

Touring activity report form

Evaluation

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

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

Please tell us how your activity helped to develop touring in England, in line with the programme's aims.
(Please use no more than 500 words).

The tour of Playing The Joker took in venues that had never hosted theatre before and exposed many audience members who had never witnessed a production let alone visited a theatre or studio space. Many of the shows sold out or were near capacity – and some had very low attendances. Where the project worked it was because an individual or individuals within either the rugby club itself, or the Charitable Foundation associated with the club or a supporters club had really embraced the opportunity, understood the value and potential and were able to communicate this to their members thus engendering trust and buy in.

Where it was less successful it was usually because communication channels were muddled, responsibility passed down the chain or where the host organisation just didn't buy in to the project.

Some host venues used the performance as the focal point for:

Fundraising events

Question and answer sessions

Quiz nights

Play, pie and pint initiatives

Or just a straight performance with the cast and, on occasion, the writer being available for a post show discussion.

Without exception the production received very favourable reactions and the main gripe was that the hosts wished they had known more about the show or hadn't quite realised how professional the script, staging and cast would be.

A large amount of trust and goodwill was garnered and host venues and clubs expressed a positive attitude towards working with Red Ladder again and hosting more theatre and not necessarily rugby or sports related material.

It was obvious, especially at the smaller host clubs, that, where there was a good take up, the organiser knew their audience and members and managed to get their 'buy in' meaning they would take a risk on something that wasn't live sport. On many occasions it seemed that the host knew practically everyone in the room such is the tight knit nature of the sport and the fans especially in the lower leagues.

The fact that one of the actors used to play the sport gave the post show discussions real authenticity and that the writer was a sports journalist of many years standing added a professional and well researched voice to those discussions.

This all helped to build a rapport and trust which manifested itself in the feedback that 67% of those who replied and had not seen a live theatre show before said that Playing The Joker had encouraged them to see more – a very satisfying statistic.

Evaluation continued

One of the main aims of the Strategic touring programme was to develop stronger relationships between all of those involved in touring.

Please tell us how relationships were sustained and developed through the life of your project. If appropriate, please tell us how you will continue to sustain and develop relationships beyond the life of your project. (Please use no more than 500 words)

Communication throughout the process was less than straight forward.

Selling the project to potential host clubs was made harder in that a number of rugby league teams do not actually own their own grounds and so had to either beg, borrow, steal or hire space even just to host a show which obviously, in the majority of cases, either pushed the price up which was met by the audience or became prohibitive and so they couldn't book a performance as the financial risk became just too great.

Another issue was which entity within the club actually contracted and led on the project. Many clubs have charitable foundations which are inextricably linked to the sports club but have their own constitution and staff. This caused confusion on occasion and also blurred some of the focus and communication lines. Also where the club had agreed to take a performance it then took some time for the charitable foundation to really run with it – in hindsight it may have been better to go directly to the Trusts' organising committees in the first instance.

What we strived to do was find one key member of staff or a volunteer who understood the project and also had the buy in of the club/foundation and that all channels of communication went through. Once we established that relationship then everything came immensely easier. We found that staff and volunteers were, by and large, loyal, long standing and supportive to the clubs and many had been associated with the rugby team for decades.

These ambassadors were key to the success of the project as we could communicate directly with them, send post (print mainly) care of them and use their name and contact details in all correspondence.

Selling tickets was an issue. Some clubs didn't even sell their own match days tickets in advance, let alone on line and so this caused some confusion. A combination of Event Brite, email applications, pay on the door and contact phone numbers made the tour 'interesting' to keep up to speed with for sales information.

However, more often than not, these relatively rustic approaches worked and if supporters said they were coming then they did!

Each performance was introduced by either the writer, producer or stage manager who welcomed the audience, thanked the club/host and introduced the feedback cards. these were given great prominence and over half of the total audience filled them in.

Of those 393 are now on our e-newsletter database and we correspond regularly with them especially when touring near the location of where they saw *Playing The Joker*. We always try and offer discounted tickets by way of introducing audiences to their local theatre or studio theatre.

We are also poised to go back to the host clubs with more work as part of a pilot R & D project with some new work with a view to rolling this out in to a much wider ranging Strategic Touring grant application later in the year.

Please tell us how you evaluated your project, and the results of the evaluation. Please tell us how learning was shared across all partners as well as more widely across the arts sector.

