JERUSALEM

...an evaluation

COMMON PLAYERS
EXETER NORTHCOTT THEATRE
UNEXPECTED 2014 A FESTIVAL FOR EXETER
ARTS COUNCIL ENGLAND
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Mischa Eligoloff @cultureuk

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FOREWORD

It seemed a foolish idea.

To try and create a high quality 'professional standard' production of an internationally celebrated modern play with a fearsome reputation, significant acting challenges and no assembled team, in the belief that local unpaid talent would rise to the challenge and opportunity for development.

Furthermore this play, containing some of the most challenging language and characterisation found in recent theatre writing was to be performed outside in the English summer around Devon communities, mostly relying on local amateur promoters to generate an audience in a local field….. and at the end of each performance the set was to be set alight.

We were fortunate that Arts Council and Exeter City Council, along with Exeter Northcott Theatre believed in the idea enough to provide support, and so in 2014 it happened; this experiment in theatremaking, seeking to find a new model for engagement and production.

This commissioned report analyses the journey, the challenges faced en route, the successes and the learnings. We now believe that far more worked than didn't work. We understand that audiences and regional promoters were extremely appreciative and seek more; and we know that the team of aspiring professionals and keen amateurs assembled for the project had a significant dose of learning and development.

I hope you enjoy this document, and feel inspired by what is possible.

Anthony Richards
Director

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INTRODUCTION: PROJECT AIMS AND ASPIRATIONS

This evaluation report will test the Jerusalem Project's ambition(s) against delivery and responses to the project. To do this we have used a combination of qualitative and quantitative methods and the resulting data is listened to and reflected upon. Conclusions are drawn and discussion points raised.

The report is laid out following a chronological path, telling and evaluating the Jerusalem story as it happened.

The Jerusalem Project saw The Common Players Theatre Company, in partnership with Exeter Northcott Theatre and local promoters, bring Jez Butterworth's award winning play to the West Country on tour. The audition/casting process, the relationship with promoter partners, the make up of the audience and their reaction to the piece is looked at in the report. In addition we have looked at the economic impact the production and the social capital generated (for audiences and participants). Tools used include:

Postcode data crunch We aimed to collect a minimum of 800 postcodes on specially designed data collection cards. The postcodes were then crunched into ACORN (A Dissatisfaction of Residential Neighbourhoods) providing us with a snapshot of the audience defined by ACORN social group.

Online survey The audience were signposted to an online survey, developed with input from the Torbay Council consultation team and The National Audience Agency. The qualitative responses covered how audiences felt about their experience. Other, more quantitative, questions within the survey sought to assess the project marketing by asking where respondents heard about the event.

Participants/promoters survey/feedback The project partners/actors/promoters were asked about their experience and how it compared to their hopes for it at the outset. The producers' tour reports were collected and analysed. We looked at the promoters' financial outcomes and assessed

(using the eitoolkit) the social capital generated for participants.

Economic impact and social return on investment (SROI) capital We used the Arts Council's recommended online calculator (www.eitoolkit.org.uk/) and collection methodology recommended by the National Audience Agency. The project producers led the interview process. They interviewed a large, random sample of audiences across the tour. When collated, these interviews allow us to measure in financial terms the worth of the event to the local economy and the social return of the event. The economic impact and social return methodology and process are further explained in full in chapter six of the report.

Qualitative/observational Part of the role of evaluator is to collect the data and then use it to make a series of judgements and recommendations. To do this, the data is cross referenced and tested against observational and verbal feedback. The judgements are re-tested against the data and finally referenced against the project aspirations.

KEY QUESTIONS

Process

Did the production model work? In terms of cast recruitment/rehearsal process and touring in partnership with promotional partners?

Economic

Did events generate visitors to venues/towns and what was the associated economic impact?

Participation

Did we produce events that increased engagement, particularly from the under-represented and targeted groups?

Reaction

Was the play/tour well received, could we learn from the feedback from audiences?

Social Impact

Could we measure social impact? How did attending make people feel? Could this be expressed in monetary value?

Learnings

Can we learn from the findings and share these and any good practice?

Throughout the report within chapters **learnings**, **discussion points**, **issues** and **recommendations** are highlighted in bold.

