Cultural Heritage Tourism and Outdoor Historical Drama: A Model for Cohesive Development

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Abstract of Thesis

Cultural Heritage Tourism and Outdoor Historical Drama:
A Model for Cohesive Development

Outdoor historical drama is a unique form of theatre that focuses largely on attracting a tourist audience. Such dramas are integral to the tourism economies of some small towns, and can be a successful tourism offering if developed and managed thoughtfully. The purpose of this paper is to create a model for cohesively developing outdoor historical dramas as an offering for tourists, legitimizing the concept of outdoor historical drama as a form of tourism. Through a review of existing literature and data, a case study, and a model survey, the paper seeks to bring together disparate fields in an interdisciplinary approach to tourism planning that allows communities to share culturally relevant heritage stories with tourists.

This paper is the first of its kind in the tourism and hospitality field, and research on outdoor historical drama is extremely limited. This innovative approach seeks to combine two distinctly American movements and unite them in an effort to create a practical tool for communities interested in developing outdoor historical dramas as a form of cultural heritage tourism. It also offers recommendation for further work in this field.

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Chapter 1: Introduction

As a uniquely American artistic creation, outdoor historical drama provides a clear point of contact between the tourism industry and the theatre. Such theatre is place-specific, occurs on the site of important cultural or historic events, and is seated deeply within the community. Largely tourist audiences can contribute between $20 and $30 million dollars to a community in a single season, and the average individual outdoor historical drama attendee spends close to $75.00 per day (Moe, Parker, McCalmon, 2005). Combined, outdoor dramas across the United States contribute roughly $500 million to the U.S. economy each year, with over 100 theatres seeing over 1.7 million attendees annually (Institute of Outdoor Drama 2011). Furthermore, while the tourism industry has done little as a whole to recognize, research, and encourage this particular sort of tourism project or attraction, outdoor historical dramas are an ideal fit for almost every available definition of cultural heritage tourism, including the National Trust for Historic Preservation's iconic definition of cultural heritage tourism as "traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present" (National Trust for Historic Preservation, 2010).

The central goals of this paper, then, involve bringing these two traditions into sharp focus and relationship with each other and looking to answer the following research questions:

> *Do outdoor historical dramas serve as a legitimate format for local cultural heritage tourism developers? If so, what organizational elements and developmental steps are necessary for the tourism theatre project to be effective and sustainable for long term success?*

While little to no academic research has been undertaken on this topic, this study seeks to propose a model for the development of outdoor historical drama as a form of cultural heritage tourism. In order to create the model effectively, the paper will implement three specific methodologies—a literature review, a case study, and a survey. These components allow for the development of a concise and grounded model with practical applications for the community interested in creating outdoor historical drama for the purpose of building or improving a tourism economy. An effective, well-researched methodology for creating outdoor historical drama as a form of cultural heritage tourism can help to prevent some of the common failures of these

projects and can provide new tools for using them as tools for motivating tourism in a specific locale.

Chapter 2: Cultural Heritage Tourism

According to the National Trust for Historic Preservation, cultural heritage tourism can be defined as "traveling to experience the places and activities that authentically represent the stories and people of the past and present" and that this form of tourism can include "irreplaceable historic, cultural and natural resources" (National Trust for Historic Preservation, 2010).The White House Conference on Travel and Tourism defined it slightly differently, indicating that it is "travel directed toward experiencing the arts, heritage, and special character of a place" (Thompson, 1998). This form of tourism, which emerged during the 1990's as a distinct branch of the industry as it became a more common component of the tourism offerings presented globally, is focused specifically on allowing non-local tourists to gain a new knowledge of or experience with local history, culture, art, and custom. It fulfills several goals and needs of tourists, from education to entertainment. Chhabra et al. conclude in their study on the industry that the growth of the cultural heritage tourism sector is linked to a feeling of nostalgia held by many individuals, which can lead to a desire to relive, at least in a temporary way, the past (Chhabra, 2003).

