

2016/17

Life's a Drag Project Evaluation



Prepared by Marge Ainsley, Independent
Evaluator

Above photo credit: Joel Chester Fildes

What's inside?

| | | |
|-------|--|----|
| 1 | Executive Summary..... | 3 |
| 2 | About this report | 0 |
| 2.1 | What was the project trying to achieve? | 0 |
| 2.1.1 | Individual project objectives | 0 |
| 2.1.2 | Intended project outputs | 1 |
| 2.1.3 | Intended project outcomes..... | 1 |
| 2.2 | Methodology..... | 1 |
| 2.2.1 | Limitations..... | 2 |
| 3 | Key findings..... | 3 |
| 3.1 | Performance and exhibition..... | 3 |
| 3.1.1 | Project team key learning points summary: advice and tips for others | 16 |
| 3.1.2 | Relevant outcomes..... | 16 |
| 3.2 | Events and activities (including archiving and oral history sessions)..... | 17 |
| 3.2.1 | Project team key learning points summary: advice and tips for others | 23 |
| 3.2.2 | Relevant outcomes..... | 23 |
| 3.3 | Symposium..... | 23 |
| 3.3.1 | Project team key learning points summary: advice and tips for others | 28 |
| 3.3.2 | Relevant outcomes..... | 28 |
| 3.4 | Project management processes | 28 |
| 4 | Concluding remarks | 29 |
| 5 | Appendices | 30 |
| 5.1 | Appendix 1 Exhibition Survey Profile | 30 |
| 5.1.1 | Self-identification | 30 |
| 5.1.2 | Location based on postcode provided | 30 |
| 5.1.3 | Age | 31 |
| 5.2 | Appendix 2 Participant Survey Profile | 32 |

| | | |
|-------|---|----|
| 5.2.1 | Self-identification | 32 |
| 5.2.2 | Location based on postcode provided | 32 |
| 5.2.3 | Age | 33 |
| 5.3 | Appendix 3 Symposium Survey Profile | 34 |
| 5.3.1 | Self-identification | 34 |
| 5.3.2 | Location based on postcode provided | 34 |
| 5.3.3 | Age | 35 |
| 5.4 | Manchester Central Library Viewpoint Data Facts | 36 |

1 Executive Summary

Created and managed by artist Jez Dolan, *Life's a Drag* (January 2016 – February 2017) was funded by the Heritage Lottery Fund (HLF) and celebrated the history of drag in Manchester. This independent evaluation charts the story of the project, demonstrating whether the project team achieved their intended aims, objectives, outputs and outcomes. Whilst these targets are specifically reported on within the report, overall the evaluation finds that:

- ***Life's a Drag Live!*** successfully kick-started the project, generating interest, contacts and networks for the later stages of the project to exploit.
- The ***Life's a Drag* exhibition was highly rated by audiences and visitors**, but more signposting was needed to help visitors navigate around the content.
- **Deciding to hold the exhibition in Manchester's Central Library was key to raising awareness and breaking down barriers**, but evaluation and presenting work in the reading room was a challenge.
- ***Life's a Drag* increased the available new (and searchable) material on Drag culture at Archives+**, but it's an ongoing task which needs further investment in time and resources.
- **The project helped to educate younger generations** and brought younger and older generations from LGBTQ+ community together.
- Experiencing the exhibition – either as a visitor or a participant – inspired people, **but they don't want this to be a 'one off'**.
- **There were several unexpected outcomes from the exhibition** including library staff meeting project participants and members of the public who could contextualise existing research material.
- **Several unexpected opportunities to engage audiences and participants inside and outside the sector emerged.** For example, unplanned presentations, talks and recruitment of oral history volunteers.
- **Project participants reported having an overwhelmingly positive experience**, citing that they'd increased their knowledge and were likely to engage with archives in the future.
- **Some of the project participation targets were difficult to achieve** due to various unpredicted factors; including difficulties gaining access to potential participants through gatekeepers.
- **80% of participants strongly agreed or agreed that they gained new skills** because of *Life's a Drag*. They also **reported positive social outcomes from taking part in activities**, such as meeting new friends and contacts. The atmosphere for events was regularly reported as welcoming, friendly and accessible.
- **100% of delegates rated the symposium as excellent or good**, with many stating they'd learned something totally new. Additionally, **the symposium sparked new ideas** for those from the academic and artist communities; and delegates gained new contacts (both personal and professional).

2 About this report

This independent evaluation of Life's a Drag reviews whether the project team has achieved their intended aims, objectives, outputs and outcomes. Rather than simply reproducing graphs and stats from the year-long programme of activity, you'll find that this report contains actual *insight* gained across the year-long project, as well as key learning points which we hope will be useful to others planning similar work.

Created and managed by artist Jez Dolan, Life's a Drag was funded by the Heritage Lottery Fund (HLF) and celebrated the history of drag in Manchester. Beginning in January 2016, it comprised:

- ***Life's a Drag Live!*** A performance which took place 3rd – 5th February 2016 at Contact, Manchester as part of the annual Queer Contact season. Written by Chris Hoyle, it was designed and directed by Jez Dolan and performed by Andrew Pollard, Daniel Wallace and Michael Betteridge
- ***Life's a Drag exhibition.*** Open to visitors 26th August – 26th October 2016 at Manchester Central Library, the exhibition featured interviews collected by oral history volunteers, historical records, news reports and photos from the 1800s to the present day, plus original work by Jez Dolan
- ***Events programme.*** Various workshops and activities were programmed to develop and enhance the exhibition including: a tour, archive research sessions, oral history training, mobile documentary training, and a writing workshop.
- ***Life's a Drag Symposium.*** A day-long sharing, networking and presentation event on 19th January 2017 at Manchester Central Library.

2.1 What was the project trying to achieve?

In the original bid to the HLF, the project team outlined several overarching aims for Life's a Drag, including:

- To proactively engage people in accessing a shared LGBT heritage
- To raise the profile of LGBT histories and heritage with LGBT communities and the wider public/sector at large
- To richly document Manchester Drag for future generations, leaving a lasting legacy
- To upskill volunteers.

There were also a range of objectives, outputs and outcomes as follows.

2.1.1 Individual project objectives

- To establish social media channels
- To create a documentary film
- To recruit oral history trainees and interviewees
- To run oral history training sessions
- To record oral histories
- To run various participation sessions
- To create a newly devised piece of work
- To present an exhibition
- To give tours of the exhibition

- To launch exhibition with participatory events/performance
- To present Manchester Drag Symposium.

2.1.2 Intended project outputs

- 500 twitter followers, 250 Facebook followers
- 1000 WordPress views
- 24 interviewees recruited, 24 oral histories recorded
- 1 film, 8 volunteers, 1 filmmaker
- 12 trainee volunteers attend half day training session
- 10 participants attend each participatory session run
- 3 performances at Contact Theatre, and 160 audience members
- 30,000 visitors over two months
- 4 tours with 15 people on each
- 150 guests attend exhibition launch
- 50 attendees to Symposium

2.1.3 Intended project outcomes

- LGBT participants access archives for the first time (in a variety of formats and venues) relating to their own cultural life i.e. increase in archival access
- Increased understanding of and confidence in how to access an archive
- The artistic, academic and LGBT community successfully brought together to learn about and discuss shared LGBT history and heritage
- Visitors to the exhibition develop a greater awareness of LGBT heritage of Manchester and its significance
- LGBT heritage is made more relevant to people
- Visitors to the exhibition are inspired to find out more about heritage in the future/engage with heritage
- LGBT communities understand the significance of Drag in Manchester on their own cultural life and heritage
- LGBT communities create their own (and new) archives of cultural life for future generations to access
- New material is created for Archives+ whether oral history or visual archival materials from the project, public access
- Oral history interviewees feel their story is valued
- Volunteers develop new skills in oral history interviewing through accessing training and archival matters.

This report shares the most important findings and achievements across the different elements of Life's a Drag and asks to what extent the above objectives, outputs and outcomes have been met.

2.2 Methodology

A combination of monitoring, research and evaluation techniques across quantitative and qualitative methods were used during the project, following an evaluation framework designed at the project inception. These included:

- Monitoring forms (e.g. records of participants attending, website hits, footfall data provided by the library and so on)
- Queer Contact evaluation report for Life's a Drag performances (15 survey results kindly provided by Barry Priest)
- Snapshot visitor survey conducted within the exhibition space (sample of 25 gained)
- 13 x visitor interviews within the exhibition space
- Feedback postcards and forms collected across exhibition tours, events and activities including oral history training (sample of 60)
- Online participant survey (sample of 19)
- 4 x participant depth telephone interviews
- Online symposium survey (sample of 20)
- 8 x symposium attendee interviews
- Photographs and other associated audio collated across the project (e.g. Sister Bang Bang Symposium podcast, The Sunday Boys performance at the exhibition launch)
- Social media comments, photos, feedback via twitter
- Interview with lead contact at Manchester Central Library
- Interview with Jez Dolan, artist and project manager.

The quotations used within this report represent a small sample of those collected: further responses are available on request.

2.2.1 Limitations

As with all evaluation and research programmes, there are some limitations to note. These include:

- Extremely limited time was available for the external evaluator to support with primary research (and no budget was available to buy in fieldworkers). Although the project team trained library staff and volunteers to conduct a special exhibition survey on an iPad, this was difficult to achieve due to varying factors. The challenges of undertaking research in the exhibition space (split across two floors of the library) played a big part in this – and is discussed later in the report.
- Certain items of data are currently missing from the report due to changeover in staff at Archives+. For example, previously agreed qualitative data such as digital unit visitor comments have not been able to be included at the time of writing this report - as originally anticipated
- Caution must be drawn when referring to survey percentages, as the numbers behind these are small due to the sample sizes. All profiling information from each survey is included in the Appendices for reference.

3 Key findings

The findings from each project element of Life’s a Drag¹ are described below, linked with the intended outputs and outcomes. Each section specifically focuses on the main insight and achievements to date, although it should be recognised that longer-term outcomes (such as depositing material into Archives+) may occur beyond the scope of this report and funded project period.