PROCESS AUDITIONING/ PARTNERSHIP BUILDING

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Director Anthony Richards had a clear concept of the process which he wished to follow; a series of four 'playful' workshops followed by casting. The approach to casting and rehearsals was creative and innovative. The participants response was overwhelming positive (see participants feedback chapter).

An open call was sent out looking for anyone who wished to participate in four workshops which would act as a standalone experience and as the beginning of the casting process. The places were limited to 40 participants, as these places were oversubscribed the director and producers had to whittle the numbers down.

The workshops took place over four Sundays; each was themed to be in some way relevant to the piece.

The production sought to bring together 'professionals' and 'amateurs' both cast, production crew and promoters.

> *A significant achievement. Superb direction and well cast, using semi-professional and amateur actors. Natural acting and completely believable story telling. Magnificent set and costumes that enhanced the wonderful dialogue.. People are still talking about it now!*

audience members comment

Learning: As noted elsewhere, the workshops and process were highly commended. However, one issue came to light. At some point the director's vision was mistranslated (verbally and on

the project website) so that at least one participant was unaware that a 'professional' actor had already been cast (this role casting fell outside the workshop/auditions) as the play's lead (this was always the plan). When it came to light, it caused some confusion which had to be addressed. Subsequently the lead dropped out (for unrelated reasons) and the main role had to be cast through and open and more traditional casting call.

This part of the process seemed to be at odds with the project ambition and was unfortunate. The actor who was originally cast to play the lead attended three (of the four) workshops. From observing the workshops the casting in this way and his badge as a 'professional' seemed at odds with the project ambition. He seemed rather disjointed from the process; especially the director's wish to see participants 'play' and 'experiment' at the sessions.

Discussion: This interestingly leads us to a question about the nature/ badge of professional and amateur. What defines this badge? Is it just that professionals get paid, or it also a way of working and an approach to the work and business of acting?

Learning: There is an opportunity for future projects of this nature to formalise the relationships between the professional (paid) and amateur (non paid) participants (actors and supporting team) from the start in order to maximise learning opportunities for both groups. (Attaching a formal learning opportunity to the project whereby cast members could get advice as to their future careers).

The participants in the process were unanimously positive about the experience, even those not eventually cast. They all found it useful and would repeat it again. The way the workshops were leading to something concrete (the play) gave them an edge . The creative, imaginative and well planned nature of the workshops, led by Director Anthony, Assistant Director Grace and contributing experts, aided the success and can't be underestimated as a key reason for the high satisfaction of participants.

There was a final meeting of cast, crew and promoters a few weeks after the tour had wrapped. At this event feedback was given, the cast unanimously voiced positive feelings about the casting process and how it had helped them grow as a company. The four open workshops days and company weekend allowed the participants to grow into a company and is a model which is highly recommended. The weekend acted as a bridge between the workshops and the process of creating the company (**recommendation**).

A company applying for funding for productions may well include capacity for these kinds of pre-audition workshops; The ability/will to provide valuable learning opportunities for participants at entry level into the sector. (**recommendation**).

Learning: The project model whereby a theatre (Exeter Northcott) was a key partner provides us with a model for future development. (**recommendation**) The theatre didn't host the show, instead it provided some core functions such as use of the online ticketing services, marketing team, rehearsal space and technical assistance. The economic climate for funding of the arts has prompted discussions around the use of 'arts' buildings. Much of current core funding to ACE funded National Portfolio partners goes to theatres/venues where the building itself swallows up much of the funds (costs for rejuvenation, upkeep and core bills etc.) The Jerusalem model utilised the theatre's space and expertise. New audiences' details reached at the partner venues were captured and added to the mailing list (where they wanted to be – via the opt in data card). The evidence for achieving the strategic goal of developing new audiences for arts using

this model is strong. Often the building itself where 'arts' takes place is (one of the) barriers to engagement and participation.

Learning: The success of each of the 'support' elements varied. The technical support was praised and appreciated by producers and the cast. The use of the theatre for rehearsals and casting was very much appreciated. However, in terms of marketing, the full potential of the partnership was probably not reached. There seemed to be a lack of ownership of the marketing, promoters felt unsupported and felt the leaflets and posters they received were useful but perhaps they (the promoters) needed some extra support and guidance as to how to engage with their local audiences. This provides us with a good data to learn from for future projects. Workshops for promoters with the key marketing lead(s) from the project would have helped share good practice and assisted the promoters sell more tickets. There was confusion within the partnership as to who was leading the marketing and delivering the marketing plan.