A study by the Travel Industry Association of America (now the U.S. Travel Association) painted a clear picture of the importance of this kind of tourism to the industry. Between 1996 and 2003, the cultural heritage tourism

segment experienced radical growth—13% in volume and 17% in spending. 81% of all visitors take part in at least one cultural or heritage-based tourism activities during each of their trips (Travel Industry Association of America, 2003). From clear figures like these, research suggests that tourists have a simple motivation—they "want to learn something new and hope to enrich their lives through cultural travel experiences" (Evans & Dave, 2005).

To understand why cultural heritage tourism is an integral part of the modern tourism mix, several researchers have adopted a definition of heritage that informs our view of this tourism segment. Both Misiura (2006) and Ashworth & Howard (1999) cite that 'heritage is a process by which things come into the self-conscious arena when someone wants to preserve or collect them" (Fullerton, McGettigan, & Stephens, 2010). Bringing new information into the mind of a tourist serves a primarily educational focus. This is merely one side of the role of heritage tourism; visitors also seek an emotional connection to the cultural heritage destinations they visit (Poria et al., 2003). The concepts of education and emotional involvement are big components of the movement to dramatize history, and are part of outdoor historical drama's ability to fit so seamlessly into the sphere of cultural heritage tourism.

The cultural heritage tourism market is an incredibly healthy one with significant growth potential. Cultural heritage tourists from the United States spend $994 dollars per trip compared to $611 for general tourists (Mandela, 2009). A similar study in North Carolina indicated that cultural or heritage

tourism consumers spent $31.48 more per day than other tourists in the state ("The Artful Traveler," 2005). Of the 118 million American tourists surveyed, fully 78% actively engage in cultural and/or heritage activities while traveling. 58% desire educational travel experiences that teach them about local art, culture, environment, and history; 45% are willing to spend more money on cultural or heritage activities that accomplish these goals than they would spend on other activities in the same destination (Mandela, 2009).

In a study by Burr & Zeitin at Utah State University, a compendium of data on cultural heritage tourism impact in several states demonstrated the broad, cross-regional appeal of cultural heritage tourism as an economic stimulus package (See *Figure 1*). Their study indicated strong success of the National Trust for Historic Preservation's Cultural Heritage Tourism Development Program, with special reference to the program's Four Steps. The data, while slightly dated, demonstrates early results of the cultural heritage tourism movement and its impact on communities.

Table 1: Heritage Tourism Economic Impacts and Visitation by Selected States

State	Year	Annual Heritage Person-Trips (in Millions)	Total Economic Impact (in Millions of Dollars)	In-State Jobs (in Person years)	In-State Income (in millions of Dollars)	Source
Colorado	2003	5.1 (trips to a historic area)	$3,400	60,964	$1,100	Clarion Associates (2005). *The Economic Benefits of Historic Preservation in Colorado: 2005 Update*.
Florida	2000	N/A	$3,721	107,607	$2,314	Listokin, Lahr, McLendon, & Kelin (2002). *Economic Impacts of Historic Preservation in Florida*.
Missouri	1995-1999	3.24	$346	8,060	$249	Listokin, Lahr, Martin, Francisco, & McGlyn (2001). *Economic Impacts of Historic Preservation in Missouri*.
Nebraska	2006	N/A	$19	372	$10	Nebraska State Historical Society (2007). *Preservation at Work for the Nebraska Economy*.
Pennsylvania	1997	21.9	N/A	N/A	N/A	Shiffl et & Associates, Ltd. (1999). *Pennsylvania Heritage Tourism Study*.
South Carolina	2001	4	$325.6 (Direct Spending Only)	9.097	N/A	Lennox & Revels (n.d.). *Smiling Faces, Historic Places*.

Source: Burr & Zeitlin, 2010

Significant margins of profitability here indicate a strong market for educational cultural heritage tourism products for visitors within the United States. New markets for cultural heritage tourism are constantly opening up as worldwide demographic shifts occur. Baby boomers are seen as a particularly vibrant audience for cultural heritage tourism, as they prefer in-depth and

educational travel experiences, or those that focus on genealogy, history, or education (Milhelj, n.d.). The typical cultural tourist tends to be slightly older, more highly educated, and wealthier than the average traveler. They are also less likely to travel with children, and more likely to find destinations that offer a diverse mix of activities, adventures, and experiences. They search for authenticity and a local vibe in their travels, and "avoid places with tricked-up history, outdated interpretive displays, lack of variety in attractions, and poor visitor services" (Thompson, 1998).