All quotations are taken from audience/visitor/participant respondents across the evaluation, unless otherwise stated.

3.1 Performance and exhibition

| Target | Actual |
|---|--|
| 3 performances at Contact Theatre, 160 audience members | 3 performances, 180 audience members |
| 30,000 visitors over two months | A total of 253,709 visitors came through the Central Library doors during the period of the exhibition. Previous research ² has shown that 70% of library visitors are exposed to Archives+. Caution must be drawn in using this proportion, however this would suggest that 177, 596 visitors potentially engaged with the Life’s a Drag exhibition content on either floor in some way (or, if only half of those coming through the door engaged – 126,854.) ³ |
| 150 guests attend exhibition launch | 150 achieved |
| 4 tours with 15 people on each | 1 tour with 27 people ⁴ |
| 1000 WordPress views | 5,383 page views |
| 500 twitter followers ⁵ | 221 twitter followers |

¹ See the full project Storify created by Jez Dolan at <https://storify.com/jezdolan/life-s-a-drag>.

² Tullock and Davies (2015).

³ Specific data related to general library audience profile collected through Viewpoint Kiosk is in the Appendices.

⁴ Whilst 27 visitors were positively achieved, pressures on time are attributed to missing this target.

⁵ Note that although the project had targets for Facebook, a Life’s a Drag page was not set up on this platform because it was felt that time would be better spent on sharing the content on existing Facebook networks and directing audiences to the website instead (where time and resource was allocated instead). The focus on utilising existing contacts is attributed for not reaching the twitter followers, along with a lack of dedicated time for strategically managing this platform.

Life's a Drag Live! was well received and set the tone for the rest of the project

Kick-starting the project, the Life's a Drag Live! performance was part of Queer Contact 2016. Positively, 100% of those completing a survey specifically about the show rated it as 'excellent'⁶, and qualitative feedback also reflected the high levels of satisfaction. For example, audience members described it as informative, educational, uplifting, participatory and funny. The show received several positive reviews including from Time Out Manchester⁷.

"Life's a Drag was fantastic, important queer history wrapped up in a sing a long glitter bomb package. More like this needed."

"Very well written, acted and arranged."

"Really liked the history and factual side of it."

Without further data, it's difficult to confidently ascertain whether the performance contributed to achieving the overall project outcomes, however there's some evidence to demonstrate that the performance was a great launch pad for the overall project, starting off conversations between networks and the LGBTQ+ community about the project. And as shown in the above table, the performance exceeded its target numbers of audience members.

"Even though the performance was fictional, it made me think how Drag and its place within LGBT culture has changed in terms of the people who go to it. The way the performers are treated. It did spur a lot of different conversations with myself and a lot of other people about the role of Drag in Manchester in terms of the people or today you get these Drag Queens who really do treat what they're doing as an art rather than a popular performance."



Steph Reynolds
@LilStief



Just loved 'Life's a Drag' tonight @ContactMcr - would be ace as a walking tour! @jezdolan @Annaphylactic @mbetteridge #QueerContact

1:16 AM - 6 Feb 2016



Greg Thorpe
@TheGregling



Wigs off to @jezdolan and crew for 'Life's A Drag' an overheard history of Dragchester. Song, dance, spectacle. Funny, MOVING! #QueerContact

9:27 AM - 5 Feb 2016



⁶ Note that the sample size was only 15 respondents so no firm conclusions can be drawn. Data provided by Queer Contact.

⁷ <https://www.timeout.com/manchester/blog/lifes-a-drag-a-new-arts-project-looks-at-the-history-of-manchester-drag-120115>



Photo credit: Joel Chester Fildes

High levels of satisfaction were indicatively reported with the exhibition, but more signposting was needed to help visitors find their way around the content

96% of visitors completing the survey rated the exhibition as either 'excellent' or 'good' (with two thirds rating it as 'excellent') and 95% said they would be 'very likely' or 'fairly likely' to recommend the exhibition to others. These high levels of satisfaction were also reflected in the words used by those attending the launch event to describe the exhibition (shown below, with the most frequently occurring appearing the largest).

There's certainly evidence to indicate that visitors felt the exhibition had been 'a long time coming' and was a significant step in raising greater awareness of LGBT 'hidden histories'. In fact, 100% of visitors surveyed either strongly agreed, or agreed that the exhibition demonstrated the significance of Drag in Manchester's heritage story.

"I think there are areas that tend to be under-researched and get cast aside really, in the great scheme of things I think it's really important to identify these communities and recognise them for the talents that exist amongst them."

"A very important project that filled a gap in the LGBT culture of Manchester."

"An important collection of work that makes us remember and appreciate the colourful, shocking and sometimes very difficult time gay people had that it is easy to overlook today. Great show, loved it!"

"Very interesting and highly informative exhibition. Combining original art with an in-depth study of the history of the subject. Highly recommended."



However, it's clear from qualitative visitor feedback that the overall experience would have been improved by increased signposting between the two floors, or greater information of where the specific Life's a Drag physical and digital content was located.

"It was a bit unclear where to find the display downstairs."

"It could have been improved by having it all in one place rather than split up."

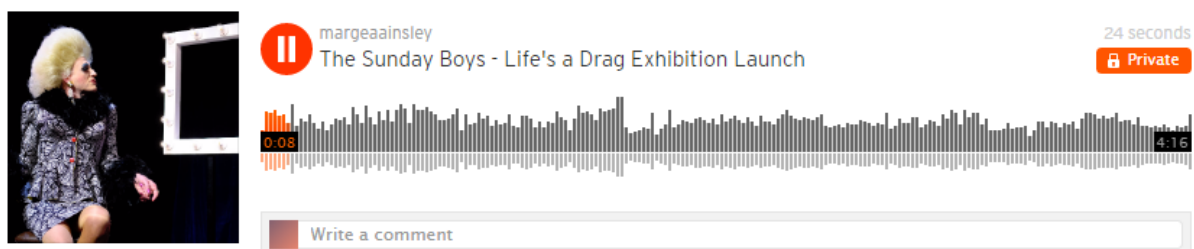
"Better signage between the different bits would have helped, maybe a leaflet showing where things were in the library."

"...on reflection, what it needed was an A5 leaflet that pulled it all together. We've had feedback from people saying is that it, but they've only seen the cases, one element of it. So that's a big learning point for us and a big challenge." (Manchester Central Library)

The split of content between two floors and across digital and physical spaces also caused difficulties with capturing the information required for evaluation. Despite training volunteers in how to survey visitors and setting up a survey on iPads to enable free-roaming, the combination of the content location and difficulties with staffing levels resulted in fewer surveys being completed than initially anticipated. Having more qualitative data capture opportunities for visitors to complete across the spread of work, or changing the way that data is collected and presented from the digital units were two ideas suggested by the project team for future exhibitions.



"Evaluation was a real struggle. We didn't have the capacity to do the evaluation work as much as we'd hoped because there were some changes on the floor." (Manchester Central Library)



The Sunday Boys⁸ performed at the exhibition launch to 150 visitors. Click on the above image to listen to a clip.

⁸ <http://www.thesundayboys.com/about-us.html>

Location choice was key to raising awareness and breaking down barriers, but presenting work in the reading room was a challenge

Presenting the exhibition at Manchester Central Library (rather than a traditionally identified 'gay space') increased the visibility of a 'hidden' group. Choice of location therefore resulted in two outcomes: those from the LGBT community discovered the available access and resources to archives containing heritage stories relevant to them; and general visitors to the library who had never encountered Drag culture were exposed to it, subsequently raising their awareness. This notion of breaking with traditional geography – i.e. the placing something which is traditional located in the gay village indicatively questioned (and started to break down) the geographic isolation of the LGBT community.



“I think it gives visibility to people who often don’t feel that they are represented. I think it helps to create a greater civic sense of belonging. I think by having that picture of Anna on the front of the library building it says ‘it is ok’ to be everywhere else as well. It integrates the queer community in spaces beyond those stages they’re normally on or represented on and I think that’s hugely valuable.”

“There’s so many aspects I wasn’t aware of. The political side, the entertainment side. It’s a community within a community.”

“I’m more aware of the resources that are there at the library. I had no idea about Archives+ before LAD.”

“It’s bringing it to an audience that might not interact with drag culture and that’s a good thing. Having it in central library means that people will be exposed to it who might not otherwise realise it’s such a thing.”

“It’s very easy to forget what came before and the history, the foundations of what it is I enjoy now...to have something in this setting where people come will probably capture people who aren’t aware.”

“I think it’s very good to celebrate the heritage and the history and do it very publicly in one of Manchester’s iconic buildings.”

Queering the reading room space through the displays (including the Drag Queen portraits) was an innovative, playful idea; however, the imposing size of the room made it difficult to make an impact. It was also a difficult space to install and to lead tours or guided visits (due to the proximity of readers and

silence). Similarly, the split of display across two floors indicatively led to a sense of disconnection between the different elements of the exhibition – resulting in some of the challenges discussed above.

“The clothing on display in the main library space provoked a lot of discussion and comment from our group (and encouraged participation through the hanging photo frame which we interpreted as a chance to take photos with the exhibition) and it would have been good to display that where it was possible for those discussions to be had without disturbing users of the library.”

The project increased the available archive material on Drag, but it’s an ongoing task

One of the most successful outcomes of the project is that previously unavailable (or inaccessible/searchable) material about Drag and Drag culture is now available to the public. This includes brand new material – through donated material and oral history interviews generated by the project (discussed below), and by making existing sources more accessible through improved referencing. However, the archival research process demonstrated that a project of this scale (with one project manager) can only scratch the surface of what’s available. Although the artist and a group of three volunteers spent four days working at Archives+ to research, document, tag and photograph material there were sources which the team did not get time to review.



“We digitised 150 items in the collection that weren’t documented or available in any way.” (Jez Dolan)

It’s an ongoing task for the library volunteer team due to the sheer volume of material held. However, it’s clear that this project has made a positive, and vital start in making Drag resources more accessible and bringing relevant heritage stories to the fore. The team found that material is often contained in the archive - but it’s not always immediately obvious because it’s not referenced and searchable by ‘drag’, or ‘drag queen’ terms.

