



**The Cultural Value of
Shakespeare Lives 2016
Research Report**

1 May 2018

1 Introduction

The British Council commissioned the Open University to develop an evaluation plan for Shakespeare Lives (SL) in 2016 based on the Cultural Value Model, a methodological tool devised by the Open University in collaboration with the British Council that offers an innovative and comprehensive approach to assessing the impact of the British Council's Cultural Relations Programmes. The Cultural Value Model combines existing performance assessment data gathered by the British Council with additional qualitative and quantitative data collected by The Open University as part of the project. For further information contact marie.gillespie@open.ac.uk.

2 Summary of Findings

- SL was the largest programme of its kind that BC had ever undertaken. To have put on and successfully co-ordinated so many events across so many countries is impressive in itself.
- In terms of external, quantitative measures – Reach, Return on Investment and Return on Influence – SL did not fully meet expectations. Reach and Return on Investment would have benefited from a clearer statement at the outset regarding how performance against agreed targets would be measured, and from a review of the targets during the course of the project.
- In all other respects the programme was a success with CVM scores at or above expectations.
- Over 1,000 UK government, education, civil society, arts or cultural organisations have been involved in supporting and delivering SL activity and cultural and educational partners said that SL had helped them develop new connections, networks or contacts.
- Delivery teams were very happy with the quality of the materials created.
- Co-ordination and communication between the central team and the regions started weak but improved considerably once there was a full-time member of staff in place.
- Planning for the programme should have started earlier. The programme was not well enough established by the time of the key date of Shakespeare's birthday.
- Amongst audiences and users, feedback from events and analysis of social media content indicated that SL met expectations for the quality, creativity and educational/informative value of the content, and scored high for strengthening connections or promoting mutual understanding between citizens in the UK and abroad.

3 The Shakespeare Lives Programme

Shakespeare Lives was a year-long global programme of events and activities celebrating William Shakespeare's work on the 400th anniversary of his death in 2016. The programme was led by the British Council and co-funded by the GREAT Britain campaign. It celebrated Shakespeare as a playwright for all people and all nations; more than 140 countries took part in the festivities, with people experiencing Shakespeare through film screenings, exhibitions, performances and in schools, alongside a programme of unique online collaborations.

Online resources produced as part of Shakespeare Lives remain available. This includes innovative short films inspired by Shakespeare, digital platforms that allow you to "remix" the plays, and educational resources for schools and English language learners of all ages, in the UK and around the world.

4 The Cultural Value Model

The Cultural Value Model (CVM) enables all stakeholders involved in Shakespeare Lives to agree and set clear assessment targets, measures and mechanisms at the outset of a project or programme so that a fair and balanced, accurate and reliable assessment can take place. It takes into account the British Council's own stated aims and objectives but takes evaluation further to assess value from the perspectives of different people involved in the Programme; and it offers ways of visualising impact at particular moments and over the life of the project. The CVM forms an integral part of the overall Learning, Monitoring and Evaluation process of Shakespeare Lives.

Based on preliminary discussions with the programme director and key members of staff, and an analysis of programme documentation, we summarise the different aspects of value of the project in **12 components**.

We group the components into four broad segments:

Funding Partners: The programme was led by the British Council, co-funded by the GREAT Britain campaign (the Department for Culture, Media and Sport (DCMS), the FCO, Visit Britain, Department for International Trade (DIT)¹ and Education UK). While Shakespeare Lives has commonly shared goals the emphasis placed on different dimensions of value will vary. For example, GREAT partners may be most interested in the value of the programme for ROI or on perceptions of UK.

Cultural and Educational partners: These include the BBC, the British Film Institute, the National Theatre, the Royal Shakespeare Company, the Shakespeare Birthplace Trust, Shakespeare's Globe, the Shakespeare 400 consortium coordinated by King's College London, and UK-based charity Voluntary Services Overseas (VSO).

¹ UK Trade and Investment (UKTI) was replaced by the Department for International Trade in July 2016.

Delivery Teams: This segment deals with aspects of value related to the day-to-day implementation of the project and the needs of the staff and partners involved. This includes the organisational/operational aspects and internal managers and delivery teams

Users and Audiences: This term refers to people using digital resources and audiences to face-to-face events, live broadcasts, or video; they are key beneficiaries of the programme.

For further information about the Cultural Value Model see the Open University’s website with the extended report and case studies (available on request from the British Council).

4.1 Components of Value

There are three components of value (or criteria against which we assess Shakespeare Lives) for each segment or set of Stakeholders, described below. The description sets out the benefits that the project should deliver if it performs to expectations.

Funding partners

Reach	SL activities reach expected numbers in target populations. Global audiences can access, appropriate and enjoy SL. A sense of ownership of Shakespeare is widened internationally.
Return on Investment	The programme delivers potential students, tourists and investors for the UK through the British Council and the GREAT campaign. There is evidence of current investment in the UK creative sector or prospects for future investment.
Return on Influence	Perceptions of the UK as a welcoming, creative and innovative nation are enhanced. Knowledge of Shakespeare and his impact on English and other languages is increased.

Cultural and educational partners

Cultural Exchange	The programme facilitates a lively exchange of and engagement with ideas and skills and professional practice internationally.
Opportunity	The programme supports a range of valuable opportunities for individuals, professionals and partners to share.
Prosperity	The programme contributes to the prosperity of the creative and education sectors in the UK and helps to bring new business.

Delivery teams

Professionalism	Adequate training, support and resources are provided to staff. Work on SL is integrated into overall workload. There are opportunities to work creatively.
Quality	Staff consider SL content useful and of high quality. Effective communication and empowerment of staff. Activities are implemented in a culturally sensitive, diverse way.

Collaboration	Good relations and flow of communication between UK/London, regions and international network. Clear communication internal and external and shared understanding.
Audiences and users	
Appreciation	Users praise the quality of SL outputs; they describe them as enjoyable, welcoming, diverse, innovative and/or creative. SL meets expectations and users would recommend it to others.
Learning	SL content is regarded as educational and informative – users and audiences say that they learned something (formally or informally) useful, relevant, new and/or surprising.
Connection	SL provides a point of connection between citizens in the UK and abroad, strengthening relationships and promoting mutual understanding.

4.2 Scoring

Scoring each component is an essential part of the CVM process. The score indicates the extent to which an assessment of actual performance matches the aspirations set out in the component definitions. Not all programmes set out clear expectations from the outset. This can make assessment difficult.

In order to arrive at a score, we must first turn the definitions into a set of questions against which we put a score; the overall score for the component is then calculated by averaging the scores for the separate questions.

The scores are arrived at on the basis of evidence from many different sources. Details of the sources used are given in Appendix 1.

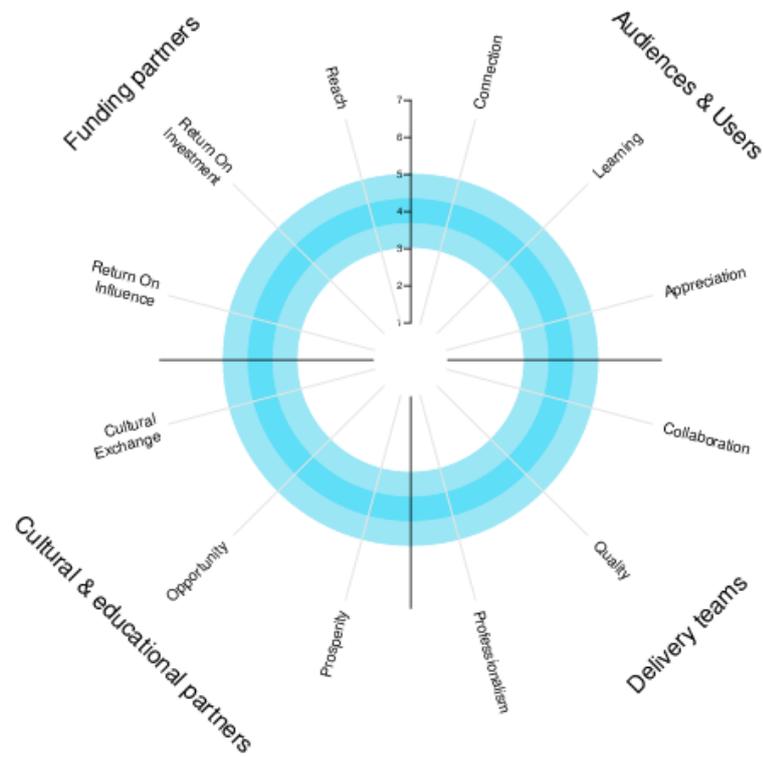
We use all the relevant evidence, both quantitative and qualitative, to arrive at a score for each question on a scale from 1 to 7: a score of 4 represents a balanced assessment of sustainably good performance; higher scores indicate areas for which performance was seen as being excellent but perhaps at a level that would not be sustainable in the long term; scores below 4 indicate that performance was disappointing.

The use of a common scale for all components, whatever the form of the underlying data and evidence, means that a wide variety assessments can be brought together and summarised by comparing outcomes with the aims and prior expectations of the organisation.

Overlaid on the chart is a torus representing the ‘Band of Equilibrium’ (BoE). Scores that fall within this band represent ‘sustainably good performance’ or ‘performance broadly in line with expectations’. This reflects an awareness that exceptionally high scores, whilst pleasing, may indicate an unsustainable level of performance. The main BoE covers scores between 3 and 5.