When it comes to cultural heritage tourism, there are many forms which the industry can take. Of the earlier reported 81% of travelers who add at least one cultural or heritage tourism product to their travel plans, the breakdown of activities by popularity provides an interesting lens to view the tourism sector. The top four trends included: travel to a historic or heritage site (31%), to a museum (24%), to an art gallery (15%), and to live theatre (14%) (Evans & Dave, 2005).

Cultural heritage tourism has been lauded as one of the most sustainable forms of tourism in existence today—the National Trust for Historic Preservation offers the simple explanation that "Tourism + Culture + Heritage = Sustainable Economies" (National Trust for Historic Preservation, 2010). In fact, during the late 1990's, cultural heritage tourism was completely synonymous with the term "sustainable tourism" (Thompson, 1998). This may seem a broad claim, but much of the nature of cultural heritage tourism allows

it be used as a tool for development. It can fuel the local economy, diversifying the ways in which income is generated, improving the job market, and adding to the quality of life of local residents as new resources are created to support a growing tourism market (National Trust for Historic Preservation, 2010). It also bolsters community pride, which can further improve a community's sense of self as residents see their own community, traditions, and culture have appeal to outsiders.

Chapter 3: Models for Successful Development

The huge benefits of cultural heritage tourism development both in an economic sense and in terms of community building have led to increased research on the development process. There are four key models that are useful for this study—that put forth by the National Trust for Historic Preservation, Thompson's Four-step Process, Fuller & Reid's model, and UNESCO's development model. Each of these has specific strengths and weaknesses, and when combined, they give a full and well-rounded development plan for communities looking to increase their cultural heritage tourism offerings.

NTHP'S FOUR STEPS AND FIVE PRINCIPLES

History has proven that "planning for cultural tourism is absolutely essential…it does not just happen" (Thompson, 1998). The most prominent development system in the field today is likely that developed by the National Trust for Historic Preservation (National Trust for Historic Preservation, 2010). The model the organization established has been adopted and adapted by many other groups, from local and state governments to academic speakers and researchers, and is commonly accepted as one that considers the guiding

principles of developing cultural heritage tourism products, though there are additional systems in place.

The model is a simple one with deep theoretical background and consideration of the multiple variables inherent in cultural heritage tourism development. The model was developed between 1990 and 1993 based on a four-state research project known as the Heritage Tourism Initiative, which was funded by a grant from the National Endowment for the Arts (National Trust for Historic Preservation, 2010). From the first four included states—Indiana, Tennessee, Texas, and Wisconsin—to applications across the United States and the world (National Trust for Historic Preservation, 2010), this model has been effectively executed by communities ranging in size and on projects ranging in scale and nature. The model (See *Figure 2*) is a four step process that combines the concepts of sustainability, development, and tourism. The NTHP website guides a planner through each step, with detailed checklists and advice.

Figure 1: NTHP's Four Steps for Successful and Sustainable Cultural Heritage Tourism

Source: National Trust for Historic Preservation, 2011.

Like many developmental models in the tourism and hospitality industry, this begins with an assessment or research phase. NTHP begins the process with a five-part assessment of attractions, visitor services, organizational capabilities, protection, and marketing potential. In terms of assessing attractions, NTHP is careful to acknowledge that every destination will have different attractive tourism features. These could include historic or archaeological resources, natural, cultural, or even untapped attractions. Each category should be carefully evaluated and then all of these items should be ranked in order of their attractiveness to a tourism audience. NTHP advises to prioritize based on places that should be marketed to attract tourists, places

that should be marketed to those who have already traveled to the destination, and lastly those attractions which hold little value for the average tourist, even though they may hold great promise for a local audience. When assessing visitor services, it is important to be especially attentive to lodging, food and dining, shopping, and infrastructure. It is possible to overwhelm a community's ability to handle a sudden influx of tourists, and NTHP advises to plan for this ahead of time. Organizational capabilities refer to the resources available to devote to a new cultural heritage tourism project, and can be listed in terms of human capital, organizational potential, and even financial capital. The plan also details how to assess two of the main components of the later phases of development—a locality's ability to protect and preserve the resource it plans on using, and its ability to effectively market that resource to a tourist audience.

