



journeys dance festival

2014 – 2020



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A Review of Journeys Dance Festival 2014 - 2020

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Authorship

Journeys Dance Festival was conceived and produced by 18 Hours Ltd in partnership with Arts Council England, Rother District Council, Hastings Borough Council, East Sussex Arts Partnership, De La Warr Pavilion, Coasters, Battle Festival and 1066 Country. From 2014 to 2019, Journeys has involved performances by diverse national and international artists from Anna Mudeka Band to Compagnie Bilbobasso and the Zaza Tsara Mayottian dance troupe to present a high-quality, accessible dance festival, raising the profile of dance, encouraging participation and reflecting local diversity.

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18 Hours Ltd, October 2020

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MOON by 2Faced Dance Company, image ©John Cole 2018

Introduction

Having identified a lack of dance, Rother District Council approached 18 Hours to develop accessible dance performance within its district. In 2013, a successful Tango pilot event led to the development of Journeys Dance Festival, an annual 2-3-day multi-location, high quality outdoor festival of dance. The festival aims to promote dance, mainstream disabled artists, engage public involvement, sustain interest in dance, and raise the profile of event producers, 18 Hours Ltd, across Hastings, Rother and the wider region.

Over six years, Journeys Dance Festival has delivered 18 afternoons/early evenings of excellent quality, outdoor performances in a programme that reflects 18 Hours' values as not-for-profit organisation with a passion for mainstreaming diversity across all of its productions. 18 Hours also advocates an awareness, and protection, of the environment in which its events operate. To that end, it is founded on a responsible approach that seeks to minimise detrimental impacts on its physical environment, while seeking opportunities to enhance environmental, socio-cultural and community impacts in the areas in which it operates.

Executive Summary

In April 2020, 18 Hours Ltd postponed Journeys 2020 due to the Covid-19 global pandemic. Although devastating for all involved in delivering the planned programme, the postponement provided an opportunity for 18 Hours to reflect on Journeys Dance Festival, to evaluate its performance against its stated goals and to develop a road map for the next few years.

To align with the Arts Council England's Let's Create strategy, this evaluation project has focused on two areas in particular – mainstreaming dance performances and environmental responsibility. This has been driven by 18 Hours' ongoing reflective practice as a dynamic, ambitious and responsive learning organisation determined to maintain relevance and reflect not only its communities, but also societal shifts embedded in current movements like Black Lives Matter and Extinction Rebellion.

Journeys is a unique festival that brings excellent quality dance performance to everyday outdoor spaces. The evidence suggests that Journeys Dance Festival not only brings dance to new audiences but that it has developed a strong following that travel to the different locations in which the festival is held each year. Furthermore, it has the potential to become an international exemplar of mainstreaming and environmental responsibility in outdoor festivals if it were to develop a strong communication strategy that disseminated how its values, its production processes and programming choices meet its community, diversity and environmental aspirations.

18 Hours Ltd and Journeys Dance Festival

18 Hours Ltd was incorporated in May 2012, with the following social enterprise objectives:

1. Inception, direction, production and mentoring of local and regional events with an emphasis on community, inclusivity and diversity in all its forms
2. Evaluation and analysis using innovative methods of the company's and clients' projects
3. Supporting education of all ages through teaching, resource provision, conferences and teacher training with a particular expertise in global learning.



Now based in Bexhill on Sea, 18 Hours delivers successful events, education programmes and community projects in and around Sussex for clients including the British Council, Hastings Borough Council, Rother District Council, University of Brighton, Hastings Storytelling Festival, Streets of Rother Festival, Big Local and St Leonards Festival.

Whilst 18 Hours delivers very successful events on behalf of other agencies, Journeys Dance Festival was developed to build its own annual event in the shoulder months of the seaside towns' busy tourism season. The Festival's ambitions are to promote dance, mainstream disabled and diverse artists, engage public involvement, sustain interest in dance, and raise our profile across Hastings, Rother, and wider region. Having been commissioned by Active Rother (Rother District Council) to map dance provision across the district in 2015, 18 Hours were able to create a festival that fully reflected the community, addressed a shortfall in local provision and promoted accessible dance in public spaces. Its shared vision to provide great cultural experiences for everyone are articulated as follows:

- An artistic vision, which offers dance stories that reflect Journeys programming for only very high-quality work
- Respond to shortage of live dance opportunities in Hastings and Rother
- Reach new audiences with 18 Hours' own publicity, encouraging audiences to attend more than one show
- 18 Hours ambitions to own its own festival, Journeys (all other events delivered for clients), thereby developing its own team practice, which supports our organisational development
- Work closely with new venues and new partners such as: Rye Creative School, Sussex Community Rail Partnership, De La Warr Pavilion, Wheelchair Dance Association, Stade Saturdays and Coasters (SeaChange Arts); and supported by Hastings Borough Council and especially Rother District Council to develop new partnership opportunities
- The Festival mainstreams disability and extends public opportunities for wheelchair users to participate in dance. Dance reflects diversity through links between Africa, Americas, Asia and UK
- In feedback, local dance enthusiasts have asked for the rare opportunity to dance to live music with opportunities to perform alongside professional artists and recruit members to sustain enthusiasm in dance beyond the Festival.

Journeys is a festival of dance, which has successfully levered external funding through partnerships with Arts Council England, Rother District Council, East Sussex Arts Partnership, Hastings Borough Council – Stade Saturdays and Coasters. It takes places in two or three outdoor locations in Rother and Hastings over a weekend in July or August each year. It is free and participatory. Diversity is mainstreamed throughout Journeys Dance Festival. See Appendix 1 for summary of performances and programme since 2014.

Key highlights/achievements in Journeys Dance Festival

- Commissioning – for example, Zaza Tsara Mayottian dance troupe, accompanied by Mayottian singer, Anyame Abdallah were commissioned for Journeys Dance Festival in 2016. This UK premiere involved working in partnership with both the Mayottian and French governments.
- Partnerships – for example, Ramp Events, Wheelchair Dance Sports Association, East Sussex Dance and Movement Partnership, Coasters, Stade Saturdays, De La Warr Pavilion.
- Audiences – audience feedback confirms that audiences follow the festival to its different locations across the weekend. Live audiences have increased from 2,000 to a peak in 2018 of 3,650.
- Mainstreaming – since its inception, Journeys Dance Festival has offered a diverse programme that brings together Kathak, Flamenco and Candoco Associates - Moxie Brawl, or Stopgap Dance

Company alongside Compagnie Bilbobasso, and Sadhana Dance on the programme with Folk Dance Remixed into a diverse, coherent and excellent quality celebration of outdoor dance.