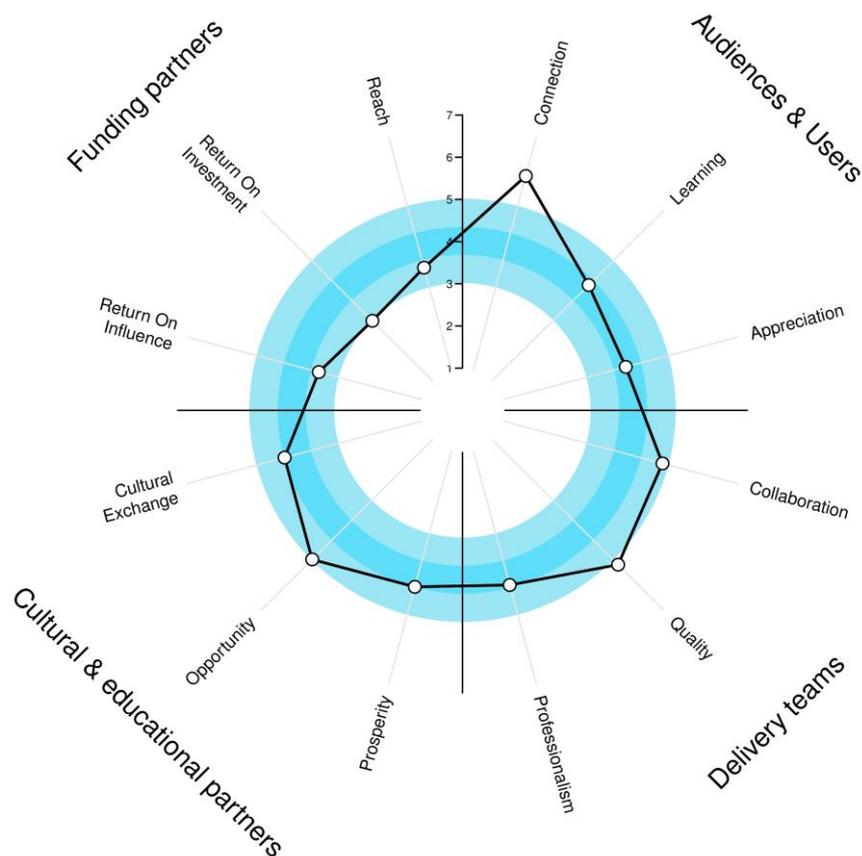
4.3 Constellation

The overall scores for components are displayed together in a diagram referred to as a ‘constellation’. The diagram below shows a blank constellation with the components described above.



5 Findings in detail

The constellation below summarises the provisional findings.



SL was a success on most criteria and performed beyond expectations on some.

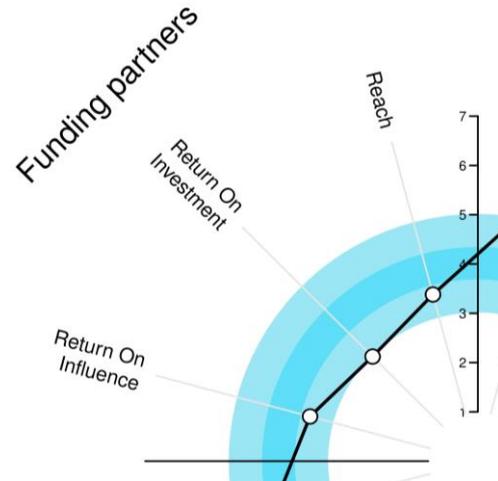
The scores we see in this chart are averages of averages: each is averaged across a range of questions and respondents, as well as across qualitative and quantitative data. This averaging tends to push the scores towards the middle and so for a more insightful analysis we can sharpen the focus by reducing the Band of Equilibrium to a narrow band around score 4. This narrower band is shown above as a darker blue within the main band.

Full details of the scores used to compile the constellation are given in Appendix 2. Below we discuss the detailed results for each component.

5.1 Funding partners

Scores in this segment are below expectations although all three are within the Band of Equilibrium.

Reach has an overall score of 3.5. The target to ‘engage with 100 million people’ has not been met: data from the BC Scorecard show an audience of 47 million. Evidence for the broader target to ‘reach 500 million people’ consists of a total ‘hashtag reach’ of 2.7 billion: whilst this is an impressive figure, the metric used here does not count actual numbers of people.



There is a problem here with definitions. Figures which BC normally use to measure ‘reach’ are for SL counted towards the target for ‘engagement’, which is a stronger concept. The target for wider reach was set without specifying the metric to be used. It is extremely difficult to define and measure numbers of users of specific content on social media, and the standard measures for social media activity do not permit calculation of unduplicated numbers of users across multiple sources of content.

Return On Investment (ROI) is also below target. Against a target of £60m, there is evidence of £1.4m in ROI generated directly by SL activities. A further £29.4m has been identified as potential ROI, that is as estimated indirect return (for example, from increased tourism spend as a result of SL improving perceptions of the UK as an attractive place to visit). These figures are based on the short term impact in the first 6 months after the end of the season. The CVM score here is 3.0.

Whilst all parties agreed the target of £60m ROI in good faith at the start of the project, the methods by which ROI would be measured were not established at the outset. As the project developed the content and activities moved away from the type which would deliver clearly measurable ROI and towards those more likely to promote Return On Influence. In the light of this it would have been preferable to review and revise the ROI target midway through the programme.

Evidence for **Return On Influence** indicates that performance is close to expectations at 3.5. A survey of higher education students found that one in six were aware of SL; of those aware, about half said that it had improved their perception of the UK. In research amongst people who had been involved in SL projects in Russia, China and the Horn of Africa, there was some evidence that these collaborations enabled stakeholders to learn more about the UK, improved their perceptions of the UK and prompted them to think about their relationship with the UK. Of the foreign cultural partners, three out of five had improved their perceptions of the UK as a result of their collaboration with SL.

Stakeholders contacted as part of the ICC study in China, Russia and the Horn of Africa felt that their knowledge of the UK and of the English language had been impacted by the SL programme. 90% agreed that SL had taught them something new about Shakespeare, and 88% reported that they had a better opinion of Shakespeare after participating in an SL event. There is also some evidence that these collaborations enabled stakeholders to learn more about the UK, improved their perceptions of the UK and prompted them to think about their relationship with the UK. In China and Russia, media coverage also suggested new knowledge of the UK as a potential outcome of some events.

I didn't know much about British culture before... now I'm open more to explore.

I don't think that there is anyone who could say that the British aren't creative. British culture is one of the greatest cultures on Earth.

I've learned a great deal about British culture and people from the events I experienced in 2016 in particular.

Mutuality was felt as a core value among some respondents who realized through SL the commonalities between cultures, Shakespeare being considered as the origin of British culture and integral to its identity.

Shakespeare = Britain, just like Pushkin = Russia.

It's so encouraging to find people in both China the UK sharing so much in common, especially culturally.

Chinese stakeholders valued the UK for its educational system.

The theatre culture and education system in the UK should be adopted by Chinese schools, as it will enhance the students' abilities of logical thinking and oral expression, which will improve their confidence.

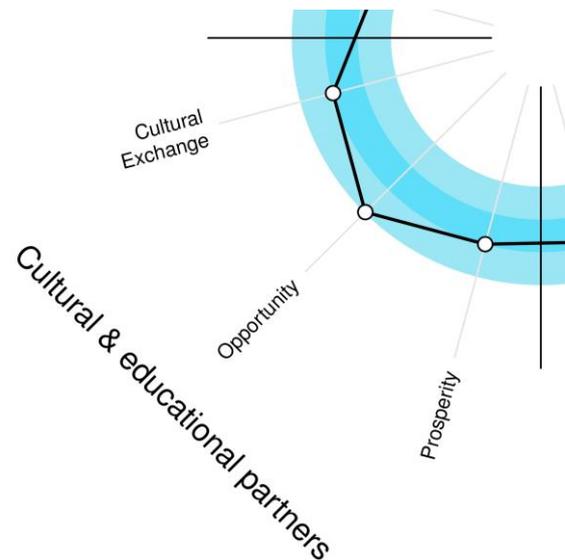
In the Horn of Africa, respondents felt that they had gained new knowledge of the UK and had therefore been able to consider the UK as a study destination for the first time. One respondent reflected on the fact that SL had brought UK culture closer:

In Ethiopia, there's a lot more American movies and music, so you're not exposed to British culture. When I met the facilitators from the UK, I saw that they were actually really cool and nice people: the movies and the writers that they mention are interesting, it's not what you usually see or hear in the mainstream media... That was like an awakening for me. I find the quality of thinking much better than the American style.

5.2 Cultural and educational partners

All three scores in this segment are comfortably in line with expectations overall.

A score of 4.3 for **Cultural Exchange** comes from three sources: in the cultural sector survey all respondents said that SL had helped them develop new connections, networks or contacts.



The international programme with the BC helped us develop new connections in all the countries where the BFI curated titles toured (so approx 100 countries). BFI curators and BFI Shakespeare on Film ambassador Sir Ian McKellen also visited India, China and Russia resulting in huge coverage for the BFI and partners.