After the initial assessment phase, NTHP recommends a planning and organizational phase, during which the main goal is to "make good use of human and financial resources" (National Trust for Historic Preservation, 2010). This involves gaining local support from all spheres, including local businesses and government, the community at large, and service organizations. It also encourages developers to seek new resources, including state and national-level organizations and regional programs that can help a new project link to similar projects that can provide a useful element of experience and lessons learned. Also in this phase of planning a new project, NTHP recommends

developing a thorough financial plan before beginning to raise funds to begin the project. Such a plan should incorporate hard and soft costs as well as a contingency fund.

The preparation period, which follows the planning phase, is the true meat of the project development. While the phase includes immediate actions such as readying historic sites and putting in place the preservation mechanisms established in the first and second phases of the development process, it also includes important management features such as the interpretation aspect of cultural heritage tourism. As NTHP points out, "good interpretation is vital…it means making your community's history, culture, or scenery emotionally accessible to visitors" (National Trust for Historic Preservation, 2010). This phase is particularly important in providing a contextual meaning for the key historical and cultural elements one is trying to make the basis of a project. This phase of the plan includes many hands-on project development goals, such as structuring tours, creating signs, establishing guidelines, and managing the overall program, from the carrying capacity of a particular location to improvement of tourism infrastructure, including roadways and sidewalks.

In addition to the Four Steps, the National Trust for Historic Preservation also provides 5 Principles (See *Figure 3*) for any organization interested in developing a cultural heritage tourism project. These principles were designed by NTHP for the purpose of avoiding "many difficulties that could otherwise

arise when culture, heritage, and tourism become partners" (National Trust for Historic Preservation, 2010).

Table 2: Five Principles for Successful and Sustainable Cultural Heritage Tourism

Principle	What it Means
Collaborate	Build partnerships between organizations to develop local support, fulfill broad-spectrum subject matter expertise demands, pool resources, develop themes, save money, and expand potential.
Find the Fit	Evaluate local priorities and capabilities to create a successful program that allows a tourist to experience a distinctive destination program grounded in local community and circumstance.
Make Sites and Programs Come Alive	Keep in mind that the average tourist will retain more of what they are engaged in than what they hear, read, or do. Find a way to engage all five senses in the tourism experience.
Focus on Quality and Authenticity	Determine the best way to present the true story of a destination, considering authentic contributions to history. Each destination is unique, and it is this uniqueness that is worth demonstrating through cultural heritage tourism.
Preserve and Protect	Be wary of commodifying local culture or history to the point of losing what is essential about it. Restore rather than replace, protect rather than produce, and show rather than tell. Be careful about losing traditions or the sense of place that birthed the cultural heritage tourism project initially.

Source: Created by the Author with Information from National Trust for Historic Preservation, 2010

From NTHP's Steps and Principles, it is clear to see how a conscientious

effort to create a sustainable cultural heritage tourism project could be a community's best means of establishing or improving a local tourism economy. Communities across the historical, cultural, and economic spectrum have sung their praise of the initiative, claiming, as does Rene Campbell, its community-shaping benefits:

> I continue to marvel at the impact [the Heritage Tourism Initiative] has had on the travel industry. Communities that felt they could not be a part of the travel industry because they didn't have traditional "tourist" attractions began to realize that they could draw upon their history and culture to bring visitors, and their economic impact, into their community.
>
> (Darby, PA, Historical Commission, 2004)

This trend towards culturally and historically-based tourism lends itself very well to artistic interpretation, and indeed, to the 70-year-old tradition of outdoor historical drama, which capitalizes upon a destination's specific local history in order to attract, entertain, and educate tourists about a destination.

The NTHP is not the only organization to have established a model for creating cultural heritage tourism projects, but the model has been extensively adopted by organizations around the United States and the world. Successful projects have included tours and trails in 19 different states, ranging in

complexity from self-guided ghost tours in Virginia to hands-on preservation of pueblos in Colorado (National Trust for Historic Preservation, 2010).