Context

Journeys Dance Festival is based in the Hastings and Rother regions of the South East of England. Geographically, this region reaches from Oxfordshire, Berkshire and Buckinghamshire through to Kent, East and West Sussex and the Isle of Wight. According to the 2011 census, this diverse region's population totalled 8,635,000. The following table provides a summary of population ethnicity across the region, indicating a lower diversity of ethnic groups than in the regional average.

Table 1 Population Ethnicity

	South East (%)	Hastings (%)	Rother (%)	Wealdenⁱ (%)
Asian	5.24	2.36	1.22	1.15
Black	1.58	1.18	0.34	0.23
Mixed	1.94	2.16	1.14	0.96
White	90.65	93.77	97.09	97.49
Other	0.59	0.54	0.22	0.17

Economically, Hastings and Rother fall below the UK and South East regional averages. As can be seen from Table 2, Hastings falls significantly below the regional average, achieving less than 73% of the South East's average gross disposable household income.

Table 2 Gross Disposable Household Income

	GDHI per head (£)ⁱⁱ
South East	24,318
Hastings	17,697
Rother	21,854
Wealden	28,507

Indeed, when looking at the Government's Indices of Deprivation (2019), Hastings ranks 13th out of 317 local councils for deprivation figures based on employment, income, education, health, crime, living environment and barriers to housing and services. Rother was ranked at 135th and Wealden at 254th.

A similar breakdown of data for disability status is not available. However, in the South East, 19% of the population report living with a disability (1.7 million people), compared with 22% across the UK (data from 2017).

The socio-cultural and economic environment in which Journeys Dance Festival operates, therefore, is one in levels of deprivation across all indices are high, experiencing much lower disposable income per head, with a higher white proportion of the population than the regional average. The next section will

ⁱ Data from gov.uk 'Regional ethnic diversity facts and figures, last updated 7.8.2020 but based on census in 2011. <https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/national-and-regional-populations/regional-ethnic-diversity/latest#ethnic-diversity-by-area>

ⁱⁱ

<https://www.ons.gov.uk/economy/regionalaccounts/grossdisposablehouseholdincome/bulletins/regionalgrossdisposablehouseholdincomegdhi/1997to2018#gldhi-per-head-by-uk-constituent-country-and-region>, data from 2018.

examine the engagement and participation in the arts generally in the region, and then draw a tighter focus on dance.

Engagement and participation in the South East.

For the purposes of this report, data on participation in the arts has been sourced from the Active Lives Survey, led by Sport England in partnership with the Arts Council, Public Health England and the Department of Transport, in conjunction with Taking Part Survey, commission by the DCMS in partnership with Arts Council England, Sport England and Historic England. In 2017, this survey focused on engagement and participation with specific arts activities in the preceding 12 months.

Table 3 Participation data from Active Lives

Done in previous 12 months	Spent time doing a creative, artistic, theatrical or music activity or craft (%)	Attended an event, performance or festival involving creative, artistic, dance, theatrical or music activity (%)	Dance (%)	Creative or artistic dance (%)	Creative or artistic dance – done in last 4 weeks (%)
All adults	35	52	21	5	2
Male	27	48	13	3	1
Female	42	56	29	7	3

Ethnicity (grouped)					
White - British	36	55	20	4	2
White - Other	37	54	28	6	3
Asian	25	33	19	5	2
Black	29	42	35	9	5
Chinese	35	45	19	6	3
Mixed	43	59	34	9	5
Other ethnic group	29	38	26	6	3

Disability					
Limiting disability	34	42	14	4	2
Non-limiting disability	40	59	21	5	2
No disability	33	54	23	5	2

Age					
16-24	43	55	30	10	5
25-34	37	52	27	5	2
35-44	34	52	23	4	2
45-54	31	54	20	3	2
55-64	32	53	18	4	2
65-74	36	55	16	4	2
75-84	31	43	11	3	2

Done in previous 12 months	Spent time doing a creative, artistic, theatrical or music activity or craft (%)	Attended an event, performance or festival involving creative, artistic, dance, theatrical or music activity (%)	Dance (%)	Creative or artistic dance (%)	Creative or artistic dance – done in last 4 weeks (%)
85+	23	29	6	2	1

Local Authority					
Hastings	40	57	19	4	2
Rother	41	57	19	4	2
Wealden	38	54	18	3	2

The data in this table suggests that Hastings and Rother have higher than UK adult average participation and attendance in artistic activities, and a marginally lower engagement in dance and creative dance whether that is over the preceding 12 months or 4 weeks when compared to all adults. This suggests potential scope to provide more opportunities to inspire people to engage with dance, particularly to those audiences currently unfamiliar with dance and/or who would not have the financial means to pay to see dance performances.

Taken in combination, these figures provide a socio-economic and cultural engagement picture of the communities in which 18 Hours, and Journeys Dance Festival, are geographically embedded. Underpinned by values of social justice, this context informs 18 Hours' work, and ambitions to provide creative cultural experiences that inform and encourage discussion and engagement.

As will be discussed further below, a scenario emerging from this analysis is that there is a lack of accessible, free-to-attend, high quality dance provision in Hastings and Rother. Indeed, an analysis of Arts Council project grant funding for the most recent 12 months (data from December 2018 to November 2019), shows that only one project that indicated dance as its main discipline was supported in Hastings (Journeys Dance Festival). The same data shows that there were no dance projects in Rother, although this figure does not reflect the fact that Journeys Dance Festival spans across Rother's and Hastings' districts. Six organisations (out of 58) within the National Portfolio in the South East Region identify Dance as their primary discipline. This figure increases to 19 when combined arts, or not discipline specific such as Disability Arts Online or Artsworld are included.

Dance events in South East

Outside of Journeys Dance Festival, opportunities to engage with dance in Hastings and Rother are predominantly limited to indoor performances. These are hosted by dance schools, such as Hastings School of Contemporary Dance, Dyamond Dance, and the East Sussex School of Performing Arts in Bexhill, or cultural centres such as the De La Warr Pavilion in Bexhill or St Mary in the Castle in Hastings. Opportunities such as these are valuable for local dance audiences and performers but their capacity to reach out to new audiences is limited and as such, they do not showcase dance to audiences who would not necessarily pay to see dance. In addition, there is an evident lack of high quality national, or international regular contemporary dance provision in this area.