Yes. Theatre Village in Kathmandu have become great friends. I introduced them also to the Young Vic who offered support and the UCL school of architecture to help with their building project. The contact with NAPA in Karachi was deepened by remounting Winter's Tale and I met more performing artists also. Contact with the thriving theatres of Tunisia was also valuable: from the National Theatre to up and coming directors.

Yes - I am still in contact with all the poets I worked with in Sudan. We have a very active What's App group in which we share news, ideas and celebrate each other's achievements I had never worked with the team and we are still very good friends and colleagues. I have had the opportunity to collaborate with Dan Tsu separately which is a direct result of working together in Sudan. Canada - I am still in contact with Cleo and had the pleasure of meeting a couple of the poets I worked with at a festival I was a part of this Jan (PuSh Festival). They contacted me to let me know they were going to come and say hello!

SL also helped cultural institutions strengthen already existing relations, not least of all with the BC.

Yes, the project strengthened our connection with British Council and has enabled us to develop stronger marketing campaigns for visitors to listen to the work. The collection also supports our education work and programmes and will continue to strengthen relationships with Teachers.

Many of these new partnerships will collaborate in the future as a consequence of SL, and cultural actors felt empowered by their contribution to the programme:

Yes, particularly with the Shakespeare Schools Foundation who we hope to work with in the future.

Barefeet Theatre, with whom I am planning another collaboration in the form of an exchange with one of their emerging artists. Oregon Shakespeare Festival, with whom I am having conversations about possible future collaborations.

Absolutely. Raised the profile of our organisation and work hugely and has given us an incredible showcasing platform for our work.

91% of the cultural partners in the survey felt that their expectations in working with SL had been met.

I expected to work with the British council to support a Ghanaian writer in producing a play dealing with gender equality. I feel that the project fully lived up to my expectations.

To use Shakespeare as a tool for collaboration, connection and growth with people that would not normally have the chance to work together.

I don't think we expected the project to be as comprehensive and long-lasting as it was. From the outset we hadn't realised its potential scope and reach, or, significantly, that there would be any funding available for us to make bespoke content. This was really valued.

Some difficulties were also part of the relationships. Some cultural partners felt that internal and external communications and issues around timing (e.g. more time to prepare and less time in meetings) could have improved.

The SL site really needed promotion from cultural partners to be effective and wasn't easily able to extend reach to new audiences.

Marketing, better focus, workable budgets, but above all good publicity.

I had no expectations, but did feel that communications were excessive and redundant; the British Council felt like a real bureaucracy.

Follow-up after the programme has ended is also something wished for by some of the partners:

I would've loved to have had some reports of the tour and where our films were being screened.

There was supposed to be an exhibition at the British Council in London as part of the prize for the Shakespeare Lives in Photography competition. I'm still not sure whether or not that actually happened as I never received a reply about it!

While it is important to bear the difficulties in mind, the majority of the cultural partners felt that the relationship with the BC worked well:

I was very satisfied and would particularly commend the British Council in Serbia and Hungary, the editor of Views, and above all Ellie Buchdahl, who was excellently effective and courteous.

It was a very good experience and particularly with working with the British Council, so no issues arising!

Feedback that we received from the BC country teams suggests that over 1,000 UK and international government, education, civil society, arts or cultural organisations have been involved in supporting and delivering SL activity. Mutuality was a key value behind many of the SL events, reflected for example in the fact that Shakespeare was often celebrated alongside other national literary figures:

Shakespeare and Rustaveli Meet in Georgia. In 2016, we celebrated two remarkable poets, William Shakespeare and Shota Rustaveli. The whole world knows about Shakespeare whose works are timeless and relevant today as they were 400 years ago. Rustaveli, was a Georgian poet in the 12th century and is iconic to Georgians as Shakespeare is for the rest of the world.

La Corrala del Mitote, Mexico. The British Council along with the Mexican National Autonomous University (UNAM) and the Ministry of Culture organised a month-long festival at the Cultural Centre of UNAM, at the heart of Mexico's most prestigious public university, called "Shakespeare y Cervantes Viven, Cuatro Siglos de Mitotes". With over fifty individual events, this itinerant theatre became the scenario for classic plays interpreting Shakespeare, keynote speeches, Transmedia poetry, re-interpretations of the work of the Bard, translation workshops, and inclusive forms of art, among many others. The Corrala del Mitote, the name awarded to the theatre by the National Theatre Company, is inspired by Shakespeare's Globe, and thus it is the perfect combination of Mexican and British Shakespearian tradition.

Reworking Shakespeare's plays to reflect a culturally diverse interpretation of his themes was also a major success in many countries:

The Tempest Reimagined (Philippines) is a co-production between the British Council and PETA (Philippine Educational Theater Association). It is a modern adaptation of Shakespeare's The Tempest set on a Philippine island hit by super typhoon Haiyan, and incorporates stories of the storm's survivors.

Shakespeare Reworked: Rosalind, South Korea. [...] It is a collaborative work between UK choreographer and Korean dancers, dramaturg, and costume designer for interpretation of As You Like It. [...] From September in 2016, James worked on the creation of the new piece at Seoul Dance Centre as a resident artist for 10 weeks before the Company presented the work that challenges Korean audiences' perceptions of gender at Seoul Performing Arts Festival in October. The focus of the work is the relationship between Rosalind and Orlando, Shakespeare's central couple, and the theme of liberation from gender stereotypes that Shakespeare explores so prevalently in As You Like It. [...] After its premiere in Korea, it is scheduled to tour 10 cities in the UK from March to May in 2017.

SL was also successful in opening spaces for social debate on global and local issues, contributing to meet the BC's corporate priorities of prosperity and stability, aside from influence.²

A Different Romeo and Juliet, Bangladesh. British Council Bangladesh arts team successfully showcased the first ever theatre with Bangladeshi actors with disability at the national stage in Bangladesh. This flagship project was developed by the team in collaboration with GRAEAE Theatre Company and Dhaka Theatre with the help of prominent UK and Bangladeshi directors. The team aimed to create an innovative platform to raise the awareness and importance of an inclusive and diverse society for the development of a stable society in Bangladesh.

Akala and the Shakespeare Hip Hop Company, Ethiopia. Final performance of Akala with six Ethiopian young musicians and including the performance of two Ethiopian hip hop artists at the renowned Africa Jazz Village in Addis Abeba. The performance resulted from capacity-building workshops with young people in the Horn of Africa led by Akala and The Hip Hop Shakespeare Company. Through an exploration of Shakespeare's plays, characters and themes, modern day concerns such as poverty, gender discrimination and democracy were discussed amongst marginalised youth. These youth were then taught to express these concerns using dance, hip hop (music) and the words of Shakespeare (poetry).

Romeo and Juliet/Forum Theatre, Senegal. This project makes use of the internationally recognized technique of Forum theatre to have a more open discussion and communication in Senegal about early / forced / inter community marriage between different parts of the society and across age groups.

SL had also an impact globally among younger audiences through their school programmes. For example:

² 52% of Shakespeare Leads viewed their projects as contributing to influence and attraction, 19% to prosperity and development and 5% to stability and security.

Shakespeare in Schools, Brazil. Our project Shakespeare Lives in schools engaged teachers of all subjects, working in two fronts. The first front was offering ELT lesson plans for teachers in public and private schools as well as language institutes. [...] We made the content available online and promoted it with a series of monthly newsletters and the video contest Shakespeare Today. The contest was very successful, receiving 764 videos, from over 470 schools. In Brazil, the initiative Shakespeare lives in Schools offered training opportunity to more than 1000 teachers. We distributed 140,000 printed copies of our ELT teacher activity pack and had more than 10,000 downloads of Shakespeare related content directed to teachers from our website.

SL events helped cities around the world use open spaces to engage with the public. BC and local partners collaborated to bring Shakespeare to the streets and into homes, offering an array of free events world-wide that brought culture closer to the people.

Shakespeare in the City (Athens Open Air Film Festival), Greece. The Athens Open Air Film Festival screenings were hosted at a variety of venues around the Greek capital – including parks, squares, courtyards, museums, archaeological sites, summer cinemas – to better acquaint residents and visitors alike with a number of well-known and perhaps lesser known city spots. It was a celebration of cinema and art provided by one of the capital's most vibrant festivals, where all screenings and wrap-around events were free to the public.

The opera Otello Live from Teatro Real, Spain. On the 15th September the Teatro Real opened the season with a new production of "Othello" by Giuseppe Verdi (1813-1901), a co-production with the English National Opera and the Stockholm Royal Opera with the attendance of the kings of Spain. The Teatro Real broadcasted globally on the web platform ShakespeareLives in 140 countries this opera as well as in theaters such as Shakespeare Theatre de Gdansk (Polonia) or the National Theatre of Rumania.

In the survey of international partners, All of the partners rated their relationship with the BC and other UK partners such as the BFI and the University of Leicester as positive. 3 out of 5 respondents said that they had a more positive perception of the UK overall as a result of working on an SL project. Those who had not improved was because they already had a good opinion of the UK. All five indicated that there would be a positive long term impact on engagement with UK organisations.

It has been an absolute pleasure to work with the British Council in this project. Over the course of a few months, and partly through this project, they have become key allies of the Teatro Real, and we look forward to continuing to work together in the future. In particular, we hope we can continue to identify themes of common interest and propose joint cultural activities.