“I think in terms of putting the exhibition together we could have spent longer in the archive. There’s just so much there.” (Jez Dolan)

“I didn’t know the Hippodrome was a big strip and drag joint at that time, so that’s collections knowledge that I didn’t really anticipate coming out of this project. So we’re now able to point people on our website to these resources that they uncovered through doing this research so that’s a genuine benefit for the library.” (Manchester Central Library)

“To archive the culture of queer identity which drag fits within is quite significant. It’s undervalued, underpaid and underappreciated so to have that archive as something that’s seen as important really starts to shift people’s minds and mentalities into how we respond to something and treat it on par and with a level of equality and that’s why it’s important.”

“The oral history interviews will be available online shortly. They’re already available here on site and clips from them in the exhibition so to some extent access is already up – that’s all new material, created by the project.” (Manchester Central Library)

“I’d done some research before at University but to be honest I hadn’t done a great deal in archives. It was good to have that opportunity with Manchester because I’m sort of doing similar things with John Rylands Library, but you’ve got to pay £70 a year to access the stuff. You’ve got to pay the fees. So the Manchester one was accessible.”

Content helped to educate younger generations and brought younger and older generations from LGBTQ+ community together

56% of visitors completing the exhibition survey said they’d been motivated to visit to learn more about Manchester Drag history, and 60% wanted to find out about LGBT heritage. This indicates there was a willingness and demand for the exhibition topic. However, it’s clear from the evidence collected across the project period that Life’s a Drag helped to a) bring generations together and b) increase the knowledge of younger people⁹. For example, one participant described how the project had generated a greater sense of community because they’d met older people who they wouldn’t ordinarily socialise with. Another described how they hadn’t known anything about the key places in Manchester’s Drag heritage story described in the exhibition (such as Foo Foo Lammar’s Palace) until they’d taken part. And one visitor didn’t realise it was 50 years since decriminalisation¹⁰. This shows that projects like this can play an important role in ensuring key moments in heritage (that make such a difference to people’s lives today) are not lost.

“For a lot of young people Drag’s come from nowhere, so it’s really nice to actually see there’s a whole history to it, and that it’s actually a big part of making a stand against things.”

“...the culture we are given is predominantly heterosexist, but these kinds of projects give you a way of challenging that, because gay culture is not transmitted in the same way along families or through the state. Each person has to find out about it for themselves or an older or knowledgeable gay person to tell them about it. So the shared history we have is a particular view of things because of how the world is structured. But this gives me and others the opportunity to find out.”

⁹ This reflects a similar finding from the evaluation of The Polari Mission (2014).

¹⁰ In July 1967, the Sexual Offences Act decriminalised private homosexual acts between men over 21 in England and Wales. It took until 1980 for the law to be changed in Scotland, and until 1982 in Northern Ireland.

“I think work like this helps pull those generations together.”

Responses to the survey also suggests that the exhibition increased visitors’ level of knowledge about LGBT heritage. For example, 96% visitors described their knowledge of LGBT heritage as either excellent or good after visiting the exhibition – compared with 42% before visiting. Similarly, 91% visitors surveyed either ‘strongly agreed’ or ‘agreed’ with the statement ‘The exhibition has taught me something new’. And 78% either ‘strongly agreed’ or ‘agreed’ that the exhibition had shown them how LGBT heritage is relevant to their lives.

| | BEFORE visiting exhibition (% visitors) | Absolute number | AFTER visiting exhibition (% visitors) | Absolute number | Overall % increase | Overall +/- absolute number increase |
|---|--|--------------------|--|--------------------|--------------------------|---|
| Described knowledge of LGBT heritage as either excellent or good | 42% | 10 | 96% | 23 | +54% | +13 |

Caution must be drawn with the small numbers in the above retrospective analysis.

Experiencing the exhibition – either as a visitor or a participant – inspired people, but they don’t want this to be a ‘one off’

One of the most striking (and often unexpected) outcomes from the project are the stories from participants and visitors about how they’ve been inspired in some way. For example, one of the archival volunteers has taken up collecting post-war Drag shows postcards and started their own collection; travelling to antique shops within the UK to search for these items. Another described their role as a tour guide in Manchester and how they’d been able to improve on the content shared with tourists as a direct result of the project. And a project participant (a member of Manchester’s House of the Sisters of Perpetual Indulgence¹¹) described how being involved in Life’s a Drag had encouraged the House to keep better records such as photography – these will be regularly submitted to the archive, ensuring that contemporary LGBT culture is represented.

This outcome is reflected in the visitor survey too, with 91% visitors either ‘strongly agreeing’ or ‘agreeing’ that they’d been inspired to find out more about LGBT heritage as a direct result of the exhibition. And positively, 91% visitors surveyed said they were either ‘very likely’ or ‘fairly likely’ to visit Archives+ again.

“When I was involved in the theatre show. I couldn’t find any sheet music from Foo Foo Lammar’s Round the Old Camp Fire so I had to transcribe the whole thing. That was really interesting - documenting that in a score format. So it was bringing back really important repertoire musically and otherwise, that was my contribution to

¹¹ <http://www.themanchestersisters.org/>

that, documenting it and reusing it in another format. I'm looking to arrange it for the Sunday Boys."

"We've decided we're going to start keeping a better record of what we do which we can then give the archive. We saw bits of the Sisters in the archive but it was all hotchpotch, so now we thought if we start doing it actively and work with the library it means we can be more active and someone else can see it."

"In my professional life I'm a tour guide of Manchester, so I have an Alan Turing stop and a stop in the gay village. Both of those stops are a lot more thorough because of Life's a Drag because I have more information I can share with people."

"I've got quite a collection of the postcards so I'm going to put my own together and hopefully pass them on. There is stuff out there but it's piecing it all together. Certainly, the sessions and symposium gave me that steer to carry on and venture forth to get that archive stuff together."

However, there was a concern from both visitors and project participants about whether the impetus for preserving and sharing LGBT culture will continue beyond the project. This demonstrates the value that visitors and participants have placed on the programme of activity, but it also shows that projects like this need to become embedded so that they are not simply 'one-off's. Positively, Archives+ and the volunteer team are continuing the work that Life's a Drag has started in documenting and preserving Manchester's Drag scene, and it is hoped that more material will be donated to the archive following the activities and events that took place.

"More of the same please. It was good to get together, that excitement of sharing. To me that was great. It's a pity there isn't something ongoing for something like that. People out there with little bits of things, if there was a mechanism for getting it all together and keeping it going."

"I hope we will see this as the start of a long running process of archiving the mostly spoken history across LGBT culture, something that is much needed to ensure the preservation of this rich and diverse history."

"I think this was such a success it should become a rolling project within Manchester but also used as a platform to roll out to other communities in the UK. What were the different experiences of drag in Manchester and London and/or Scotland etc (especially considering the lag on legalization in Scotland)."

There's been several unexpected outcomes from the exhibition including a revenue generating opportunity

Three of which are particularly noteworthy. These include:

- Jez Dolan's Drag Selfie portraits being exhibited at Bury Art Museum & Sculpture Centre (April – May 2017) as part of the 60/50 project

- New material found through Life's a Drag being used on Christmas greeting cards and sold within the Central Library shop (Hippodrome playbills)
- New connections with the public being made through Life's a Drag events which has led to new information being provided on existing collections.

“The hippodrome playbills. I knew we had them. I didn't know they were so visually stunning. The greetings cards should be with us in time for Christmas.” (Manchester Central Library)

“We've got a trainee here who's doing a project around the Mancunian Gay Magazine. At one of the events we did, a guy who used to work on that was there, and he was able to say I worked on that front cover. So we got his details and we're now going to interview him.” (Manchester Central Library)



Time to start Warholising #manchester #Drag #Lifesadrag @ ArtWork Atelier
[instagram.com/p/Bi-lqZFaqOB/](https://www.instagram.com/p/Bi-lqZFaqOB/)

👤 JIZ DOLAN @JIZDOLAN · 7 MONTHS AGO · 🗨️ REPLY · 🔄 RETWEET · ⭐ FAVORITE



Above images: Exhibition launch, featuring The Sunday Boys performance (above)



Image from Life's a Drag display in Reading Room, Manchester Central Library

3.1.1 Project team key learning points summary: advice and tips for others

- Don't expect to be able to archive everything – especially if you're a team of one plus a small number of volunteers: be realistic with what you hope to achieve
- Assess the archive/library existing search facility in advance and build this into your scheduling – with Life's a Drag extra time was unexpectedly required to find material because of the existing system/labelling of Drag items (don't expect it all to be there waiting for you – you've got to work hard to find it!)
- Developing projects organically like this – i.e. dependent on oral histories gathered, material submitted and found, can mean that exhibition content and design can't always be planned in advance. This can add pressures for both partners
- Despite numerous calls for archival material from the LGBT community (and bespoke sessions that took place e.g. at the Bandit), the team were disappointed with the amount of people coming forward
- Make greater use of social media within the exhibition – e.g. include hashtag within the space (for example, Life's a Drag 'selfie' frame needed more of a call to action)
- Try to pre-empt challenges with split space scenarios which may impact on evaluation and navigation of the space by visitors.

3.1.2 Relevant outcomes

- ✓ LGBT participants access archives for the first time (in a variety of formats and venues) relating to their own cultural life i.e. increase in archival access
- ✓ Increased understanding of and confidence in how to access an archive
- ✓ The artistic, academic and LGBT community successfully brought together to learn about and discuss shared LGBT history and heritage
- ✓ Visitors to the exhibition develop a greater awareness of LGBT heritage of Manchester and its significance
- ✓ LGBT heritage is made more relevant to people
- ✓ Visitors to the exhibition are inspired to find out more about heritage in the future/engage with heritage
- ✓ LGBT communities understand the significance of Drag in Manchester on their own cultural life and heritage
- ✓ LGBT communities create their own (and new) archives of cultural life for future generations to access
- ✓ New material is created for Archives+ whether oral history or visual archival materials from the project, public access.

