Executive summary

The report sets out the results from an evaluation of *The Moment When...* (TMW) a performance and participatory dance development initiative which took place as part of the Cultural Olympiad. The programme was delivered by Cheshire Dance in partnership with Walk the Plank and involved three large scale outdoor dance performances at Chester Racecourse, Orford Park, and Tatton Park between May and July 2012.

Key outcomes and impacts

Audiences

- 16,500 audiences attended the three performances. Their feedback provides clear evidence of the reach of the programme: to a wide demographic, across the Cheshire sub-region and amongst communities of low arts engagement and/or deprivation.

- The findings indicate that despite timing issues at Chester and poor weather at Orford Park, the significant majority of audiences enjoyed the events and rated their experiences highly. The events had positive impacts on audience wellbeing and instilled a sense of community, belonging and pride amongst many who attended.

- The events also helped to sustain and build positive perceptions amongst those who attended: in terms of the attractiveness of the event locations; their perceived accessibility; potential for arts and cultural provision and in terms of an enhanced sense of community and pride that the performances provoked amongst audiences.

Participants

- Over 8,000 participants of all ages from across the Cheshire sub-region were involved in the programme and more than 800 participants were directly involved in the delivery of the outdoor performances.

- The majority of participants felt that they had been involved in decisions regarding the performances and been encouraged and empowered to develop and share their ideas. They described their experiences as being happy and exciting achievements that they were very proud of and the majority of participants experienced improvements to their mental and physical well-being as a result of being involved.

- The findings also suggest that many participants felt challenged in the run up to events, but that in being so, they took greater pride, happiness, confidence and inspiration from what they had achieved. The majority reported an increased propensity to take part in dance activities, to use the skills they had developed in other areas and to become more involved in their communities.

Practitioners

- Overall, the programme involved more than 100 collaborating artists and practitioners, 77 were involved in the delivery of the public performances.
• The analysis of practitioners’ feedback showed clear evidence that the programme gave them a unique experience and something special to enhance their CV’s. The connection with London 2012 impacted not only on their decision to be part of TMW, but also made them ‘up their game’.

• The majority of practitioners felt their relationship had strengthened with Cheshire Dance, contributed to their professional development, opening doors for future work opportunities, giving them time to rethink their own practice and developing new contacts within the field.

• Working under someone else’s vision and giving up control of the creative was a real challenge and learning curve for many practitioners. Whilst this was at times cited as difficult or frustrating, the majority ultimately found it a positive experience overall; having a really positive impact on their mind-set (and potential future approach). They learnt that whilst they were relinquishing control upwards (to the ultimate vision of the artistic director), they had freedom over their group as part of the co-authorship process. Whilst the project was successfully delivered, at times during the process there was some confusion around roles, responsibilities, communication and expectation which had an impact on the practitioners overall experience. It is worth noting that the co-authorship vision itself was new to some practitioners and, as outlined by the project team, the approach to the project required a great deal of flexibility. This was necessary to allow for changes within the groups and adapting the actual process itself (as this was also a learning experience for Cheshire Dance). Despite any confusion, overall the majority of practitioners spoke positively about the creative co-authorship process; particularly relishing the ownership and associated freedom the process gave them and their participants.

**Return on investment**

• A summary of programme impacts is set out below. It shows that the net economic expenditure impact was just under £240,000. In addition, 317 professionals (facilitators, group leaders and other practitioners) volunteered more than 11,000 hours of their time to the programme valued at £514,200. The programme also secured £47,000 in kind support.

• A social return on investment of just under £345,000 was also achieved. This includes £143,174 associated with the short term outcomes on participants, equating to £17.45 per participant; and a further £201,780 associated with the improved opinion of the local area amongst local adult audiences who attended the public events.

<table>
<thead>
<tr>
<th>Area of Impact</th>
<th>Value to the local economy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net expenditure impacts</td>
<td>£237,525</td>
</tr>
<tr>
<td>Volunteering value</td>
<td>£514,200</td>
</tr>
<tr>
<td>In-kind support</td>
<td>£47,000</td>
</tr>
<tr>
<td>Social return on investment</td>
<td>£344,954</td>
</tr>
<tr>
<td>Total</td>
<td><strong>£1,143,679</strong></td>
</tr>
<tr>
<td>Direct FTE employment</td>
<td>6.3</td>
</tr>
<tr>
<td>Media coverage value (AVE)</td>
<td>£206,000</td>
</tr>
</tbody>
</table>
**Contribution to policy aims and key legacies**

- The findings demonstrate the programme’s contribution to a number of core stakeholder aims including those of developing talent; celebrating artistic excellence; improving access and engagement and inspiring a wide range of people to become involved in the arts and dance particularly.

- The considerable number of schools and young people involved has not only allowed many to realise their potential but provoked them to take pride in their achievements and be more open to future engagement opportunities.

- There is clear evidence also that the programme has contributed to key regional 2012 objectives, achieving a new cultural benchmark for the sub region in high quality participatory public performance.

- A number of key legacy outcomes have been achieved including an increased appetite for large scale participatory cultural events and an increased ambition to achieve more and better through arts and dance particularly.

- Cheshire Dance is also better placed to deliver large scale participatory programmes and public events, however, there remain a number of areas where further work will be needed to fully meet stakeholder expectations and extract the lasting legacy value from the programme.
# Contents

1. Background & introduction ........................................................................................................ 5
2. Research methodology .................................................................................................................. 6
   2.1 Audience research .................................................................................................................. 6
   2.2 Participant research ............................................................................................................... 6
   2.3 Practitioner & stakeholder research ...................................................................................... 7
   2.4 Economic impact analysis & social return on investment ...................................................... 7
3. Audience reach and reaction ......................................................................................................... 8
   3.1 Who attended TMW events? .................................................................................................. 8
   3.2 Why did audiences attend TMW? .......................................................................................... 13
   3.4 Did Audiences enjoy the events? ............................................................................................ 15
   3.5 What other impacts did the events have on audiences? ......................................................... 16
   3.6 Summary of audience reach & reaction ............................................................................... 19
4. Outcomes and impacts on participants ....................................................................................... 20
   4.1 Who participated in TMW? ................................................................................................... 20
   4.2 How did participants find the experience? .............................................................................. 24
   4.3 What were the impacts of participation? ................................................................................. 26
   4.4 Summary of participant outcomes and impacts .................................................................... 29
5. Impacts on practitioners ............................................................................................................... 30
   5.1 Overall reaction to the experience and performance ............................................................. 30
   5.2 Impact on continual professional development .................................................................... 32
   5.3 Creative process .................................................................................................................... 34
   5.4 Process: practicalities .......................................................................................................... 38
   5.5 Summary of impacts on practitioners ................................................................................. 40
6. Economic impacts of the programme ......................................................................................... 41
7. Social return on investment ......................................................................................................... 42
8. Contribution to policy implementation & legacy implications .................................................. 43
   8.1 Contributing to regional 2012 objectives .............................................................................. 43
   8.2 Achieving a new cultural benchmark ................................................................................... 43
   8.4 Cultural impacts and organisational implications ................................................................. 45
9. Partnership key learning points ................................................................................................. 47
1 Background & introduction

The Moment When... (TMW) is a performance and participatory dance development initiative, which has been taking place across Cheshire and Warrington as part of the Cultural Olympiad. The programme has been managed and delivered through a new artistic partnership between Cheshire Dance and Walk the Plank and has culminated in three large scale outdoor dance performances at Chester Racecourse, Orford Park, Warrington and Tatton Park between May and July 2012. Overall, the programme has involved over 100 collaborating artists and practitioners and over 8,000 participants. Amongst these, 77 artists and practitioners and more than 800 participants were directly involved in the delivery of the outdoor performances.

There were five articulated core aims behind the initiative, summarised below.

- To lead a flagship sub-regional response to the Cultural Olympiad which involves an extensive development and legacy programme and three large scale events at locations in Cheshire and Warrington.
- To champion the process of collaborative working, realising the potential of artistic partnership by combining respective strengths to deliver the events and add new dimensions to each organisation’s art making process.
- To deliver a programme that is wide reaching, genuinely accessible, participant led and inspiring and from which artistic excellence and healthier, more creative, inclusive, well networked and action ready communities will emerge.
- To support and develop the capabilities of a broad range of artists, community and education groups, encouraging sustainable relationships to be forged between and amongst them.
- To launch a lasting legacy that invigorates cultural, social and place making economies in the sub-region and provides a new cultural and participatory benchmark upon which a wide range of stakeholders and cultural organisations can build.

Whilst it may be too early to fully assess whether some of these aims have been achieved (particularly those regarding the legacy impacts of the initiative) this report draws on the results of an evaluation of outputs, outcomes and early impacts of the initiative.

The report sets out a summary of the research methodology and is structured around a number of identified evaluation objectives and associated research questions that fall into the following areas:

- Audience reach and reaction to the events
- Outcomes and impacts on participants
- Impacts on artists/practitioners and on artistic excellence
- Economic impacts and the social return on investment of the programme
- Contribution to policy implementation and organisational implications

The key evaluation findings across these areas are presented and drawn upon to conclude and set out key recommendations for the on-going evaluation of the programme legacies and impacts.
2 Research methodology

A number of research instruments were set up to collect the data necessary to achieve the evaluation aims. These included an on-line audience survey; facilitator run participant self-evaluation sessions; a participant survey and a number of practitioner and stakeholder depth interviews.

2.1 Audience research

The audience analysis draws from postcodes collected at the point of ticket issue and from an online post-event audience survey, issued to all ticket bookers who provided an email address. After some de-duplication and removal of incorrectly entered postcodes, a total of 3,918 ticket booker postcodes and 294 audience survey responses were used for the analysis. The table below shows the breakdown of these ticket bookers and respondents by event. The confidence intervals for each sub sample indicate that we should be able to draw reasonably robust conclusions across all events and individually for the event at Chester Racecourse and for ticket bookers for the Orford and Tatton Park events. However, as the confidence intervals suggest that caution will be required in drawing conclusions from survey respondents about Tatton and Orford Park events specifically, the findings reported herein tend to focus on those drawn from audiences and bookers across all events.

<table>
<thead>
<tr>
<th></th>
<th>Chester Racecourse</th>
<th>Tatton Park</th>
<th>Orford Park, Warrington</th>
<th>All events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total audiences</td>
<td>12,500</td>
<td>2,500</td>
<td>1,500</td>
<td>16,500</td>
</tr>
<tr>
<td>Ticket bookers</td>
<td>3,532</td>
<td>168</td>
<td>218</td>
<td>3,918</td>
</tr>
<tr>
<td><strong>Confidence interval at 95%</strong></td>
<td>+/-1.4%</td>
<td>+/-7.3%</td>
<td>+/-6.14%</td>
<td>+/-1.4%</td>
</tr>
<tr>
<td>Survey respondents</td>
<td>223</td>
<td>25</td>
<td>46</td>
<td>294</td>
</tr>
<tr>
<td><strong>Confidence interval at 95%</strong></td>
<td>+/-6.5%</td>
<td>+/-19.5%</td>
<td>+/-14.23%</td>
<td>+/-5.7%</td>
</tr>
</tbody>
</table>

It should be noted that the confidence limits referred to above relate to the size of sample and not how representative it is. So as a final test of robustness an analysis of the geo-demographic profiles of both ticket bookers and survey respondents has been undertaken to ensure that the latter is representative of the former. The profile findings are presented later in this report and suggest that there is no significant difference between the profiles of survey respondents and bookers. On this basis, and given the strength of representation in the sample, we can be very confident in the findings reported herein.

2.2 Participant research

To evidence and record participant outcomes and impacts we drew on a mix of quantitative and qualitative research methods, including an analysis of participant postcodes, a participant questionnaire and structured self-evaluation video-interviews.

The postcodes of 690 participants (83% of all participants involved in the three events participants) were used for the analysis, allowing reliable conclusions to be made. 91 participants responded to the online survey, allowing conclusions to be drawn with a minimum confidence of 95% +/-10%. However, in comparing the profiles of participants who responded with those of all participants in the events (reported on in detail later in this report) there again appears to be no significant
difference between the profiles. On this basis, and given the strength of representation in the sample, we can be very confident in drawing conclusions from the sample.

A self-evaluation video toolkit was also developed for practitioners to use with participants across all three performances. The toolkit included a menu of research questions which sought to understand the experience of the participants pre-performance, testing areas such as personal skills development and involvement in the co-authorship process. 335 interviews were recorded and analysed as part of the qualitative data review.

Audience and participant feedback through social media channels such as twitter was also analysed.

2.3 Practitioner & stakeholder research

To assess the impacts of the project on practitioners, ten depth interviews were undertaken with a cross section of practitioners (including representatives from facilitators, professional dancers, group leaders, teachers) involved in the delivery of the events. The depths explored key CPD outcomes, emerging legacies and the success of the co-authoring process. We also sought to record key learning points and unexpected outcomes through these interviews, presented later in this report.

Similarly, five key stakeholders including representatives of each of the local authorities involved and Arts Council England were interviewed to inform the assessment of key policy and stakeholder aims.

2.4 Economic impact analysis & social return on investment

Finally an economic impact analysis and social return on investment calculations was undertaken using the West Midlands Cultural Observatory Economic Impact toolkit. The analysis presented in this report draws on the audience and participant response data and data acquired from Cheshire Dance including details of income and expenditure (cost of goods and staff salaries), employment and volunteering levels, total audience and participant numbers and other levered benefits. As visitor expenditure has been drawn from the audience surveys, the economic impact findings are subject to the same confidence levels as the audience reach results.
3 Audience reach and reaction

This evaluation set out to respond to a number of key objectives and associated research questions that related to the audiences attending TMW events. These included the number of audiences attending events, their reasons for attending, where they came from, their levels of enjoyment and impacts on their sense of place. A further requirement of the research was to undertake demographic profiling using CACI’s ACORN consumer classification\(^1\) and Arts Council England’s Arts Audiences Insight\(^2\) profiling frameworks to compare those attending TMW events with audiences to traditional performing arts venues in the surrounding area.