Opportunity scores 5.0. Scorecard data indicates that the number of downloads of the Schools Pack was well below the target of 100,000; but feedback from teachers (in the June 2016 Schools Pack evaluation and in the SL in Schools Day study) indicates that everyone who downloaded the pack found it useful. All of the teachers said that the resources offered by the BC enabled them to improve the way they taught Shakespeare.

These resources helped to reshape the way we teach Shakespeare in schools. The latter enables students to learn and use English in a fun environment.

The option of films like Macbeth film was particularly something that the children enjoyed a lot and teaching any Shakespeare story is more fun by showing the children such videos that are posted on the British Council website.

We used different resources for different groups of student.

Introductory warm up exercises (still images/sculpting etc) made my students feel relaxed with acting. The exercises were carefully chosen to develop topics in students' minds. Moreover, the extracts chosen for us with explanations of some terms sounded clear and it was the first time we actually dared to act Shakespeare. The results were rewarding for both me and my students.

The most popular resources were the pack and the Macbeth film (75% of teachers used them), while the assembly slide show was popular for older students, but not used very often for younger ones (only 19% of teachers used the slides for 5-10 year olds). Some examples of how the resources were used in the classroom include:

We have some activities in advance such as preparing the Shakespeare's masks. On the day itself we had our English class at the school library where we did the activities we have chosen from your pack. We watched videos and presentations as well.

After reading the book, listening to the CD and watching the video, "Macbeth", the students worked in group and decided to prepare a dish and a drink to represent Macbeth and his wife motivating the choice of the ingredients used. It was great to 'bring' Shakespeare's characters in the Kitchen! The students had lots of fun and took some pictures too!

Students benefitted in different ways. According to the teachers some of the most valuable lessons from working on Shakespeare were to be able to practice their English in a different context, make the students enjoy and feel confident about their language skills, enable students to team-work, learn about Shakespeare's work and about British culture more broadly:

The students had the opportunity to "meet" Shakespeare and to respond creatively to the topic. It was great to introduce literature in a vocational school! Working in group fosters inclusion. For them, the experience was an alternative way to learn English!

They had the opportunity to practice their English, to exchange knowledge they had acquired during the 4 months of the project and they used lots of skills. It was a step towards getting to know and appreciate better the British culture.

Students got an opportunity to use the language out of classroom; Resources availed by the British council gave students insights about the father of English language in order to emulate him in their everyday life; Shakespeare lives in school day was a unique opportunity for students to show their confidence, expressions and talents. One could see and feel the enthusiasm that pupils had in presentations and their readiness to stand in front of everybody and say something loudly to mark their presence felt; Empowering approach used during the celebration enabled students to address through music, poems, and skits some social issues they are facing; Collaboration and interaction among students and teachers during the celebration was an opportunity to work together for language improvement. It also opened space and environment where pupils, teachers find engaged in the practice of the language; Fun activities along the celebration helped to promote and disseminate English cultural values to participants.

Most importantly, teachers felt their students enjoyed the material:

My students loved it!

My students were very excited about the activities.

Some suggestions for improvement included:

They would be much better if they were subtitled so as to help foreign student.

I had to adapt some of the materials to suit my students' level of English.

Ultimately, as one teacher put it:

In sum, the celebration was great and students got special opportunity to demonstrate their talents in English.

Shakespeare Lives was also widely seen as providing rich professional and organisational opportunities. Data from the cultural partners' survey, for example, shows that SL was viewed as contributing to their organizations' practices. 79% (of 24) gave a positive answer to the question 'Did Shakespeare Lives support the development of new skills / professional practice?'; 87% (of 23) gave a positive answer to the question 'Did working with Shakespeare Lives develop your or your organisation's practice, skills and creativity?'

[SL] Helped us develop our range of digital skills enormously. The work introduced a range of artists and organisations to the principles and practice of Creative Access.

Definitely - it was my directorial debut and the first step in my journey to writing and directing feature films.

Yes, we will hold more 'themed' collections and it has improved our ability to draw funding from sponsors in this way.

YES! managing stakeholder relationships and collaborating with a large organisations ie BBC and British Council brought simultaneously huge challenges and rewards.

Some of the skills learned were directly related to cultural relations:

It made us realise that international collaborations are difficult and people work on different time frames and with different orders of priority. Working remotely and on different time zones was difficult but once in the same country it was MUCH easier.

It taught us a huge amount about working with oversea artists and organisations. Need for research, understanding of the host culture and different organisational and arts practice. It developed our skills at working with Shakespeare's language and particularly interpreting this for young people from diverse cultures both in HK and Glasgow.

Prosperity scores 4.3, representing performance in line with expectations. This score is an average of three data points; perhaps the most significant is the feedback from the BC country teams on the breadth of scope of SL and on the numbers of people involved: over 3,400 SL events, performances, screenings, interpretations or dialogues took place across the year and over 9,600 artists and/or cultural institutions have had the opportunity to show their work (including digital channels) because of their involvement in SL.

From the ICC stakeholder survey, which looked at Russia, China and the Horn of Africa, 60% of respondents agree that they have developed new collaborations after participating in Shakespeare Lives, and 42% say that SL has had some impact on their opportunity to engage in (more) business with the UK specifically. 22% of respondents also reported that their involvement in SL had 'a lot of impact', while 50% answered that it had had 'some impact' on their skills and abilities.

In response to question 'Other than funding received from the British Council/GREAT, what income did you earn for your Shakespeare Lives project(s)?', cultural partners gave details of income with a reported total of c. £150,000.

5.3 Delivery teams

Scores in this segment come from in-depth feedback from people directly involved with the creation of content and organisation of events.

The scores are all within the broad BoE and above narrow band around 4, reflecting the fact that the people who were interviewed viewed the season as a success. There were, however, some aspects where the overall scores mask divergent opinions.

Taken as a whole, SL is the largest programme that BC has ever undertaken.

The score of 4.3 for **Professionalism** reflects a range of opinions on support, workload, and training. Around two thirds of staff felt adequately supported and resourced.³

I worked closely with the film and literature teams, they were very supportive showing extra effort to find UK speakers for our Shakespeare Conference and Walking Cities project and the film team was very helpful in terms of finding us additional budget to run our country wide screening programme.

[...] an example is the opportunity we had to design a project with Film London (Shakespeare India) which received full funding from the programme board.

However, they also noted that on other areas, such as data collection or marketing, country teams were in need of better support:

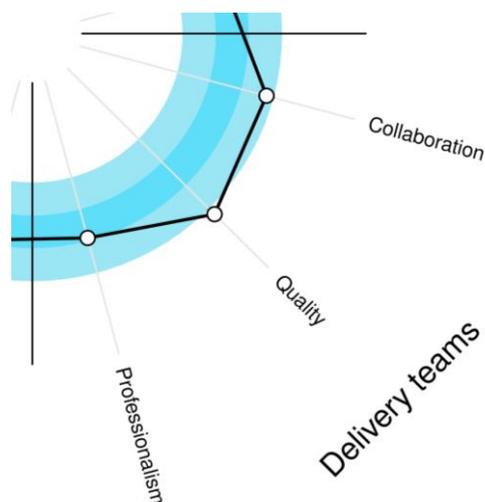
By its nature, the British Council did well on Shakespeare Lives if you look at the numbers. I think that those numbers could be doubled if they properly funded and staffed to measure results in a standardized manner, and with a focus on real marketing plans that are properly disseminated to country teams.

One of the reasons for this is the fact that SL was not fully staffed and resourced from the outset. As a result, SL was not fully geared up for the key date of April 23rd, Shakespeare's birthday. A number of people said that planning for the programme should have started much earlier.

Shakespeare Lives came upon us with not a lot of warning, direction or guidance on how to integrate it into an already very taxed team. Our team in our country is small, and several colleagues suddenly had 30–40% more work.

It was also generally felt that more time would have been needed to better prepare for events once the programme started:

³ 33% scored 4, 33% above 4 and 33% below 4 to 'adequate support and resources'.



I would have appreciated a larger scope on each of the monthly projects (i.e. a year-long calendar of events/programs), so that I could plan ahead even further and support more relevant efforts.

I think that the success of the programme meant that on occasion resources and time weren't in abundance. E.g. 6 week turnaround for exhibition, 3 weeks planning for anniversary weekend (all-hands-on-deck feeling)!

For a small proportion (11%), training was felt to be adequate:

I was provided with adequate training in order to fulfil my role. Management also provided the comfort in knowing that I could turn to them when needed, if I desired more training or resources in order to carry out tasks.

I was able to highlight with my line manager areas where I would like to further develop my skillset such as digital production, and where it benefitted the programme I was offered opportunities to attend courses in those areas.

Mostly, staff answered that they had not had any formal training, some of them noting that they were not expecting any anyway. On occasion, it was felt that additional training (e.g. on cultural relations more broadly and on Shakespeare for country teams) would have helped the programme:

No training as to how to manage this kind of partnership. Tactic knowledge so when a relationship becomes complicated you don't necessarily have all the facts.

In my view this was adequate but not outstanding. Country staff could have had more training and orientation for a writer who of course was not native to their culture.