In a more macro sense the project could have benefited from a simple Service Level Agreement (SLA) between the partners where points of contact and responsibilities were agreed. Working through the issues which arose there is a general feeling that a production manager should have been based in the company, this role would have led on the partnerships and SLA'S. When working up the project and the application for funding to ACE there was a feeling that, to satisfy the funders, costs on staff should be kept down and partnership working and intern producers could deliver the required outcomes. With hindsight, this desire to satisfy funders impacted negatively on delivery of the project.

The audiences survey/marketing question 'How did you hear about the event?' (only Exeter and Moretonhampstead individually broken down due to low numbers from other venues)

	Leaflet	Poster	Local News	National News	Radio	TV	Friends	Northcott Web	NJ Web	Other Web	Twitter	Facebook	Other
Total	41	33	7	1	1	1	70	13	11	6	1	16	14
Exeter	4	6	0	0	0	0	12	4	1	1	1	4	5
Moreton	15	24	3	1	1	1	17	3	3	2	0	4	5

If we focus on the responses from Moretonhampstead, from where we received the most completed surveys, we know that the promoters covered the town with a range of poster (home made as well as those supplied) and inserted leaflets in the local parish magazine. These marketing interventions worked, as respondents mention seeing both. The parish magazine ***News in Moreton*** pops up frequently in the comments section attached to this question. Other comments worth mentioning can be summed up as 'recommended by a Jerusalem cast/crew member or promoter' and that individual partners' websites such as Hannahs x1, Creative Torbay x4 direct email from Northcott x 2 and Torre Abbey. x1

MARKETING LEARNINGS

- The trailer stage could have been used between shows as a marketing tool (parked up near the next venue)
- The Moretonhampstead 'raffle' of the title of 'Sheriff' of town (the draw was made during the play event/interval) garnered much PR in local press/radio and TV
- Was the production of a stand alone project website worthwhile? It may have been better to spend the resource on improvements to the Common Players' website so users accessing Jerusalem information would have been made away of other opportunities and the work of the company.
- Short trailer films could have been produced for sharing. One such file was created for Moretonhampstead. It was positively commented on by cast and crew and had 18 shares on Facebook.
- To further develop the model, the theatre/production company could have a stand which travels with the tour signposting audiences to other projects.
- There needed to be a key point of contact for promoter partners.
- Audiences and project workers commented that Exeter city centre venue (used for five nights) was poorly signposted and the library seemed unprepared for the show and associated audience.

Conclusion: The Moretonhampstead experience can be used as a good model for telling the story of how a town grabbed the opportunity and created an atmosphere around the event. The town bought into the event and this was reflected in the tour's largest audience. A delivery group was created with a wide range of skills, who were all trusted and given ownership of an element of the event to produce (eg bar/music/ents/power/stalls/tickets/stands). This core group, as well as creating a great night, helped spread the word around the potential audience. This encouraged the audience to invest in the event before it happened; people pledged their time and the audience pledged their attendance as the organisers told their story through creative marketing and partnership working.

THE TOUR: FESTIVAL CONCEPT - PROMOTERS FEEDBACK

> *'The New Jerusalem project ought to be used as a template for how to put on an arts event.'*

survey feedback

The project ambition was to work with a range of promoters across rural and urban Devon, as well as one venue in Somerset. They would be 'arts' based groups who would have 'ownership' of the event surrounding the production locally. Each would work with and get support from the relevant producer (there were two producers: one dealing with play/cast and the other with tour/production). Tese ranged from established 'arts' venues, like Torre Abbey in Torquay, to volunteer groups in smaller towns/villages. The promoter partners would be supplied with marketing materials, online ticket facilities (Exeter Northcott) and support from the producer, who could share good practice around the venues by attending production meetings where possible.

Each partner also received a cut of the ticket income; 10% of sales up to 150 tickets sold and 40% thereafter. The project ambition was that the local arts economy would benefit financially.