These research questions fall into three main areas of enquiry: Who attended the events? What motivated them to attend? And finally, what other impacts did attending have on them? This section addresses each of these in turn.

3.1 Who attended TMW events?

In answering this question, we can demonstrate the extent to which the programme engaged residents from across the Cheshire sub-region; from across the socio-economic and demographic spectra and from areas of social and economic deprivation. We can also assess the extent to which the programme engaged audiences from neighbourhoods of low arts and cultural engagement and those that have not participated or attended any creative or artistic activities or events in the recent past, if at all.

3.1.1 Where did audiences come from?

The maps below draw on the ticket booker postcodes to identify where audiences to the events originated. They show that the majority of audiences originated from within the Cheshire sub-region and the local authority area in which the event they attended took place.

---

\(^1\) CACI ACORN segments the population based on a range of variables including socio-economic, lifestyle and leisure characteristics. The ACORN user guide is available at [http://www.caci.co.uk/acorn2009/CACI.htm](http://www.caci.co.uk/acorn2009/CACI.htm)

Table 1 below sets out the proportion of ticket bookers for each event by their place of residence. It shows that across the three events, 88% of audiences were from the sub region and 4% from elsewhere in the North West: the majority of these (80%) being residents of Greater Manchester who attended the event at Tatton Park.

<table>
<thead>
<tr>
<th>Table 1: Audience origin</th>
<th>Chester Racecourse</th>
<th>Tatton Park</th>
<th>Orford Park</th>
<th>All events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheshire East</td>
<td>2%</td>
<td>49%</td>
<td>1%</td>
<td>4%</td>
</tr>
<tr>
<td>Cheshire West and Chester</td>
<td>86%</td>
<td>4%</td>
<td>1%</td>
<td>78%</td>
</tr>
<tr>
<td>Halton</td>
<td>1%</td>
<td>1%</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>Warrington</td>
<td>0%</td>
<td>4%</td>
<td>87%</td>
<td>5%</td>
</tr>
<tr>
<td>Elsewhere in the North West</td>
<td>2%</td>
<td>34%</td>
<td>7%</td>
<td>4%</td>
</tr>
<tr>
<td>Outside the North West</td>
<td>9%</td>
<td>6%</td>
<td>4%</td>
<td>8%</td>
</tr>
</tbody>
</table>

The extent to which the events engaged local people from across the sub-region is further highlighted in the map below which shows the percentage of ticket bookers in each postal sector as a proportion of the number of households in that area. As the average number of tickets booked was 5.3, we can reasonably assume that at least one household attended per booker and that the map is a conservative reflection of the proportion of Cheshire residents attending. Whilst the map identifies just 12 postal sector areas where tickets were not booked, these areas are largely industrial or very sparsely populated.

Overall these results demonstrate the considerable reach of TMW events to communities across the whole sub-region.
3.1.2 Audience profile: demographics

An aim for the programme was to be genuinely accessible to participants and audiences across Cheshire. The extent to which this was achieved is reflected not just in terms of geography but also in the types of people attending the events, their demography and socio-economic profiles.

For example, we know from the responses to the audience survey that children under the age of 16 made up just under a quarter of audiences and that 70% of those attending were attending with their families. With a further 16% attending with friends and 12% as part of a couple, the events clearly provided opportunities for audiences to spend time with friends and family.

Chart 1 draws on the survey responses to illustrate the age breakdown of audiences, comparing these with that of the adult population in the sub-region. It shows an under-representation of both young adults and older people aged 65+ and an over-representation of those aged between 35 and 54 years. It is possible that the research method (using an online survey) and the timing of the events may have influenced these figures and that the over-representation of adults in these age groups is a reflection of participants’ parents being predominant in the sample. Nonetheless, the chart demonstrates that people of all age groups attended.

Chart 2 similarly compares the ethnicity of respondents with those of the population in the sub-region. It shows that whilst the significant majority of audiences were white, there were proportionately more audiences from BME groups than we would expect from the population as whole. Whilst again sampling errors should be borne in mind, the findings suggest that the events attracted a more diverse group of the population than should be expected. These findings further demonstrate the accessibility of the events to a wide range of people.

Chart 3 shows the proportion of audiences who indicated they had a long term limiting disability. At 6% this is lower than that expected from the resident population amongst whom 6% are unable to work due to disability and 4% are economically active. However, we might expect those unable to work due to disability may also be unable to comfortably attend outdoor events like TMW. At 6%, the proportion of people with a disability attending is considered relatively high and again demonstrates how accessible the events have been to a wide range of people.
3.1.3 Audience profile: socio-economics

To assess the degree to which the events attracted a broad and diverse audience that extends beyond those we would typically expect to see from more traditional art forms and events; we can draw on Booker postcodes profiling frameworks.

Chart 4 below illustrates the ACORN group profile of TMW ticket bookers, the audience survey respondents and the resident adult population in the Cheshire sub-region. It highlights the similarity in profile between ticket bookers and respondents (confirming the reliability of the research) and some minor differences between bookers and the population as whole. In particular there is an over-representation of Flourishing families and Secure families amongst ticket bookers, and by contrast an under-representation of Struggling families, Burdened singles and Blue collar roots (all groups we expect to be under-represented in typical arts audience profiles).

Chart 4: Audience ACORN profile

<table>
<thead>
<tr>
<th>ACORN Group</th>
<th>Bookers</th>
<th>Audience sample</th>
<th>Cheshire adults</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inner City Adversity</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>High Rise Hardship</td>
<td>1%</td>
<td>0%</td>
<td>1%</td>
</tr>
<tr>
<td>Burdened Singles</td>
<td>2%</td>
<td>1%</td>
<td>4%</td>
</tr>
<tr>
<td>Struggling Families</td>
<td>9%</td>
<td>9%</td>
<td>13%</td>
</tr>
<tr>
<td>Blue Collar Roots</td>
<td>5%</td>
<td>8%</td>
<td>8%</td>
</tr>
<tr>
<td>Post Industrial Families</td>
<td>1%</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>Asian Communities</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Prudent Pensioners</td>
<td>1%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Settled Suburbia</td>
<td>6%</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>Secure Families</td>
<td>21%</td>
<td>22%</td>
<td>18%</td>
</tr>
<tr>
<td>Starting Out</td>
<td>5%</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>Aspiring Singles</td>
<td>1%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Educated Urbanites</td>
<td>2%</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>Prosperous Professionals</td>
<td>4%</td>
<td>4%</td>
<td>1%</td>
</tr>
<tr>
<td>Flourishing Families</td>
<td>15%</td>
<td>13%</td>
<td>10%</td>
</tr>
<tr>
<td>Affluent Greys</td>
<td>9%</td>
<td>10%</td>
<td>9%</td>
</tr>
<tr>
<td>Wealthy Executives</td>
<td>18%</td>
<td>17%</td>
<td>18%</td>
</tr>
</tbody>
</table>

Despite these differences, overall the chart shows that all ACORN groups within the resident population are represented within the ticket booker profile. As such, the results support the earlier findings that the events attracted residents from across the socio-economic spectrum.
3.1.4 Audience profile: arts engagement

To understand more about whether the events attracted a typical profile of arts audiences or engaged with new people, we can draw on the Arts Audiences Insight (AAI) segmentation framework. The framework uses Taking Part Survey data to profile communities across England based on the likely levels of arts participation and attendance of residents therein. Chart 5 compares the AAI profile of ticket bookers, the resident adult population and a typical arts audience profile drawn from a range of performing arts venues and events elsewhere in the region.

Chart 5. Arts Audience Insight profile

The chart shows that a third of ticket bookers were from Fun, fashion and friends neighbourhoods: considerably more than we would expect from the population as a whole and from a typical performing arts audience. These people are not generally highly engaged in arts and culture, but do so occasionally when there is opportunity to socialise with family and friends. Their over-representation amongst TMW audiences suggests that they expected the events to be convivial shared experiences. By contrast, there were proportionately fewer Family and community focused at the events than we would expect, which is somewhat surprising given these people’s interest in community related activities.

Of most note, are the higher proportions of Time poor dreamers, A quiet pint with the match and Older and home bound amongst TMW ticket bookers when compared with a typical performing arts audience. As these segments tend not to engage in arts and cultural activities, the findings suggest that the events have attracted new audiences who may not otherwise engage in arts and cultural activities. These findings are further supported by the one in five respondents to the audience survey who indicated they had not attended or participated in any creative, artistic, performance or musical events in the previous 12 months.
3.1.5 Reaching deprived communities

A common measure of success in attracting audiences from economically and socially disadvantaged neighbourhoods is the proportion of audiences that reside in deprived communities. Deprivation covers a broad range of issues and refers to unmet needs caused by a lack of resources of all kinds; not just financial. The English Indices of Deprivation 2010\(^3\) provides a measure of this broad concept of multiple deprivation, made up of several distinct dimensions: Income Deprivation, Employment Deprivation, Health Deprivation and Disability, Education Skills and Training Deprivation, Barriers to Housing and Services, Living Environment Deprivation, and Crime. The measure is also an indicator of the levels of reach amongst communities where engagement with arts and culture are typically low (as deprivation and engagement have been found to be negatively correlated).

In mapping the postcodes of TMW ticket bookers against the Index of Multiple Deprivation 2010 (see chart 6), we can establish that 5% of bookers came from the 10% most deprived lower super output areas (LSOA) in the Cheshire sub-region and a further 11% for areas within the most deprived quartile. Whilst the proportions are lower than representative, they are higher than we would expect from the findings reported for other major arts events in the region, where, for example, the Manchester International Festival 2011 attracted just 4% of audiences from the most deprived LSOAs.

3.2 Why did audiences attend TMW?

The previous analysis provides clear evidence that the events attracted a broad audience from across Cheshire; including people who may not otherwise engage with arts and cultural events and from across the demographic, social and economic spectra. The survey findings also indicate that for the majority of those attending (96%) the event had been their main reason for being in the area on the day and that only 4% had just been passing by.

The predominant channels through which these audiences found out about the events were from friends or relatives or someone who was already involved in the event. Radio and newspaper coverage was also effective and amongst the other channels cited were local schools, libraries and directly via the Racecourse.

---

\(^3\) Department for Communities and Local Government
Audiences were also asked about their reasons for attending events (shown in chart 8 aside). Over two thirds of respondents indicated that celebrating London 2012 was a key reason for attending. This demonstrates the clear links that most audiences perceived between the events and the games.

One in 3 respondents indicated they came to support those involved and amongst those that indicated they attended for another reason over three quarters indicated it was because a relative was involved in one or more performances. These findings suggest that there was a strong community spirit associated with the events.

Other key reasons for attending were that it sounded like good fun, that it offered something different to do and, for one in five, their motivations involved wanting to entertain and inspire children. These expectations and their realisation are clearly evident in many of the comments made by audiences including the desire to involve their children in a ‘once in a lifetime event’, ‘moment of history’ and ‘massive occasion’.

“Outstanding. As a mother of two young children it was inspiring to see such talent on display and a real privilege for my children to see performance like this. All involved were professional and demonstrated the joy of what it means to perform.”

“I came not quite knowing what to expect. I brought some friends and young people to which I hoped the event would inspire and start them on their journey to their Arts Award. I really enjoyed it and they did too. I thought it was really quirky and different. I found it very moving and the location amplified the quirkiness and creativity of the whole effect. Thank you for such an inspiring and enjoyable time. Loved the final flags and letters. Loved the distance of dancers across water. Loved the start in the woods and the ribbons drawing you into the show. The whole thing was well planned and thought out and amazing. Thank you”
3.4 Did Audiences enjoy the events?
Respondents to the survey were asked to rate on a scale of 0 to 10 their overall levels of enjoyment of the event they attended. Where audiences attended more than one event, they were asked about the most recent event. The average rating given across all events was high at 7.5 out of 10 and the modal (most popular) enjoyment rating given across all events was 8 out of 10 with a quarter of audiences giving this rating. Indeed, just under a quarter of all audiences rated the event they attended at 10. These high ratings are echoed in many of the comments made by respondents and encapsulated in the word cloud below where the size of the word reflects the frequency with which it has been used.

Amongst those respondents that did not rate the events highly there were two predominant reasons given: the lull between the torch relay and event in Chester for many audience members was considered too long; and the weather at Orford Park, which several respondents indicated spoilt their overall enjoyment of the event. Notwithstanding these, 80% of all respondents rated their likelihood of attending a similar event like TMW as either high or very high in future.

“Through no fault of Cheshire Dance/The Moment When, a lot of the audience left before the display. This was because during the 2 hours ... there was no entertainment to keep the crowd there. I felt very sorry for all those involved who had put so much work in having to sit there and watch the crowd gradually drift away.”
Audience member at Chester Racecourse

“Unfortunately lots of people decided to go home as the gap between the arrival of the torch and The Moment When started was far too long for people with children to wait. Little advice was given as to what to expect later, even I thought about going home as there was nothing to do or see for two hours. Wow I was so glad I stayed what a fabulous performance, loved all of it, and was so much more than I expected, best outdoor event I have been to. I feel sorry for those who went home and missed a wonderful performance. Well done!”
Audience member at Chester Racecourse

“Good atmosphere when we first arrived, but by the time Cheshire Dance and The Moment When had started, we were deflated and tired, as half the crowd had left and we had to wait until after 9pm for the performance to begin.”
Audience member at Chester Racecourse

“It rained quite heavily which was a shame as it put a bit of a dampener on the event. But the enthusiasm from those performing came across on a large scale and this in turn affected the audience.”
Audience member at Orford Park
Respondents were also asked to rate the quality of the performance at the event(s) they attended, again on a scale of 0 to 10. The average rating given across all events was slightly higher at 7.7 out of 10 with the modal (most popular) rating being 10 out 10, given by 28% of audiences. Again these high ratings are reflected in the comments made by audience members, many of who described the performances as ‘amazing’, ‘brilliant’, ‘inspiring’, ‘captivating’ and ‘creative’.