3.2 Events and activities (including archiving and oral history sessions)

| Target | Actual |
|--|---|
| 10 participants attend each participatory opportunity programmed | Achieved at 5 of 12 programmed events (42%) |
| 12 trainees attend half day training session | 11 trainees attended half day training session |
| 24 interviewees recruited, 24 oral histories recorded | 7 interviewees recruited, 7 oral histories recorded ¹² |

As project momentum gained, several unexpected opportunities to engage audiences and participants inside and outside the sector emerged

The table below outlines the variety of events that took place across the project period. Participants were given opportunities to volunteer (as oral history trainees or archival researchers) as well as join in as audience members or participants in planned creative workshops ranging from writing sessions to mobile documentary film making¹³. However, as the project progressed, numerous unplanned and new opportunities arose which were capitalised on. For example, Jez Dolan presented to 6th form students from Priestly College (Warrington) and was part of a film created by the college. He was also invited to give presentations about the project at various events and meetings including at: MMU, People's History Museum, Contact, Jewish Museum, The Whitworth, LGBT Foundation (convenors), Manchester Pride / Superbia, Manchester Music Archive. This in turn led to other unexpected outputs and outcomes, for example a group of MA Gender & Sexuality students (MMU) took part in a second round of oral history training after their tutor met Jez Dolan at one of these meetings.

This suggests that the learning from Life's a Drag has been shared beyond the intended audiences, visitors and participants, hopefully inspiring and enthusing others within the cultural sector and community to continue raising awareness of LGBT collections and increasing access to them.

Table below: Various events and activities held during Life's a Drag

| Event | Date | Venue | Attendance | Description |
|-------------------------------|---------------------------|--------------------|------------|--|
| Oral History Training session | 9 th Jan. 2016 | MMU, History Dept. | 6 | Led by Dr. Fiona Cosson, Lecturer in Modern History, and specialist in Oral History, MMU |

¹² Reasons for why this target was not achieved are explored within the commentary of this section.

¹³ Note that the Mobile Documentary Film workshop replaced the originally planned Film. The project team felt this was a more participatory approach which would actively, rather than passively engage audiences. Therefore, the film output (1 film, 1 film maker, and 8 volunteers) was not met because of this decision, however 12 participants took part in the workshop and experienced various outcomes noted in this report.

| | | | | |
|--|------------------------------------|--|---|---|
| Neil McKenna Writers' Workshop | Thurs. 21 st April 2016 | Manchester Central Library | 8 | <p>Session aimed at professional / semi-professional writers interested in using archival material in their work.</p> <p>Neil McKenna explains and explores his approach to using archives in his own writing practice http://www.neilmckennawriter.com</p> |
| An Audience with Neil McKenna | 21 st April | The Polari Lounge Canal Street | 17 | An informal 'Audience with' style event, specifically looking at Neil's books, 'Fanny & Stella' and 'The Secret Life of Oscar Wilde' |
| Warhol Drag Selfies | July – Aug 2016 | Various | 20 people applied, 5 portraits completed | |
| Archival research sessions | July - Aug | Archives+ | 4 x full days 3 x vols at each session | |
| Manchester University presentation | Mon. 19 th Sept. | Manchester University | 22 students plus 3 staff | <p>Presentation on my work / practice as an artist to First year MA, Gender & Sexuality students.</p> <p>Arranged via Professor Jackie Stacey</p> |
| Exhibition Tour & Archives Accessing session | 22 nd Oct. 2016 | Manchester Central Library, Reading Room & Archives+ | 27 | |
| Oral History training session | 14 th Nov. 2016 | Artwork Ateler (Jez's Studio) | 5 | 4 x MMU MA Gender & Sexuality students + 1 x project volunteer (Jo Neri) |
| Mob Doc Training session | Sun. 12 th Feb. 2017 | People's History Museum | 12 | <p>Collaboration with Queer Media UK: https://queermedia.org.uk</p> <p>Training session to allow participants to learn how to make micro-documentary films on their mobile phone, inc. filming, plotting, editing, to publishing the films online.</p> |

Participants reported an overwhelmingly positive experience, especially increasing their knowledge and likelihood to engage with archives in the future

Feedback from those who took part in the events programme was overwhelmingly positive. They reported high levels of satisfaction, but the most commonly occurring theme was an increase in new knowledge. For example, 93% of participants completing the survey either ‘strongly agreed’ or ‘agreed’ that they knew more about LGBT heritage as a direct result of the project. And 73% ‘strongly agreed’ or ‘agreed’ that Life’s a Drag has made LGBT heritage more relevant to them.



“Thank you for investing the time to bring about such a positive event. Very much appreciated. Lots of immediate and wider benefits for those involved.”

“I didn’t know anything about the LGBT community before this project. I’d never even been to the gay village. I went to Pride and saw some of the Drag Queens and they waved and said hello to me and my husband, it was great!”

“I learned a lot today and feel that I will be able to make use of these accessible skills to document contemporary issues and lives in LGBTQ+ and beyond.”

“Really fantastic and informative day. Good company, friendly and welcoming.”

“Jez is an enormous asset and talent with tremendously open arms to a wide and diverse community. Thank you for taking us on an exceptional journey.”

Some retrospective questioning was included in the participant survey. The below table suggests that several outcomes, including likelihood to contribute to an LGBT archive and likelihood of accessing an archive independently both increased because of being involved. Although the results must be viewed with caution, these provide an indication of the immediate impact the project has potential had on participants.

| | BEFORE being involved (% participants) | Absolute number | AFTER being involved (% participants) | Absolute number | Overall % increase | Overall +/- absolute number increase |
|---|--|-----------------|---------------------------------------|-----------------|--------------------|--------------------------------------|
| Likely to contribute to an LGBT archive | 53% | 8 | 93% | 14 | 40% | +6 |
| Likely to access an archive independently | 47% | 7 | 86% | 12 | 39% | +5 |

| | | | | | | |
|-------------------------|-----|----|-----|----|-----|----|
| Explore LGBT heritage | 80% | 12 | 93% | 14 | 13% | +2 |
| Explore local heritage | 63% | 11 | 93% | 14 | 30% | +3 |
| Keep a personal archive | 40% | 6 | 80% | 12 | 40% | +6 |

Caution must be drawn with the small numbers in the above retrospective analysis.

As raised earlier, the participatory activity programmed during Life’s a Drag was integral to leaving a legacy beyond the life of the project. Overall, 93% of survey participants ‘strongly agreed’ or ‘agreed’ that Life’s a Drag has helped to raise the profile of LGBT heritage within Manchester. But perhaps most strikingly, volunteers involved in the oral history interviews and the archival research sessions described their pride in being part of something that was making a real difference (especially raising the profile of LGBT history). One participant on the Mobile Film Documentary workshop described their experience as ‘empowering’, and a volunteer on the archival research team described how having access to the archive was simply a very ‘special, privileged’ opportunity.

“I’ve had a blast AND I’ve learned so much, so simply. What an incredibly empowering experience, thank you.”

“It was so far removed from what I normally do, I thought it would be an interesting thing to take part in. Just being part of a project that’s going to be archived as well – it’s amazing. To be able to contribute to that. Wow!”

“It was wonderful to see so many people from our communities coming together to explore our local LGBT heritage.”

Some of the project participation targets were difficult to achieve due to various contributing factors

The target number of 10 participants per event was not achieved across all activities and the number of oral history interviewees/interviews did not reach 24. This is attributed to several factors¹⁴ including:

- Overly ambitious target setting at the outset (more on this in key learning points below)
- Pressures on time for one project manager to take on all recruitment/advertising
- The project was not ‘embedded’ within an existing gatekeeper community, organisation or group (i.e. a ‘team’ of one project manager and volunteers have less time, existing contacts and infrastructure to access communities compared with arts organisations/venues)
- Potential lack of understanding and communication of the benefits of participating in LGBT heritage project by potential volunteers
- The over-saturation of ‘Drag’ (current position in Manchester as anecdotally reported)
- Localised challenges that exist with accessing youth LGBT groups and gatekeepers
- Drag Queens may have experienced various barriers for taking part, including: time, participating in something that would take them ‘off patch’ (the ‘geography factor’ discussed above), lack of payment for participating.

¹⁴ These were recorded during an interview with the project manager.

“I think you might try and approach existing groups or work with an organisation who has several existing groups that you could target more effectively. This was more scattergun because it was just me!” (Jez Dolan)

80% of participants ‘strongly agreed’ or ‘agreed’ that they gained new skills because of Life’s a Drag

This finding from the survey was also reflected in qualitative feedback captured from participants across the project. New skills ranged from oral history interviewing techniques, teamwork and communication through to photography, documentation, writing, research skills, blogging, and film making. It’s evident that the project also increased the confidence of participants in some way, for example, 73% ‘strongly agreed’ or ‘agreed’ that they were more confident about accessing an archive as a result of Life’s a Drag.



“...the volunteers know from Jez how to photograph in a batch style.

He took a picture of everything they were looking at, and filtered it down that got onto the screens which was quite clever. Usually people do a sift and then go back. But it was more efficient to do it Jez’s way as you could go back. X [volunteer] has learned how to edit audio, clip out audio. She’s already blogged for me – blogging is a whole new skill for her.” (Manchester Central Library)

“Great day, useful info plus practical experience. Can now confidently go ahead with a number of projects thanks.”

“I felt confident enough after the training. I was looking forward to just sitting down and having a conversation with a Drag Queen. It was fascinating. I was really interested in how they put the training together and the depth they went into preparing people to take on this role and that was really helpful. I’d not done anything like it before.”

“I feel confident that I now would be able to conduct an interview eloquently.”

Fiona was a very good presenter, engaging & didn't cover material too quickly.

Yes, feel more confident in idea of leading my own interviews and how to put interviewee at ease.