For the most part, learning how to do the job happened as part of the process of working on the project. Many felt the same about professional development. SL helped them advance in their career as an unintentional and collateral effect of the programme:

No specific training opportunities but I was able to design a project and write the proposal.

The management task was itself so challenging that I had to grow skills to cope with it. However, I was not offered any development opportunities.

I found this a great opp. for career development – but I don't think this was intentional: 1) Project-based working, short timeframes; 2) Build relationships with GREAT /government; and 3) Build internal networks with colleagues.

Additionally, for some staff who were not devoted full-time to SL it represented a significant addition to their workload.⁴

Shakespeare Lives gave us a significant extra burden in what was also an Olympic and Paralympic year. This was not really calculated in the burden of the year, and led to a lot of additional stress and work on staff.

The work on SL was added to my workload and on occasions it was very difficult to manage it

It was not built in, especially when it came to resources. The team worked over time to deliver the programme, hence affected morale and quality of other work

This was felt particularly in the beginning:

By April, the Shakespeare Lives workload was finally successfully integrated in my position, but that meant I was scrambling to find time, and working nights and weekends for 2-6 hours each week to make sure I didn't drop balls in other areas of my work in the first four months.

Overall, a better score was given to the opportunities to work creatively and to innovate.⁵

SL provided the framework to explore new partnerships and projects especially in the digital sector.

Wrote a number of media articles and presented at a number of conferences.

I did have the opportunity to work creatively. Shakespeare Lives had so many great elements on digital that we were able to try new strategies on social media. Additionally, with events, we were able to do some fun initiatives that we normally don't do.

Two areas have been mentioned specifically: the short films and the VSO partnership

Another important area of innovation was commissioning a series of short films from emerging UK artists and directors to reflect the place of Shakespeare in today's Britain. The idea of having a charity partner for the year – VSO – was also an area of experimentation if not entirely successful.

On occasion, though, creativity was hampered for several reasons:

The team itself took creative ideas on board very well. But time constraints would make this tricky. Overall British Council culture can generally make this difficult as many people involved in decision-making. Plus can be personality-driven and on occasion hierarchical.

⁴ 37% marked 'integration of workload' as 'disappointing'; while only 8% as beyond expectation. A majority of 55% felt that it was sustainable.

⁵ 50% have scored innovation as 'beyond expectation' and 50% as 'sustainable and appropriate'.

Lots of opps to work creatively and innovate them. You just have to find them. However lots of hoops to jump through which can stifle creativity / result in opting to do things with incorrect process/procedure.

Striking the right balance between adequate numbers of staff, sufficient resources, support and training is important:

Senior management encouraged me to develop new ways of working for the organization, however this was often very stressful because it was largely unguided and I started with very little knowledge of 'business-as-usual' and I had to work out how the organisation functions in practice without much support. Conversely this lack of knowledge was probably liberating!

The overall score of 5.2 for **Quality** reflects the satisfaction that staff felt with the material that was produced.⁶ There is a general sense that centrally produced material was useful and appreciated by country teams:

Central SL branding material and other collateral was very effective and many countries found it valuable that this was made available to them (without further cost) and had guidelines for usage. The quote cards were an early production which became one of the most valuable, well-used and value for money items globally –used in very many publicity photos with senior visitors like Sir Ian McKellen in China for example.

Mix the Play and the short films are cited often as examples of success:

There were many successes. The short films, Mix the Play, the BBC platform – all of these were very effective at reaching & engaging with diverse global audiences.

The short films are the ultimate example. They were incredibly well made, diverse based on EDI indicators and creative. They definitely took a modern look at Shakespeare, which was a goal of Shakespeare Lives. Mix the Play was also a creative highlight and the livestream from the Globe was also an innovative partnership.

Short films attracted millions of views online with comments from teachers and learners all round the world, demonstrating that they're an interesting stimulus for engaging young people with Shakespeare. Comments suggested a powerful international cultural connection with the UK through new these modern interpretations.

⁶ 60% considered the quality of the material as 'beyond expectation', while 39 % as adequate (all of them over 4)

I think the digital output from the Shakespeare Lives programme was produced to an extremely high standard and reached out to and engaged audiences in an entirely new and innovative way. I particularly think the Mix the Play series was incredibly useful in engaging international audiences in Shakespeare, particularly the India specific version.

There is however, some divergence here between the views of the delivery team in the UK (mostly very positive about digital and centrally produced material) and the country staff. Depending on where, some initiatives have mixed reviews: for example Mix the Play or short films were not always the most appreciated by users globally:

Films had a mixed reception – schools appreciated them, general public; other materials and design guidelines were invaluable.

Great success: the short films co-produced by SL and available online; the MO, USOC; the school packs; live streams. Moderate: SL essays. Less accurate or with less impact: Mix the Play, Shakespeare No Filter, Film packs.

The digital content was not consulted in terms of audience interest and it was 'difficult to engage the audiences'.

One of the issues raised was that some material was difficult to promote among non-English speakers:

Shakespeare Day Live delivered on 23 April was great way to connect UK cultural assets to our audiences. [...] We promoted the SL video series but some contents didn't appeal to our audiences. And Mix the Play was difficult to promote to non-English speaking audiences.

Material should have been translated centrally or funds provided to be done in country.

One response sheds some light into one of the main issues at stake. While quality of content produced was positively viewed,

Content we produced (e.g. creative films) not more important than activity in country / projects delivered in countries (whether they used our assets or not!). Most effective content in terms of engagement was Schools/English Language content / BFI touring collection. We were too focused on shouting about centrally produced content (e.g. creative films).

Ultimately, as one person put it, although the quality of SL was mostly regarded as good by the delivery team,

Sooooooo much diff content though, for different SBU's, so hard to summarise with one rating.

Internal communications were generally considered to be appropriate, if compared with other BC programmes, although not at first⁷.

Internal communications started off more at a 1. Once [the Communications Manager] came on board and started the weekly emails, communications worked so much better.

I appreciated the weekly emails from [the Communications Manager], which greatly helped me to plan ahead for the upcoming week in terms of delivering social media content.

Weekly newsletters, using Mail Chimp, were sent to a key contact in every country. This took a long time to set up and agree as a good method of communication. Once in place, it was effective.

Again, while delivery teams in London regarded the communication for SL as ‘unprecedented’ and reflecting ‘very strong and effective inter-departmental conversations’, country staff often felt that there was room for improvement. One of the difficulties had to do with the timing of communications:

The communication about launches of digital campaigns was always at the very last minute and we need time to translate and prepare well.

Too many emails on Friday afternoon asking countries to circulate a press release first thing Monday morning/post social media content/update websites.

Another issue highlighted was the necessity of having a better cross-country communication system:

Within the team yes. Within the organisation and across country teams, somewhat

I sometimes encountered issues where other BC social media channels were promoting an SL item that I was not made aware of for at least a week later.

This was one of the causes of what one of the respondents called ‘Shakespeare fatigue’:

I believe everybody in the British Council was communicated to regularly and well. However, feedback from other teams gives sense of confusion about the programme, Also cries of Shakespeare fatigue.

Overall, for future programmes there is a sense of there being ‘room for improvement’. Specifically, ‘targeting internal comms [sic] on more platforms might work better in future’, one respondent suggested.

Most people felt that the content of the material was culturally sensitive in a way that respected cultural differences and engendered mutual benefits.⁸ It was one of the main

⁷ Overall, 58 % felt that they were adequate.

concerns of the teams in charge of producing the material and in-country staff gave positive feedback, although noted that their work in adapting it to local sensitivities was also important.

I think the programme worked hard to ensure that all output was produced in a culturally sensitive way. One example from the short film series would be ensuring that alternate versions of one of the films (which didn't feature a kiss) was made for promotion in MENA to ensure local audiences were not offended by the same. The programme was very diverse and inclusive and I think represented a large number of different culture in a very sensitive and celebratory way..

As already noted, one aspect that could be improved was the fact that the material was primarily in English, and some in-country staff felt that this was a disadvantage when trying to reach audiences beyond their more frequent users.

Whilst the content was culturally appropriate, given very low levels of English in Japan, much of the content was more appealing to English speaking audiences and it was hard to promote to non-English speaking audiences. We didn't have resource/time to translate collateral and we missed an opportunity to reach out to wider audiences due to the language issue.

While important to take local sensibilities into account, it also raises questions of whether British values were promoted in all places:

Some of the schools content was modified for local audiences e.g Saudi Arabia did not take the sections about role of women and girls.

One of the reason of the success of the material in terms of respecting cultural differences might have been, some suggested, the fact that it was too risk-averse.

I would say yes, but maybe too risk-averse. E.g. communicating the Wole Soyinka essay was stopped because it talked about Daesh/ISIS.

Collaboration scored higher, above expectations at 4.9. The general opinion was that there was good communication between the centre and the regions, and between BC and external partners. Between London and the regions in UK and Overseas, the general view was that the communication was appropriate.⁹

Generally yes – there were some really engaged teams, and having “target markets” helped. Regular comms helped – getting an internal comms person was key.

⁸ 61% answered that it was ‘beyond expectation’.

⁹ 70% felt it was sustainable.