“Outstanding. As a mother of two young children it was inspiring to see such talent on display and a real privilege for my children to see performance like this. All involved were professional and demonstrated the joy of what it means to perform.”

“I love performance work outside when it’s done well. I see a lot of this type of work and this was outstanding.”

“The performance was unique and imaginative in an exciting, creative and dramatic way.”

3.5 What other impacts did the events have on audiences?

To assess the impacts of the events on audiences beyond their levels of enjoyment, respondents were asked a number of questions relating to their experience and how they felt the events had made a difference to the image of the places in which they took part and their likelihood of getting more involved in dance and creative activities.

3.5.1 Audience experience and wellbeing

To assess the quality of the audience experience, respondents were asked how much they agreed with a number of statements relating to their experience of the event. The results, shown in Chart 9, indicate that at least one in three respondents agreed (strongly or somewhat) with each of the three statements.

![Chart 9: Audience experience](image)

The extent to which audiences felt captivated is a measure of the extent to which the performances instilled positive feelings such as happiness and fulfilment amongst them, bringing about an increased sense of wellbeing. Their levels of agreement that there was a buzz amongst the audience and that it was good to share the experience with others are indicators of the extent to which audiences felt shared community experiences and in turn a wider sense of well-being. Previous research has also found that where audience have felt such a strong sense of shared experience this has in turn intensified the power of performances, leading to a deep sense of atmosphere. The fact that so many audience members agreed with these statements provides evidence of the impacts of the events in improving audience wellbeing and their sense of community cohesion and belonging. Again these impacts are reflected in many of the comments made by those attending the events.
“The performances were amazing, brilliant worth the soaking and an achievement and experience for all who took part”

“Amazing, it was one of the most uplifting experiences of my life.”

“Despite the rain and cold I consider everyone was captivated by each moment of the event. Dance and fireworks happening in all areas of the arena. Truly enjoyable event. A night to remember.”

3.5.2 Impacts on perceptions of place
To assess the impacts of the programme on perceptions of the places in which the events took part, audiences were asked what difference if any the events had made to the image of the place and whether the events had made them feel more positive about the area.

There were a number of common themes running through the feedback from audiences across all three events. These included the positive effect that the events had on perceptions of their immediate setting. At Chester, many commented on the Racecourse not being somewhere they would normally frequent, but that it made the ideal location for such an event and that the event had made them see the venue in a different light and much more accessible.

“The Racecourse provided a perfect venue to support this event, it was spacious, clean and fully accessible. The course provided the history to support the nation as a whole.”

“The setting was brilliant especially the Abode building for the finale.”

At Orford Park, many audience members commented on how they had not been aware of the new building, had not thought to visit the park before or that they now saw the park in a new and improved light.

“The Jubilee Park is a new asset to Warrington and I think it was a great way to invite people along to see it. The use of the building in the performance was excellent.”

“It proves that Orford is great venue for all type of events.”

“It was great to publicise the new areas of the park. I would have no reason to wander that way to the new centre. However, I am now aware of what is there, I will visit more often”

“Orford Park needs an uplift and I think this event managed to put Orford Park on the map and being part of the opening of the new centre it certainly has made more people aware of what is going on in Orford Park.”

At Tatton Park also, audiences felt that the event enhanced the setting and their already positive perceptions of the park, and that it served to highlight the different and creative ways the park could be used.

“It demonstrated the variety of creativity a place like Tatton can host and helps to bring it alive in such versatile ways.”

“It was a unique and wonderful experience and let me see a side of the park I had not seen before.”

“I think the image of Tatton Park is already very strong, the performance compounded this view”
At Chester many audiences felt that the event enhanced people’s perceptions of the City. They described how the City served as a ‘magical backdrop’ to the performance, how the ‘walls provided a stunning back drop and worked so well with the lighting used’. Mention was made of the ‘clever use of the hotel balcony’ and that ‘for Chester to host a free event like this and have such performance that wasn’t screened off and for all to see was wonderful.’

Several audience members also commented on the effect the event had on their or others perceptions of the arts and cultural positioning of the City. As one respondent indicated ‘as we don’t have a full size theatre at the moment, it was great to see that what we do have can be used in such a creative way’. Another described how they thought ‘it made Chester look good because of the very high quality of dancing and choreography. It also included the walls and some important features of the Racecourse which told people that in Chester, you can do anything!’ Another suggested that the event ‘will hopefully show that the people of Chester can be engaged by performance that is not conventional theatre. Hopefully it will be a starting point for more contemporary work to take place in the city.’ And another, that ‘a large indoor performance venue is a must for Chester but the team showed that the arts will remain a strength even without it’.

A similar theme ran through some of the comments made by audiences at Orford Park where one audience member described how they had ‘been to lots of events like this in Manchester and Liverpool, and I think the fact that Warrington Council has worked to support events like this in Warrington shows that they’re embracing the difference art and events like this can make to a community. It’s nice to see such investment in the area I grew up in.’ As one visitor to Tatton Park also suggested the event there ‘demonstrated the variety of creativity a place like Tatton can host and helps to bring it alive in such versatile ways.’

Several people commented on the impacts they felt the events would have in terms of the local tourism economy. As one audience member suggested ‘the event was excellent for tourism and generating a sense of community spirit and pride’ and another suggesting it ‘gave an image of vibrancy and youth and of a great place to live, work or enjoy as a visitor’.

Several people commented on how the events put the locality ‘on the map’ and that compared to other arts and cultural events were ‘more exciting and inclusive’, accessible to ‘all family members’, ‘gave people a chance to come together to celebrate something special’, ‘brought people together’ and that by ‘engaging with people from community groups from the area highlighted Chester in a positive way’.

Whilst for a third of audiences, the events only reinforced existing positive perceptions about the places they took place, for well over half (57%) the events had made them feel more positive about each locality. These findings demonstrate quite clear positive impacts on audience perceptions of place.
3.5.3 Perceived importance of events

To gain insights into the importance audiences placed on the events, there were asked to rate how important they felt events like TMW were across three dimensions: in lifting people’s spirits; bringing people together and in improving local pride.

More than 70% of audience members indicated that events like TMW were very important in lifting spirits, bringing people together and improving local pride and a further 25% indicated that they were quite important. In fact, just 1% of respondents didn’t think such events were important to lifting spirits and just 2% to bringing people together or improving local pride.

This significant level of support is also reflected in the many comments made by audiences expressing considerable pride in the events, not least because a son, daughter or other relative had played a part in the performances.

“I attend various performances, and I was really impressed with the way that different groups brought their own skills and experience together to make a very different and inspiring piece. It’s a shame that it can’t be taken around the whole of the UK. It’s something to be proud of.”

“It was amazing both as an event but also to see the look on my sons face as he performed his routine with his fellow class mates was just indescribable. I was so proud.”

“I just would like to say it was a great event that was free which makes a change. And with the times being like they are and people not having much money it helps the community come together”

“It was a very emotional spectacle that will live in my heart for a long time both as a parent and teacher of the children involved. It certainly opened my eyes to the sheer logistics of managing such a huge project. Thank you for the opportunity; it was a delight to be part of it all!”

3.6 Summary of audience reach & reaction

Overall the analysis of ticket booker postcodes and audience feedback provides clear evidence of the reach of TMW events: to a wide demographic, across the Cheshire sub-region and amongst communities of low arts engagement and/or deprivation. The findings indicate that despite timing issues at Chester and poor weather at Orford Park, the significant majority of audiences enjoyed the events and rated their experiences highly. In doing so, the events have improved audience wellbeing and instilled a sense of community, belonging and pride amongst many who attended.

Finally, the events have helped to sustain and build positive perceptions amongst those who attended: in terms of the attractiveness of the event locations to local people and tourists; their perceived accessibility; potential for arts and cultural provision and in terms of the enhanced sense of community and pride that the events have provoked, so evident in the audience feedback.
4 Outcomes and impacts on participants

A key requirement for the evaluation was to assess the levels of reach, access to opportunity and the outcomes on participants: their level of engagement; skills development; change in perception, behaviour, physical and/or mental health; and, in their propensity to engage in dance and wider arts activities following their involvement in the programme.

Again the research and analysis findings can be drawn upon to respond to a number of key research questions: Who participated in the programme? How did they find the experience? And finally, what impacts did participating in the programme have on them? This section addresses each of these in turn.

4.1 Who participated in TMW?

In answering this question, we can demonstrate the extent to which the programme engaged participants from across the Cheshire sub-region and demographic spectrum; from across the socio-economic spectra and from areas of low engagement and economic deprivation.

4.1.1 Demographic and geographic reach

Overall, 194 different groups participated in TMW programme which involved over 8,200 people in 2,534 different rehearsal and performance sessions. More than 3,800 of these participants were from community groups and a further 4,200 from primary and secondary school groups. Participants included people of all ages, able bodied and people with disabilities from across the Cheshire sub-region. A total of 829 people and 62 groups were involved in the three public performances at Chester, Warrington and Tatton Park.

When we compare the types of participants involved in the programme overall with those involved in TMW events, it is clear that opportunity to participate in the events was not restricted. For example 7% of participants in the events had disabilities compared to 3% in the programme overall. Older adults were also over-represented amongst those involved in the events. Secondary school children and young adults were also over-represented in those taking part in the events, however this is due to the lower proportion of very young children involved in the performances.

The full breakdown of participant and group numbers are included in appendix 1 to this report and illustrates the significant scale of the programme in terms of overall participation numbers, levels of engagement and the volume of activities delivered during the lead up to the three TMW events.
The map draws on the postcodes of participants who took part in the three events to demonstrate the reach of the programme across the sub-region. It shows that residents from most of the urban areas (shown in dark grey) are represented and that whilst some participants were involved in more than one event, most performed at the location closest to their neighbourhood.

When we take into account the population density in each area and calculate the number of participants per 1,000 residents by postal sector (shown in the first map below) we can see that whilst widespread, there are hotspots where proportionately more participants originate; including postal sector around Chester, Northwich, Middlewich, Warrington and Alderley Edge.

However, when we compare these hotspots with those for levels of arts engagement in the sub-region (shown in the second map below), it becomes clear that they do not follow the same pattern. For example, the programme attracted participants from across Warrington, yet many of the postal sectors in the district are amongst the lowest for arts engagement in the sub-region. Similarly, relatively high proportions of participants resided in the areas around Crewe and Nantwich: areas where arts engagement is also quite low.

Map: Number of TMW participants per 1,000 population by postal sector

Map: % adults attending arts events in the last 12 months
(Source TGI 2011)
4.1.2 Participant engagement profile

To further explore the level to which the programme engaged participants from neighbourhoods of low engagement, the Arts Audiences Insight profiling framework has been used. The results (shown in chart 10 below) indicate that the profile of participants is not dissimilar to that of adult residents in the area overall. There are a few differences, including over-representations of Fun, fashion and friends and Dinner and a show, both groups that tend to have some engagement in arts activities, albeit that they are not highly engaged.

**Chart 10: TMW participant profile**

The chart highlights slight under-representations amongst some groups, including Urban arts eclectics, Family and community focused and Mature explorers. However, of most note are the near representative proportions of participants from neighbourhoods of no or low levels of arts engagement. The fact that these groups are represented in participant neighbourhoods to a similar extent as in the population as a whole, suggests that the programme was accessible to a wide range of people and engaged participants who may not otherwise engage in arts activities.

4.1.3 Participant socio-economic status

Participants responding to the surveys issued at the start of the programme (between February and March 2012) and following the events (in July 2012) were asked a number of questions about their demographics and working status. The results suggest a slight bias towards younger participants and those in full time education, particularly amongst those responding to the most recent survey. As both surveys were issued online, it is unlikely that methodological factors will have significantly affected the results. However, the sample size achieved for both (50 for the first survey and 91 for the second) are considered too low to draw definitive conclusions.
A more reliable means of assessing the degree to which the programme engaged participants from across the socio-economic spectrum is using a profiling framework such as ACORN for which a larger sample of participant postcodes can be drawn upon; in this instance 690.

The chart below shows the ACORN group profile of all participants who took part in the events and compares these with the profile of participants who responded to the post event survey and with the resident adult population in Cheshire.