Regionally, combined arts festivals such as those in Brighton, Canterbury or Rye include dance their programming as do cultural centres such as Brighton Dome and Chichester Festival Theatre. However,

dance within these programmes competes with other disciplines in busy programmes. When schedules overlap, audiences have to make choices about which performances to see, or not to see. If they are not familiar with dance, there is a natural tendency to choose those disciplines that they are more familiar with. This is particularly the case for indoor, paid for performances.

Outdoor dance that occurs in public spaces, however, entices passers-by to stop and engage with the performance. At the time of writing this report, **no other outdoor festivals that focus solely on dance** have been identified **in the South East Region, or in the remainder of the UK.**

Purpose of this review

ACE Let's Create Strategy 2020-2030 highlights significant strides that have been made towards equality in the cultural experience over the last ten years. It does note, however, that there is more to do to address the persistent and widespread lack of diversity and inclusivity in cultural organisations' leadership, governance, workforce and audience. For example, dance has the highest BAME (Black, Asian and minority ethnic) workforce (18%). The extent to which either of this is reflected in the performances is unclear. Dance also has the lowest percentage of disabled people in the workforce (3%) across National Portfolio Organisations.

Against this backdrop, emerging data demonstrates that the global pandemic (Covid-19) has exacerbated pre-existing inequalities and vulnerabilities, for creatives and audiences across those who fall under the Equality Act 2010's protected characteristics. In the words of John Kelly (musician and activist), 'The pandemic has just amplified our experience of discrimination'.

For social justice, it is essential that diversity is fully embedded across cultural organisations and experiences; as is environmental responsibility and the protection of the physical environment and reducing the sector's contribution to climate change. Journeys Dance Festival is founded on these principles and the pandemic has provided a timely opportunity to review the Festival's performance in these areas.

To that end, this review aims to:

- To assess how Journeys Dance Festival is performing against its mainstreaming and environmental responsibility objectives
- To assess those objectives' currency and relevance
- To recognise areas of good practice in relation to mainstreaming and environmental responsibility within Journeys Dance Festival
- To identify and address problems and challenges in relation to mainstreaming and environmental responsibility
- To act as a basis for future decision making and to inform a blueprint for JDF in relation to mainstreaming and environmental responsibility over the next five years to 2025.
- To contribute to broader evidence base to inform future policy and practice by others outside the organisation

Key terms

Mainstreaming:

For the purposes of this review, *mainstreaming* is informed by:

- The British Council's 'Connecting Classrooms through Global Learning' programme
- The Equalities Act 2010 (updated in 2016) particularly focusing on the protected characteristics of disability, gender, ethnicity, sexual orientation (and religion and/or belief) as well as socio-economic background.
- Arts Council England's 'Case for Diversity' and 'Let's Create' Strategy 2020-2030
- Social change campaigns such as #WeShallNotBeRemoved, Black Lives Matter, #cultureneedsdiversity, Gay Rights and gender equality movements, Extinction Rebellion, Julie's Bicycle, and Vision 2025.

18 Hours and Journeys Dance Festival is passionate about mainstreaming and its ultimate ambition is to create festivals that mainstream artists from all groups in society. Mainstreaming in this case simply means considering the protected characteristics listed above in everything that it does. It is also the means through which 18 Hours encourages its communities, audiences, networks and stakeholders to create an environment which best meets everyone's needs.

Mainstreaming is not about creating separate projects or targeting any one particular group, instead it requires that attention is given to diverse perspectives as an integral part of all activities across all programmes. Therefore, it helps organisations, and festivals, to make all their activities flexible and supportive to everyone. It is about creating a mindset in which organisations, and their outputs, are open to adapting their planning, work and evaluation so that opportunities to be involved are truly equal.

The diagram below summarises mainstreaming in 18 Hours, and accordingly, Journeys Dance Festival. (adapted from the British Council's Diversity Assessment Framework)