Again, crucial to this success was to have someone dedicated fully to this job. Many noted that communications ‘got better with comms manager & weekly Shakespeare Leads email’. Another reason for the success of good collaboration was the fact that it was also reliant on ‘pro-active in-country teams to a degree’. As noted earlier:

I think communication was satisfactory, however as I mentioned before, the length of the programme and number of required communications may have resulted in ‘comms fatigue’ towards the end of the programme. Also coordinating communications globally on such a large scale with a small central team in some cases didn’t leave much lead in time to action requests.

Communication between the BC and external partners and funders was regarded generally as good.¹⁰ Most successful in the delivery team’s views was the relationship with partners, both centrally and locally:

Yes: we worked very closely with our key partners BFI, Film London and NT Live

BBC partnership was exemplary, good comms and good understanding of shared goals

Our local communication was very good

However, it was also noted that at times the objectives of the FCO and the GREAT campaign were not always easy to integrate, centrally and locally as well:¹¹

The concept of celebrating Shakespeare, the UK’s leading cultural icon and the world’s playwright was easy to grasp and had a clear purpose in terms of cultural relations. The aim of delivering £ ROI for business, tourism and students was much more difficult to communicate and evaluate, particularly since this was generated by government departments not the British Council.

The relationship with GREAT and UK Government bodies was more challenging and there was a natural antipathy between the UK cultural sector and Government to some extent where we sometimes felt like a “referee” or agency trying to bridge organisational cultures. There were different aims for the programme for the various partners

We found that the local FCO office had different ideas on what SL was about and can be quite challenging to change their minds.

However, as with other aspects of the programme, this aspect also improved as the relationship developed:

Regular contact naturally improved mutual understanding and communications between partners, both at senior levels and at team levels eg digital/communications teams.

¹⁰ 44% said that it was ‘beyond expectation’ and 47% regarded it as ‘appropriate/sustainable’.

¹¹ 100% were aware that GREAT Britain was a funding partner.

The fact that Shakespeare was celebrated globally had also an effect on the good relationship with local partners:

I think since many other organizations in our country were celebrating the 400th anniversary of Shakespeare, this made it easy for our partners to get behind our program.

For the delivery teams, generally speaking, the SL programme was a success, particularly because of its celebration of Shakespeare, the possibilities to engage with new audiences and to network with other partners. The contents, the number and breath of activities and the schools programme have been also highlighted as very successful elements of SL:

I think in terms of reaching a wide audience and providing an opportunity to connect with Shakespeare, yes I feel that it was an overall success.

Yes – enabled the British Council to support a wide range of cultural and educational activity around a key UK cultural figure over a sustained period of time, working with a wide variety of partners in the UK and overseas.

I believe that SL was a success, mainly because of the focus of the program itself. Shakespeare's work is immensely popular worldwide, and students are still studying his work in schools. Also, from a program perspective, there were so many different initiatives running all over the world, that it offered a nice variety for people to interact with in-person and online

However, while 'country teams loved using Shakespeare as a tool for cultural relations', some issues were flagged as problematic in both Spring Gardens and abroad, particularly, as noted above, internal and external communications (including between SBUs), workload, poor coordination in the beginning, some partnerships, particularly with VSO, a lack of proper evaluation framework, particularly for digital, and some problems with adapting material to local contexts.

External comms & PR never resolved; unsustainable workload on team; no clear KPIs / audience targets from outset; no clear outline of what digital reach meant

Suggestions for improvements include better and earlier planning such as – at least – monthly planners; better defined lines of communications; changing some specific partners and giving country centers more resources and funding and, above all, more of a voice in the planning stage. Some examples of feedback include:

Have country team sit down and brainstorm together, have country team have a call with Spring Gardens to present their plans and hear how Shakespeare Lives would work, country team would request funding for staffing and materials, country team would apply for funding at the very beginning of the campaign to run in-country initiatives

better sharing of any kind of content planner and schedule would have allowed teams to plan resource and capacity to promote the key moments.

Ensure that there are processes in place to smoothly pass on stakeholders made by the core team to relevant country teams.

Ensure that the individuals working on the SL program in London were available after the program ended for questions/data gathering items.

There are huge areas for improvement. It failed on monitoring and evaluation, staffing and staff training. British Council should have hired a firm to design the M&E and implement it.

In my personal view as a global organization, we should be able as BC to staff from our global teams a 24/7 response on social media.

There is a general sense that SL helped convey an image of Britain as diverse, welcoming, creative and innovative.¹² Creativity and innovative were given a 100% response, while diverse and welcoming were not endorsed by everyone as having been sufficiently communicated.

In patches – but on the whole it also reinforced some more historical perceptions.

The difficulty, it was noted, is how to measure these objectives:

Yes. Although we don't know where we started from. No international baseline and other political factors (Brexit) are likely to be overriding.

As a summary of the success of the SL programme, the delivery team has highlighted specifically the following:

The Shakespeare Lives Short Film collection

because I thought it demonstrated the diversity and breadth of the UK's creative industries and managed to engage younger audiences by reworking Shakespeare in a contemporary way. The shorts have received awards from various international film festivals and have had a high international profile.

These commissions created new opportunities for emerging artists and filmmakers. One of the short films was selected for Sundance Film Festival.

Mix The Play

I thought it was a really innovative digital project that allowed everyone to participate in the programme.

Shakespeare on Film Tour

¹² While most people in delivery teams were aware of these objectives, it is worth bearing in mind that not all of them were (21% claim not to have been initially at least) and at least one respondent was aware only in as much as the promotion of these values is an objective of BC more generally.

I thought the breadth of events that were programme during the year was incredible. From Zeffirelli's Romeo and Juliet in LA to Henry V in a refugee camp in Iraq, I thought the programme really demonstrated the ability Shakespeare has to speak to everyone and unify.

Sir Ian McKellen

as BFI Shakespeare ambassador travelling to India, China and Russia. Huge impact locally, with over 900 films shown in 100 countries at festivals, in cinemas, British Council venues and classrooms.

Sir Ian McKellen's visits to China, India & Russia. All hugely successful for all concerned. These are countries of significance for BC and for UK Gov't as well as our other stakeholders

Partnership with the BBC

created a huge digital platform for British Shakespeare with leading cultural institutions. The British Council facilitated collaboration between RSC and Shakespeare's Globe, the BFI and the Royal Opera House and Hay Festivals in a way that was completely new for all of them. Audiences took time to build but at the end of 6 months we reached a majority international audience which felt like a huge achievement. We are already looking for new ways to work together.

23 April weekend

Creating a global moment in which all countries and centres helped to unite the world under Shakespeare Lives was a hugely successful campaign, both digitally and physically. It demonstrated our influence in being able to create global conversations and resonate with people from all backgrounds by uniting them through shared experience and commonality.

#ShakespeareLives trended on twitter on Shakespeare Lives Day.

New local partnerships

From a local perspective: the new partnerships established thanks to this general campaign (Public National Broadcaster, Spanish Royal Opera House, digital platforms such as video on demand site Filmin

Closest partnership with world's leading Shakespeare resource – The Folger Shakespeare Library in Washington DC

Partnership with Cervantes

Shakespeare House at FLIP literary festival in Paraty, the most celebrated festival in Brazil

We partnered with 19 Japanese arts organisations including major national arts institutions who delivered Shakespeare related arts projects throughout the year

The Living Shakespeare Essays

The calibre of writers and the wide range that they provide for

Schools pack

*Macbeth film – schools from all over the world took part & high quality entries.
Shakespeare in Schools Day – Macbeth film reached schools around the world
including new relationships. Children interpreting Shakespeare.*

*Macbeth Schools Competition - The engagement of schools from all over the
world was really inspiring*

Work around social agendas

including Shakespeare and prisons and the Veterans Theatre project

People in Ghana responding to Shakespeare politically.

*The film Screening in a a Refugee Camp in Iraq - Providing an opportunity for
those 'harder to reach' to engage with SL by going directly to them.*

5.4 Audiences and Users

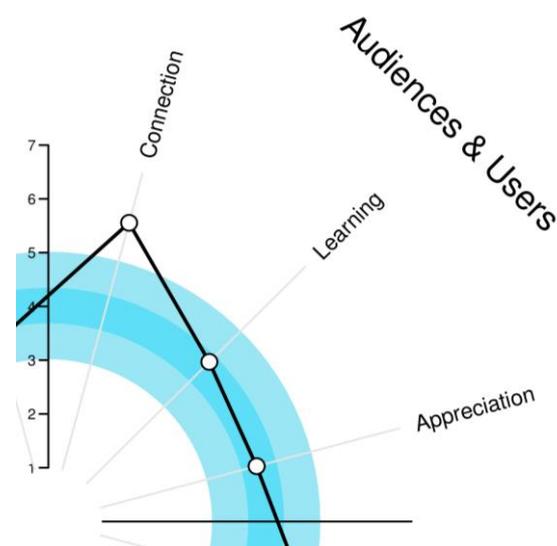
Most data for scores in this segment come from event feedback forms and OU analysis of social media data.

Two of the scores in this segment are in the middle of the Band of Equilibrium and one is well beyond.

Appreciation is scored 4.0. The average 'Quality' score from event feedback was in the middle of the range of scores from other events. Social media content scored well for 'recommending to and/or sharing with others' and slightly above expectations for 'creative' and 'enjoyable', but there was little evidence of social media users describing SL (and by association the UK) as 'welcoming' or 'diverse'.