**Chart 11: TMW participant ACORN group profiles**

<table>
<thead>
<tr>
<th></th>
<th>All participants</th>
<th>Respondents</th>
<th>Cheshire adults</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unclassified</td>
<td>1%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Inner City Adversity</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>High Rise Hardship</td>
<td>0%</td>
<td>0%</td>
<td>1%</td>
</tr>
<tr>
<td>Burdened Singles</td>
<td>2%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>Struggling Families</td>
<td>13%</td>
<td>15%</td>
<td>13%</td>
</tr>
<tr>
<td>Blue Collar Roots</td>
<td>7%</td>
<td>6%</td>
<td>8%</td>
</tr>
<tr>
<td>Post Industrial Families</td>
<td>2%</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>Asian Communities</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Prudent Pensioners</td>
<td>1%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Settled Suburbia</td>
<td>8%</td>
<td>7%</td>
<td>7%</td>
</tr>
<tr>
<td>Secure Families</td>
<td>19%</td>
<td>17%</td>
<td>18%</td>
</tr>
<tr>
<td>Starting Out</td>
<td>4%</td>
<td>1%</td>
<td>4%</td>
</tr>
<tr>
<td>Aspiring Singles</td>
<td>1%</td>
<td>2%</td>
<td>0%</td>
</tr>
<tr>
<td>Educated Urbanites</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
</tr>
<tr>
<td>Prosperous Professionals</td>
<td>2%</td>
<td>3%</td>
<td>1%</td>
</tr>
<tr>
<td>Flourishing Families</td>
<td>15%</td>
<td>20%</td>
<td>10%</td>
</tr>
<tr>
<td>Affluent Greys</td>
<td>5%</td>
<td>6%</td>
<td>9%</td>
</tr>
<tr>
<td>Wealthy Executives</td>
<td>19%</td>
<td>15%</td>
<td>18%</td>
</tr>
</tbody>
</table>

Overall the profile of respondents is similar to those of all participants taking part in events, providing us with some confidence that the sample achieved is representative. The profile of all participants is also very similar to that of the adult population in the sub-region suggesting that the programme has engaged a wide cross section of people. The only group that shows an under-representation is Affluent Greys (wealthy older people retired or close to it), a group that is already associated with both high levels of arts and cultural engagement and economic prosperity and as such unlikely to be a key priority for intervention.
The ACORN profile results provide reliable evidence that TMW programme was accessible to and engaged with residents from across the social spectrum. A further indicator of its accessibility is the proportion of participants from deprived areas involved. These are calculated by plotting participant postcodes against the English Indices of Deprivation 2010. The results in chart 12 indicate that at least one in five participants were from areas amongst the most deprived quartile in Cheshire.

4.2 How did participants find the experience?
Participants were asked a number of questions relating to their experience of the programme and events. These focused on their perceived level of involvement in the programme: including their contributions to performances and ideas sharing; how they felt about the programme (including words they would use to describe it) and what were the best and worst parts about being involved.

4.2.1 Levels of involvement and contribution
Linked to the core values behind the programme, practitioners were encouraged to provide participants with opportunities to explore, create and contribute their own movements and share their ideas.

Chart 13 draws on participants’ responses about their levels of involvement and shows that just under three quarters of participants had felt that they been empowered to contribute and decide on the dance moves they would use. Over half had also felt they have been involved in planning and reviewing the performances which is encouraging and, just under half had felt they had been involved in deciding what the performance would be about. The findings provide clear evidence that the principles of co-authorship were being applied by many practitioners. The results also provide baselines indicators against which future levels of participant involvement in the creative process can be measured.
To assess the degree to which participants were inspired to develop, share and contribute their ideas, they were asked a further bank of questions. The results, shown in chart 14 above, indicate that almost 80% participants had developed their own ideas for the performance and more than three quarters had felt they had been encouraged to have their say. More than 70% felt that they had been able to share their ideas and over half that their ideas had been used to create the performance. These findings are encouraging, providing evidence that the majority of participants felt they had contributed to the creative process, albeit that not all their ideas were used in the final performances.

4.2.2 Participants’ reactions to the programme

Participants were asked to choose a picture that best described how they felt about TMW and then asked why the chose that picture, the aim being to get them to think about the programme and how it made them feel. Four themes emerged from their responses. These included happiness (at being able to perform in front of friends, with friends and doing something they enjoy); the excitement they felt (by performing in a large public space, in front of thousands of people, and with their friends); pride (in themselves and their colleagues, in what they had achieved and from being involved in a major event connected to the Olympics); and, for some, relief and achievement (after a lot of practice and hard work in the run up to events).

“it was so colourful and made us feel part of a big group, we worked together and produced a fantastic show and met a lot of new friends”

“it let not just me but a whole group of people show off their talent and really shine!”

“I remember looking out at the crowd when I was performing at Chester Racecourse and seeing thousands and thousands of faces and it made me feel really proud and excited about the next shows!”

“I have chosen this picture because it shows the sun finally coming out from behind the clouds. I felt like this because when we were practising and being out in the cold for ages it was a bit boring (the black clouds.)But on the night it was really good and all the hard work and being cold and tired paid off”

“There were times when the project was confusing or frustrating e.g. not being able to access the site for the whole rehearsal time and lots of waiting around, but the end result was fantastic.”
The full range of participant descriptions of their experiences are encapsulated in the word cloud below where the size of each word represents the frequency with which participants used it to describe their experiences.

4.3 What were the impacts of participation?
Whilst it is perhaps too early to fully assess the impacts of participating in the programme on those that took part and their wider communities, there are a number of clear indicators of what these are likely to be: including improved mental well-being, openness to new challenges and increased propensity to take part in dance and wider arts and community activities.

4.3.1 Changes in participant well-being
To assess the degree to which being involved in TMW has impacted on participants’ mental well-being, each was asked to think back to before they became involved in the programme and rate how much more or less they felt certain qualities having been involved. The results are presented below and show that over 80% of participants felt happier, more confident, optimistic, creative and interested than they had before becoming involved.
As each of these qualities is a component of mental well-being, the results provide clear evidence that the majority of had experienced an improvement to their levels of well-being in the course of their involvement. Furthermore, at least three quarters of participants also felt their physical health had improved.

To gain a glimpse of the journeys participants followed, they were asked to choose from a list of words which most described how they felt at that point in time. Amongst those who completed the survey in advance of events, the predominant words chosen were ‘nervous’ and ‘excited’ and various synonyms of these. Many participants chose both these words suggesting they were feeling quite mixed emotions and somewhat out of their comfort zone in the run up to events.

By contrast, those responding to the survey after their events chose a broader range of words to describe how they felt. These included feeling ‘confident’, ‘inspired’, ‘happy’ and ‘proud’ (the most popular word chosen by 77% of participants). This change from being quite nervous prior to the events to gaining a clear sense of achievement having participated in them is likely to have left participants much more open to potential new challenges and opportunities in the future.

"I’ve never done anything so big like this or outdoors. It’s really exciting. There’s so many different contacts here, age groups and abilities."

"In rehearsals the performance was quite a daunting thought but once the night came everyone really pulled together and performed amazingly as a team!"

"I feel great performing TMW because it gives me more experience as it’s a big audience, so it works for my confidence so in the future I’ll be able to work on bigger projects with bigger audiences."

"It was an eye opening experience that I really have taken a lot from and I am very grateful for the opportunity. It was hard work but amazing."

Outcomes and impacts on participants
4.3.2 Change in participants attitudes and behaviours

Further evidence of the increased propensity of participants to do certain things is in the proportion who indicated they were more likely to do certain things having been involved in the programme. Four in every five participants indicated that were more likely to take part in dance activities and two thirds were more likely to attend a class or group to do this. Over half of participants also indicated they were more likely to have a go at other arts and cultural activities and encourage others to do the same and over a third of all participants indicated they were more likely to undertake volunteer work for arts and cultural projects having been involved in TMW.

Chart 15: % participants with increased likelihood to...

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take part in dance activities in future</td>
<td>79%</td>
</tr>
<tr>
<td>Attend a class/group to take part in dance activities</td>
<td>65%</td>
</tr>
<tr>
<td>Have a go at other/new arts and cultural activities</td>
<td>53%</td>
</tr>
<tr>
<td>Encourage others to take part in arts/cultural activities</td>
<td>51%</td>
</tr>
<tr>
<td>Take part in sport or other physical activities</td>
<td>48%</td>
</tr>
<tr>
<td>Watch or attend arts events, visit galleries etc.</td>
<td>37%</td>
</tr>
<tr>
<td>Do volunteer work for arts &amp; cultural activities</td>
<td>35%</td>
</tr>
</tbody>
</table>

In addition to these changes in behaviour towards dance, arts and cultural activities, a high proportion of participants also showed an increased propensity to use the skills they had learnt through the programme in other areas.

Chart 16: % participants with increased likelihood to...

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use skills learnt in other areas</td>
<td>66%</td>
</tr>
<tr>
<td>Meet/make new friends</td>
<td>65%</td>
</tr>
<tr>
<td>Get involved in your local community</td>
<td>60%</td>
</tr>
</tbody>
</table>

Two thirds of respondents indicated that they had an increased propensity to use the skills they had learnt in other areas, and a similar proportion indicated that they felt they would be more likely to meet and make new friends as a result of being involved.

Three in every five participants also indicated they were more likely to get involved in their local community as a result of being involved in TMW.

These findings provide clear evidence of the wider impacts of the programme on the communities from which participants originated. Their increased propensity to become involved, to use their skills and make connections are all indicators of the increased community cohesion, capacity and capability brought about through the programme. Indeed when we combine this evidence with that
of the increased mental well-being, pride, confidence and inspiration reported by participants and the proportion of participants from disadvantaged and/or disengaged neighbourhoods, we can be quite confident in concluding that the programme has contributed to a number of social policy objectives and particularly in raising aspirations, improving opportunities and empowering communities.

4.4 Summary of participant outcomes and impacts

From the analysis of participant postcodes it is clear that the programme was accessible to people of all ages from across the Cheshire sub-region and that many participants were from neighbourhoods of low arts engagement and/or deprivation.

The participant survey findings suggest that a majority of participants felt that they had been involved in decisions regarding the performances and been encouraged and empowered to develop and share their ideas. They described their experiences as being happy and exciting achievements that they were very proud of and there is clear evidence that the majority of participants experienced improvements to their mental and physical well-being as a result of being involved.

The findings suggest that many participants felt challenged in the run up to events, but that in being so, they took greater pride, happiness, confidence and inspiration from what they had achieved. Finally, the majority reported an increased propensity to take part in dance activities, to use the skills they had developed in other areas and to become more involved in their communities.

“ITS BEEN AMAZING!!! I have never felt prouder of myself and I have met so many fantastic people along the way. I will never ever ever ever forget this amazing experience!”

“I just want to say a massive thank you to everyone who made the whole experience so amazing! I honestly can say it is the best thing I have done to date and I am so, so proud to have been involved “

"Most amazing time of my life tonight performing to 20,000 spectators for @TMW2012 so many fab comments!!!” (twitter @BeckLA1)
5 Impacts on practitioners

This section considers the impact of TMW on a cross-section of practitioners. It responds to a number of key objectives and associated research questions related to the process and practical implications of co-authorship and delivery, artists’ development, and subsequent legacies emerging from the programme. The learning points, outcomes and impacts have been evidenced under the following themes:

- Overall reaction to the experience and performance
- Impact on continual professional development
- Process: creative co-authorship
- Process: operational

As outlined in the methodology, the evidence represents feedback from representatives including facilitators, dancers, group leaders and teachers.

5.1 Overall reaction to the experience and performance

To assess the practitioners’ response to the actual performance, a number of questions were asked to encourage personal and professional reflection of their experience at Chester, Tatton and Orford.

The combination of large-scale, outdoor environment, and sheer number of participants (particularly at Chester) was described by several of the practitioners as providing a truly unique experience which they feel has given them an extra special something to add to their CV’s. This was seen as a real legacy to the project.

"Just to say you were part of it, especially the Chester event because it was huge, it was such a big event and from a professional perspective...being able to say that I’ve devised, choreographed and facilitated work to make that happen...it was a credible project, on that scale..."

"I think it can only be a positive thing being involved in something like that, you know, sharing such a big event with so many people and having your own part of it is quite a special thing."

"Tatton in the sunshine is very beautiful, at one point a herd of deer surged forward relatively close to us – that was special – you don’t get that happening to you every day."

Where respondents had been involved at the Chester event, this had particularly exceeded their expectations. This mostly related to the importance of the event, its scale and the 'leap of faith' that had been taken by all those involved.

"The final show was far better than we ever imagined."

"I don’t think we ever really understood just how big this event was going to be...in the context of the racecourse being completely full of people and the torch coming through and how big a deal this was."

"It was extremely memorable, really special in terms of when you sit back and look at a project, working really well, performing really well on that kind of scale...prior to that it was really a leap of faith for the whole team. I don’t think it was until we had everyone rehearsing on the site that we really understood what it was about and what it entailed."
There was an agreement between respondents that the atmosphere was one of exhilaration; and exuded a sense of community and a shared, common goal.

"From an atmosphere point of view...500 people taking part...people squashed into the county stand, kind of all sharing a common goal...everyone was so excited about the same time and I don't think I've been in a situation with that volume of people just totally going for one thing."

"It was mind blowing. The actual event itself was just really phenomenal." 
"The euphoria at the end of the night from the performers, group leaders and creators was immeasurable."

"I watched the children and their teachers walking on air with huge grins on their faces as they left the steps and witnessed proud parents lifting their offspring up with huge hugs. That was my lasting memory of the performance and what it meant to the performers and feel that they will always remember that feeling."

Indeed, practitioners spoke on a spiritual and emotional level about their experience;

"It showed me a potential with human kind that if you just pull together and support each other you can achieve astonishing things."

"I was proud that a great deal of my creative input featured in the final performance."

The respondents were asked to describe their experience in three words. The most regularly occurring words are encapsulated in the below word cloud.

In addition, there is some evidence which indicates that the connection with the London 2012 Olympic and Paralympic Games was a really important influence on the practitioner’s desire to take part in the project, as well as impacting on their actual performance and morale.

"I knew it would be a once in a life time experience which would involve the Olympic Flame coming to Chester. I did not want to be left out."

"It was the first time I’d seen any Olympic event in person. That was kind of spectacular and really made me want to up my game and so that was a fantastic experience and a real positive."

"...it felt like everybody was getting geared up into the Olympics and supporting the team and country and being proud to be British, and I can really see how all the work that we did in this project really contributed to part of that...."
Mirroring the findings from the audience survey, one practitioner did recall the negative impact that the timing of the performance appeared to have on audiences as well as those taking part.

“There was a long break. That was a little bit deflating. We were by the exit and we could see droves and droves of people leaving whilst we were waiting to go on.”

There is also evidence which demonstrates the positive impact that the overall experience had on practitioners’ relationship with Cheshire Dance staff. They have been able to understand more about how the organisation works and build strong relationships with staff as a direct result.