Above: Feedback from the Oral History Training Workshop

Participants reported positive social outcomes from taking part

An unexpected project outcome was the feedback received across all types of participation about the opportunity the project provided to meet other people. 93% of participants responding to the survey either 'strongly agreed' or 'agreed' that the project had had a positive impact on their own health and wellbeing, and open comments about events and activities frequently referred to events being friendly, informal, welcoming, warm and accessible. This indicates that the project not only provided a positive, safe space for engagement, but led to new contacts and potential friendships to develop.

"Fabulous day. I learned loads and met some wonderful people. Teachers were great, very knowledgeable, approachable and friendly. I feel incredibly inspired and just loved it."

"Really fantastic and informative day. Good company, friendly and welcoming."

"Start to finish well worth every minute – useful, great atmosphere and practical."



Really enjoyed the whole day - meeting new people & the informality of the day

Above: Feedback from the Oral History Training Workshop

3.2.1 Project team key learning points summary: advice and tips for others

- Try to find similar projects to help you develop benchmarks, and consider the environment you're operating in when setting targets to ensure they're realistic (especially if you're the only one running the project!)
- Recruitment may take longer than you think, so add in additional time for this and work with gatekeepers or established groups to access in larger numbers
- Making use of established networks (like the LGBT History and Culture Group for Life's a Drag) can lead to new opportunities and contacts, even if those organisations and individuals are not directly involved in the project
- If you're working with Drag Queens be prepared to be adaptable around (and understand) potential barriers for engagement.

3.2.2 Relevant outcomes

- ✓ LGBT participants access archives for the first time (in a variety of formats and venues) relating to their own cultural life i.e. increase in archival access
- ✓ Increased understanding of and confidence in how to access an archive
- ✓ The artistic, academic and LGBT community successfully brought together to learn about and discuss shared LGBT history and heritage
- ✓ LGBT heritage is made more relevant to people
- ✓ LGBT communities understand the significance of Drag in Manchester on their own cultural life and heritage
- ✓ LGBT communities create their own (and new) archives of cultural life for future generations to access
- ✓ New material is created for Archives+ whether oral history or visual archival materials from the project, public access
- ✓ Oral history interviewees feel their story is valued
- ✓ Volunteers develop new skills in oral history interviewing through accessing training and archival matters.

3.3 Symposium

The day-long Symposium event¹⁵ explored the history, heritage, origins, development, and future of Drag in Manchester (and beyond) through contributions from a diverse range of academics, performers, artists, activists, and others.

A mixture of formal presentations and participatory workshop, with breakout time and space for conversation and establishment of future collaborations.

| Target | Actual |
|-------------------------------|-----------------------|
| 50 delegates attend symposium | 52 delegates attended |

¹⁵ See more about the speakers/content at <http://www.lifesadragmcr.co.uk/manchester-drag-symposium/>

100% of delegates rated the symposium as excellent or good

Across quantitative and qualitative feedback the delegates highly rated their experience (indeed, 81% strongly agreed or agreed that it exceeded their expectations). All delegates stayed for the full day – which is another indication of their enjoyment and high satisfaction levels. With ratings for content (as 100% excellent), speaker quality (as 95% excellent), venue (as 90% excellent), the only slight dip in ratings in comparison were with the booking process (still at 74% excellent though) and communication before the symposium (at 63% excellent).



“Really enjoyed this event – a very important area that has not been explored enough. Good mix of papers, super enjoyable and also academically challenging.”

“Fantastic event! Varied, informative, eye-opening and enjoyable programme of speakers and presenters. More of this please!”

“I think it’s really important, not just in Drag but in the LGBT movement that we understand what’s happened before. I think we forget, the older generation they get forgotten, the gay scene is about being young, partying – I think pride events have become commercial, it’s really important to know what’s happened before, people that were out there that were living their lives when it was harder to be out and proud. Events like this are invaluable really.”

In terms of other improvement areas, there were three commonly occurring suggestions:

- Including more performing arts/theatre excerpts from *Life’s a Drag Live!*
- Inviting more Drag Queens/incorporating Drag Queens/Drag Kings to perform or be interviewed as part of Q&A
- Providing more opportunities for group work (as per the final session of the day with Mother’s Ruin).

“Fascinating symposium – thoroughly enjoying the day, but where are the drag kings??? Please do this again next year so they can come.”

“More group/breakout sessions for the audience to talk about their own work.”

“It might have been nice to see excerpts of the Life’s a Drag performance piece presented in the symposium for those who may not have seen that aspect of the wider research. Or a walk around the exhibition and or archive displays in the wider library.”

Delegates learned something totally new

100% of delegates 'strongly agreed' or 'agreed' that they'd learned something new as a direct result of attending, and many described how they'd specifically gained new knowledge about the resources within Archives+ and how to access them. In addition:

- 88% 'strongly agreed' or 'agreed' that they'd been inspired to find out more about LGBT heritage as a result of the symposium
- 100% 'strongly agreed' or 'agreed' that they felt inspired to contribute to an archive as a result of the symposium
- 100% 'strongly agreed' or 'agreed' that the symposium successfully celebrated the history of Drag in Manchester.



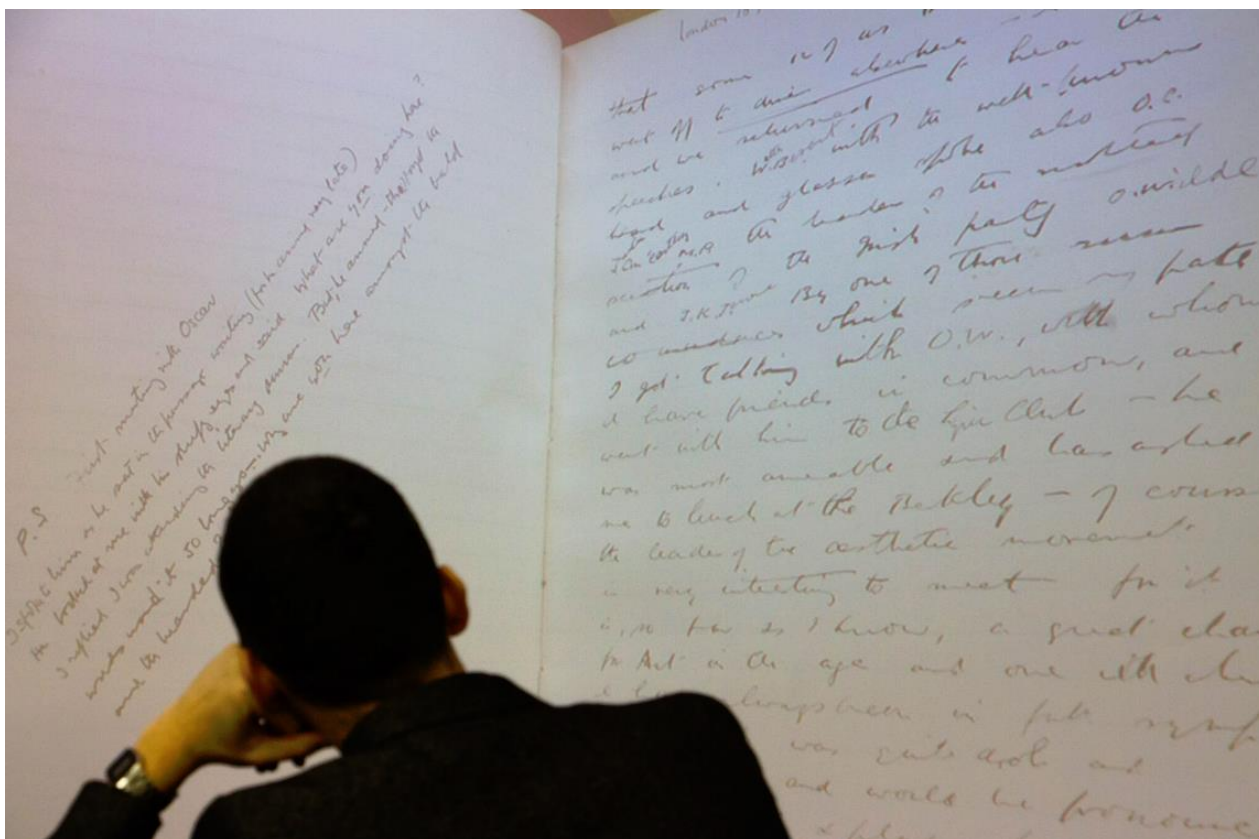
This suggests that the selection of symposium content and delivery provided a successful format for delegates to be inspired and to learn.

“I’ve learned a huge amount actually, particularly about the sound archive work that Jez has been doing. Every single speaker has been an authority in their field which is really rare really in these symposiums, everyone has been a great speaker and leader in their field. Just their depth of knowledge, and how the whole day has been curated and programmed, it’s been really great, I’ve enjoyed every moment.”

“Absolutely fabulous. Brilliant speakers, organisation and lovely people. It’s so important that drag is given space like this to be discussed and reflected on. Well done!”

“Learned so, so much! Thanks millions, for all this info. Very positive and uplifting symposium, learned a lot of new stuff.”

“I gained a broader and deeper understanding of the cultural, social and political histories – and significance of drag. Excellent conversation, network building, new perspectives, lots of new links and books and artists and people to look up!”



The below response to the retrospective question in the delegate survey also indicates that the symposium helped to increase knowledge – with 71% of respondents describing their knowledge as ‘excellent’ or ‘good’ before the event, and 94% afterwards.

| | BEFORE symposium (% delegates) | Absolute number | AFTER symposium (% delegates) | Absolute number | Overall % increase | Overall +/- absolute number increase |
|---|--------------------------------|-----------------|-------------------------------|-----------------|--------------------|--------------------------------------|
| Described knowledge of LGBT heritage as excellent or good | 71% | 12 | 94% | 16 | +23% | +4 |

Caution must be drawn with the small numbers in the above retrospective analysis.

The symposium sparked new ideas and delegates gained new contacts to follow up

Although only half (56%) of delegate survey respondents said they decided to attend for networking opportunities, 100% ‘strongly agreed’ or ‘agreed’ that they made new contacts at the symposium. In addition, the symposium attracted several creative producers and artists from the LGBT community and beyond. These delegates reported that the day had helped contribute to their own artistic ideas or inspired them to explore the topics from the symposium (like ‘default man’) in some way within their own work.