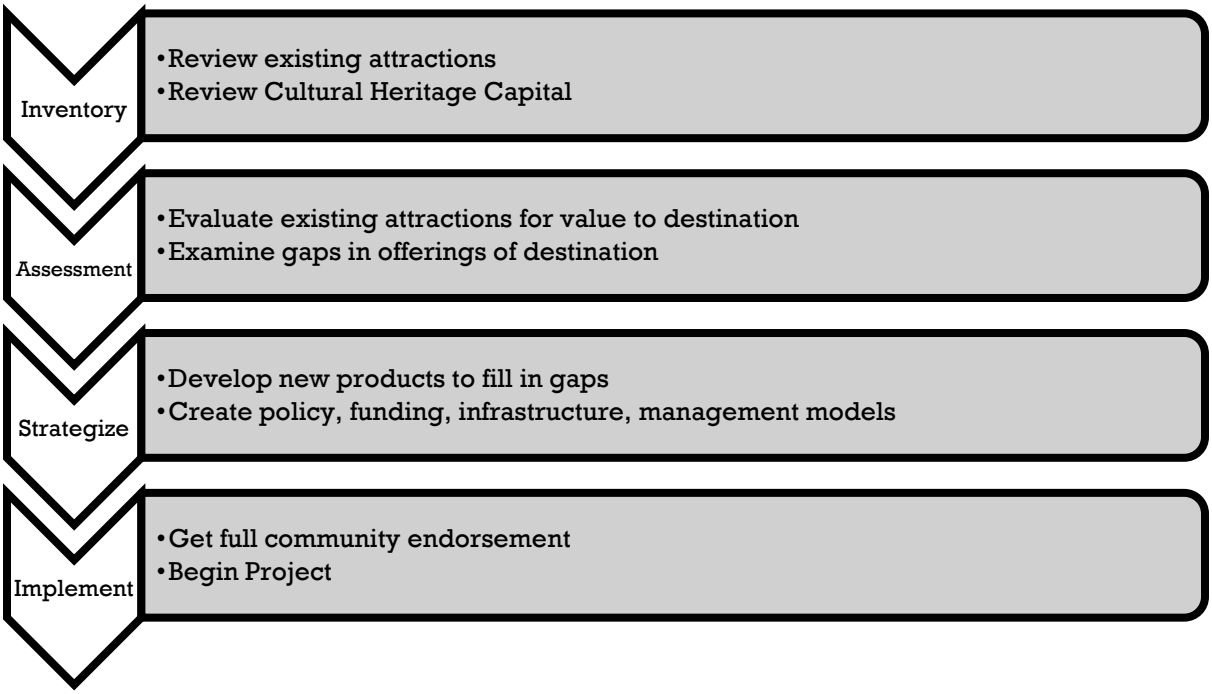
While NTHP's model for development, incorporating both the steps and the principles, has been widely successful and served as the basis for many local and state-wide cultural heritage tourism development projects, the model is also limited. The model does not directly include all stakeholders, nor does it provide a chance for all parties to provide impact on the plan. It lacks an element of depth in terms of each step of the model, and fails to include a robust enough period of evaluation. This is often the case with development models, however; it is necessary to examine three other key models in cultural heritage tourism development in order to understand the full scope of the process.

THOMPSON: THE FOUR-STEP MODEL

One alternative to the NTHP's model has been proposed by Matthew Thompson, who created a different four-step process in his 1998 article. Thompson writes that the steps (see *Figure 4*) are: Inventory, Assessment, Strategize, and Implement (Thompson, 1998). During the first phase, a destination should look at existing tourism attractions and visitor services to discover what is already present. During the Assessment period, each of these

sites, events, and services must be brutally evaluated in order to expose the gaps in the current tourism market. The third step involves creating a strategy for a new or revamped cultural heritage tourism project that incorporates everything from politics to infrastructure and funding. The fourth phase involves only the process of actually starting the project, after having been endorsed by the community (Thompson, 1998). Like NTHP's model, this one fails to incorporate any kind of review or evaluation period, and neither process lasts beyond the initial creation of the cultural heritage tourism project in question.