“I think the conduct and the organisation of their officers was really really good, really high quality...they do run like a family. They handled things calmly and professionally... They’re a nice group of people doing a good job.”

“I worked with Cheshire Dance as a partner in the past through my role as Arts Development Officer. I do feel like I really understand the ethos of the agency now, and have a lot more respect for them...I do have a better perspective of what they do and how they do it.”

"... they [Cheshire Dance] made us feel really welcome and it was great to put names to faces and have a chance to build relationships."

5.2 Impact on continual professional development

To assess the impacts of the project on practitioners' continual professional development, a number of questions were asked related to how the project had helped them in a professional capacity. There were a number of common themes running throughout the feedback from respondents.

Several practitioners outlined how TMW had developed their relationships, improved communication, and strengthened the bond with existing groups that they work with.

"It gave me the opportunity to bond with my students outside the normal school environment."

"The group has really come together in a way it wasn’t before. It was a lot of individuals who met up once a week. But the group spirit is there to the point of insanity now!"

One clear and consistent outcome for respondents has been the new connections made with fellow practitioners and the sharing of new professional contacts. It is too early to evidence the actual impacts of these outcomes, however there is some indication that it may open up possible future work or mentoring opportunities.

"I met the aerial dance company and got on well with the artistic director and from that I’ve been invited to go and work with them which is something I wouldn’t have experienced normally."

"I made loads of connections with people that either I knew of, or didn’t know of before at all. Staying in touch with those people and continuing to find out what’s going on in Cheshire has been a real bonus."

"I...put him (fellow facilitator) in touch with a friend of mine who’s another hip hop artist based in Holland and I think my friend in Holland could really mentor him along a little bit.”
The need for developing these kinds of contacts was expressed by one practitioner as a real incentive to take part in such projects - in order to build future work and professional development opportunities.

“I made some amazing contacts and met some great people. This is important when you’re working on dance projects as there’s always the need to look ahead and build relationships. It’s an important part of how dance is made.”

Many of the practitioners discussed how they had benefitted from having dedicated reflection time and being able to share ideas with peers - this had an impact on increasing their skills and knowledge.

“The opportunities for CPD from Cheshire Dance were good and there were some great moments to share practice.”

“I think it does us all a great deal of good no matter what our experience to have chance to develop alongside others and have time to reflect and improve.”

For example, there is evidence that TMW encouraged practitioners to rethink, refresh and rejuvenate their own professional practice, which may potentially impact on their future approach to dance.

“...it’s allowing me to blur the edges more. I think I’m going to have an on-going change in what I’m doing...in my classes I’m already working with patterns much more strongly.”

“The main benefit for me is that it’s opened up my way of thinking.”

“I was definitely inspired by the other dancers I was working with and the work they do....to kind of look at what I’m doing and to think about where I can take on board the things they do and change.”

The outdoor site-specific approach may indicatively have an impact on the practitioners’ other dance projects, with several referencing how it has altered their own thinking about what is possible i.e. ‘taking the inside outside’.

“I'll rethink the process of creating - especially outdoors - after both workshops and involvement with schools. A future project of mine involves working in a school with a very small hall and I am considering using outdoor space rather than struggling with the indoor area.”

“Some of the dancers, mostly the older ones, will start looking at alternative spaces as venues for dance/inspiration for dance.”

“Some managed to understand how making a site specific work is very different from making a dance on a stage and all were really pleased to have made the commitment to be involved.”

It has also indicatively impacted on the practitioners confidence in how work can be developed independently – for example, the tools and techniques used during the co-authorship process could act as a blueprint for developing their own choreography.

“Teachers in the schools have the skills to develop their own work after their involvement.”

For a minority within the sample there were fewer obvious immediate impacts:

“To be honest I haven’t felt that there has been any direct impact to date. I have been involved in many projects such as this over the years so I already had a good understanding of the nature of the work and I haven’t felt that I was challenged artistically or within my
Impacts on practitioners

delivery methodology, that’s not to say that there hasn’t been an impact… I’m just not yet aware of any."

"I don’t think from the groups that I worked with that the experience was of sufficient ‘wow’ or different enough to have any great impact artistically."

Several respondents commented on the impact that the lack of feedback throughout the process had on their morale. On-going constructive criticism throughout the creative process and performance may have strengthened the relationship between practitioners and Cheshire Dance - as well as having a greater impact on their skills development.

"I would have liked to have had a de-brief immediately after the Chester performance. I feel a bit let down by the way nothing was really acknowledged….it’s made me feel a bit flat. I don’t really know what Cheshire Dance think of my performance, and would have appreciated some personal feedback."

"The vibe has been positive in the group but to move forward professionally we’d want feedback really on us… I think people would move forward faster with some frank and honest feedback, it’s what people crave."

Several of the practitioners talked about the impact that the lack of control on choreography during the creative process had on their mind-set and skills development - this is discussed in the following section.

5.3 Creative process

To assess the impact of the co-authorship approach taken for developing TMW, practitioners were asked a number of questions relating to their experience of the process and the impacts it had on them and/or their participants. Responses fell under four common themes: co-authorship, collaboration, support and ownership and responding to the environment.

5.3.1 Co-authorship

Overall the practitioners were positive about how the structure and choreography came together for each performance during the creative process;

"I can’t argue with any of the creative process because it was a logical nightmare and the fact that it all came together is a real testament to the staying power and genius of Ruth…and Cheshire Dance…Ruth Spencer was astonishing."

"I think the fact that there was room for the work that was created to constantly change was absolutely imperative because of the scale of it and we weren’t getting together all at the same time to rehearse…that was really important…. that the people were very much involved in creating the work. And it did work. I don’t think anyone did think that it would be able to work on that scale but it did, so hats off."

"It worked well. It was quite a nice balance because there was that you go there, you do this…every time we’d get a revised structure from Jacqueline and Ruth I revised that into language the group could understand."

"Cheshire Dance were really good at giving us ideas to work with….circles, levels etc…."

However, there were some who were frustrated by changes made or lack of input into the choreography:

"We worked out quite a complex series of moves, and learnt them and then they were simplified down a tremendous amount and I think that was because of the school children."
"We sacrificed an awful lot of our time waiting around on site and, with the exception of one section of the dance (picnic section) the students had no creative input into the choreography."

One practitioner expressed concern of the suitability of the approach to their particular groups' special needs;

“They [group participants] were very reluctant to go with this 'go here go there' thing...they would rather have had a slot for five minutes just for them. They didn't like having all the structures; it didn't quite work as well for them.”

Working under someone else's vision and giving up control of the creative was a real challenge and learning curve for many practitioners. Whilst this was at times cited as difficult or frustrating, the majority ultimately found it a positive experience overall; a positive impact on their mind-set (and potential future approach). They learnt that whilst they were relinquishing control upwards (to the ultimate vision of the artistic director), they had freedom over their group as part of the co-authorship process.

“We all had to submerge our egos and realise that we were part of this much bigger thing...it wasn’t about us it was about the finished product and that was quite an interesting journey."

“I’ve never worked under anyone else’s vision before, so that was a big learning experience for me.”

“I realised it’s nothing to do with what I want or how I see things, this is somebody else’s vision and I need to align to that. It was a good thing to go through that process and realise this and Cheshire Dance did facilitate that well, they did allow people the space and freedom much as they possibly could.”

“The artistic editing process at Chester was a challenge. Being able to accept that not all work that had been devised was going to be used and to learn that you know, it really isn’t a personal thing it’s about the vision of the project and what works at that moment, and getting to grips with that and not being precious about that.”

“The bulk of my work has been as an individual; instigating, creating and developing every aspect of a project myself so it was a different experience being part of a team and often having to take a back seat, doing as I was told, to other’s creative ideas. At times this was frustrating but at other times really enjoyable to develop skills with the support and friendship of others.”

Whilst the project was successfully delivered, at times during the process there was some confusion around roles, responsibilities, communication and expectation which had an impact on the practitioners overall experience. It is worth noting that the co-authorship vision itself was new to some practitioners and, as outlined by the project team, the approach to the project required a great deal of flexibility. This was necessary to allow for changes within the groups and adapting the actual process itself (as this was also a learning experience for Cheshire Dance). Despite any confusion, overall the majority of practitioners spoke positively about the creative co-authorship process; particularly relishing the ownership and associated freedom the process gave them and their participants.

"At times during the site visits there were ‘too many chiefs & not enough Indians’. The participants were getting feedback (sometimes conflicting) from Jacqueline... Ruth... their teacher... their facilitator... Sadie... Leanne... the shadower... The groups ended up not knowing who to listen to. On one occasion during a site visit a group of four dancers were getting watched and were given feedback by six different members of staff – it seemed somewhat overstuffed and lacked clarity of vision."
“I was being asked to muck in and that was not my responsibility...the confusion between Cheshire Dance’s community work and what was professional work with professional artists and people on the project who were being paid for their time... and the difference that that makes in terms of the way that things are organised and communicated... For me the expectations about are very different from my point of view if I’m working as a community dancer opposed to if I’m working as a professional dancer...”

There may also be a need in future projects to manage expectations more closely regarding roles and responsibilities when working in particular with school groups;

“As a facilitator, I hoped that the schools would take some responsibility for practising and possibly developing the work we were exploring. They did not have the time, and so often a rehearsal workshop was spent trying to recall previous material. In six hours some of the groups needed to learn performance and dance skills as well as trying out ideas.”

5.3.2 Collaboration

There was a feeling amongst several practitioners that there could have been (and they had the expectation that there would have been) more collaboration during the creative process - particularly with Walk the Plank where they would have liked more opportunity to work together.

“...it wasn’t what I was expecting...we never met Walk the Plank until right at the end...I was particularly thinking that it would be much more collaborative than I felt it was.”

“There were no real opportunities to link up with Walk The Plank... the only contact I had with them as a facilitator was on the final few days and generally just social and incidental. Even our morning briefings were separate – if this was meant to be a joint initiative and a skill sharing exercise for both organisations then the impact of this was under-explored.”

There was a mixed response to wider collaboration. Some practitioners felt further collaboration between Cheshire Dance and the other participant groups was needed by some to provide a stronger sense of cohesion as a ‘company’;

“There was little opportunity for each component of the show to really feel whole. I knew some of the professional dancers and the graduate and youth group members, but we were never able to work together as one company, other than inhabiting the space at the same time. I felt we were a significant part of the whole, but there was no real company ethos for me.”

“We were very much still servicing classes basically...I would have liked more collaboration between myself and Cheshire Dance...perhaps I was asking too much and perhaps it was me that didn’t understand my position.”

“Some whole group collaborative process exercises when on site would have helped to have cement relationships and build a positive creative environment with the other performers.”

Others had a more positive experience, and praised the cohesion between groups;

“I did not expect the workshops with the other facilitators to develop such cohesion as a group. This meant that when we brought our work together we already had a common bond.”

A lack of collaboration with professional dancers was raised by the leader of one group who had expected this to be a key learning outcome of the project;

“Part of our reason for agreeing to take part was the opportunity for the students to see/work alongside professional dance artists. They did not come into contact with the ‘professional’ dance artists – indeed, we have no idea who they were and did not see their work at all over the course of the 6 months rehearsal period.”
5.3.3 Support and ownership
The majority of practitioners explained how the creative process had impacted positively on their (and the participants') sense of freedom and ownership of the material;

“I know Jacqueline’s process is so different to anything I’m used to and have done myself or anywhere else and I really enjoy that as a way of expanding my understanding of how to create dance. I really enjoy the creative process particularly at the beginning because it’s so free, it’s an amazing thing to experience as an artist because it’s free time to create and explore.”

“I felt it was successful for myself and the children because it meant that they had ownership of the material created. Also Ruth was very clear in her brief of what she wanted without being over prescriptive. She was also available on the end of the phone to sound out ideas – this was especially valuable when I had difficulty with a group and needed help in coming to a decision.”

“It [the co-authorship process] works well – it enables the dancers to craft the work therefore they learn about choreography as well as performing. It is also theirs – a sense of ownership.”

“I am an extremely flexible individual and so was not worried about needing to be fluid with how the music and timing might fit with the devised material which was coming from many different sources.”

5.3.4 Responding to the environment
As evidenced earlier, the scale and environment had an impact on the overall experience for practitioners. However, several felt that the final product and vision did not respond to the environment; that the piece was not truly site-specific. This was viewed as a shift in how it had been presented, envisaged and developed at the beginning of the creative process - for example at the residentials.

“I wondered whether I wanted to be involved in this if they just wanted to take aesthetic dance and plonk it in a space?”

“I was a little disappointed that the performance was more of a dance that took place outside than a site-specific project. In the initial research phase there was a much greater focus on responding to the environment, however once the project was underway this seemed to be side-lined somewhat and was only occasionally mentioned near to the very end when I think the project directors also realised that this aspect had been lost to some degree.”

However, one stated:

“I felt that Tatton encompassed best all that we had worked on in the initial workshops about exploring and using a site to its full potential.”

The scale of the work itself also hindered the learning experience for those who had expected to understand more about the creative process.

“It was difficult to measure the students understanding of the creative process of this piece – they were unable to see any of the other sections as we were on the other side of the lake. This was a real shame. It was also very difficult for them to understand the visual effect of the flag section they were in – to get a sense of it from a distance.”

