explain any significant differences between the actual figures and the budget figures in this space. Assign a letter to the note in the column above, then type the same letter here and write your explanation next to it.

(a–b) – Evolution’s financial support strand was one of the most successful strands of the project, leveraging in substantial other monies and making significant impact on a high number of artists and companies. A decision was taken to spend more on this strand to achieve maximum impact over the course of the three years, and some of the financial support given included supporting artists to ‘Go & See’ work and therefore the spend on that budget line overall was lower than originally expected.

(c) – Oxford Dance Forum partnered with Oxfordshire Theatre Makers and financially contributed to their Emanate 2019 & 2020 programmes. The Emanate programme achieved the original aims of the Cultural Forums and therefore ODF achieved greater value for money and benefited more artists across the two sectors than was originally expected. (NB: Oxfordshire Theatre Makers was not set up when Oxford Dance Forum submitted the funding bid to Arts Council for Evolution).

(d) - Less was spent than expected as the format of this strand changed to supporting individual artists & companies to work with their own producer, rather than ODF recruiting one producer to work with everyone. One of the selected artists did not receive full financial support due to her undertaking a PHD and a shift in her working practice over the last 18 months. More from this budget line was shifted to the “Artists’ Bursaries” strand to enable a wider impact.

(e) – The Trainee Producer (Nadia Rich) came on board with the project in Year two (reducing the spend on this strand). This was largely due to the shift in the Producer strand and the impact on the Trainee Producer model (which became more bespoke with Nadia working alongside several artists and companies and gaining a range of experience that way).

(f) - These costs were less than expected as much of the evaluation work was carried out by the administrator and built into the on-going evaluation of the project. Also a mid-term evaluation review was carried out by the steering group (to include the wider forum) and administered by the project administrator. Staff travel costs were less as they were built into the overall administrator costs largely, plus not as much travel outside of Oxford was carried out / not paid for elsewhere as expected.

(g) – The budget allocated was to cover on-going maintenance from a company who would also deliver on a re-design of the site to accommodate the Evolution programme and expand on its’ digital impact. The OFF site was completely re-built but on as a Wordpress site and therefore significantly reducing costs, whilst at the same time skilling up the administrator at the time (Tei Williams) in Wordpress design and maintenance. Website maintenance and updating continues to be the responsibility of the part-time administrator for Oxford Dance Forum (Jenny Parrott).

(h) – Alongside the development of the website the ODF administrator developed an effective social media campaign with a Facebook group (that any artist could post onto), a Professional Development Facebook page to upload forthcoming events and opportunities and developing ODF’s presence on Twitter. With this and linking into the other professional development networks in the region, there was not such a demand for hard copy print. The print that was produced included a general Oxford Dance Forum flyer (to promote the forum within the city) and a beautifully

designed booklet for the End-of-Evolution event (in October 2019). This booklet serves also as an effective advocacy document for the Forum going forwards, in addition to raising the profile of all the artists and companies featured in it (all of whom benefited from the Evolution programme over the three years).

(i) – Artists who were selected for ODF Presents had the opportunity to receive professional images (taken at the dress rehearsal) for them to use for promotional purposes etc.

(j) – As with (f) the direct administrative costs were less as they were built into the Administrator monthly fee plus printing and photocopying was carried out by Claire Thompson at Oxford City Council as part of the in-kind support given, reducing the costs to the administrator.

(k) – Due to the increase in Income to the project (beyond what was expected) by £2540 the contingency amount was not used.

(l) – The amount remaining from the Evolution project has been committed going into 2020 as project legacy which includes:

Payment for the external audit of the accounts to be undertaken / Creative Labs facilitation / Dance Scratch co-ordination / purchase of additional equipment to be available for artists through ODF / part-time administration of the Forum and its' activities.

This will ensure that Oxford Dance Forum is able to continue to with the strands of work that has been established through the Evolution project (such as Creative Labs, Dance Scratch and ODF Presents), and sustain the level of support to artists that is needed. In particular, it will ensure ODF's sustainability during a key period of transition over 2020 when Claire Thompson has stepped back as Chair to enable Oxford Dance Forum to become more independent and fully artist-led. Claire will continue to support the Forum within her role as Arts Development Officer at OCC and as Director of Dancin' Oxford dance festival. This is a key time for the steering group to fully embed their leadership and clarify roles to ensure that the high level of work ODF does is able to continue effectively. It will enable a period of strategic planning for the forum for the next few years and ensure that there is a paid position to administrate the Forum greatly reducing the pressure on individual freelance artists who are already overstretched with their own work.