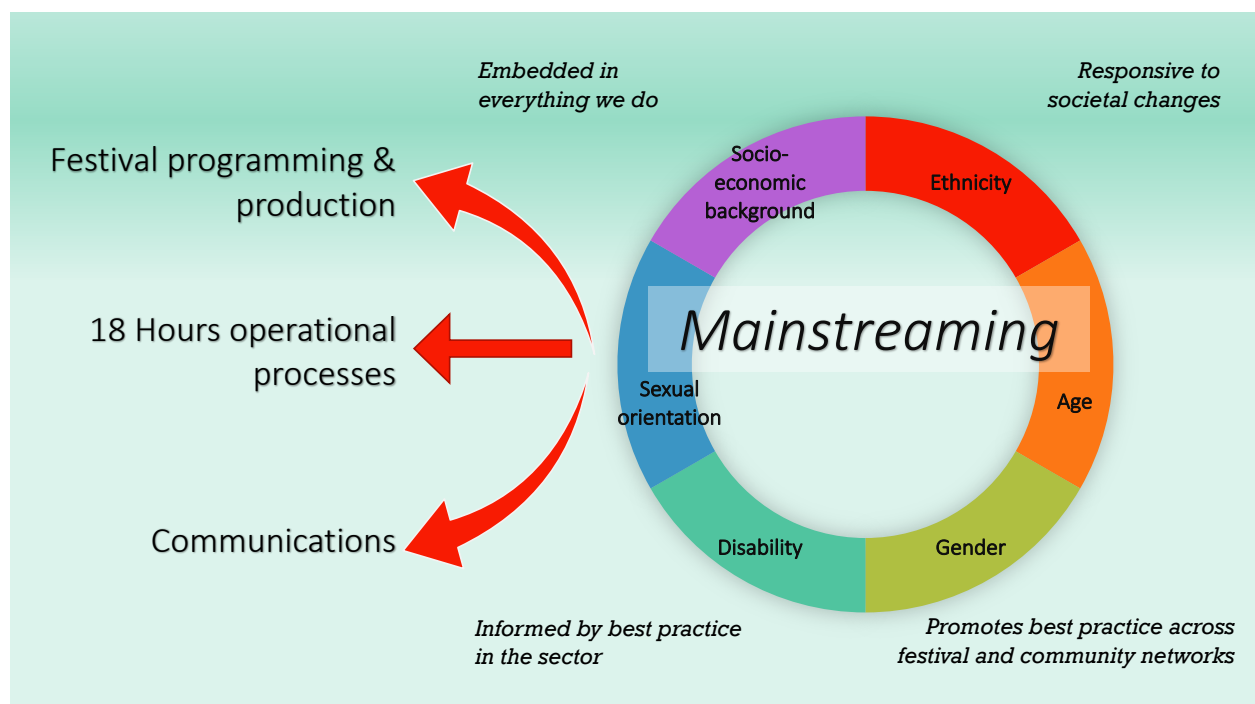


Figure 1 18 Hours' approach to mainstreaming



As its own event, Journeys Dance Festival is guided by 18 Hours' Policy for Equal Opportunities in which it recognises a commitment to equalities and diversity beyond legal and regulatory requirements. It is committed to mainstreaming diversity and continually improving its equalities performance as an integral part of our business strategy and operating methods, with regular review points. We encourage customers, suppliers and other stakeholders to do the same.

Environmental Responsibility

We are facing a global climate and environmental emergency and it is up to us all to protect the natural environment. According to Julie's Bicycle, the creative community is uniquely placed to transform the conversation around climate change and translate it into action. Creative practitioners, and the wider cultural community have a unique and critical role: they deal with the art of the possible and influence new ways of being, doing and thinking. Arts and culture not only respond to the world around us; they also influence our individual and collective experiences and shape the direction we take. Through discussion and through our own behaviour, the creative community can help change society for the better.

Art and culture therefore have a unique platform from which to engage and inspire action on climate change. It can take a complex idea and present it in ways that are engaging and inspiring. Environmental sustainability is also intrinsic to the resilience of an arts organisation and makes economic as well environmental sense.

'The Show Must Go On' report (2015)ⁱⁱⁱ outlined the environmental impacts of the festival industry and provided a robust basis for an industry-wide approach to reducing environmental impacts. Based on 279 UK summer music festivals, the report found that the top five priorities for festival organisers are:

1. Sustainable approaches to energy
2. Standard approach to serve-ware and packaging
3. Use of re-usable cups
4. A standard approach to waste management systems
5. Sustainable travel policies.

The report identified that the industry can realistically reduce its annual global greenhouse gas emissions by 50% within 10 years through incremental changes to energy supply and usage, waste management, food supply and reduction in food waste, and travel arrangements. Measurement of impacts and progress through robust reporting, engaging audiences and working with the supply chain are also key recommendations from the report.

Journeys Dance Festival is guided by 18 Hours' Environment Policy, in which 18 Hours recognises that it has a responsibility to the environment beyond legal and regulatory requirements. It is committed to reducing environmental impact and continually improving its environmental performance as an integral part of its business strategy and operating methods, with regular review points. It has recently joined the Vision: 2025 pledge (an outcome of the 'Show Must Go On' report) through a new partnership, Carnival Advances Responsibly for the Environment (CARE). 18 Hours encourages customers, suppliers and other stakeholders to do the same.

ⁱⁱⁱ Powerful Thinking (2015) 'The Show Must Go On' available here: <http://www.powerful-thinking.org.uk/site/wp-content/uploads/TheShowMustGoOnReport18..3.16.pdf>

Evaluation

This report has assessed Journeys Dance Festivals' programming, policies/practices and promotion activities in relation to both mainstreaming and environmental responsibility. Each evaluation of Journeys' performance in mainstreaming and environmental responsibility is supplemented by a mapping against the Arts Council England's investment principles that are outlined in its Let's Create strategy for 2020-2030.

In relation to mainstreaming, Journeys Dance Festival has consistently brought a diverse programme of high-quality dance performances to outdoor spaces in East Sussex. Mainstreaming is evidenced throughout. For example, with a partnership in 2014 with Ramp Events and the Wheelchair Dance Sports Association and programming that has included Kathak dance, Etta Ermini Dance Company, Candoco Associates Moxie Brawl, Sadhana Dance, Stop Gap Dance Company, Zaza Tsara Mayottian dance troupe, Anna Mudeka Band plus Zimbabwean Dance.

This report has also identified a strong commitment to the environment, with over twenty years' experience of producing environmentally responsible events. It has therefore been ahead of its time in many respects such as minimising waste both on site and in production and promotional activities and minimising reliance on fossil fuels.

However, Journeys Dance Festival's successes in these areas should be celebrated and communicated more widely to not only share their experience but also to demonstrate what can be achieved in mainstreaming and environmental responsibility in the outdoor festival sector.

The tables overleaf summarise the findings from the review.



Mayotte Dancers, JDF 2016

Table 4: Evaluation of mainstreaming in Journeys Dance Festival

Rating (F=fully met; p= partly met; n=not met)	Disability	Gender	Ethnicity	Sexual orientation	Socio- economic background	Comments
Policies	F	F	F	F	F	JDF draws on 18 Hours' Policy for Equal Opportunities (last reviewed Sept 2019), which commits to mainstreaming diversity and providing equality of access and opportunity.
Programming	F	F	F	F	F	Artistic programming in JDF has been successful in creating a coherent festival that presents diverse performers across 3 locations. Festival evaluation reports have identified key areas of success in this area, including excellent audience feedback.
Promotion	P	P	F	P	P	Images used in promotion of the festival and on 18 Hours' website and social media evidence the diverse programming throughout the festival. There is an opportunity to be more explicit in promotion about JDF's values in relation to mainstreaming, and how they are reflected in the festival.
Summary	<p>Journeys Dance Festival's programme demonstrates its commitment to mainstreaming. Dancers with disabilities have performed alongside non-disabled dancers, Asian and African dance groups have been programmed alongside local belly dancers, contemporary dance has been programmed alongside ballroom and folk.</p> <p>In addition to diversity in artists and dance genres, Journeys Dance Festival's free outdoor performances remove barriers associated with the costs that may deter those from poorer socio-economic communities and those with disabilities from experiencing quality creative performances.</p> <p>However, there is an opportunity to further highlight these values in communications activities, especially those beyond promotion of the annual festivals. This could be a simple strapline used across all information in relation to the event, that succinctly captures the mainstreaming ethos underpinning this event.</p>					
Recommendations and actions	<ol style="list-style-type: none"> 1. Review and update Policy for Equal Opportunities 2. Create communication strategy (eg via website, and statements on promotional materials) that outlines Journeys Dance Festival's values in relation to mainstreaming. 					