Where the creative process was not viewed as positively by practitioners this related to;

a) differing expectations (creative input and quality);

“The process was not as expected - I thought we would be told exactly what to do not given a brief to create round.”
"I had anticipated that the project would have been more about high quality. Cheshire Dance is currently known for being focused on process orientated work which is of course very valuable. However I was lead to believe that this initiative was to involve a more product based approach which would be to develop a high standard of performance skills within the young dancers. However it seemed to me that the push was still towards process, particularly regarding the refining process of choreography. Whilst I do not have any issue with this, since the work was still being refined at the very last moment, it did mean that there was little to no room for really engaging in performance skills improvement."

b) potential lack of confidence and support in working with the fluid approach

"We didn't get the music through until really close to the completion of the project so we were working with not a huge idea of what we'd be working to – and with my dance form you start with the music and the dance is a response to the music. We had incomplete clips of it about 6 and 8 weeks before. The complete music was only about 2-3 weeks before the show...but it was being composed specifically for it. Everybody was waiting for everybody else!"

c) structure and narrative

"I think a clearer over-arching narrative would have benefitted the project for the audience, many of the performers were unclear of how one element linked into the next – the event had an episodic feel to it and little coherence from one section to the next, it seemed as if the 'plan' for the event was hatched in one long flight of fantasy and no one went back to it afterwards and asked whether this would work from the audiences’ perspective - particularly a non-dance literate audience."

"We had a lack of understanding on how all of the sections fitted together. This was frustrating – it would have been quite easy for each group of performers to perform their sections to the others. This would have really enriched our experience."

d) timing of rehearsals (also see more on this below in Process: practicalities)

"I think as a model it can work, but without trying to make material away from the site. The timing of the rehearsals was too stretched out for me and trying to drill sections of the company without everyone together was very challenging. I think once the material has been selected, for this project there needed to be an intensive period to learn the material and rehearse it on site together."

e) the point at which to intervene: leadership and direction

"I know that they're very committed to the creative process and that's giving ownership and allowing people to run with something and I do think there is a really big place for that but I also think there comes a point where they can be really confident about taking a decision as well. I think it's demonstrating strong leadership at certain times...being open, having that atmosphere but also when to lead people as well. That balance, because sometimes people and myself were feeling a bit unsure about what is wanted and is required. So you go down an avenue a bit blind."

"For a project this size it totally makes sense for it to totally switch from a creative process to a goal driven requirement from the performer. I don't have a problem with that, but I did experience confusion on when that happened. I think the clarity around that process was not always there for me."

5.4 Process: practicalities

Throughout the gathering of evidence from practitioners there were several practical issues raised which impacted on their overall enjoyment in the project. These have been included here so that they can be considered when planning future projects. Common areas were raised across the respondent sample, including rehearsal scheduling, recruitment of groups, administration and communication.
Cheshire Dance may wish to review the rehearsal scheduling for future similar projects as this was raised by several practitioners as something which needed addressing – particularly in terms of managing expectation on what time commitment would be required from them and/or their groups.

“What we hadn’t envisaged was the sheer amount of waiting around to practice the very little bit we did. Because we were an adult group we knew what we were doing and we seemed to spend an awful lot of time waiting while groups of children practiced and we listened to health and safety talks, which we’d taken on board already. Really we did seem to spend 4 hours of which perhaps we danced for 20 minutes.”

“The rehearsals spread over January to May were extremely difficult to sustain when trying to remember and rehearse material. There were two groups involved in a part of a section I was responsible for who I never worked with me until the day before the performance. This caused many issues, especially with spacing during the site visits which never had all of the groups together at the same time.”

“Some children have been put off by the experience – they found the experience a negative one as they felt that they were spending so much time rehearsing for such a small section of the event.”

The importance of rehearsing on site (and the timing of when these rehearsals took place for schools and colleges in particular) may need to be reconsidered for future similar work.

“Trying to make a site specific piece whilst in the school or college was very difficult. There were some steps at the Race Course, which even if you tried to recreate in the centres were so uneven and steep needed to be rehearsed on site to really appreciate the problems. Site visits were badly timed with school holidays and schools were not prepared to use my time with them on site as this extra funding and staffing beyond their resources.”

There were difficulties cited by some practitioners around the recruitment, functioning and motivation of groups and classes. The lead-in time for establishing groups may need to be longer in future projects.

“….it was really hard to get any dance going there [Elsmere Port], it reminded me how people in that area really are kind of craving for creative stuff, but it’s really difficult to make it happen, it’s a very strange place, it’s almost a kind of lack of motivation in that area.”

“I personally think that the setting up of new classes happened too late in the procedure. I mean it was February before they were being set up. Bearing in mind the show was in May for Chester…to actually set up a class, get it established…I think was asking too much.”

“Initial recruitment of groups to participate was done by e mail. Many schools would not have even opened them and read them properly. When schools showed an interest they were overcome by the mass rules and regulations e mailed in a huge document and many decided not to take part because of this.”

“Some groups were recruited at the last minute and took part without hours of rehearsal time.”

However, overall there was mixed feedback for the actual organisation of the project.

“The organisation by Cheshire Dance was absolutely fantastic.”

“Leanne and Sadie were incredibly strong – theirs was a difficult role & they completed it with dignity and good grace – they were also highly efficient & stayed positive at all times.”

“The organisational side was a real let down for me. It just felt like too big a project that they’d taken on and they were out of their depth.”

“I felt that it was inconvenient for me to be raising things.”
"...there are some things that really stuck out as being a sore point and really impacted on my enjoyment of the whole project... "

Where there were concerns raised, these mainly fell into two areas:

a) Administration issues, for example, with contracts and payment

"I had a massive issue with the contracts we were given as they were just not clear. There were no rates of pay on there. It seemed the most excruciatingly complicated system of claiming payment. It was difficult and you had to keep chasing people."

"There needed to be more people on the admin side. I don’t know if they had an overview of how they were going to do the administration or whether they just thought we’d go on and figure it out."

"There were non-standard practice on the varied payment of artists which is very unusual, if someone is being paid more there’s an expectation that they’re going to be delivering more and if they’re not seen to be happening then that’s not good for moral or team cohesion."

b) Clarity and communication

"Clarity I think would be the big thing to improve; clarity in terms of contract and communication...it just really lacked across the project."

"Clearer communication was needed between part-time staff at Cheshire Dance, where overlapping sometimes became gaps."

"I was often asked questions that I did not know the answer to as we did not have the full picture. The Cheshire Dance staff seemed snowed under with data and often asked for information more than once when it had already been handed in."

5.5 Summary of impacts on practitioners

Overall the analysis of practitioners’ feedback shows clear evidence that the TMW was a really unique experience which provided something really special to enhance their CV's. Exceeding expectations, the events were exhilarating to be part of - the majority speaking about their experience with great emotion. The findings indicate that the connection with London 2012 impacted not only on their decision to be part of TMW, but also made them 'up their game'. Through the project, the majority felt their relationship had strengthened with Cheshire Dance, understanding more about the organisational workings and staff roles. There is certainly evidence that the project impacted on continual professional development, insofar that it opened doors for future work opportunities, gave them time to rethink their own practice (especially with site-specific work), and develop new contacts within the field. Whilst they recognised the difficult challenge with co-authorship on such a huge scale, the practitioners were at times frustrated by the changes made to choreography and how that impacted on the moral of their groups. Working under the vision of the directors was a real challenge, and relinquishing control was a steep learning curve. There was confusion at times regarding roles, responsibilities, administration, communication and expectations (including with collaboration and the true site-specific nature of the resulting piece). However, the majority of practitioners spoke positively about the creative co-authorship process; relishing the ownership and associated freedom the process gave them and their participants.
6 Economic impacts of the programme

The West Midlands Cultural Observatory Economic Impact Calculator has been used to calculate the economic impact of TMW. The toolkit was developed as part of the Cultural Olympiad and delivers results that are consistent with the principles of the national evaluation framework for events (eventIMPACTS.com) and the guidance given in HM Treasury Green Book. It draws on an analysis of the audience and participant survey data and information provided by Cheshire Dance to generate a report that includes an estimate for the economic activity generated and impact appropriated within a defined geographic area, in this instance, the pre 2009 geographic Cheshire sub-region.

Two reports were generated to assess the impacts of TMW: the first draws on the numbers of participants and audiences for the programme as a whole; and the second on the audiences and participants involved in the three main public shows and Flashmob activities.

The results are included in the appendix and summarised in the table below.

<table>
<thead>
<tr>
<th></th>
<th>TMW full programme</th>
<th>TMW main public events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants/attendees</td>
<td>35,707</td>
<td>28,329</td>
</tr>
<tr>
<td>Number of visits generated by events (all)</td>
<td>26,400</td>
<td>26,400</td>
</tr>
<tr>
<td>Number of staying visits</td>
<td>2,904</td>
<td>2,904</td>
</tr>
<tr>
<td>Total spend generated</td>
<td>£383,295</td>
<td>£219,503</td>
</tr>
<tr>
<td>Delivery organisation expenditure (CD only)</td>
<td>£394,000</td>
<td>£394,000</td>
</tr>
<tr>
<td><strong>Total economic activity</strong></td>
<td><strong>£777,295</strong></td>
<td><strong>£613,503</strong></td>
</tr>
<tr>
<td>Additional spend by participants/audiences</td>
<td>£60,020</td>
<td>£49,700</td>
</tr>
<tr>
<td>Additional spend by delivery organisation</td>
<td>£130,000</td>
<td>£130,000</td>
</tr>
<tr>
<td>Total economic impact (before multiplier)</td>
<td>£190,020</td>
<td>£179,700</td>
</tr>
<tr>
<td><strong>Total economic impact (after multiplier)</strong></td>
<td><strong>£237,525</strong></td>
<td><strong>£224,626</strong></td>
</tr>
</tbody>
</table>

In addition to these economic impacts accrued by the additional expenditure, the equivalent of 1 full time and 42 part time jobs were generated for the period of the programme. Furthermore a total of 317 professionals (facilitators, group leaders and other practitioners) also volunteered more than 11,000 hours work to the programme valued at £514,200.

The above impacts do not take into account the value of the levered and in-kind contribution from other partners and sponsors, valued at £47,000. Nor do they take into account the considerable press coverage generated as a result of the TMW, the advertisement equivalent value of which has been calculated to be in the region of £206,000.

When we take into account the amount of funding secured to deliver the programme we can calculate that for every £1 of funding secured, TMW generated £1.60 in economic value within the Cheshire economy. This reflects the high proportion of local people attending the events, whose expenditure is discounted as a result of deadweight (i.e. it would have been spent in any event) and displacement (it would have been spent on alternatives). Also, the figure does not take into account the social return on investment associated with the development and well-being of participants involved in, and audiences exposed to, the programme, which we turn to next.

---

4 Organisational expenditure on cost of goods and services bought in is assumed to have been expended on suppliers based within the former Cheshire County and as such leakages are assumed to be minimal.
7 Social return on investment

The previous sections have demonstrated that TMW had much wider impacts than those measurable through economic impact analyses. There is clear evidence that it has impacted positively on many of the participants’ mental wellbeing, physical health and development. As such and given the volume of community participants involved in the programme, it is important to assess the social return on investment (SROI) as well as the economic. Whilst not all impacts can be translated into monetary value or measured in a quantitative way, we can draw on social return on investment frameworks to assess some of these.

Again we have used upon the West Midlands Cultural Observatory toolkit to assess the SROI for the TMW programme. It draws on an analysis of the participant survey data and information provided by Cheshire Dance to generate a report that includes an estimate of the equivalent monetary value required to bring about a number of key outcomes: including improved self-confidence amongst participants, improved social skills and physical fitness and improved opinion of the local area. Whilst the data used to inform the calculations relates to those participants who took part in the three main public events, we have necessarily assumed that all participants in the programme accrued similar outcomes.

The report from the toolkit calculations is included in the appendix. As this assumed all participants were children, a number of adjustments have been made to take into account adult participants. We have also added the return on investment associated with the improved opinions amongst local audiences of the local area and brought about by the programme.

The results (summarised below) suggest that TMW programme has generated a total social return valued of just under £345,000. This includes £143,174 associated with the short term outcomes on participants, equating to £17.45 per participant, and a further £201,780 associated with the improved opinion of the local area amongst local adult audiences who attended the public events.

<table>
<thead>
<tr>
<th>Beneficiary</th>
<th>Outcome</th>
<th>Number of beneficiaries</th>
<th>Equivalent monetary value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>Improved self-confidence</td>
<td>3202</td>
<td>£36,941</td>
</tr>
<tr>
<td></td>
<td>Improved social life</td>
<td>6403</td>
<td>£73,882</td>
</tr>
<tr>
<td></td>
<td>Improved physical fitness</td>
<td>424º</td>
<td>£6,194¹</td>
</tr>
<tr>
<td></td>
<td>Improved opinion of local area</td>
<td>4320</td>
<td>£26,157⁸</td>
</tr>
<tr>
<td>Audiences</td>
<td>Improved opinion of local area</td>
<td>10,581³</td>
<td>£201,780¹⁰</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>£344,954</strong></td>
</tr>
</tbody>
</table>

¹ Displacement effects are assumed to be minimal and deadweight effects have been estimated 20% for participant outcomes. Deadweight associated with audience outcomes has been discounted through the research question wording to which audiences responded.

² Adjusted from calculation to include the value of benefit to adult participants.

³ The value per hour of participating in the programme is limited to adults and valued at £1.22 (the average hourly cost of gym membership).

⁴ Adjusted to account for adult participants for whom the value of the outcome is rated higher.

⁵ % Survey respondents who indicated the event improved the image of the locations in which events took place at 57% of all adult audiences who reside locally.

⁶ The value placed on improved perceptions per audience member is equivalent to that applied per adult participant.
8 Contribution to policy implementation & legacy implications

The preceding sections have demonstrated a wide range of positive impacts on audiences, participants and practitioners from being involved in or exposed to TMW. Amongst these are the impacts on audiences who derived considerable enjoyment, pride, a strong sense of community and improved well-being from being exposed to the events. The involvement of audiences and participants from across the sub-region: from isolated, deprived, urban and affluent areas, also demonstrates its accessibility to all types of people regardless of their social or economic situations.