The score for **Learning** is 4.2. The average 'Learning' score from event feedback was above the middle of the range; the ICC stakeholder survey provided evidence that people involved in SL had learnt something new as a result; but there was little evidence that social media users described SL as 'educational or informative' or said that they had 'learnt something useful, relevant, new or surprising'. In the ICC stakeholder survey, 90% of respondents agree that they have learnt something new by participating in Shakespeare Lives, and 71% say that SL has had some impact on their knowledge of the English language.

Now I am more knowledgeable about poetry.



I learnt a lot from the whole project, and I would like to keep working on Shakespeare.

Education is the most important means of cultural transmission.

Chinese students have little opportunity to study drama in the Chinese education system. Studying drama is both an opportunity to promote artistic expression and a way to promote the acceptance of the British culture.

Connection has a high score of 5.8. Social media users often described SL (implicitly) as ‘connecting, strengthening connections or promoting mutual understanding between citizens in the UK and abroad’; in the ICC stakeholder survey three-quarters of respondents agreed that they had met new potential business partners after participating in SL.

The Programme provided us with a chance for fellowship, creativity, collaboration, and opportunities with Shakespeare as an anchor. I’m grateful to have been part of it!

The UK is definitely one of the places I would consider working.

I’ve always thought that British artists are creative. After working with Gecko, I’m more sure about that. We hope that (Manchester and Wuhan) will have more exchanges in the way of cultural co-operation.

Appendix 1: Data sources

1 British Council Scorecard

Regular reporting in the Scorecard includes numbers of people reached, country by country, in various ways: face to face at events; online, through publications and broadcasts; and indirectly. The total reach as reported here is used to assess performance against the aim to ‘engage with 100 million people’ (*Users: Reach*).

Data used here come from the January 2017 results.

2 BC website and social media analytics

Reach figures for the BC website are included in the Scorecard. In order to assess performance against the aim to ‘reach 500 million people globally’ (*Users: Reach*) a range of different methods of counting ‘users’ for different types of content may be used, such as:

- Unique users/browsers for all BC sites with ‘shakespeare’ in URL, over 18-month period (note that cookies have 3-month refresh so there will be some double-counting).
- Unique users/browsers for **shakespearelives.org**.
- Number of people completing a mix of a scene at **mixtheplay.britishcouncil.org**.
- People participating in massive open online course (MOOC).
- People using materials for schools.
- Users of Facebook, Twitter, Instagram etc. (site-dependent metrics, e.g. Twitter ‘engagement’).

Data currently available are for ‘Hashtag Reach’ on social media. This is not a count of people reached but a sum of the number of followers of all Twitter, Facebook and Instagram users who produced content with SL hashtag. These metrics are not consistent from one medium to another and typically bear little relationship to actual numbers of users, for two reasons: first, because in many cases one cannot be sure that the people counted have actually seen the material referenced; secondly, because the same people can be counted many times if they have been exposed to multiple items of content.

Data used here come from BC reporting in January 2017.

3 Shakespeare Leads Study

A questionnaire was sent to about 200 leads (main contacts for SL in BC regional offices) in 110 countries. The questions covered topics such as:

- **Reach:** How many people have been reached through SL, either through face to face, social media or learning, exhibitions / festivals / event attendance, online or publication / broadcast?
- **Collaborations:** How many new relationships developed through SL activity have resulted in further collaborations?
- **Profile:** How many artists and / or cultural institutions have had the opportunity to show their work in a new (physical) territory and / or new (digital) channel because of their involvement with SL programme?
- **Enterprise:** What is the financial value of any commissions, contracts, franchises etc. accruing to a UK organisation from involvement in the SL programme?
- **Leverage:** What is the financial value of any funding attracted from outside the core funding partners for Shakespeare Lives e.g. venue donation or event sponsorship by UK or local organisation?

Data used here come from reporting in March 2017 based on responses from 84 countries.

4 Event feedback forms

For face-to-face events BC typically ask participants to complete feedback questionnaires, either in paper form at the time or online afterwards. Questions asked include:

- To what extent do you agree/disagree that:
 - This event/activity met my expectations.
 - Overall, this was a high quality event.
 - I have acquired new knowledge/skills from taking part in this activity.
- How likely is it that you would recommend the British Council to a friend or colleague?

Data used here come from results reported in January 2017 from 12 countries.

Because there is a general tendency for respondents to give positive responses to the questions in these exercises, the results for SL have been ‘normalised’ by comparing them to results from many other events.

5 BC cultural sector survey

BC sent a questionnaire to cultural partners who had been involved in SL. Topics covered included:

- how many people attended events they had organised;
- whether SL helped the partners to develop new connections or contacts;

- whether SL supported the development of new skills;
- whether SL developed their organisation's practice, skills and creativity.

Data used here come from reporting in March 2017 based on 26 responses.

6 OU Digital analysis

The OU carried out an in-depth analysis of the social media activity (on Twitter, Facebook, Instagram, Weibo and VK) in five languages around the #ShakespeareLives campaign. As part of this analysis they assessed the extent to which the social media content reflected aspects related to CVM components:

- Did users describe SL generally praise the quality of the output and/or say that it met their expectations?
- Did users describe SL as
 - enjoyable?
 - welcoming?
 - diverse, innovative or creative?
 - educational or informative?
 - connecting or strengthening connections between citizens in the UK and abroad?
 - promoting mutual understanding between citizens in the UK and other countries?
- Did users recommend SL output to others?
- Did users say that they had learnt something useful, relevant, new or surprising?

The evaluations were summarised by each language analyst as CVM scores (1–7), from which the averages are used for the CVM score points.

7 Delivery teams survey

Members of the BC teams involved in SL were asked to comment in detail on the success of the programme and on lessons to be learnt. Some people others completed a questionnaire as part of a face-to-face interview carried out by an OU researcher; others completed a questionnaire emailed to them. The core of the questionnaire was a set of nine questions directly related to CVM components in the *Delivery* segment, and respondents were asked to give a CVM score (1–7) as part of their answer.

The data used here are the average scores given by 25 respondents.

A questionnaire similar to the one used for the delivery teams survey was sent to external delivery partners. Results from 5 responses are available but have not yet been incorporated into the report.

8 ICC Country case studies

The Institute of Cultural Capital was commissioned by the British Council to undertake a study looking at SL in Russia, China and the Horn of Africa. The study explores how different kinds of audiences (students, tourists and businesses) engaged with the programme; its potential benefits for or impacts upon different stakeholders, and the possible effects of the Programme upon those audiences' perceptions of – and trust in – the UK as a centre for culture, tourism, education and business.

The study consisted of a questionnaire sent to stakeholders with follow-up interviews; and, for Russia and China, a media content analysis.

The data used here come from a draft report based on responses from 73 stakeholders and on the content analysis of a sample of around 3,000 media articles.

9 Schools data

Results were reported in June 2016 of an evaluation of four school packs, including one for SL. The evaluation covered awareness of the pack amongst teachers, the number of downloads and (on the basis of a BC in-house survey) whether people had used the pack found it a useful resource.

A questionnaire was also sent to schools regarding the Shakespeare Lives in Schools Day. Data used here come from reporting in March 2017 based on 16 responses.

10 EducationUK HE Survey

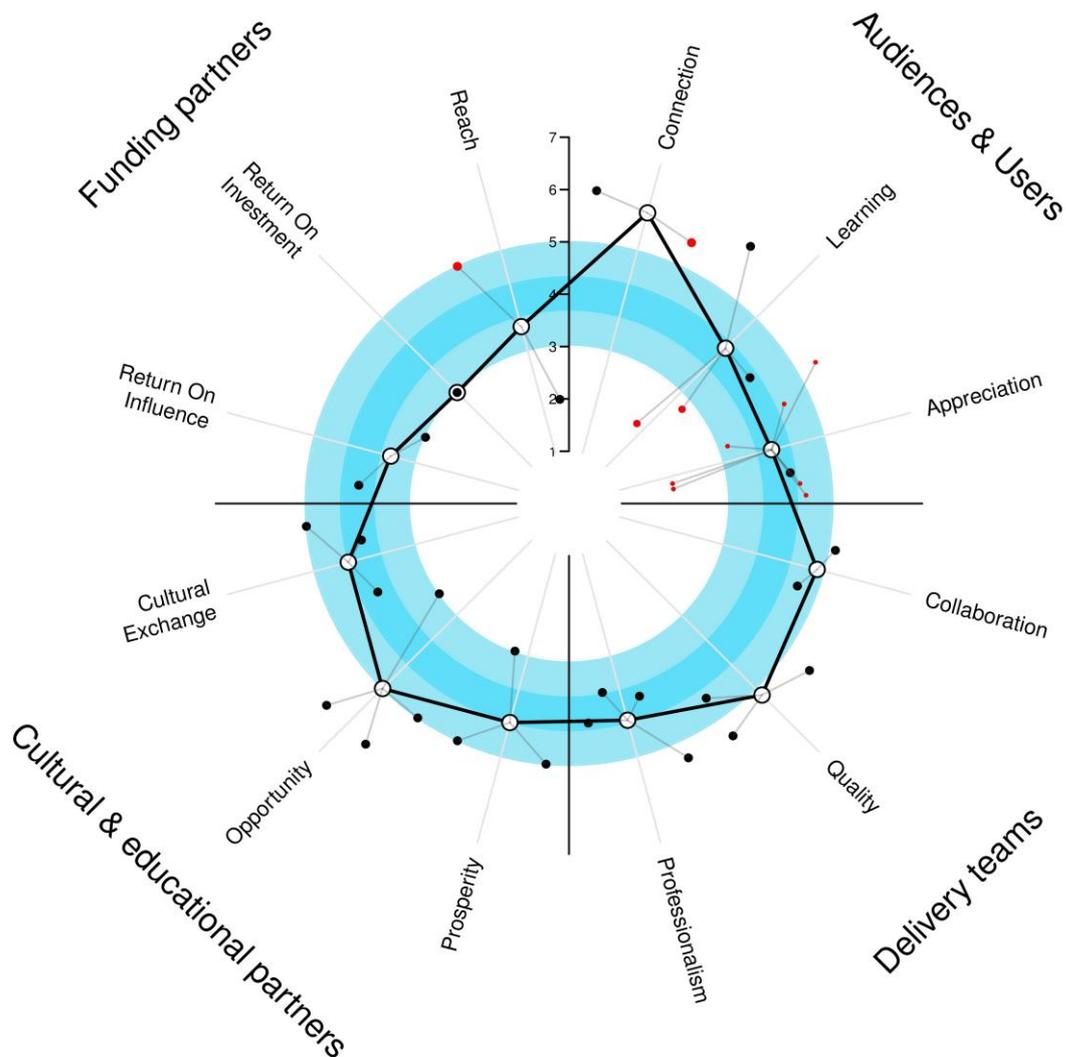
The GREAT campaign and BC sponsored a survey of students at UK institutes of Higher Education. The survey included questions on awareness of SL and on whether contact with SL improved perceptions of the UK.