This evaluation should draw upon your proposal, audience development and marketing plan, budget and tour schedule from your original application. You must send any final self-evaluation with this form. However, please give us your main points below. (Please use no more than 500 words)

Given the ambitious nature of the project and the relatively short turn around and, again, relatively small strategic touring grant request, the tour was a fantastic success.

There were disappointments namely; poor uptake of free schools and college performances, last minute cancellations (Wigan, Castleford and Masham); poor audiences at The Queens Hotel and Whitehaven, the number of clubs who couldn't access their own grounds apart from match days thus making hosting a performance too expensive.

These factors obviously had an impact on both sides of the budget with income being reduced through fewer performances but,, on the other hand, expenditure was down through savings made on fuel, accommodation, per

diems and staff costs.

However the positives far outweighed the negatives.

Audience numbers were good generally with the show playing to 60% capacity. The feedback cards worked well as a mechanism for collecting data and thoughts on the show.

Reaction to the show was great and the concept of the clubs hosting live theatre was welcomed and embraced with 67% of first time theatre attenders saying that seeing the show would inspire them to see more work in the future.

Hosts universally said they would like to continue the relationship with Red Ladder with a view to receiving more work in years to come.

The symposium was a good success with two clubs (Leeds and Castleford) being represented along with the Rugby Football League and Hull Truck and Red ladder from the arts' perspective.

Attached is a comprehensive evaluation report and also feedback from the symposium held in Hull at the end of the tour.

People who benefitted from your activity

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

What is the ethnicity of your beneficiaries?

- Asian or British Asian
- Black or British Black
- Chinese
- Other
- Not culturally diverse

What is the Disability status of your beneficiaries?

Not disability specific

What category is your Artform?

Theatre

What are the age ranges of the people who have benefitted from your activity?

All age ranges

What is the Social exclusion status of your beneficiaries?

Not specific to social exclusion

Beneficiaries notes

Please explain any significant differences between the actual figures and those you entered on your application.

Whilst audience numbers were, generally, excellent (60% capacity) there were a number of factors that meant the predicted numbers were not achieved.

The performances at The Queen's Hotel in Leeds were very poor - we had hoped to see out, Masham only four turned up so we cancelled, Wigan cancelled their performance due to poor uptake, Whitehaven only managed to attract 11 and Castleford cancelled due to a double booking. We also failed to arrange performances at a number of clubs that I felt were realistic to include on the original application (Widnes, Warrington, St Helens, Doncaster, Keighley, Dewsbury, Sheffield, Bradford and Barrow). Only one club took up the option of a free school's performance which also kept attendances lower than predicted.

However the uptake of post show discussions was amazing. Only Wakefield and Workington opted for a more informal meet the cast and have a chat as opposed to an official Q & A. These discussions were fiery, passionate and wide ranging and the cast loved talking about the influence Eddie Waring had had on rugby league.

Who was involved?

How many people do you estimate benefited from the activity? please give an estimate for your activity.

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

Participants	500
Audience (live)	730
Audience (broadcast, online, in writing)	8000
Total	9230

Please give details of the results of your activity

Number of performance or exhibition days	18
Number of sessions for education, training or participation.	15
Total	33

('Participation' means people doing the activity. Divide the day into three sessions - morning, afternoon and evening. A 'session' is any one of, or part of, one of these. For example, a half-day education workshop would be one session.)

Activity location

Your activity

This section gives us statistical information about your activity: where it happened, who was involved and the outcomes. Edit only information which is different from the original application and supply us as accurate figures as you can.

Where did this activity take place?

Touring activity

Please **delete** any locations which did not happen and **add** any new locations. Select 'Edit' at the end of each row for touring activities and enter the additional information required.

Touring details

Touring activity is where the same artistic programme or event is taking place in two or more places. Touring activity might involve performances or exhibitions, artistic residencies, artistic work involving people from particular communities, or possibly all of these things. You can apply for all sizes of touring projects that involve people in quality arts activities, from any of the regions we are based in.

You can apply to create and tour new work. You can also apply to take on tour work which you have already shown to the public. In these cases you would have to show us that it was getting new audiences involved, or that the work has developed from the first time it had been presented, or both.