The findings also demonstrate the programme’s contribution to a number of core stakeholder aims including those of developing talent; celebrating artistic excellence; improving access and engagement and inspiring a wide range of people to become involved in the arts and dance particularly. The considerable number of schools and young people involved has not only allowed many to realise their potential but provoked them to take pride in their achievements and be more open to future engagement opportunities. The evidence that practitioners and participants have developed their skills, broadened their experience, shared their knowledge, enhanced their learning and raised their ambitions further demonstrates the contribution to policy aims regarding community capacity building and children and young people. The economic and social return on the investments made by the Local Authorities and Arts Council England also indicate the extent of the programme’s impacts and legacies across the broader economy and society.

Beyond evidencing the contribution to these broader policy objectives, the evaluation also aimed to assess the degree to which the programme contributed to regional 2012 objectives and its cultural impact, both in the contribution that project can make to establish a new cultural benchmark for the sub-region on the 2 creative delivery partners.

8.1 Contributing to regional 2012 objectives

The Northwest Legacy Framework for London 2012 included a number of legacy outcomes to which TMW programme has clearly contributed. It provided sub-region wide opportunities for residents to become involved in the region’s celebrations; it has helped inspire a new generation of audiences and participants; provided opportunities for talented young people from all communities and backgrounds to fulfil their creative potential; and it has helped to showcase the Northwest for its cultural excellence and diversity, particularly in community participatory work. The evidence also indicates that the programme has delivered a positive economic impact and social return on investment; it has enhanced the profile of the region, specifically amongst its residents and it has both inspired and facilitated community participation.

8.2 Achieving a new cultural benchmark

A separate assessment of the artistic quality has been undertaken on behalf of Arts Council England. However the feedback from stakeholders indicates that the quality of the events was considered to be high and that neither the scale of community participation nor quality of process was seen to be compromised. This is particularly apparent in the evidence from stakeholders who had observed other audience members at the events and who had received feedback from colleagues who had not been involved in the planning process.
“It achieved everything we hoped it would achieve in terms of the audience experience on the night.”

“I thought it was an amazing project and one ultimately I was glad to have been involved in.”

“the people around me thought it was amazing. There were so many different things going on... it surprised them and excited them. I think it was very different to what people had previously experienced.”

Several stakeholders also commented that it was the commitment to participants that came across most in the performances. It is clear from the feedback that expectations were high and whilst there was mention of a few flaws in the choreography and/or potential to further develop the artistic platform, all stakeholders interviewed believed that their expectations for artistic quality had been met or exceeded, and particularly when considering the scale of the programme and number of groups involved.

The perceived quality of the events is also apparent in several stakeholders reporting an increased interest in incorporating artistic performances in other activities and planned events amongst Councillors and other key decision makers. In fact, several felt that the challenge would now be to manage the high expectations that have been generated as a result of TMW, particularly in terms of the resource and time needed to plan such events.

“As an authority it has opened people’s eyes to what can be done in terms of quality and community participation... for us the task is making sure that the amount of work that went into an event on that scale is recognised and managing expectations of what can be delivered artistically and logistically.”

The commitment to ensuring quality in both the events and wider programme appears at times to have led to some frustration amongst those involved. The constant striving to improve the quality of output meant changes were made later in the process and some sections of the performance were fine-tuned even in the final days of rehearsals. The balance between adapting the performances to improve quality and ensuring they were safe and achievable was also an area that may have led to consternation amongst practitioners and partners. Notwithstanding this, the evidence suggests that it was this persistence to achieve the very best which was a significant factor in many of the participants and practitioners feeling challenged, deriving considerable pride and confidence from their achievements and in raising ambitions more generally.

“Sometimes you self-limit how far you go with a project. Cheshire Dance thought big, was brave and went for it... they drove the ambition to make it as big a scale as possible whilst keeping track of quality and community aspects.”

When we combine the findings with the feedback from stakeholders in which there was a common belief that programme helped to exhibit local talent, geared external resources, secured belief in the value of large scale participatory work and ultimately set a precedent and increased expectations of this type of work in the sub region, it is clear that a new cultural benchmark for the sub-region has been achieved.
8.4 Cultural impacts and organisational implications

Asked about their original expectations from the programme, several stakeholders referred to the programme as being a ‘big ask’ of Cheshire Dance, whose prior site specific performances had been limited in scale and scope. A unanimously held perception was that the programme had at times been challenging to the organisation in terms of its scale, profile and level of expectation, but that the organisation rose to the challenges and ultimately overcame them with great success.

It was also clear that at times some stakeholders relied on their trust in Cheshire Dance and/or Walk the Plank to deliver, rather than on concrete evidence: to the extent that for some, the final products brought relief as well as pride and satisfaction. This appears to have been the result of a number of factors: including the level of investment made in the programme; the unknowns and unpredictable aspects associated with outdoor, site specific work; an occasional weakness in communication between partners; intermittently observed stresses amongst the partners; and a recognition that the scale and scope of the programme was far in excess of previous projects undertaken by Cheshire Dance.

“I think they found it quite tough at times but is has been a valuable learning curve for Cheshire Dance”

“They [Cheshire Dance] set themselves a big task but they most definitely achieved it. It had its ups and downs and was stressful at times, but it happened and was very well received”

“There were times when I felt that Cheshire Dance seemed overwhelmed as an organisation... there were a number of things that could have gone wrong... there were moments when they went into isolation and that wasn't helpful and there is some learning about that”

“At times communications both ways could have been better between delivery partners”

Whether despite or because of these recognised challenges, it is clear that in climbing this fairly steep learning curve, the organisation has secured a number of key legacy outcomes. Of most note are the increased appetite for large scale participatory cultural events amongst key policy decision makers and an increased ambition amongst policy makers, practitioners and communities to achieve more and better through arts and dance particularly.

“it has inspired some key decision makers to want more of this type of event and broadened their minds on what can be achieved culturally.”

“It’s made some community groups more open to come and speak to us. Younger more diverse groups like the free runners have seen what they can achieve and are now interested in doing more performances, formalising themselves and getting insurance etc. It has raised their ambitions to succeed and showed them that there are possibilities.”

“If we are to take a lesson from it, it is about that drive and determination, thinking big and achieving more.”

“the programme has opened up aspects like health and safety and shown that it is possible to stage large scale participatory performances in a wide range of public spaces.”
Whilst a core legacy from the programme is that Cheshire Dance should now be much better placed to deliver large scale participatory programmes and public events, there are a number areas where further work will be needed to fully meet stakeholder expectations and extract the lasting legacy value from the programme in terms of increasing sustainable cultural capacity. These included the need to capitalise on the project outcomes, particularly:

- expanding the number of classes for and engagement of new groups (an outcome felt not yet to have been fully achieved);
- ensuring an appropriate plan is in place to ensure take up of the creative learning pack, as necessary adding value to the resource through additional elements and learning accrued since its production;
- securing and agreeing a strategy and plan for dance participation in the sub-region, building on the experience and knowledge acquired so far; and,
- undertaking a review and as necessary re-organising in response to the lessons learnt and increased ambition and appetite for participator dance events in the sub-region so as to ensure that they can be delivered in more sustainable ways over the longer term.

“I’m not so sure the impact of the creative learning pack... I haven’t had much feedback on it and wonder whether perhaps it isn’t that useful.”

“We now need to prove the community element... it is not finished and we still have more to do.”

“we still have a level of expectation about what we need delivered from the investment in terms of having access to quality opportunities to participate in dance across our borough and ultimately this is what we have funded Cheshire Dance to achieve... we are looking to Cheshire Dance to respond on how they will achieve this long term whilst ensuring continued quality of output, process and equality in participation.”

“There was a massive injection of resource that allowed things to happen during the project that simply is not there on a permanent footing... we need to think about how we achieve quality in the future to protect the legacy of the project. The challenge for Cheshire Dance will be to capture the value of the levels of skills development over the longer term. We need to apply the learning from the project in a sustainable way across future participation projects that will not have the same levels of resource, funding or profile attached to them.”

Over the medium to longer term there will also be a need for Cheshire Dance to review their partnership working arrangements incorporating feedback from Walk the Plank and learning acquired regarding roles and responsibilities, administrative and contractual processes. Whilst recognising the existing Arts Council Funding arrangements through which Cheshire Dance is funded as a participatory focussed organisation; the organisation will need to review its core business positioning and assess the potential to maintain the product based momentum accrued through the programme whilst sustaining and shaping its future participatory work.
9 Partnership key learning points

Finally, as part of the evaluation process two feedback sessions were held with Cheshire Dance and Walk the Plank staff teams.

Alongside the challenges and successes of TMW, during this time staff openly discussed the partnership across areas including project expectations, working framework and approach to creative co-authorship, communication and responsibilities.

Whilst both organisations agree that the respective teams professionally pulled together to make each event happen successfully (and recognise the numerous benefits for audience and participant members as well as extenuating external factors such as delays in information such as with the Torch Relay), there are key learning points which may be useful for both organisations to review in order to improve and develop tailored approaches to future partnership working on projects of this scale.

Evidence from the feedback sessions indicates that there are differing perceptions of the success of the partnership - however both are keen to learn from the experience and recognise the importance of sharing and agreeing learning points as a key measure of success for the project. Therefore, both organisations have been provided with précis from each feedback session and intend to openly discuss the detail of these at the planned residential taking place in November 2012.

A summary of the key learning points and questions to consider include:

Commitment, collaboration and co-authorship

- Trust and respect of expertise is key; compromise by all partners is needed in order to avoid excessive ‘rub’
- Getting to know a partners’ area of expertise and work prior to the beginning of a project is crucial and may go some way to help staff understand viewpoints, as well as creatively developing and sharing ideas more confidently
- Collaboratively developing delivery plans and processes from the start of a project prior to any practical work commencing may avoid a disconnect and help to more deeply foster a sense of a shared vision; clearly agree core work creation processes
- Ensure the content of any residential activity (which work well to engage practitioners and staff at the start of the programme and provide an opportunity to strengthen relationships early on) is balanced to reflect all artforms and approaches
- Outline measures of success relating to quality at the beginning of a project - ensuring that these are clearly articulated and agreed between partners to ensure expectations are met. Regularly and openly assess quality during project progression at review meetings.
- Unravel how the co-authorship approach, mixed with interdisciplinary collaboration and large scale site-specific work ‘fits together’. How can all partners (with e.g. different disciplines and expertise) approach the end result as a ‘whole’ rather than as separate art forms? Is there a workable approach which can combine both?
Partnership key learning points

**Partnership key learning points**

- Clearly agree and review access to participation groups for all partners, to ensure the co-authorship approach is truly collaborative

**Time**

- Build in contingency time (and increase time allocated overall) in future projects to account for (and pre-empt) potential delays such as funding sign off, communication from other partners e.g. road closures
- Allow time for transparent and open progress meetings outside of rehearsals - this may help to openly address any issues as a project progresses
- Understand and allow for possible constraints that can be imposed by groups e.g. limitations with times available from school groups which can affect the scheduling of activity

**Roles and responsibilities**

- On similar future large-scale projects clarify and refine all roles and responsibilities to help avoid confusion between partners and who is doing what; put clear responsibility agreements in place and ensure there is an agreed commitment between partners
- Review and cross-check the number of roles and whether these have been effectively structured across a project
- Be aware that a change in staff early on in a project cycle can cause fundamental change and impact on the implementation of processes. Putting a contingency plan in place beforehand may help to pre-empt and react efficiently to any changes that may occur, particularly at pressured times during the timetable
- Appoint an overall artistic director to oversee the project; ensuring they have experience across all partner expertise e.g. outdoor spectacle and participatory work
- Any possible training needs should be audited and identified before the start of a project - to ensure delivery is put in place so that staff can carry out their confidently. These needs should be reviewed throughout to address any on-going concerns

**Location choice, production management and administrative systems**

- Work in partnership to collaboratively and thoroughly research selected locations for site-specific, outdoor work. This will help to avoid limitations, barriers and cost implications further down the line e.g. issues with pyrotechnics
- Create a production schedule and clearly agree whose responsibility this is to manage as well as practically deliver
- Recognise that for projects of this scale an audit of existing administrative systems should be undertaken and revised if deemed necessary prior to the project commencing
- Contractual processes need to be in place before the beginning of a project - clarity and consistency is needed across partners to avoid any disparity. This will also help to ensure those potentially affected e.g. practitioners are not negatively influenced in their overall view of the project by issues with practicalities
## Appendix 1: Summary of engagement

### The Moment When...

#### Summary of Engagement

<table>
<thead>
<tr>
<th>Summary</th>
<th>Sessions</th>
<th>Attendance</th>
<th>Shows</th>
<th>Audience</th>
<th>Total Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Rehearsals/Shows</td>
<td>2,534</td>
<td>36,395</td>
<td>3</td>
<td>16,500</td>
<td>52,885</td>
</tr>
<tr>
<td>Flashmob</td>
<td>194</td>
<td>12,443</td>
<td>11,000</td>
<td>23,443</td>
<td></td>
</tr>
<tr>
<td>Total Engagement</td>
<td>2,728</td>
<td>48,838</td>
<td>3</td>
<td>27,500</td>
<td>76,338</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TMW Shows</th>
<th>Racecourse</th>
<th>Orford Park</th>
<th>Tatton Park</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performers</td>
<td>476</td>
<td>241</td>
<td>194</td>
<td>911</td>
</tr>
<tr>
<td>Groups</td>
<td>34</td>
<td>19</td>
<td>19</td>
<td>72</td>
</tr>
<tr>
<td>Audience</td>
<td>12,500</td>
<td>1,500</td>
<td>2,500</td>
<td>16,500</td>
</tr>
</tbody>
</table>

#### People Profiles

Note: 5 Groups, 41 People performed in all 3 shows

<table>
<thead>
<tr>
<th>Disability Profile</th>
<th>Whole Project</th>
<th>Sum of Groups</th>
<th>Sum of People</th>
<th>TMW Shows</th>
<th>Sum of Groups</th>
<th>Sum of People</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole Project</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Able-Bodied</td>
<td>182</td>
<td>7,942</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>People with Disabilities</td>
<td>12</td>
<td>265</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Total</td>
<td>194</td>
<td>8,207</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Age Profile</th>
<th>Whole Project</th>
<th>Sum of Groups</th>
<th>Sum of People</th>
<th>TMW Shows</th>
<th>Sum of Groups</th>
<th>Sum of People</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole Project</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B 5-16 Yrs</td>
<td>143</td>
<td>7,336</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 17-19 Yrs</td>
<td>14</td>
<td>276</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D 20-50 Yrs</td>
<td>30</td>
<td>513</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E 50+ Yrs</td>
<td>7</td>
<td>83</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Total</td>
<td>194</td>
<td>8,207</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Type of Group</th>
<th>Whole Project</th>
<th>Sum of Groups</th>
<th>Sum of People</th>
<th>Whole Project</th>
<th>Sum of Groups</th>
<th>Sum of People</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community</td>
<td>101</td>
<td>3,883</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Primary Educ</td>
<td>56</td>
<td>2,959</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondary Educ</td>
<td>27</td>
<td>1,250</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professionals (Emerging)</td>
<td>5</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Training (Undergraduates)</td>
<td>2</td>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professionals</td>
<td>3</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grand Total</td>
<td>194</td>
<td>8,207</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2: Economic impact estimate report (programme)

Economic Impact Calculator

Introduction

This report assesses the economic impact of The Moment When... on the Cheshire (pre-2009 geography) area or 'Geographic Area of Interest'.