“I made some great contacts and a better understanding of what is occurring on the Manchester Drag scene.”

“It was a rare opportunity to have such a range of ages and traditions in the same room to do this with.”

“I found the symposium very interesting. Within the first 15 minutes I was scribbling away with ideas, things I wanted to research and know more about. Each speaker was diverse and entertaining. Opening doors in my imagination about the endless possibilities in drag art and performance. I’m truly excited.”

The symposium resulted in two unexpected (and really interesting) outcomes

Although isolated examples, there are two notable unexpected outcomes from the symposium. Firstly, one delegate explained how they’d been encouraged to attend by a friend and had no prior knowledge or interest in Drag. Through the symposium, they realised how the content was relevant to their own job as a doctor. This shows how LGBT heritage has a relevance across all people and places.



“Daniel’s presentation was great actually for my day to day work. As a doctor, I sit with people every day who are dealing with their own inner constructs of what they should be, and having to break through that as a doctor and find out what’s really actually happening beneath...so this idea of ‘default man’ is really interesting. A lot of male patients prefer to see female doctors if it’s anything to do with mood or emotions, or if it’s anything to do with their genitals, because of that sort of self-imposed construct of masculinity. Who’s your audience going to be? A man in front of a man is different than a man in front of a woman. I’ve taken a lot from his presentation.”

Secondly, Sister Bang Bang LaDesh (member of the Manchester House of Sisters of Perpetual Indulgence) unexpectedly offered to record one of her infamous ‘Chin Wag’ podcasts at the Symposium¹⁶. Bang Bang’s podcasts usually involve her meeting an LGBT-relevant guest each episode for an interview, gossip, catch up and generally interrogate well-known Manchester LGBT faces (and voices). The podcast is available (for free) via iTunes, and through social media. She’s got just under 5000 followers on Facebook and 500 Twitter followers, so it’s perhaps no surprise that the Symposium’s podcast resulted in Life’s a Drag being listened to by 1382 people (all the way through), 142 (part way through) – with the top countries as UK (83%), USA (11%) and Germany (3%). It’s claimed the top spot for the ‘most listened to podcast’ to date.

¹⁶ https://www.podomatic.com/podcasts/sisterbangbang/episodes/2017-02-10T09_49_32-08_00

3.3.1 Project team key learning points summary: advice and tips for others

- Although the delegate target number was exceeded, 18 people who'd signed up via Eventbrite didn't turn up on the day. Although one survey respondent specifically stated they wouldn't have attended if it hadn't been free admission, the project team question whether a nominal fee would have a) helped to add a greater perception of value and b) encourage delegates to keep their place¹⁷
- Getting the format and variety of speakers correct can take time, but it's important to get it right – i.e. it's worth delaying to get the best people and content (as the team did on *Life's a Drag*¹⁸)

3.3.2 Relevant outcomes

- ✓ Increased understanding of and confidence in how to access an archive
- ✓ The artistic, academic and LGBT community successfully brought together to learn about and discuss shared LGBT history and heritage
- ✓ LGBT heritage is made more relevant to people
- ✓ LGBT communities understand the significance of Drag in Manchester on their own cultural life and heritage.

3.4 Project management processes

Although the independent evaluator was not appointed to assess the project management or infrastructure of *Life's a Drag*, several challenges were raised by the team through the evaluation process which – in the spirit of transparency and sharing - are worth reporting on. These are outlined below, with a view to providing constructive learning points for other projects and funding bodies.

- Although the project team recognise that HLF need to have risk procedures in place, the interview process for the role of project manager was reported as a costly (both time and budget) and unexpected process to go through. As development budget is not available pre-grant, these costs had not been covered within the project funding. Non-executive directors gave time for free, a room for interviewing had to be located (and paid for) within Manchester, and the overall costs of recruitment needed to be found
- HLF rules around earned income (which were – after discussion with the funder - relaxed for this project) are perceived by the project team as a potential conflict for arts projects. For example, with tickets for *Life's a Drag Live!* Priced at £8/12 in line with other Queer Contact performances, removal of charged admission may have devalued the final product. It is queried whether there is a conflict between the standard operation of arts-led organisations versus the outcomes of a heritage funder
- Further support from the HLF would have been welcomed, especially regional representatives at the exhibition launch and symposium.

¹⁷ Earned income is discussed in 2.4.

¹⁸ An initial date for the Symposium was changed to later in the project run to allow for a greater range and recruitment of speakers.

4 Concluding remarks

This report has shown that Life's a Drag indicatively achieved many of its intended outputs and outcomes, engaging and inspiring members of the LGBT community and beyond. However, there are several questions that have arisen across the key findings and overall project. These are included below for the project team, funder and wider sector to consider:

- How can the project be sustained? How can the learning from this project be shared with the wider sector through conferences/events especially during this anniversary year?
- How can the longer-term impacts of the project be monitored beyond the life of the independent evaluation?
- Is there scope to build on this project through investigating other aspects of Drag such as Drag Kings, Bio Queens?
- How can the importance of geography/location be explored further by arts organisations as a method for breaking down barriers?



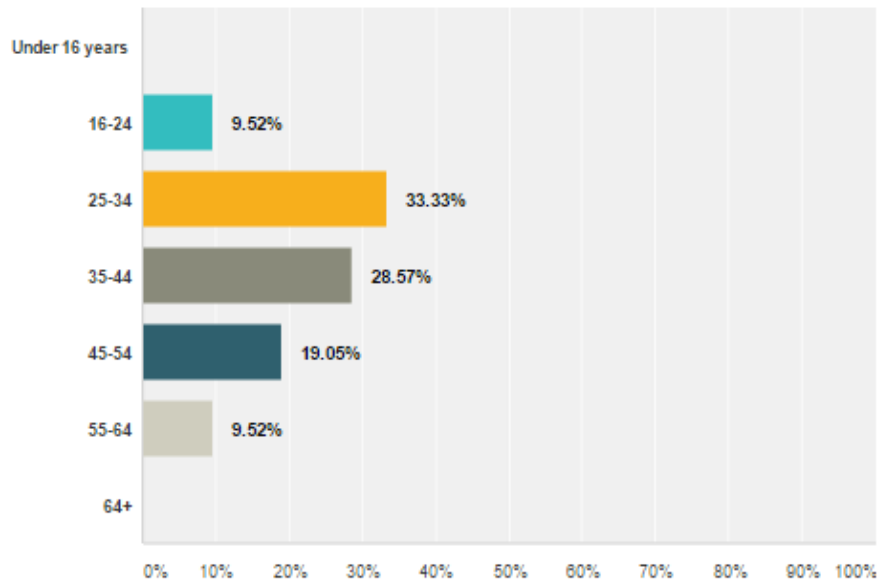
- Can a project of this scope and size be run by one project manager? Would a split between one heritage project manager and an arts project manager have eased pressures on workload and time?

Photo credit: Joel Chester Fildes

5.1.3 Age

Are you:

Answered: 21 Skipped: 4



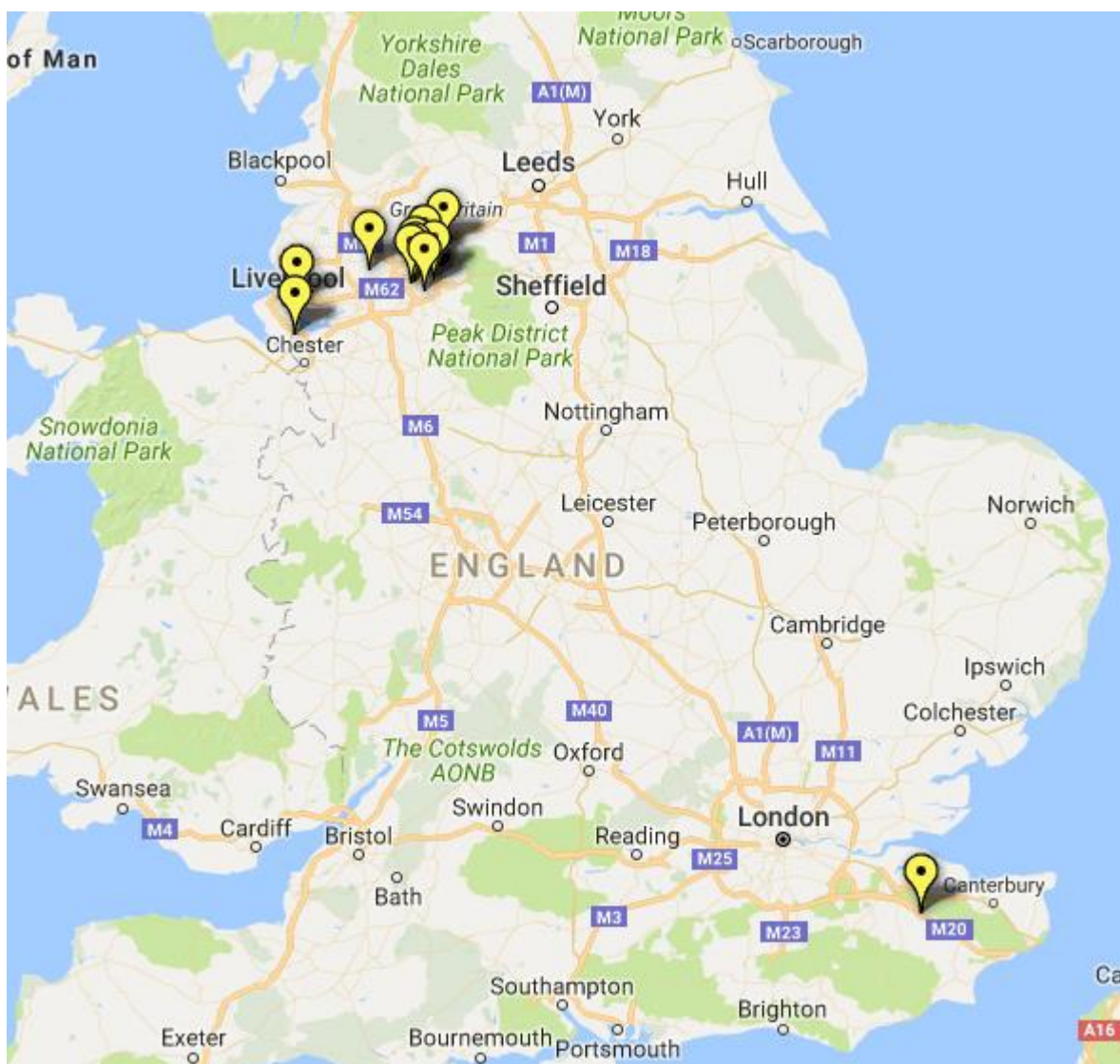
| Answer Choices | Responses |
|----------------|-----------|
| Under 16 years | 0.00% 0 |
| 16-24 | 9.52% 2 |
| 25-34 | 33.33% 7 |
| 35-44 | 28.57% 6 |
| 45-54 | 19.05% 4 |
| 55-64 | 9.52% 2 |
| 64+ | 0.00% 0 |
| Total | 21 |