Preliminary tour schedule

Start date	End date	Name of venue	Venue contact	Post code	Local authority	Venue capacity	No. performance / exhibition days	No. Attending	Attendee estimate	Financial arrangement	Box office potential	Box office actual
03/05/2014	03/05/2014	The Headingley Experience - Leeds Rhinos	Gary Hetherington - Chief Executive - 0844 248 6651	LS6 3BR	Leeds	150	1	100	Yes	Fee		
09/05/2014	09/05/2014	Hull Kingston Rovers RFC	Via Rugby League Cares - Chris Rostron 08444 777113	HU9 5HE	Kingston upon Hull, City of	100	1	79	Yes	Fee		
29/05/2014	29/05/2014	Fruit Space c/o Hull FC RFC	Via Rugby League Cares - Chris Rostron - 08444 777113	HU3 6HU	Kingston upon Hull, City of	80	1	30	No	Box office split	800	300
14/05/2014	14/05/2014	Rochdale Hornets RFC	Ryan Bradley - 01706 648004	OL11 5DR	Rochdale	50	1	30	Yes	Fee		
13/05/2014	13/05/2014	Batley Bulldogs RFC	Paul Harrison - General Manager 01924 470062	WF17 7NZ	Kirklees	40	1	33	Yes	Fee		
11/05/2014	11/05/2014	Queens Hotel	Kelsey Summerfield - sales executive 0113 391 7232	LS1 1PJ	Leeds	100	2	73	No	Hire	2,200	266
15/05/2014	15/05/2014	Featherstone Rovers	Darren Payne - Operations Manager 07957654593	WF7 5EN	Wakefield	50	1	47	Yes	Fee		
27/05/2014	27/05/2014	Salford City Stadium		M30 7EY	Salford	100	1	90	Yes	Fee		
07/05/2014	07/05/2014	Leigh Sports Village Stadium	Rob Parker Managing Director - 01942 487887	WN7 4JY	Wigan	80	1	61	Yes	Fee		
21/05/2014	21/05/2014	The Recreation Ground - Whitehaven	Barry Richardson - 01946 328088	CA28 9DD	Cumbria	70	1	11	No	Hire	420	57
20/05/2014	20/05/2014	Derwent Park - Workington	June Kennedy - Chief Executive - 01900 603609	CA14 2HG	Cumbria	70	1	63		Fee		
13/05/2014	13/05/2014	The Rapid Solicitors Stadium	Tracy North - Operations Manager - 01924 211611	WF1 5EY	Wakefield	80	1	40	Yes	Fee		
22/05/2014	22/05/2014	Hunslet Hawks RFC	Peter Todd - General Manager 07827 325926	LS11 5DJ	Leeds	65	1	63	Yes	Fee		
07/05/2014	07/05/2014	Leigh College	vJulie McKiernan Julie McKiernan - Lecturer 07817309873	WN7 4JY	Wigan	80	1	10	Yes	Other		
17/05/2014	17/05/2014	Masham Arts Centre	Nick Reed - General Manager	HG4 4DY	Harrogate	80	1		No	Box office split		

Income for your activity

Arts Council grant applied for	£21,500
Actual Arts Council grant	£21,500

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add Income line' to add any additional sources of income.

Income from other sources

Income heading	Description	Income original £	Income actual £
Earned income	Box Office, fees & pay what you decide	£4,800	£1,200
Local authority funding			
Other public funding			
Private income	Donations & Sponsorship	£3,000	
Income total		£29,300	£22,700

Income notes

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

The number of performances predicted didn't quite materialise. This was due to the difficulty of clubs having to rent spaces within their own grounds as they didn't own them, two clubs defaulted on their invoices, for one performance only four people turned up on a pay what you decide basis so that was cancelled, another was cancelled due to a double booking and another fell foul of poor sales and so it was cancelled before we arrived. The performances at The Queens Hotel in Leeds were poorly attended and we had really hoped for a good audience especially with a panel lined up for a top quality Q & A session post performance.

Unfortunately we didn't manage to secure any sponsorship

Expenditure for your activity

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add spending line' to add any additional items of expenditure.