Table 5: ACE's Inclusivity and Relevance investment principles & Journeys Dance Festival

Key points	JDF and 18 Hours' contribution	Opportunities for development
Build on the Creative Case for Diversity to address persistent and widespread lack of diversity and inclusivity in cultural organisations' leadership, governance, workforce and audience	<p>JDF is underpinned by values of diversity, environmental responsibility, quality, community engagement and responsiveness to audiences.</p> <p>It is owned and produced by a female-led organisation which delivers mainstreaming throughout its programming.</p> <p>It employs young people on work experience to develop job-ready skills and experience.</p> <p>It ensures accessibility for both artists and audiences, for example through venue choice, appropriate management of seating areas for those with wheelchairs and through stage ramps as a matter of course.</p> <p>Community relevance is delivered by a robust audience evaluation process that feeds into producing each event and through accompanying outreach activities.</p>	<p>18 Hours is female-led organisation with a team that are all white. To address this, different options for Journeys Dance Festival, and 18 Hours, could include:</p> <ul style="list-style-type: none"> • Develop a programme for Young Producers from diverse backgrounds. • Continue to develop freelance opportunities that focus on those from diverse backgrounds • Explore different government schemes for 16-25-year olds, such as apprenticeship and kickstart schemes. • Continue to build on existing relationships with diverse performers • Identify, and commission/programme new diverse artists, thereby creating new audiences for them and ensuring mainstreaming and quality in future.
Promote equality and fairness, and ensure cultural organisations are more effective businesses.	<p>18 Hours' Equality Policy applies to JDF. This policy recognises a commitment to equalities and diversity beyond legal and regulatory requirements as well as continuous improvement as integral part of business strategy and operating methods. This applies to the whole festival network, including volunteers, artists, committee members, suppliers and other stakeholders.</p>	<p>Continue to explore options outline above.</p> <p>Also, share more widely values and activities undertaken to support mainstreaming in communications to show 18 Hours' leadership in this area.</p>

	Diversity statistics (audiences and artists) are collated after each event for inclusion in the post-event evaluation.	
<p>Targets for how governance, leadership, employees, participants, audiences and the work made will reflect the communities in which they work.</p> <p>Targets to cover protected characteristics and socio-economic background</p>	<p>18 Hours receives funding from ACE through the project grants, rather than through regular investments as an NPO. As a socially oriented, not for profit organisation, 18 Hours is embedded in its community which it aims to reflect throughout all of its festivals and events.</p> <p>With over 20 years' experience in Hastings and Rother, 18 Hours has always worked hard to produce events that reflect its local community.</p> <p>Journeys Dance Festival has consistently mainstreamed its programme to reflect this community.</p> <p>Hastings and Rother include some of the poorest communities in the South East and who have fewer opportunities to access high quality creative performances. Hence the importance of producing a free festival which incorporates local dance groups alongside nationally and internationally renowned artists.</p> <p>Current evaluation and reporting processes include diversity indicators for performers and audiences (where audience members are happy to provide such information).</p>	<p>Continue audience feedback and evaluation. Further enhance the existing feedback mechanisms from local groups and communities.</p> <p>If funds permit, consider a separate research project to gather more information from new audiences (e.g. in Bexhill).</p> <p>In addition, if funds can be secured, an evaluation of all 18 Hours' events across the calendar year in relation to economic and environmental impacts and diversity and inclusivity measures could provide a stand-alone project for an apprentice. 18 Hours has the expertise within its existing employees to mentor such a project and would provide easily transferable skills to a young professional aspiring to work in the creative sector.</p> <p>As identified above, there is an opportunity to create a more reflective team at the heart of the organisation.</p>

<p>Organisations to build closer connections with their communities.</p>	<p>Through its wide network and regular research, 18 Hours has an excellent knowledge of its communities.</p> <p>It produces events on behalf of local community festivals whose committees consist of local volunteers, teacher and education networks, business and community group representatives.</p> <p>As part of that role, 18 Hours fosters development of the committee's experiences, environmental and diversity responsibilities through a range of CPD activities.</p> <p>Furthermore, it is embedded within local creative networks across Hastings and Rother, and currently building avenues for mentoring with an upcoming move to larger premises.</p>	<p>There is an opportunity to more strategically make use of multiple channels to reach community groups.</p> <p>Continue to extend and develop database of local community groups and actively engage with them year after year.</p> <p>Previous participants of the outreach programmes should be included in this database (if not already) and should receive invites to the festival each year.</p>
<p>Organisations to strengthen their relevance to communities, partners and practitioners with whom they work.</p>	<p>Journeys Dance Festival was developed in response to Rother District Council's desire to build local dance programming and commissioned 18 Hours initially to research local provision, and subsequently to develop the festival.</p> <p>Journey provides a platform for local dance groups to perform on the same stage as national and international professional dancers. Examples of this include the ongoing relations with Stade Saturdays, programming Hastings Dances in 2020 with Sujata Dance Company, membership of South East Dance Producers network and fostering a strong working relationship with De La Warr Pavilion.</p>	<p>This review proved 18 Hours' commitment and relevance to its communities, partners and practitioners that it works with. However, these positive attributes are not well known outside the organisation.</p> <p>There is an opportunity, therefore, to share its good practice and to communicate many of the excellent initiatives more widely. This could be, for example, through a Journeys Dance Festival or 18 Hours' newsletter for audiences, performers, partners and all stakeholders.</p>