5.2 Appendix 2 Participant Survey Profile

5.2.1 Self-identification

| Answer | Number |
|-----------------------|--------|
| Heterosexual/Straight | 3 |
| Gay | 9 |
| Lesbian | 1 |
| Trans | 0 |
| Queer | 2 |
| Bi | 0 |

5.2.2 Location based on postcode provided

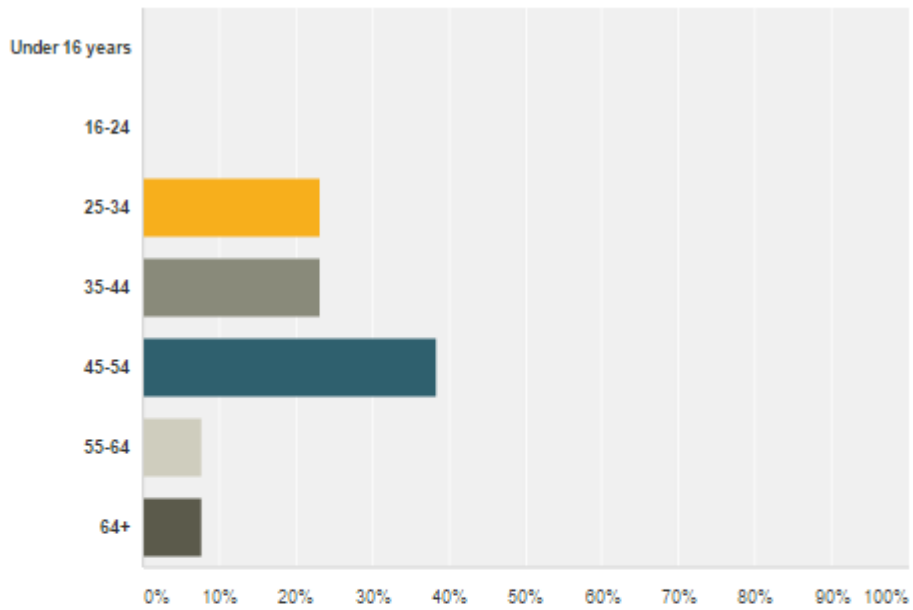


N=14 postcodes provided

5.2.3 Age

Are you:

Answered: 13 Skipped: 6



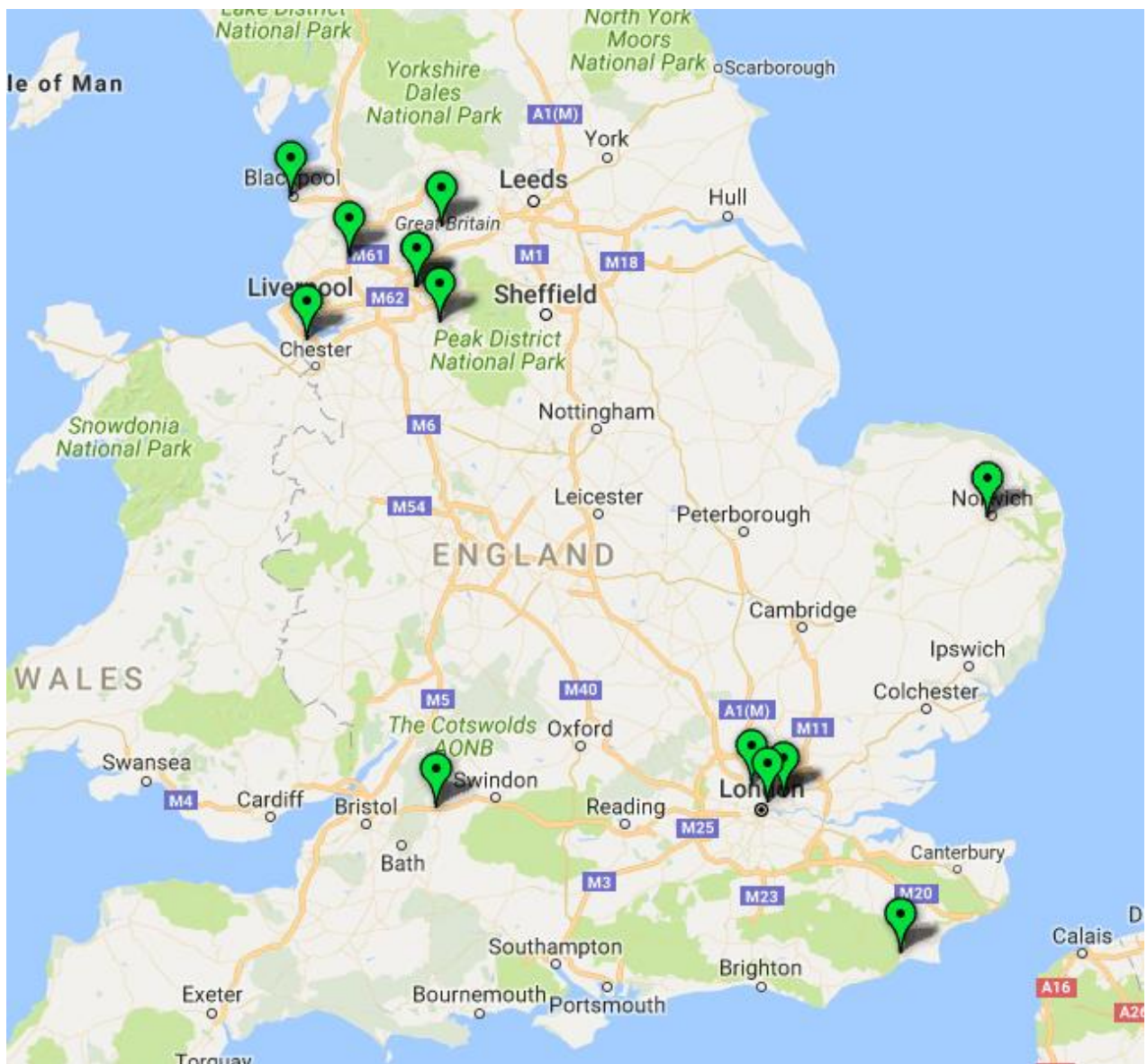
| Answer Choices | Responses |
|----------------|-----------|
| Under 16 years | 0.00% 0 |
| 16-24 | 0.00% 0 |
| 25-34 | 23.08% 3 |
| 35-44 | 23.08% 3 |
| 45-54 | 38.46% 5 |
| 55-64 | 7.69% 1 |
| 64+ | 7.69% 1 |
| Total | 13 |

5.3 Appendix 3 Symposium Survey Profile

5.3.1 Self-identification

| Answer | Number |
|-----------------------|--------|
| Heterosexual/Straight | |
| Gay | |
| Lesbian | |
| Trans | |
| Queer | |
| Bi | 0 |

5.3.2 Location based on postcode provided

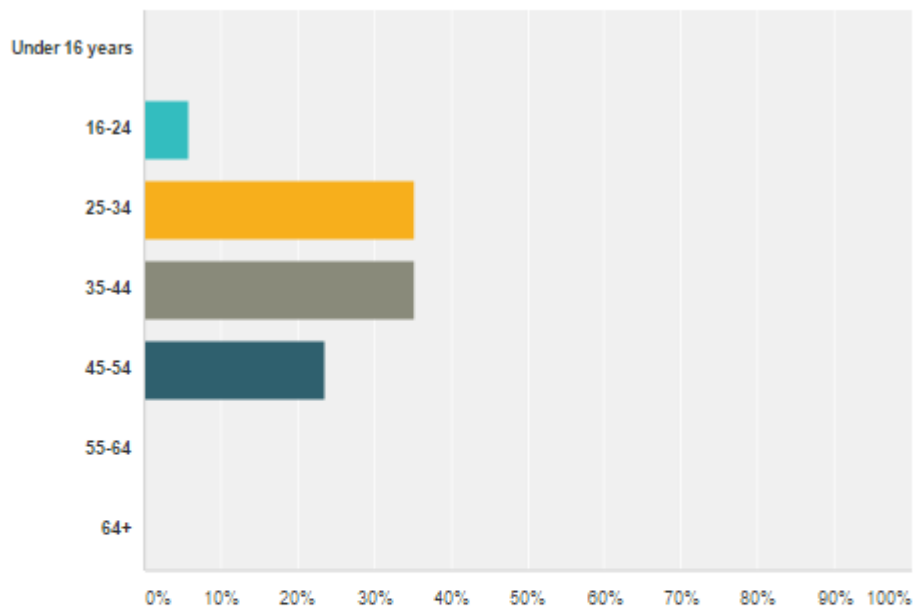


N=15 postcodes provided

5.3.3 Age

Are you:

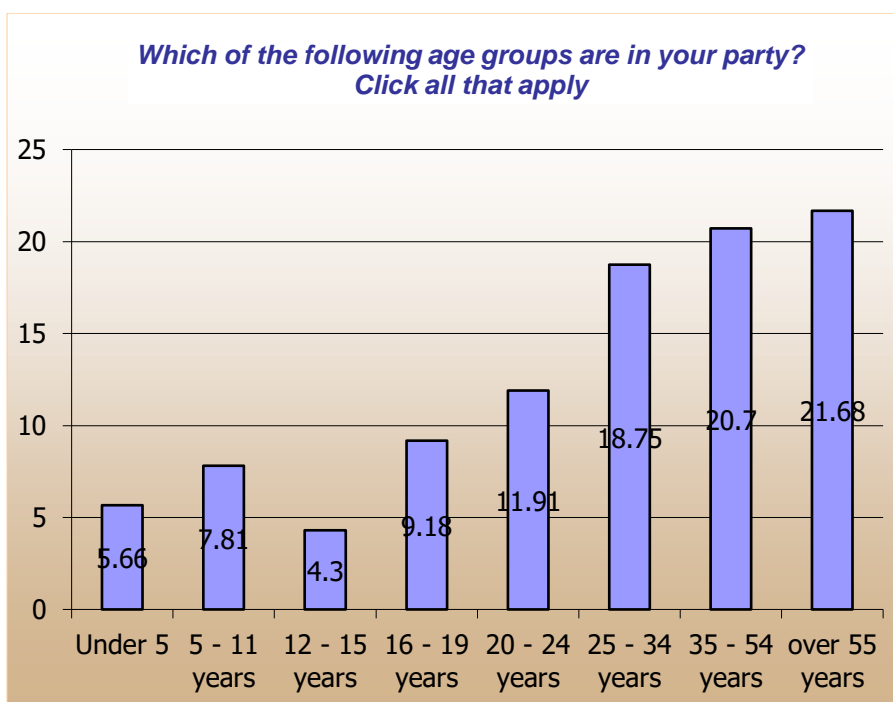
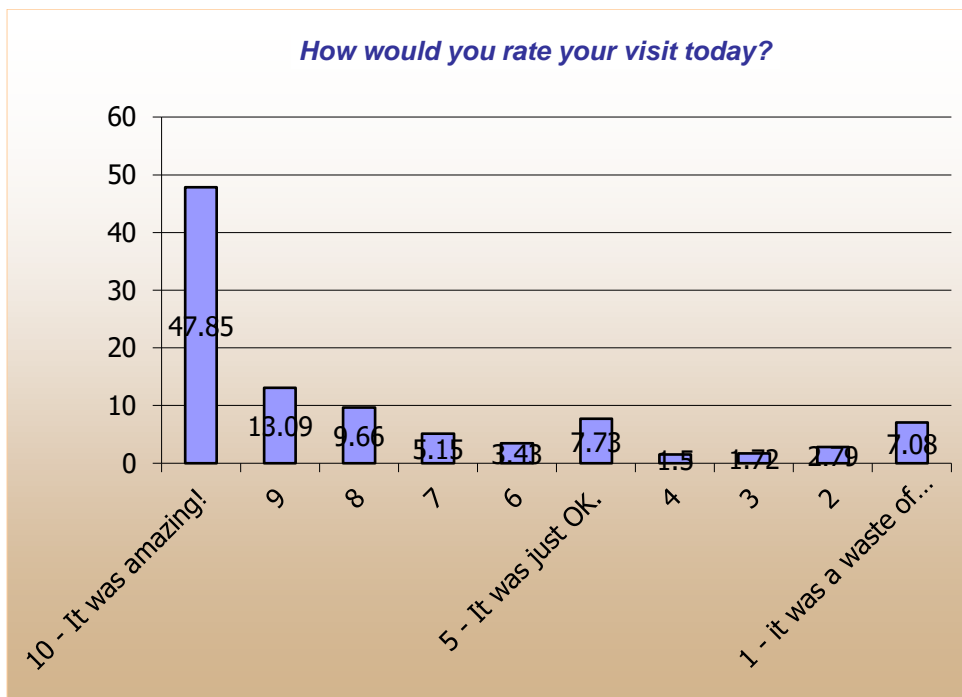
Answered: 17 Skipped: 3



| Answer Choices | Responses |
|----------------|-----------|
| Under 16 years | 0.00% 0 |
| 16-24 | 5.88% 1 |
| 25-34 | 35.29% 6 |
| 35-44 | 35.29% 6 |
| 45-54 | 23.53% 4 |
| 55-64 | 0.00% 0 |
| 64+ | 0.00% 0 |
| Total | 17 |

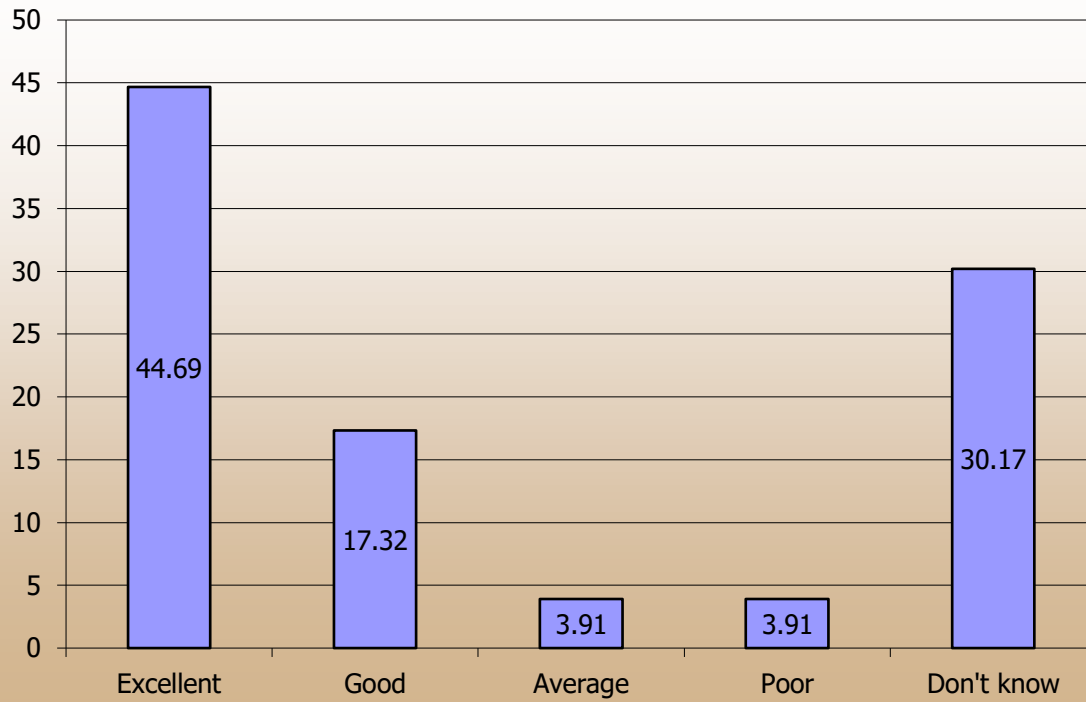
5.4 Manchester Central Library Viewpoint Data Facts

During the exhibition period, the following statistics were collected through the self-completion Viewpoint kiosk located in the library foyer¹⁹. They provide some context in terms of the types of visitors, motivations and satisfaction levels of those who were in the building at the time of the exhibition – however caution must be drawn as those completing the survey may not have engaged with any of the content.

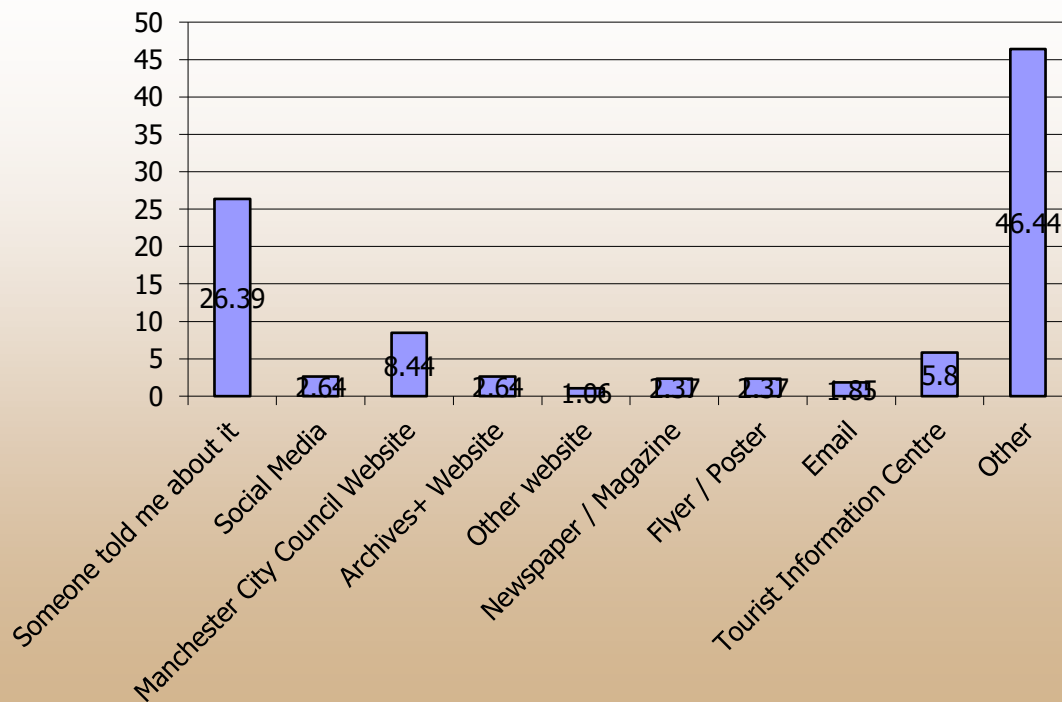


¹⁹ Data represents 466 surveys (a total of 636 were completed but some were quarantined).

How would you rate: : The Archives+ interactive exhibition?



How did you find out about us? Click all that apply.



How would you describe your ethnicity?