The vision was that a 'festival' like atmosphere could be created, supporting local businesses (bar/food) and artists (music/side stalls) at each venue. The stall holders fees/bar profits would further benefit the promoters and be ploughed back into other projects. One promotional partner generated income of £1.8k from activities surrounding the event (pitch fees for traders, bar takings and raffle)

Partners' Income: A total of £2,740 was paid out to promotional partners. (Partners have indicated that these monies would be reinvested and support arts provision in their local area).

This income was a lot larger for venues who attracted audiences over 150 people when the larger percentage cut kicked in. These figures can be used in the future to demonstrate to future partners the potential for them in terms of income.

Promoter partners were sent a final questionnaire to get feedback about their experience of hosting the play. Feedback was not received from all promoter partners; the ones that did reply were the most positive about the experience. Lessons can be learnt, perhaps the choice of partner

needs to be more considered and undertaken via an application process. The towns where the play/festival worked well had strong delivery teams in common.

Running through the feedback from all sources (audience, promoters and participants) we found the majority said the play ended too late and the 'festival' nature was only truly delivered in a couple of venues. The festival created a couple of issues which should be noted. It meant early calls for the cast and crew and a very long evening for audiences, which may have, in part, contributed to some audience members leaving early (coupled with the 8.pm start). A common suggestion was that, as many audience numbers left after act two, perhaps the evening should have had a compere (either from the production crew or promoter) who would introduce the show and explain how long it would last etc. Signage could also have been more prominently used for this purpose.

Learning: The feedback, both written and from the final review meeting, leads us to recommend that promoters should have been better guided as to how to make their events successful. This could be a list of possible ingredients for use, rather than rigid 'how to' instructions. The need for guidance must be balanced with recognising that each venue is unique and ultimately the partners themselves will know what will and won't work in their area. Finally, it was recognised by all that an earlier start time (7.30pm) would have been better than 8pm. Care must be taken to choose the right 'product/play' with which to tour; something not too long to ensure the associated festival has room to 'breathe'.

Observation: The use of 'common ground' at many venues to host the festival and play clearly worked in the same way as a travelling circus may come to a town and animate a public space. The residents of the town feel as sense of ownership towards the space and, therefore, no barriers exist towards entry of that space to become an audience member. What was missing, however, was the use of a 'ringmaster' role to introduce the 'act' and establish the ground rules of engagement.

The use of common ground creating shared/collective memories, generating social capital and a sense of belonging for a community is a strong positive for the project model.

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AUDIENCE POSTCODE CRUNCHING

The ambition was to collect the postcodes of attendees and crunch them into ACORN - a classification of residential neighbourhoods. We would then be able to determine the demographics of attendees. ACORN segments postcodes and neighbourhoods into six categories, 18 groups and 62 types. By analysing significant social factors and population behaviour, it provides precise information and in-depth understanding of the different types of people, in this instance the audience of Jerusalem. To crunch a large number of postcodes in this way we need a robust system of collection. On this occasion we used a data card collection system whereby audiences were given a postcard onto which they could enter data. A system to collect data in this way was created and 1000 data cards were printed and distributed/collected by a producer and on-site volunteers. Data to be collected on the card included: Postcode, age of audience member, email address and three tick boxes where the audience member could indicate they were willing to be: a) contacted and sent a link to the online audience survey, b) added to the Common Players data base, and c) added to the Exeter Northcott database.

To collect the data, we were relying on the producers and volunteer staff at each venue. It is important to use such a collection system, as other routes of collecting postcodes can be problematic. For instance, we can collect postcodes of people who buy tickets online (for this tour 1000+ tickets were sold online – gathering us 456 postcodes, as each purchaser bought at least two tickets) but they can not confidently be thought of as representative of the total audience, as they are self-selecting (they choose to buy tickets in this way). The type of people who buy tickets online needs to have a level of confidence in the system and buying mechanism. The conclusion we draw is that these audience members are most likely to be from an ACORN group engaged in cultural activity.

Using the the data card collection system,we collected 211 postcodes, well short of our target of 1000.

Therefore, as we did not manage to collect a large enough sample, we have decideded not to crunch the postcodes into ACORN. After review it was decided that the cost that would be incurred for this service, combined with our observation that the postcodes we do have are likely to be from

more engaged groups, meant the data would not representative of the whole audience.