<p>Organisations need to demonstrate how they are listening to the voices of the public, including children and young people, artists, and creative practitioners, as well as partners and how this is reflected in the planning of work.</p>	<p>Current event evaluations make recommendations based on audience members' and artists' feedback. Feedback is also gathered informally from venues, and other partners.</p> <p>Audience development plans identify the responses that have been made as a result of those recommendations.</p>	<p>Feedback mechanisms currently capture the voices of those that have come to the festival.</p> <p>Funding allowing, there is scope for a project to reach out to wider members of the public, artists and creative practitioners to identify need and audiences for this event to update the research that initially underpinned JDF in 2013.</p> <p>However, as a niche festival that offers value for money, it is important to maintain a focus on the festival's original objectives and to avoid extending too far beyond the original scope of the festival.</p>
<p>In future, ACE will judge organisations for the way in which they reflect and build a relationship with their communities, as well as for the quality and ambition of their work.</p>	<p>Journeys Dance Festival is a high quality outdoor free-to-attend event that was originally commissioned by the local district council to further develop dance provision across the Hastings and Rother area.</p> <p>Through 18 Hours, it has strong relationships with community groups and has provided excellent quality and ambition throughout its programming.</p>	<p>This review has indicated scope to focus on involving young people further and the feasibility of creating a project with dance schools should be considered.</p> <p>Delivering the event in September offers significant advantages of further developing its partnership with Coastal Currents which, in turn brings larger and new audiences to Journeys. This September date, however, restricts the ways in which Journeys can connect with local dance schools. The potential of digital/blended programmes could be considered as a means to show work developed during the summer term during Journeys in September.</p>

Table 6: Evaluation of Environmental Responsibility in Journeys Dance Festival

(Rating F=fully met; p= partly met; n=not met)	Commitment to tackle issues	Measuring impacts	Improving impacts	Sharing policy, actions and knowledge	Comments
Policies	F	N	P	P	The policy was last updated in Sept 2019. No evidence of regular monitoring and reporting environmental impacts.
Festival programme (including venue, production, materials)	F	N	P	F	<p>Dance performances are programmed primarily for artistic quality, mainstreaming and community goals. Where this results in artists' national and international travel, and public transport is not feasible, it could be useful to monitor impacts through online calculators such as Julie's Bicycle.</p> <p>In the production process, the printing of publication materials is kept to a minimum, with a strong focus on digital promotion. Local distributors are used for leaflet drops in select local venues to keep delivery miles low and leaflet dropping targeted.</p> <p>On site mitigation actions are wide ranging and include the avoidance of diesel generators by choosing venues that have local power supplies available. Re-usable wooden signage boards are used, single- use plastics are avoided, and only re-usable or recyclable materials used for hospitality.</p> <p>Waste: Materials reduced, reused and recycled where possible.</p>
Promotion/communication	F	P	P	P	Environmental responsibilities and goals not easily identifiable on external communications. This includes website, and festival promotion literature. Opportunities to showcase environmental responsibilities embedded within JDF, therefore, are not maximised. Communications could also encourage audiences to consider their journeys (e.g. use bicycles, public transport or car share).
Summary	<p>18 Hours has been producing environmentally responsible events for over twenty years. It has therefore been ahead of its time in many respects such as minimising waste both on site and in production and promotional activities and minimising reliance on fossil fuels.</p> <p>There is an opportunity to demonstrate their leadership in this area through communicating more widely on the environmental values underpinning the event, as well as the steps 18 Hours has taken to reduce the impact at each event. To do this, a means of monitoring and reporting could be considered to measure against for future events.</p>				

Recommendations and actions	<ol style="list-style-type: none"> 1. Review and update 18 Hours' environmental policy for 2020 (due Sept 2020) 2. Incorporate environmental monitoring into festival evaluation reports 3. Create communication strategy (e.g. via website, and statements on promotional materials) that outlines Journeys Dance Festival's environmental responsibility approach 4. Ensure that when international artists are programmed, the remainder of the programme focuses on local or regional artists to avoid undue travel impacts whilst maintaining quality. 5. Consider developing a measure of overall responsibility that incorporates diversity, economic and social responsibility across 18 Hours' events.
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Table 7: ACE's Environmental Responsibility investment principles & Journeys Dance Festival

Key points	JDF and 18 Hours' contribution	Opportunities for development
Expect organisations to intensify their commitment to environmental responsibility	<p>18 Hours has committed to environmental responsibility for over 20 years. Its environmental policy extends beyond the legal and regulatory requirements. It has a commitment to reduce environmental impact and improve environmental performance as an integral part of business strategy and operating methods.</p> <p>This is embedded in Journeys Dance Festival, as indicated above.</p>	<p>Journeys Dance Festival is located within easy distance of public transport and local train stations. There is minimal plastic waste, and re-usable signage is used throughout.</p> <p>Its environmental policies, and actions, can be made more explicit through a wider range of communications to audiences, artists, venues and other suppliers.</p>
Plan to reduce impact, to measure, understand and report on their progress in doing so	<p>18 Hours is actively involved in networks beyond Hastings and Rother regions to learn and share knowledge about sustainable practices. These include the New Carnival Company and Carnival Network South. 18 Hours and Radiator Arts presented at their conference, 'Towards A Greener Carnival' in March 2020, which examined sustainable practice in carnival arts.</p>	<p>Currently, event evaluation reporting for Journeys Dance Festival does not explicitly include environmental monitoring. It could be useful to develop a means of recording travel miles (and means) of artists, and audiences into the evaluation.</p> <p>However, there is a balance to be met to ensure no undue administrative cost of such a monitoring system that would detract from the delivery of safe, high quality, diverse and inspirational dance performances. This is especially the case for small, not for profit event producers like 18 Hours. Vision:2025, and the</p>

Key points	JDF and 18 Hours' contribution	Opportunities for development
	Through this network, 18 Hours is part of a new partnership, Carnival Advances Responsibly for the Environment (CARE) which has signed up to the Vision:2025 pledge which aims to inspire and support a 50% reduction in the environmental impacts of the events sector by 2025.	Responsible Carnival Network, will provide a useful framework for monitoring, and reducing, impacts.
Organisations to lead change and should aim to be innovative and responsive in the choices they make	<p>Programming for Journeys Dance Festival is based on quality, diversity and mainstreaming, with environmental responsibility informing the production of the event.</p> <p>In 2020, the programme would have included the Sujata Bannerjee Dance Company's "Together We Can" show. This is a powerful story about climate change and its impact told through Kathak dance. Dance Hastings CIO had also been developing a new piece around environmental responsibility to accompany Sujata.</p>	<p>Consider further options to programme content that focuses on environmental messages where appropriate.</p> <p>18 Hours and Journeys Dance Festival have consistently produced environmentally responsible events, with a significant amount of knowledge and experience embedded across the organisation. There is an opportunity to extend this beyond the organisation through better communicating its philosophy, experiences and knowledge to the public, its artists, suppliers and other networks. This could include, for example, presenting at conferences such as Association of Event Management Educators in 2021 (co-hosted with the University of Brighton) and at conferences, webinars etc such as those hosted by CARE.</p>

Data sources

This evaluation is based on a textual and documentary analysis of a number of Journeys Dance Festival related documents, including individual festival reports, audience feedback, company policy documents, and communications materials (e.g. leaflets and website). It has been written by members of the 18 Hours team and is therefore an internal, self-reflection of its performance.

