

REPORT ON USE OF GRANT

TO: THE PASSION TRUST

“.....” [title of play], was performed in[town & venue], at [time] on[day(s) and date(s)] by [production organisation eg XXX Churches Together]. Between the performances, an audience of just over people watched the Easter story unfold around and amongst them. This [modern/traditional/contemporary] interpretation showed this is a story not just of what happened two thousand years ago but is relevant to today’s society.

A cast of plus [any animals] was assembled and rehearsed. The lead was taken by [eg experienced amateur actor], [name], playing the role of Jesus for the first time. Professionals involved included: a national Health & Safety expert, a Props Manager, Sound Company, Scaffolding Company for staging, and security. Experienced people were involved as; guitarist, creator of the crucifixion, guide dog trainer, homing pigeon trainer, and in the design and direction.

Many others were involved in the production team, technical crew, stewarding, provision of refreshments and prayer support. Many of those involved had no previous experience of such an enterprise. The ages of those involved ranged from 7 to 80. A scanned copy of the programme accompanies this report.

In all respects this was a production with the highest professional standards and values. Apart from lighting it involved all theatrical devices. It was real street theatre in the tradition of its Greek and Roman origins and the English tradition of the Medieval York Mystery Plays.

This play was performed using the whole of two town centre squares and the walkways between them which stretched for around 300 metres. Street furniture, the Town’s Cross, archways, a bandstand, steps, slopes, and specially constructed stages were all woven into the action. The crucifixion was a complete construction.

The technical audio aspects of our production were of interest to the industry and manufacturers because it is rare to use so many channels (60), two mixing desks and talk back (between Director and Narrator, who also acted as Prompt and Floor Manager). We used Face Book and other social media to attract participants, promote the Play and this continues in our follow up and outreach activities.

The Saturday performance was promoted as being particularly accessible. Wheelchair users were helped to be in the best positions to see and move around by stewards. Two signers interpreted the dialogue for some deaf attendees. Whilst let down by the promise of audio description for blind and visually impaired people, we produced our own audio description script to complement the performance and this was used by a couple in the audience.

BBC Local Radio and the Town's local weekly magazine followed the production from casting to performance and review. Other local and national media and religious outlets were involved in promotion and subsequent reporting. The reaction from the audience to the play has been truly humbling. Some members of the audience and the cast were moved to tears. The power and realism of the crucifixion was so great that some people had to retreat for a while.

....., was the first Patron of OLOP and he was joined by other Church Leaders. He joined the cast in the role of the blind beggar, Bartimeus. This has proved to be a very promising partnership and consideration is being given as to how this Play might be adapted for use elsewhere in other places. As the nearby YYYY Passion Play, is already scheduled for 201y we have time to give this careful thought. Like YYYYYYY, we recognise that the XXXXXX Passion Play should not be produced more than every five years.

One important development with 201x was that we forged initial relationships with the Town's zzz church (Anglican and Catholic) primary schools. We spent a day in each before the end of their terms where we ran workshops based on aspects of our play in all four junior KS2 classes. These were well received. The word has spread and we already have two expressions of interest to run similar workshops in two of the Town's other secular primary schools in 201x.

We are extremely grateful for the kind and generous grant from The Passion Trust and hope you will agree that it has helped a production which has made an impact in various worthwhile ways. The whole enterprise [two performances on Good Friday and Saturday mornings] was produced on a total budget of just under £14,000 (£8,000 for a single performance in 2009), of which just over £2,000 was VAT which we did not have to pay in 2009.

Please see our website:for lots of further information and photos.