From observing and collecting data card collection in three locations (Exeter x 2 nights, Torre Abbey and Moretonhampstead) we can make the following observations and recommendations:

- The collection method was flawed. This method can not rely on project workers who have another primary responsibility (producer, box office etc.)
- When groups of people (family for instance) were asked, the 'elders' in the group tended to complete the data card on behalf of everyone.
- Young people were not inclined to complete the card without being pushed/cajoled to do so.
- A new system needs to be created which can capture a high percentage of the audience.

The 211 data cards which were completed gave us the following data:

The age breakdown of respondents (where the box was ticked)

U16 – 8
16-24 – 18
25-34 – 7
35-44 – 15
45-54 – 59
55-64 – 47
65 -74 – 19

As we can see, these figures show us the majority of respondents were aged 45-64. This reinforces our observation that older people were more likely to fill in the card (and perhaps understand the narrative of why it was being asked for and why it was important).

The gender breakdown was 32.7% male (69 respondents) and 57.3% female (121 respondents). The questions which arise from this are: a) was the audience make-up two-thirds women? b) are women more likely to complete the card? or c) were our team of collectors more likely to ask women to complete the card? This should be thought about when devising a strategy for future collections.

Learning recommendation: One of the stated aims of the project was to reach a new audience of young people. The observational evaluation and the quantitative returns of data via postcards/survey and economic evaluation show us that the audience reached was primarily engaged in the arts and middle-aged. Ticket prices may have been a barrier for access (as brought up by promoters). We recommend that in future ticket pricing is used as a key weapon for increasing engagement from young and harder to reach groups. The central marketing team could have also targeted relevant school groups better.