For office use only:

Reviewed by _____ (signature) _____ (date)

I & E checked _____ (signature) _____ (date)

Data entry completed _____ (date)

Section D – how did we do?

Thinking about the grant you have received from us, how did we:

a explain about eligibility to apply for funding?

- K very well
- well
- neither well nor badly
- badly
- very badly

b explain the application process?

- K very well
- well
- neither well nor badly
- badly
- very badly

c manage your application for funding?

- K very well
- well
- neither well nor badly
- badly
- very badly

d respond when you contacted us for advice or information?

- K very well
- well
- neither well nor badly
- badly
- very badly

Section E – declaration

Data protection and freedom of information

As a public organisation we have to follow the Data Protection Act 1998 and the Freedom of Information Act 2000. We have a data protection policy, which is available from our website at www.artscouncil.org.uk

Under the Freedom of Information Act, we may have to provide information about your grant to a member of the public if they ask for them under the Act. However, we will not release those parts of your information covered by one or more of the exemptions under the Act. For information on the exemptions and freedom of information generally, please visit www.foi.gov.uk

We consider that the information you give us in sections B and D, and in appendix 1 will not be protected by any exemptions and therefore we would release it if a member of the public asks for it.

However, the information you give us in sections A and C could possibly be covered by exemptions if it is sensitive or confidential. If you consider some or all of this information to be confidential, please mark the box below and specify what parts you think are confidential and why.

Mark this box if you want us to treat some or all of the information in sections A and D as confidential. You must tell us what the information is that you think is confidential and give us your reasons below.

Checklist for claiming your final payment

Before you send in this activity report and claim your final payment, please check the following:

- Have you filled in all the questions marked with this tick symbol ✓ and any other questions that are relevant?
- Have you met any payment conditions attached to your final payment?
- If your activity was touring, have you completed the tour schedule in appendix 1?
- If your grant was for more than £50,000, and you are not a regularly funded organisation, has the statement of income and expenditure been certified by an independent accountant?
- Have you signed the declaration below?
- Have you kept a copy of this report for your own reference?

Please remember to sign and date this form below. Individuals should use the section below and organisations should use the section on the next page.

✓ **Individuals**

I confirm that, as far as I know, the information in this activity report form is true and correct, and that I have complied with the standard conditions and all payment conditions attached to the grant.

Your signature

Name (Use CAPITAL LETTERS)

Day

Month

Year

✓ **Organisations**

I confirm that, as far as I know, the information in this activity report form is true and correct, and that we have complied with the standard conditions and all payment conditions attached to the grant.

I confirm that the organisation named on this activity report form has given me the authority to sign this document on their behalf.

Your signature

Name (Use CAPITAL LETTERS)

Position

Day

Month

Year

Appendix 1 – Tour schedule

You should only complete this section if your activity was touring.

Notes about completing the form:

Please use a separate line for each venue or location

Column 3 – please include the full postcode and region for each venue. By ‘area’ we mean the Arts Council England area the venue is situated in. Our website at www.artscouncil.org.uk, has maps showing the areas

Column 4 – please enter one or more letters to indicate whether your income was based on: a box office split (s), a guarantee (g), a fee (f), whether you hired the venue (h) or there was another arrangement (o)

Column 5 – give the total number of performances or exhibition days

Column 6 – only applies to venues like theatres with a fixed capacity. For other venues please enter ‘N/A’ (not applicable)

Column 7 – give the actual number of people attending if you know this. If the number is an estimate please put (e) after it. If the activity was part of a larger carnival or street arts programme please estimate the number of people your specific activity reached

Column 8 – only applies to venues like theatres with a fixed capacity. Multiply the total number of capacity by the average ticket price and give the total. For other venues please enter ‘N/A’ (not applicable)

Column 9 – this only applies to events involving an admission charge. Please enter actual box office take, net of VAT

Column 10 – give the number of education/taking part sessions (one session is a morning, afternoon or evening, or a part of one of these)

Column 11 – give the number of people who took part in the sessions entered in column 10

Please give totals for columns 5, 6, 7, 8, 9, 10 and 11.

✓ **Touring details**

	Day	/	Month	/	Year
Start date of all performances, events or exhibitions		/		/	
End date of all performances, events or exhibitions		/		/	

Date or dates	Venue name	Venue postcode and region	Financial arrange-m ent	Number of Venue perform- ances or exhibition days	Venue capacity (number)	Number attend- ing	Box office potential	Bo of tal ac
1	2	3	4	5	6	7	8	
Totals								