Summary and outcomes

Conducting this review has underscored the many ways in which Journeys Dance Festival achieves its mainstreaming and environmental objectives, particularly through programming and event delivery. The evaluation has exposed some opportune areas for development such as in its external communications and the constitution of the event team.

In addition to the internal evaluation, the exercise in mapping Journeys against the investment principles set out in ACE Let's Create 2020-2030 strategy reinforced the links that 18 Hours, and Journeys Dance Festival, have with its communities in Hastings and Rother, whether that be local audiences, dance communities, or partnerships in dance and other cultural organisations. These relationships ensure a programme of dance that is relevant and reflects the communities in which it is embedded.

Recommendations for development identified throughout the report are summarised in the table overleaf. They have been categorised into four main areas: marketing and promotion, organisational development, programming and further research. These categories have emerged from the preceding report to assist with prioritisation and workflow planning.

- *Marketing and communications:* cover all activities relation to communication with external stakeholders (audiences, artists, partners, funders etc).
- *Organisational development:* recommendations that aim to develop the skills, experience and membership of the 18 Hours and Journeys Dance Festival team, in accordance with 18 Hours' social enterprise values.
- *Programming:* recommendations to ensure festival programming continues to deliver excellent quality outdoor dance performances from national and international artists.
- *Research:* recommendations for further research to ensure continued community relevance, and opportunities to broadly disseminate knowledge and experience.



Live Live, Ramp Events @ JDF2015

List of actions/recommendations

No.	Category	Action/recommendation
1.	Marketing and Communications	Build a dedicated Journeys Dance Festival website to separate from 18 Hours website
2.	Marketing and Communications	Consider a re-name of the event to Journeys Festival of Dance as 'outdoor dance festival' is commonly understood to be a festival of dance music
3.	Marketing and communications	<p>Continue to extend and develop database of local community groups and actively engage with them year after year.</p> <p>Previous participants of the outreach programmes should be included in this database (if not already) and should receive invites to the festival each year.</p>
4.	Marketing and communications	Create communication strategy that outlines Journeys Dance Festival's values in relation to mainstreaming.
5.	Marketing and communications	There is an opportunity to more strategically make use of multiple channels to reach community groups.
6.	Marketing and communications	Create communication strategy (e.g. via website, and statements on promotional materials) that outlines Journeys Dance Festival's environmental responsibility approach and leadership in mainstreaming
7.	Marketing and communications	Make JDF's environmental policies, and actions, more explicit through a wider range of communications to audiences, artists, venues and other suppliers.
8.	Organisational development (diversity)	<p>Develop a programme for Young Dance Producers from diverse backgrounds.</p> <p>Continue to develop freelance opportunities that focus on those from diverse backgrounds</p> <p>Explore different government schemes for 16-25-year olds, such as apprenticeship and kickstart schemes.</p>
9.	Organisational development	Develop a measure of overall responsibility that incorporates diversity, economic and social responsibility across 18 Hours' events.
10.	Organisational Development	Incorporate environmental monitoring into festival evaluation reports
11.	Organisational Development	Journeys Dance Festival is unique as a festival that focuses on outdoor dance. Its reputation and repeat audiences indicate the potential for significant future growth. Developing partnerships with larger organisations such as Coasters, Without Walls and Greenwich and Docklands International Festival could drive that growth considerably.
12.	Programming (diversity)	<p>Continue to build on existing relationships with diverse performers</p> <p>Identify, and commission/programme new diverse artists, thereby creating new audiences for them and ensuring mainstreaming and quality in future.</p>
13.	Programming (development)	Delivering the event in September, rather than in August, offers significant advantages of further developing its partnership with Coastal Currents which, in turn brings larger and new audiences to Journeys. Dates in August and September, however, restrict the ways in which Journeys can connect with local dance schools and conflict with other dance events like Edinburgh. These challenges could be overcome through the development

No.	Category	Action/recommendation
		of a digital technologies that bring together asynchronous performances into an innovative blended programmed.
14	Programming	Ensure that when international artists are programmed, the remainder of the programme focuses on local or regional artists to avoid undue travel impacts whilst maintaining quality.
15	Programming	Consider further options to programme content that focuses on environmental messages where appropriate.
16	Research and Organisational development	<p>Continue audience feedback and evaluation. Further enhance the existing feedback mechanisms from local groups and communities.</p> <p>If funds permit, consider a separate research project to gather more information from new audiences (e.g. in Bexhill).</p> <p>In addition, if funds can be secured, an evaluation of all 18 Hours' events across the calendar year in relation to economic and environmental impacts and diversity and inclusivity measures could provide a stand-alone project for an apprentice. 18 Hours has the expertise within its existing employees to mentor such a project and would provide easily transferable skills to a young professional aspiring to work in the creative sector.</p>
17	Research	<p>Feedback mechanisms currently ask members of the public to make suggestions on future dance performances. However, this only captures the voices of those that have come to the festival.</p> <p>Funding allowing, there is scope for a project to reach out to members of the public, artists and creative practitioners to identify need and audiences for this event to update the research that initially underpinned JDF in 2013.</p>

Indicative future programming:

In addition to an assessment of performance against mainstreaming and environmental responsibility goals, this review set out to enhance understanding and knowledge of dance, festivals of dance and dance organisations regionally, nationally and internationally. To that end, a database (not included in this report) has been developed of dance organisations and artists that combine Journeys Dance Festival's programming aspirations of mainstreaming and high quality with an ability to perform outdoors. The draft programme for 2021, 2022 and into 2023 below incorporates dance companies and producers Journeys Dance Festival aspires to work with. Each festival aims to be an exemplar of mainstreaming in programming, a showcase of national/international dance excellence and platform for local dance organisations to perform to new audiences. In addition, each year, the festival aspires to feature a combination of new commissions and existing touring shows from high quality established and emerging dance companies.