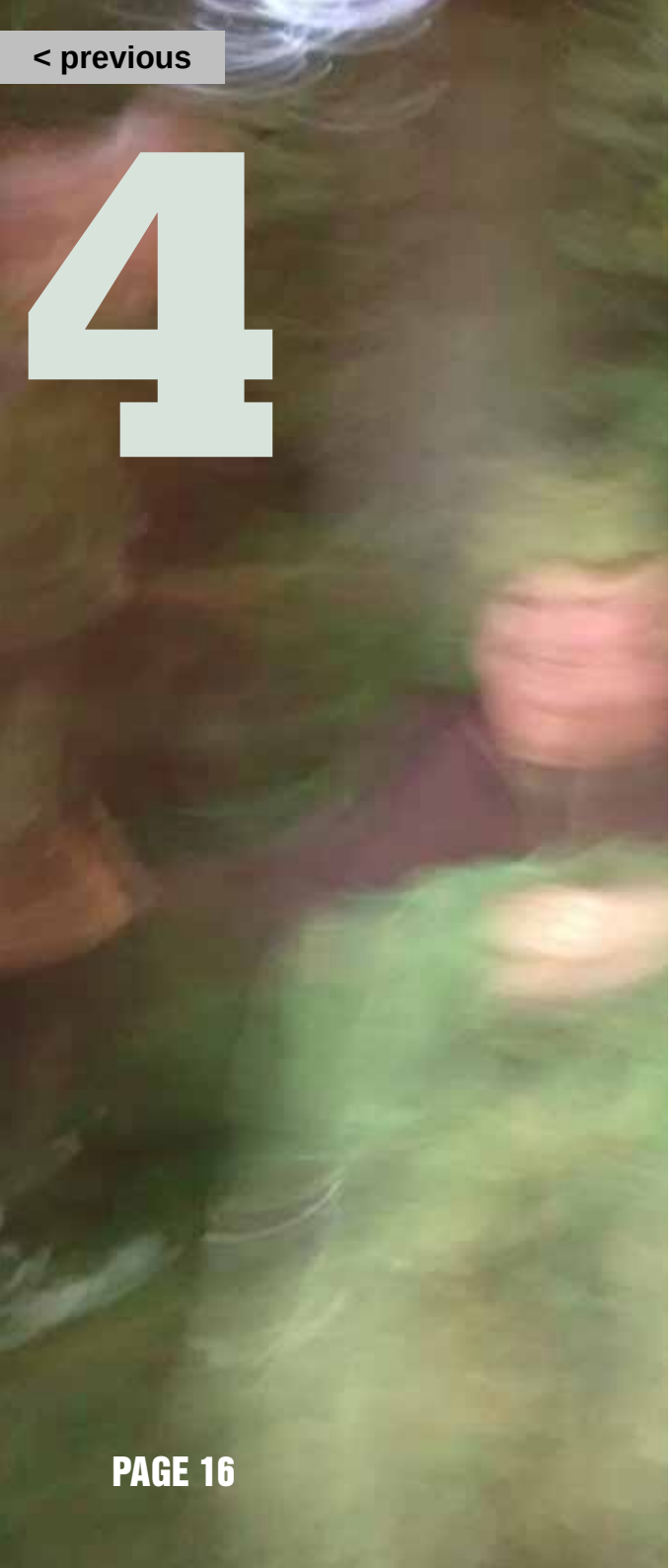
THE NUMBERS

The play was seen by a total of 2430 people across its run of 9 venues and 14 performances. The income generated from ticket sales was just below that forecast/hoped for in the budget. However, audience numbers ensured the production broke even.

There were three ways audience members could purchase tickets:

- Online (via the Northcott Theatre website - 1216
- Sold by promoters pre-show - 632
- On the door - 582

The unpredictability of the weather meant the production was high risk, but on the whole it remained dry on performance days. Had the weather been worse, it could have made a huge negative impact on audience numbers and associated income. **Discussion point**: Is there anyway this could/can be mitigated?



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ONLINE SURVEY – AUDIENCE RESPONSE

'A brilliant show, magically staged'

'Outstanding production. Brilliant realisation of a remarkable play. Best night at the theatre .....that I can remember- and what a brilliant setting!'

'Those who supported this venture should feel proud of themselves'

'Finished way past my bedtime! But thoroughly enjoyed my evening'

The questions were based on previous 'arts' surveys conducted by The National Audiences Agency and Torbay Council consultation team (who hosted the survey for us) The wording was devised by Torbay Council consultation team. It is sometimes difficult to get audiences to complete a feedback form after an event. The target number for returned forms was 100. In the event 125 were completed, representing 5% of the total audience across the tour. When we look at the responses we must bear in mind that, as the respondents were self selecting (in that they chose to complete the form and the only way to do so was online), we can not with 100% confidence take the responses as being representative of the whole audience. They do, however, give us valuable feedback and the number of respondents is high. The process for getting audiences to complete the form involved giving out a data collection card at each venue. The card asked for email addresses (as well as other information) and the audience member indicated via an opt in tick box that they would be willing to complete the survey. The link was sent out to them via email after the show. The link to the survey was also widely shared on social media by project partners and participants. As a final incentive the respondents were entered into a

prize draw where one of them won an eBook reader. (picked at random by the director).

We have to also note that the respondents did not all attend the same event. They did see the same play but on different nights at different venues things may have happened which would affect their responses. i.e. sound failures, rain, day of the week etc.

The respondents for the online survey came from:

EX 44	TQ2 7	TQ12 4
PL 3	TQ5 1	TQ13 42
TA 4	TQ9 2	
TQ1 2	TQ11 1	

Respondents to the survey saw the production in:

Exeter 40	Moretonhampstead 42
Dulverton 3	Lewdown 2
Torre Abbey, Torquay 11	Hannah's, Newton abbot . 10
Kentisbeare 5	Crediton 11
Hatherleigh 1	**Total 125**

FINDINGS

How would you describe the event?

This 'word cloud' has been generated with all the descriptive words found within the audience feedback forms. The larger and most prominent words are those that have been used the most frequently. (the comments can be viewed via a link in the report appendices).

Quality of the Event

New Jerusalem event you attended

	Production?	Actors?	Music?	Location?	Costumes	Lighting?
Very satisfied	97	99	96	97	111	106
Satisfied	15	18	24	18	10	16
Neither satisfied nor dissatisfied	4	1	3	6	0	2
Dissatisfied	3	5	1	2	3	0
Very dissatisfied	2	1	1	2	1	0

	It provoked a strong emotional reaction in me	The locations worked well	It is a high quality event
Strongly agree	48	103	81
Agree	49	19	34
Neither agree nor disagree	19	1	5
Disagree	8	2	4
Strongly disagree	3	2	2

Recommend a friend to see?