Spending (expenditure) activity for your activity

Expenditure heading	Description	Expenditure original £	Expenditure actual £
Artistic spending	Director	£509	£509
Artistic spending	Production Manager	£1,500	£1,500
Artistic spending	Writer - additional fee	£1,150	£1,100
Artistic spending	Actors and Stage Management wages	£12,522	£11,085
Artistic spending	Additional Set, props & costumes items inc hires and repairs	£250	£20
Artistic spending	Audition expenses	£250	£100
Artistic spending	Misc touring costs	£250	£50
Making your performance accessible			
Developing your organisation and people			
Marketing and developing audiences	Print Design	£500	£410
Marketing and developing audiences	Print costs	£500	£200
Marketing and developing audiences	Print and e distribution	£250	£84
Marketing and developing audiences	Production stills photography	£500	£500
Marketing and developing audiences	General marketing inc social media, websites etc	£1,200	£1,180
Marketing and developing audiences	Press & PR	£625	£908
Marketing and developing audiences	Evaluation, symposium & follow up	£1,600	£1,182
Marketing and developing audiences	Film maker	£1,200	£1,300
Marketing and developing audiences	Advertising		£200
Overheads	Equipment hires (FX & LX)	£250	£100
Overheads	Touring Per Diems	£1,830	£577
Overheads	Touring accommodation	£1,714	£500
Overheads	Design Team and Cast Travel (train fares etc)	£377	£378
Overheads	Touring Diesel	£820	£484
Assets - buildings, equipment, instruments and vehicles	Car/Van Hire for two weeks	£400	
Other	Contingency at 4%	£1,103	
Other	Venue Hire		£333
If you are disabled or Deaf, additional access or support cost you need to manage the activity			
Expenditure total		£29,300	£22,700

Expenditure notes

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

The main expenditure savings were linked directly to a lower level of activity than anticipated namely reductions in diesel, accommodation, per diems, wages and the contingency was not required.

Artistic Spending - £1,437 reduction in wages for cast and crew due to reduced performance schedule

Overheads - all due to reduction in performance schedule and the fact that the majority of performances were within an hour's drive time of company base and so there were savings made there:

Per Diems - £1,253 reduction

Accommodation - £1,214 reduction

Diesel - £336 reduction

Contingency - £1,103 reduction

Support in kind for your activity

Select 'Edit' at the end of each row to provide us with the actual amounts for each budget line. Click 'Add support line' to add any additional sources of support.

Description	Income original £	Income actual £
Use of Red Ladder van for two weeks	£400	£800
Back Office support from Red Ladder	£750	£1,500
Costumes from West Yorkshire Playhouse	£500	£1,250
Rehearsal sapce from West Yorkshire Playhouse	£500	
Marketing support - WYP	£500	
Sound and lighting equipment - Red Ladder	£750	£750
	£3,400	£4,300

Support in kind notes

You should explain any differences between the actual figures and the original budget figures in this space using the relevant budget heading.

The Red Ladder van and equipment were used for the entire four week run.

Due to the fact that communications, marketing, ticket sales, print distribution and marketing information needed to be so bespoke for each performance the project took a lot more office time and effort than originally envisaged.

The costumes were much better quality and bespoke increasing their value

Unfortunately due to pressure on space and staff WYP couldn't support the project through rehearsal space or marketing support

How did we do?

Your feedback is very important to us. The information you provide is reviewed as part of our internal quality assurance process. It helps inform us how we are managing the programme and the service we provide.

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

a) Explain about eligibility to apply for funding?

Very well

b) Explain the application process?

Very well

c) Manage your application for funding?

Very well

d) Respond when you contacted us for advice or information?

Very well

Are there any other comments you would like to make?

Declaration

Data protection and freedom of information

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

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

We consider that the information you give us in the 'Activity location' and 'How did we do?' sections will not be protected by any exemptions, and therefore we would release it if a member of the public asks for it.

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

- Mark this box if you want us to treat some or all of the information in the 'Evaluation', 'Activity income' and 'Activity expenditure' sections as confidential.

Checklist for claiming your final payment

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

- Have you met all payment conditions attached to your final payment?
- If your grant was for more than £50,000, and you are not a regularly funded organisation, has the statement of income and expenditure been certified by an independent accountant? Please attach a letter from an independent accountant who has certified that your income and expenditure are true and accurate in the supporting documents section.
- Have you checked your bank details have not changed in the duration of this grant without notifying us?

Organisations

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

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

Name	CHRIS LLOYD
Position	Producer
Date	16/04/2015