Data used here come from reporting in March 2016 based on more than 2,700 students.

Appendix 2: Data used for CVM scoring

To date we have at least some data from 10 sources, leading to nearly 40 individual score points on the constellation. Where (as in most cases) there is more than one piece of evidence for a given component, the individual score points are aggregated using a weighted mean which ensures a balance between different sources. So, for example, for the component 'Appreciation' in the Users segment there are two sources, event feedback forms (one score point) and digital analysis (7 score points): the 7 digital scores are weighted so that together they carry the same weight as the single event feedback score.

In the diagram below the constellation presented earlier is overlaid with all the individual score points. Data points that are based on specifically digital data are shown in red.



The table which follows shows all the data points with details of their sources.

Segment	Component	Overall component score	Source	Detail	Score	Weight
Funding partners	Reach	3.5	1 Scorecard	Audience 46.7m compared with target 100m.	2	0.5
			2 Digital analytics	'Hashtag reach' 2.7bn; target 500m people reached	5	0.5
	Return on investment	3.0	Multiple sources	Target £60m total ROI. Actual evidenced ROI £1.4m. Additional indirect ROI estimated at £29.4m.	3	1
	Return on influence	3.5	3.13 EducationUK	From the GREAT survey of new HE students: only one in six students were aware of SL; of those who were aware, 47% said it improved their perception of the UK as welcoming, 55% as innovative/creative.	3	0.5
			3.11 ICC country case studies	Stakeholders felt that their knowledge of the UK and of the English language had been impacted by the Programme. There is some evidence that these collaborations enabled stakeholders to learn more about the UK, improved their perceptions of the UK and prompted them to think about their relationship with the UK. In the Horn of Africa, respondents felt that they had gained new knowledge of the UK and had therefore been able to consider the UK as a study destination for the first time. In China and Russia, media coverage also suggested new knowledge of the UK as a potential outcome of some events.	4	0.5
Delivery teams	Professionalism	4.3	7 Delivery teams survey	Do you feel that you have received adequate support and resources for your work on SL?	4.2	0.3
			7 Delivery teams survey	Do you feel that you have received appropriate training and career development opportunities before or during the course of the SL programme?	3.7	0.3
			7 Delivery teams survey	Was work on SL successfully integrated into your overall workload or was it an added extra?	3.9	0.3
			7 Delivery teams survey	Did you have opportunities to work creatively and to innovate? Did SL help to empower you professionally?	5.4	0.3

Segment	Component	Overall component score	Source	Detail	Score	Weight
	Quality	5.2	7 Delivery teams survey	Do you think that the material produced for SL (by you and/ or by others) was useful and/or effective for the target audience as a cultural relations activity?	5.4	0.3
7 Delivery teams survey			Was there effective communication internally across and within the British Council?	4.5	0.3	
7 Delivery teams survey			Were SL activities and associated communication carried out in a culturally sensitive way that respected cultural differences and engendered mutual benefits?	5.6	0.3	
	Collaboration	4.9	7 Delivery teams survey	D8 Were there good relations and a good flow of communication between London and the regions in UK and overseas?	4.6	0.5
			7 Delivery teams survey	D9 Was there good communication between BC and external partners and funders, and a shared understanding of the core aims of the programme?	5.1	0.5
Cultural & Educational Partners	Cultural exchange	4.3	5 Cultural sector survey	All respondents gave a positive answer to the question ‘Did Shakespeare Lives help you develop new connections / networks / contacts?’	5	0.33
			3 Shakespeare leads	Feedback from the country teams indicates that over 1,000 UK government, education, civil society, arts or cultural organisations have been involved in supporting and delivering SL activity.	4	0.33
			11 Delivery partners survey	3 out of 5 respondents said that they had a more positive perception of the UK overall as a result of working on an SL project. All five indicated that there would be a positive long term impact on engagement with UK organisations.	4	0.33

Segment	Component	Overall component score	Source	Detail	Score	Weight
	Opportunity	5	1 Scorecard	35,905 Teachers in audience against target of 100,000 downloads	3	0.25
			9 Schools	From the SL in Schools Day feedback: all respondents said that the resources enabled them to improve the way that they taught Shakespeare.	6	0.25
			9 Schools	From Schools Pack evaluation, all 38 teachers who had used the pack in our survey found it useful, most very useful	6	0.25
			5 Cultural sector survey	79% (of 24) gave a positive answer to the question 'Did Shakespeare Lives support the development of new skills / professional practice?'; 87% (of 23) gave a positive answer to the question 'Did working with Shakespeare Lives develop your or your organisation's practice, skills and creativity?'	5	0.25
	Prosperity	4.3	3 Shakespeare leads	Feedback from the country teams indicates that over 3,400 SL events, performances, screenings, interpretations or dialogues took place across the year and over 9,600 artists and/or cultural institutions have had the opportunity to show their work (including digital channels) because of their involvement in SL.	5	0.33
			5 Cultural sector survey	In response to question 'Other than funding received from the British Council/GREAT, what income did you earn for your Shakespeare Lives project(s)?' 5 respondents gave details of income; total c. £150,000.	3	0.33
			8 ICC country case studies	From the ICC stakeholder survey: 60% of respondents agree that they have developed new collaborations after participating in Shakespeare Lives, and 42% say that SL has had some impact on their opportunity to engage in (more) business with the UK specifically.	5	0.33

Segment	Component	Overall component score	Source	Detail	Score	Weight	
Audiences & Appreciation Users		4.0	6 OU digital analysis	U1 Did users praise the quality of the output and/or say that it met their expectations?	4.5	0.1	
			6 OU digital analysis	U2 Did users describe SL as enjoyable?	4.4	0.1	
			6 OU digital analysis	U3 Did users describe SL, and by association the UK, as welcoming?	2.0	0.1	
			4 Event feedback forms	Mean 'Quality' score	4.2	0.5	
			6 OU digital analysis	U4 Did users describe SL, and by association the UK, as diverse?	2.0	0.1	
			6 OU digital analysis	U5 Did users describe SL, and by association the UK, as innovative?	3.2	0.1	
			6 OU digital analysis	U6 Did users describe SL and by association the UK as creative?	4.5	0.1	
		6 OU digital analysis	U7 Did users recommend and/or share SL social media or web based output to others?	5.4	0.1		
	Learning		4.2	4 Event feedback forms	Mean 'Learning' score	4.2	0.3
				6 OU digital analysis	U8 Did users describe SL as educational or informative?	2.8	0.2
6 OU digital analysis				U9 Did users say that they had learnt something useful, relevant, new or surprising?	2.0	0.2	
	8 ICC country case studies	From the stakeholder survey: 90% of respondents agree that they have learnt something new by participating in Shakespeare Lives, and 71% say that SL has had some impact on their knowledge of the English language.	6.0	0.3			
Connection		5.8	6 OU digital analysis	U10 Did users describe SL as connecting, strengthening connections or promoting mutual understanding between citizens in the UK and abroad?	5.5	0.5	

Segment	Component	Overall component score	Source	Detail	Score	Weight
			8 ICC country case studies	From the stakeholder survey: 74% of respondents agree that they have met new potential business partners after participating in Shakespeare Lives; 37% of respondents agree that they have met new potential business partners after participating in Shakespeare Lives; 60% of respondents agree that they have developed new collaborations after participating in Shakespeare Lives; 42% say that SL has had some impact on their involvement in Shakespeare Lives had on your opportunity to engage in (more) business with the UK specifically; 67% say that SL has had some impact on their opportunity to meet British people.	6	0.5