	New Jerusalem?	A Common Players tour event?	Exeter Northcott Theatre?
Yes	112	110	87
No	12	2	0
Don't know	3	13	37

How did you travel to the event

Car	motorcycle	Bike	Walk	Bus or coach	Train	other
76	0	3	42	5	1	1

Events would you like to attend (could tick more than 1 option)

Theatre	Street theatre/ carnival	Open air theatre	Cinema	Ballet	Dance	Classical music	Opera	Pop/rock	Jazz	Art gallery & exhibitn	Stately home / castle	Museum	Other
93	86	108	63	31	42	52	30	64	55	81	30	58	6

WHAT CAN WE LEARN FROM THE SURVEY RESULTS?'

- The return of 125 surveys was excellent.
- The majority of the respondents saw the play in Exeter or Moretonhampstead.
- The overwhelming majority of respondents thought the experience was of a high quality and they would recommend it to a friend.
- The responses can be used by producers to evidence demand in funding applications.
- There is a demand for all types of cultural experience - not surprisingly 'open air theatre' scored highest.
- Even though the majority of events took place in rural towns, cars were still the most likely form of travel.

PARTICIPANTS FEEDBACK

> *My confidence has grown immensely. I feel that this was a life-changing experience that has helped me grow as a person,*

Actor

Overwhelmingly the cast ,crew and promoters enjoyed their experience.

Specific comments or issues which arose mirrored the feedback from audiences and promoters in regard of start time and marketing.

HEADLINES

- The cast valued the process and the new skills which were learnt
- They felt that one key value was that the process resulted in no divas – everyone's contribution was valued
- Get outs of venues could have been better organised
- There was an issue around expenses – some volunteers received them and others did not
- The cast would have liked to have been paid
- Rehearsals could have been better structured; there was a lot of waiting around

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ECONOMIC IMPACT AND SOCIAL CAPITAL

Cultural events attract visitors, who do not simply spend money on their ticket or entrance fee but also buy meals in local restaurants, go to local shops, or perhaps stay in local hotels as part of their trip. These people might never have visited the area without the draw of that event. We wanted to examine the economic value to the local area of this pulling power. The project producers also bought some of their supplies and kit from local firms and the staff may have spent their wages in the local area. This spending too benefits the local economy.

METHODOLOGY

The toolkit used for this study was produced by the West Midlands Cultural Observatory (in association with the Sport Industry Research Centre, Sheffield Hallam University) as part of the Cultural Olympiad. It is a reliable qualitative and quantitative method to ensure robust, consistent and accurate evaluation.

Margin for error

There is a margin for error throughout of (+/-) 7.30 associated with the participant questionnaire data (used to estimate social and economic impact).

Collection methodology

Collection of the completed surveys was conducted by the project producers and evaluator. 95 surveys were collected using random sampling methods. (face to face interviews choosing who to interview using random methods, for instance when approaching a group the person whose birthday fell nearest to that date was interviewed or wearing a specific colour etc) The results were then crunched into the

calculator. Surveys were completed across the tour equally; 10/14 per night.

Note: estimates contained within this report are not designed to be used in conjunction with other economic estimates generated via the West Midlands cultural observatory economic impact toolkit, and should be viewed as 'stand-alone'.

A note on the data: Margin for error for individual questions may be higher where not all respondents provided an answer.

RESULTS

Evidence suggests that Jerusalem generated around £122,443.24 worth of economic activity.

Estimated economic impact is £95,274.42 (before multiplier), or £119,093.03 (after multiplier).

Output - economic

Number of visits generated by event(s) (total) (1): 1161

Number of visits generated by event(s) which involved visitors staying in paid accommodation: 81

Participant / attendee spend generated (total): £48,241.24

Spend by delivery organisation(s) (total): £74,202.00

Total economic activity: £122,443.24

Additional spend by participants / attendees (attributable) (2): £23,572.42

Additional spend by delivery organisation(s) (attributable) : £71,702.00

Total economic impact (before multiplier): £95,274.42

Total economic impact (after multiplier) (5) £119,093.03

(1) New trip into the town in question to see play

(2) Spend by (1)

DEFINITION OF TERMS

Economic Activity: Total economic activity (total money spent by participants in order to take part in the project + money spent by the organisation(s) delivering the project) (£)

Economic Impact: Total economic impact (money spent by participants in order to take part in the project + money spent by the organisation(s) that has been 'injected' into the economy of a given geographical area (from outside) that would not otherwise have been present had the project not taken place (£)

SOCIAL RETURN ON INVESTMENT

Margin for error

There is a margin for error of (+/-) 9.80 associated with the participant questionnaire data (used to estimate social impact on participants).