Methodology

This report was generated via the West Midlands Cultural Observatory online Economic Impact Calculator - www.etoolkit.org.uk

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

Estimates contained within this report rely entirely on the accuracy of the data provided by users of the Economic Impact Calculator. The data supplied by users has not been verified by the West Midlands Cultural Observatory.

Margin for error

There is a margin for error of (+/-) 4.99% associated with the participant questionnaire data (used to estimate spend by participants). Margin for error for individual questions may be higher where not all respondents provided an answer.

Definitions

Economic activity refers to the overall amount of money that was spent due to the project. This includes money spent by participants / attendees in order to attend the event within the project + money spent by the organisation(s) delivering the project. Not all economic activity can be categorised as 'economic impact'. Economic impact refers to 'new' money that has been injected into the 'Geographic Area of Interest' economy from outside that would not otherwise have been present had the project not taken place. So for example, all money spent by project participants / attendees that live close to where the project events / activities took place (i.e. within the 'Geographic Area of Interest') is excluded from the 'economic impact' estimate (money spent by this group of people is viewed as money which would have been spent in the local 'Geographic Area of Interest' economy with or without the project). Also, only money spent by participants / attendees that were motivated to visit the area where the event(s) / activities took place because of event(s) / activities is included. Similarly, when it comes to working out the 'economic impact' associated with spend by the organisation(s) delivering the project, only money (sourced from funders based outside the Geographic Area of Interest) that is spent on services / products provided by individuals / organisations based inside the Geographic Area of Interest 'counts' as economic impact.
Economic Impact Calculator

Results

Evidence suggests that The Moment When... has generated around £777,294.65 worth of ‘economic activity’. Estimated economic impact is £190,019.77 (before multiplier), or £237,524.71 (after multiplier).

Output - Economic

Total number of participants / attendees: 35707
Number of visits generated by event(s) (total) (1): 26400.00
Number of visits generated by event(s) which involved visitors staying in paid accommodation: 2904.00
Participant / attendee spend generated (total): £383,294.65
Spend by delivery organisation(s) (total): £394,000.00
Total economic activity: £777,294.65
Additional spend by participants / attendees (attributable) (2): £36,019.77
Spend by participants / attendees that reside outside the ‘Geographic Area of Interest’ (3): £0.00
Additional spend by delivery organisation(s) (attributable) (4): £130,000.00
Total economic impact (before multipliers): £190,019.77
Total economic impact (after multipliers) (5) £237,524.71
Economic Impact Calculator

Results

Output: Jobs

Number of volunteers that worked on the project: 317
In kind contribution made by volunteers: £514,200.00

Number of full-time jobs created: 1

Number of part-time jobs created: 42

Number of full-time jobs created (for local people that live within the 'Geographic Area of Interest'): 1

Number of part-time jobs created (for local people that live within the 'Geographic Area of Interest'): 14

1. Number of 'visits' was calculated using a question which effectively asks respondents whether they were visiting the area where the event(s) took place BECAUSE of the event(s) (as opposed to another reason such as visiting a friend). Trips made by people who were motivated to visit BECAUSE of the event(s) are categorised as 'visits'.
2. Additional spend (economic impact) is money spent by participants/attendees that were motivated to visit the area (where the event(s)/activities took place) AND reside outside the 'Geographic Area of Interest'. Note 2: In the case of activities (activities delivered to members of the public such as training courses that are ongoing), all participants were assumed to be visiting the area (where the activities took place) BECAUSE of the activities. Anything which was NOT assumed to be the case for all event attendees. Note 3: Leakage factored in in most instances (see Technical Appendix).
3. Spend by attendees that reside outside the 'Geographic Area of interest' does not factor in whether or not attendees where motivated to visit the area BECAUSE of the event(s) and cannot therefore be seen as economic impact. Note 2: This estimate may overstate the amount spent because it does not take into account whether or not project participants/attendees stayed in paid accommodation or not. Note 3: Leakage factored in for events (see Technical Appendix).
4. Additional spend by delivery organisation(s) (attributable) is calculated by subtracting the total project income from funders based in the Geographic Area of Interest (€) from the total money spent on services/products delivered by organisations/individuals based in the Geographic Area of Interest (€). Note 2: Leakage metric applied where available.
Appendix 3: Economic impact estimate report (public events)

Economic Impact Calculator

Introduction

This report assesses the economic impact of The Moment When... on the Cheshire (pre-2009 geography) area or 'Geographic Area of Interest'.

Methodology

This report was generated via the West Midlands Cultural Observatory online Economic Impact Calculator - www.citoolkit.org.uk

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

Estimates contained within this report rely entirely on the accuracy of the data provided by users of the Economic Impact Calculator. The data supplied by users has not been verified by the West Midlands Cultural Observatory.

Margin for error

There is a margin for error of (+/-) 4.99% associated with the participant questionnaire data (used to estimate spend by participants).

Margin for error for individual questions may be higher where not all respondents provided an answer.

Definitions

Economic activity refers to the overall amount of money that was spent due to the project. This includes money spent by participants / attendees in order to take part in the project + money spent by the organisation(s) delivering the project.

Not all economic activity can be categorised as ‘economic impact’. Economic impact refers to ‘new’ money that has been ‘injected’ into the ‘Geographic Area of Interest’ economy (from outside) that would not otherwise have been present had the project not taken place. So for example, all money spent by project participants / attendees that live close to where the project event(s) / activity(ies) took place (i.e. within the ‘Geographic Area of Interest’) is excluded from the ‘economic impact’ estimate (money spent by this group of people is viewed as money which would have been spent in the local ‘Geographic Area of Interest’ economy with or without the project). Also, only money spent by participants / attendees that were motivated to visit the area where the event(s) / activity(ies) took place BECAUSE of event(s) / activity(ies) is included. Similarly, when it comes to working out the ‘economic impact’ associated with spend by the organisation(s) delivering the project, only money (sourced from funders based outside the Geographic Area of Interest) that is spent on services / products provided by individuals / organisations based inside the Geographic Area of Interest ‘counts’ as economic impact.
Economic Impact Calculator

Results

Evidence suggests that The Moment When... has generated around £813,503.05 worth of economic activity. Estimated economic impact is £179,700.00 (before multiplier), or £224,628.12 (after multiplier).

Output - Economic

Total number of participants / attendees: 28329

Number of visits generated by event(s) (total) (1): 28400.00

Number of visits generated by event(s) which involved visitors staying in paid accommodation: 2904.00

Participant / attendee spend generated (total): £219,503.05

Spend by delivery organisation(s) (total): £94,000.00

Total economic activity: £813,503.05

Additional spend by participants / attendees (attributable) (2): £240,700.00

Spend by participants / attendees that reside outside the "Geographic Area of Interest" (3): £0.00

Additional spend by delivery organisation(s) (attributable) (4): £130,000.00

Total economic impact (before multiplier): £179,700.00

Total economic impact (after multiplier) (5): £224,628.12
Economic Impact Calculator

Results

Output - Jobs

Number of volunteers that worked on the project: 317

In kind contribution made by volunteers: £14,200.00

Number of full-time jobs created: 1

Number of part-time jobs created: 42

Number of full-time jobs created (for local people that live within the ‘Geographic Area of Interest’): 1

Number of part-time jobs created (for local people that live within the ‘Geographic Area of Interest’): 14

1. Number of ‘visits’ was calculated using a question which effectively asks respondents whether they were visiting the area where the event(s) took place BECAUSE of the event(s) (as opposed to another reason such as visiting a friend). Trips made by people who were motivated to visit BECAUSE of the event(s) are categorised as ‘visits’.

2. Additional spend (economic impact) is money spent by participants / attendees that were motivated to visit the area (where the event(s) / activities took place) AND reside outside the ‘Geographic Area of Interest’. Note 2: In the case of activities (activities delivered to members of the public such as training courses that are ongoing), all participants were assumed to be visiting the area (where the activity took place) BECAUSE of the activity(ies) (something which was NOT assumed to be the case for all event attendees). Note 3: Leakage factored in in most instances (see Technical Appendix)

3. Spend by attendees that reside outside the “Geographic Area of Interest” does not factor in whether or not attendees where motivated to visit the area BECAUSE of the event(s) and can not therefore be seen as ‘economic impact’. Note 2: This estimate may overstate the amount spent because it does not take into account whether or not project participants / attendees stayed in paid accommodation or not. Note 3: Leakage factored in for events (see Technical Appendix)

4. Additional spend by delivery organisation(s) (attributable) is calculated by subtracting the total project income from funders based in the Geographic Area of Interest (2) from the total money spent on services / products delivered by organisations / individuals based inside the Geographic Area of Interest (2). Note 2: Leakage metric applied where available.


Appendix 4: Social return on investment report (programme)

Social Return on Investment (SROI) Calculator

Introduction

This report uses a ‘social return on investment’ (SROI) methodology to estimate the ‘social return’ of The Moment When... on residents of the Cheshire (pre-2009 geography) area.

What does ‘Social Return on Investment’ mean?

'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).

Methodology

This report was generated via the West Midlands Cultural Observatory online Economic Impact Toolkit: Social Return on Investment Calculator.


**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 accuracy of the data

Estimates contained within this report rely entirely on the accuracy of the data provided by users of the Social Return on Investment Calculator. The data supplied by users has not been verified by the West Midlands Cultural Observatory.

Margin for error

There is a margin for error of (+/-) 4.99 associated with the participant questionnaire data (used to estimate social impact on participants).
Results

Evidence suggests that The Moment When... has generated £133,546.11 total 'social return' (1).
Social return = £16.27 per participant.

How far this social return figure can be seen as 'value for money' depends on various factors including the amount of money that it cost participants to take part in the project.

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Number of participants that benefited</th>
<th>Equivalent monetary value (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improved self-confidence (2)</td>
<td>3,201.25</td>
<td>£36,040.96</td>
</tr>
<tr>
<td>Improved social life (3)</td>
<td>6,402.10</td>
<td>£73,681.93</td>
</tr>
<tr>
<td>Improved physical fitness (4)</td>
<td>3,967.20</td>
<td>£66.00</td>
</tr>
<tr>
<td>Improved opinion of the local area (5)</td>
<td>4,220.16</td>
<td>£22,722.22</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>£133,546.11</strong></td>
</tr>
</tbody>
</table>

ENDNOTES

1. Outcomes assumed to be short term (peristence not factored in). Note 2: Deadweight (i.e. benefits that would have occurred anyway, with or without the project) calculated based on intelligence from the person that entered data into the Social Return on Investment Calculator on behalf of the project. Note 3: Displacement (negative effects) assumed zero.

2. Outcome based on the proportion of respondents that said their confidence improved because of taking part in the project. Note 2: Equivalent monetary value calculated using set metrics e.g. where projects worked with participants (aged 16+) with recognised mental health issues / issues of low self-worth, the value (per hour) of participation in the project has been valued at £54 (the cost per hour for counselling services in primary medical care).

3. Outcome based on the proportion of respondents that said they had made new friends / contacts through the project or the number of respondents that said the project has led them to 'feel part of something' (question which attracted the highest proportion of respondents-used). Note 2: Equivalent monetary value calculated using set metrics e.g. where projects worked with young participants (aged 15 or under) without recognised mental health issues / issues of social isolation, the value (per hour) of participation in the project has been valued at £0.50 (average hourly cost of Scouts membership).

4. Outcome based on proportion of respondents that stated their physical fitness improved. Note 2: Equivalent monetary value calculated using set metrics e.g. where projects worked with participants (aged 16+), the value per hour of participating in the project has been valued at £1.23 (the average hourly cost of gym membership).

5. Outcome based on the proportion of respondents that said their perception of the local area (where the project took place) had improved in one of the following respects (sense of community / as a place for events and festivals / as a place for arts and culture / as a place for sport) (question which attracted the highest proportion of respondents-used). Note 2: Equivalent monetary value calculated using set metrics e.g. where projects worked with participants (aged 16+), improved perception was valued based on the average spend per day trip (for local residents) in the area where the project took place - as described by DC Research (Association of Independent Museums) (2010) The Economic Value of the Independent Museum Sector, p41.