	Artists/Production	Comment
2021 Hastings	<ul style="list-style-type: none"> - Sujata Bannerjee Dance Company's 'Swan Lake', using Kathak to retell this classic love story - Felix Denton to develop a new piece in response to SBDC's Swan Lake 	This programme is a postponement from the 2020 festival due to C-19. It reflects Journeys Dance Festival's aspirations for mainstreaming and showcasing high quality dance while also creating opportunities for local dance organisations to contribute.
2021 Bexhill	<ul style="list-style-type: none"> - Theme: Frock - Moxie Brawl (new commission) - Dance Hastings (new dance) working with adults in social care 	
2022	<ul style="list-style-type: none"> - 'Circus Flavours' by Upswing : a showcase of diverse, energetic circus acts followed by workshops for the audience. - 'Roll Play' by Simple Cypher (supported by Without Walls) Combination of hip hop and circus, with urban soundtrack. https://www.simplecypher.com/roll-play. - Nutkhut 'Princess and the Chickpea', retelling of the fairy tale through storytelling/Indian dance and circus. - Build on relationship with South East Dance to commission new piece - Incorporate a blended programme with local dance academies (eg Dyamond Dance) contributing a new show in relation to the theme. 	This programme could be linked to local initiatives involved in Festival 2022, working with DLWP and possibly around a theme of the 'South East' and/or 'Circus'
2023	<ul style="list-style-type: none"> - Kapow (Sarah Trist Dance Academy), with 'Adrift' or 'Grow' – shows which draw on environmental themes, using dance, physical theatre and circus. - Motionhouse 'Wild', explores our relationship with the natural environment. - Commission new piece that responds to the theme of 'environment' - Work with local diverse dance companies to develop new piece in relation to the theme of 'environment'. 	Theme based around the Environment. Drawing on 18 Hours' values and experience of environmentally responsible festivals, while focuses a programme that encourages audiences to reflect on environmental issues



Appendix 1: Overview of Journeys programmes.

	2014	2015	2016		2017	2018	2019	2020
Battle								
dates/days					Saturday 26.8.17	Saturday 25.8.18	Saturday 24.8.19	
Performers/programme					C-12 Dance Theatre – Secret Encounters	The Urban Playground Team – ZOO HUMANS	Sadhana Dance – SURRENDER	
Venue					Battle Abbey Green, Battle	Battle Abbey Green, Battle	Battle Abbey Green, Battle	
Audience numbers					250	450	120	
Hastings								
dates/days	Sunday, 24.8.14	Sunday 30.8.15	Saturday, 23.7.16	Sunday 24.7.16	Saturday, 26.8.17	Saturday 25.8.18	Saturday 24.8.19	Saturday, 5.9.20
Performers/programme	Live Jive: with the Jive Aces, Cinque Ports Lindy Hoppers and wheelchair dance instructors from the Wheelchair Dance Sports Association	Anna Mudeka Band plus Zimbabwean Dance	Zaza Tsara Mayottian dance troupe; Anyme Abdallah Mayottian singer; Phoenix Inferno contemporary dancers; Gabbidon reggae band	Vocal Explosion choir; Zaza Tsara Mayottian dance troupe	Compagnie Bilbobasso – Polar	Southpaw Dance Company – CAROUSEL	With live music by Simply Swing, dance workshops by Ballroom Glamour and same-sex dance performances from Dorothy’s Shoes	Sujata Dance Company
Venue	Hastings Stade Open Space	Stade Open Space, Hastings Workshops	Stade Open Space, Hastings	East Hastings Angling Club, Hastings	Stade Open Space, Hastings	Stade Open Space, Hastings	Stade Open Space, Hastings	Stade Open Space, Hastings
Audience numbers	2000	1500	1500	180	2600	2000	1000	
Bexhill								
dates/days	Monday, 25.8.14	Monday 31.8.15	Sunday, 24.7.16		Monday 28.8.17	Monday 27.8.18	Monday 26.8.19	Sunday, 6.9.20
Performers/programme	Tango Unlimited; Ragroof Players, Corina Piatte Trio and Kirsty Bennett Kiju Tango DFJ	Kathak / Flamenco, plus Kathak dance workshop, and Moxie Brawl (Candoco Associates). Produced in association with Ramp Events.	Zaza Tsara Mayottian dance troupe; Anyme Abdallah Mayottian singer; Sheik’s Delights belly dancers; Phoenix Inferno contemporary dancers		Stopgap Dance Company – The Awakening	2Faced Dance Company – MOON	Folk Dance Remixed – with STREET DANCE THE MAYPOLE workshops	Stop Gap Dance - FROCK! And Moxie Brawl - JANE
Venue	De La Warr Pavilion	De La Warr Pavilion	Metropole Lawns, Bexhill		The Terrace, De La Warr Pavilion, Bexhill on Sea 400	The Terrace, De La Warr Pavilion, Bexhill on Sea 1200	The Terrace, De La Warr Pavilion, Bexhill on Sea 1400	The Terrace, De La Warr Pavilion, Bexhill on Sea
Audience numbers	900	500	800					
Rye								
dates/days	Saturday, 23.8.14	Saturday, 29.8.15						
Performers/programme	The Picnic : Etta Ermini Dance Company	MANJUSAKA, The Equinox Flower						
Venue	Bexhill Youth Club; Rye Station Approach	Rye Studio School, Rye						
Audience numbers	280	43						
Overall								
Live audiences	2000	2273 (including workshops)	2510		3250	3650	2420	
Broadcast audiences	30000	55,000	65,000		65,000	65,000		
Non-ACE funders							65,000	
Partners	East Sussex Dance and Movement Partnership; Ramp Events; Wheelchair Dance Sports Association	Ramp Events	Stade Saturdays, French Govt paid for travel from Paris, Mayottian govt paid for accommodation		Stade Saturdays and Coasters	Stade Saturdays and Coasters	Stade Saturdays	
Outreach	4 x workshops with Ragroof Players; 112 participants; Sidley Children Centre, Bexhill Children Centre, Amicus Horizon Housing Association, Hastings and Rother Rainbow Alliance (at Stade Hall)	3 x workshops; 230 participants	2 x workshops; Phoenix Inferno with 30 participants, Sheik’s Delights, 12-15 members in workshops			offered a sensory workshop	2 x workshops following the dances	