Results

Evidence suggests that Jerusalem has generated £24,645.60 total 'social return' (1).

Social return = £8.22 per participant.

The results of the economic impact and social impact crunch give promoters and funding organisations tangible evidence e of how cultural events impact positively on both the local economy and on participants. For each £1 the project received in funding from the Arts Council (total 30k) £4 (total 119k) was generated for the local economies, money which would not have found its way into local businesses or to the promoters without the driver of the project. This demonstrates the value of arts and the value of collecting the data. The impact is especially valuable in small rural economies where the product (in this case the Jerusalem festival) created an intangible buzz which we can convert into social capital and real economic impact; both with an associated monetary value.

Social Capital: This report uses a 'social return on investment' (SROI) methodology to estimate the 'social return' of participating . 'Social return on investment' (SROI) is a technique that helps to demonstrate the economic value of the social effect of projects on participants.

SROI attributes an equivalent monetary value (£) to a social effect. For example, if a project helps to boost the self-confidence of a participant it is possible to compare this with the average cost of seeing a Life Coach (£50). While the SROI technique is being used more and more in research, it is important to note that the technique remains experimental (the values that are attributed to the social effects are based, to some extent, on the judgement of the researcher - there is no one, officially approved method).

Social return per participant is calculated by dividing total generated by official participant number. Figure (£) represents cost of generating the improved view of the area per participant.

A total of £2751 was paid out to the promoter parters as their share of the ticket sales. In addition promoters generated income from stalls, bars and raffles. For instance Moretonhampstead promotional partners Green Hill Arts Centre received £678 from the project for their share of ticket sales in addition they made £1,800 from associated activities.

Learning: The project generated economic activity in the venue town. Not simply by creating a profit for the partner promoter but for the wider economy. For instance audience members eating and drinking locally prior to the show. Some audience members staying in the locale of the event they attended. These visits and associated spend were driven by the audience members attendance at the Jerusalem show.

Small rural communities can benefit from quality 'cultural interventions' when potential audiences come to the town for the 'cultural intervention' the local economy benefits. (quantitative learning). Furthermore the town can benefit from a knock on benefit whereby the town is then perceived as a place where 'culture happens' attracting more visits as a result. An example of this would be a potential visitor doing a google search of a place/town and the search returning a series of 'interesting' cultural events thereby making the online visitor more likely to visit. The opposite may be true whereby the cultural offer is not what the potential visitor was looking for.

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FOOTNOTES AND REFERENCES

WEST MIDLANDS CULTURAL OBSERVATORY

WMCO offers two toolkits in this area, one for GVA and one for economic impact. The Sports Industry Research Centre (SIRC) at Sheffield Hallam University has tested both, and finds that the GVA calculator is an example of good practice but that it should only be used in certain circumstances. SIRC endorses the economic impact calculator without reservation, finding it to be accurate and producing reliable results.

The economic impact calculator is designed to measure the impact of time-limited events or activities rather than an organisation's impact in the round. The calculator includes direct and indirect impacts, and aims to include only additional effects. Direct impacts are based on money spent by the organiser within the local area, excluding any funding which came from funders within the local area. Indirect impacts are based on spending by visitors from outside the local area who were motivated to visit because of the event. Users can choose whether to apply a multiplier to calculate induced impacts. The economic impact calculator offers advice, model questionnaires for surveying your audience, and a results table to input your figures into, together with a series of case studies which include advice of their own from the person who completed the analysis. It requires 23 separate figures to be collated and entered to measure the impact of events, and 17 for the impact of activities. The data is drawn from the audience survey. There are also simplified versions of these two calculators, requiring fewer figures – 18 for events and 11 for activities.

West Midlands Cultural Observatory toolkits: **www .eitoolkit .org .uk**

Community Theatre 'A search for identity' – John Somers
http://issuu.com/mailout/docs/mailout

Full data from the audience survey available on request.

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