Figure 2: Thompson's Four-step Process



Source: Created by the Author with Information from Thompson's Article, 1998

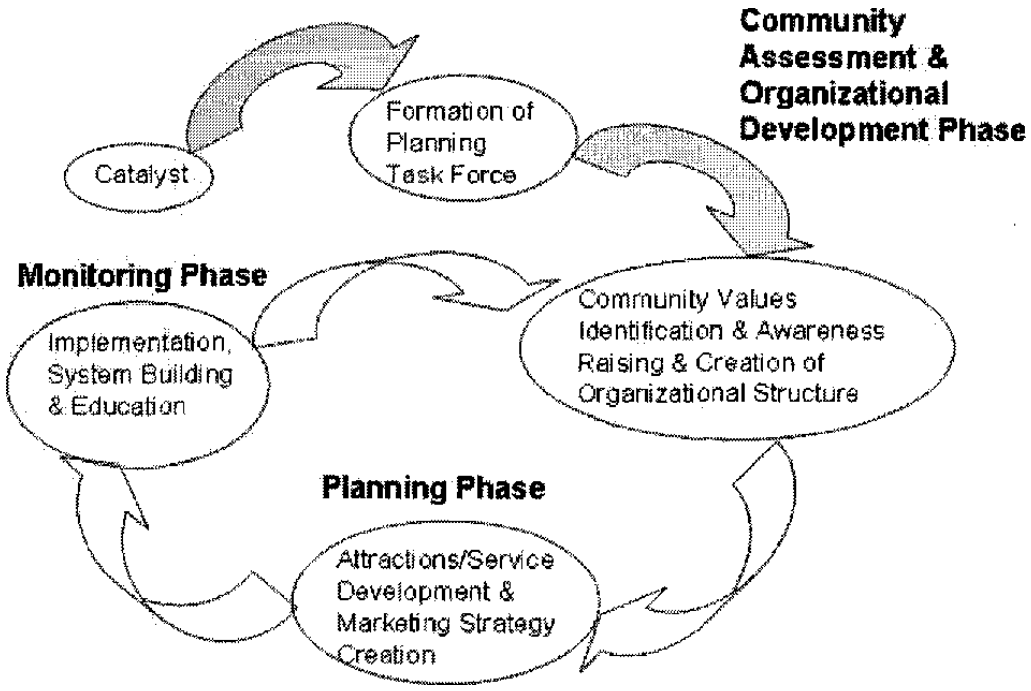
One of the striking similarities between this model and NTHP's is the sheer simplicity of the process. While simple, four-step models like these leave plenty of room for varied interpretation and are flexible enough to allow for almost any circumstance, they are also not sufficiently tailored to the unique needs of the tourism industry. The inherent lack of focus on challenges particular to cultural heritage tourism development is one of the glaring holes in these first two development models. The next two options, however, present a more detailed, step-by-step plan of action.

FULLER & REID: TOURISM PLANNING/COMMUNITY DEVELOPMENT MODEL

In addition to NTHP and Thompson, there are several other important approaches to developing cultural heritage tourism. One of these, designed by Fuller and Reid in their 1998 article (see *Figure 5*), is aimed at increasing community involvement and incorporating an assessment period, which is lacking in both the NTHP's and Thompson's model. Fuller and Reid come from the tradition of community involvement in the tourism development process rather than the strictly defined sector of cultural heritage tourism. Their model, however, is extremely applicable in such situations, as cultural heritage drama should always include an element of community involvement so as to maximize local support, improve possibilities for future success, and increase the social sustainability of the new tourism product or destination. This is

similar to NTHP's instructions that a community should "Find the Fit" (National Trust for Historic Preservation, 2010). As a result of Fuller and Reid's focus on the community-building aspect of tourism, the model places the "community more actively at the core of the development" process (Jeong, 2008).

Figure 3: Fuller and Reid's Tourism Planning/
Community Development Model



Source: Fuller & Reid, 1998

This process includes five steps, with three of them tied together in a cyclical, ongoing phase. Unlike the NTHP and Thompson models, this ongoing process features a "monitoring phase" that enhances the potential for growth and success through the collection and analysis of essential data. The steps of the Fuller and Reid model include: (1) a Catalyst for taking action to organize

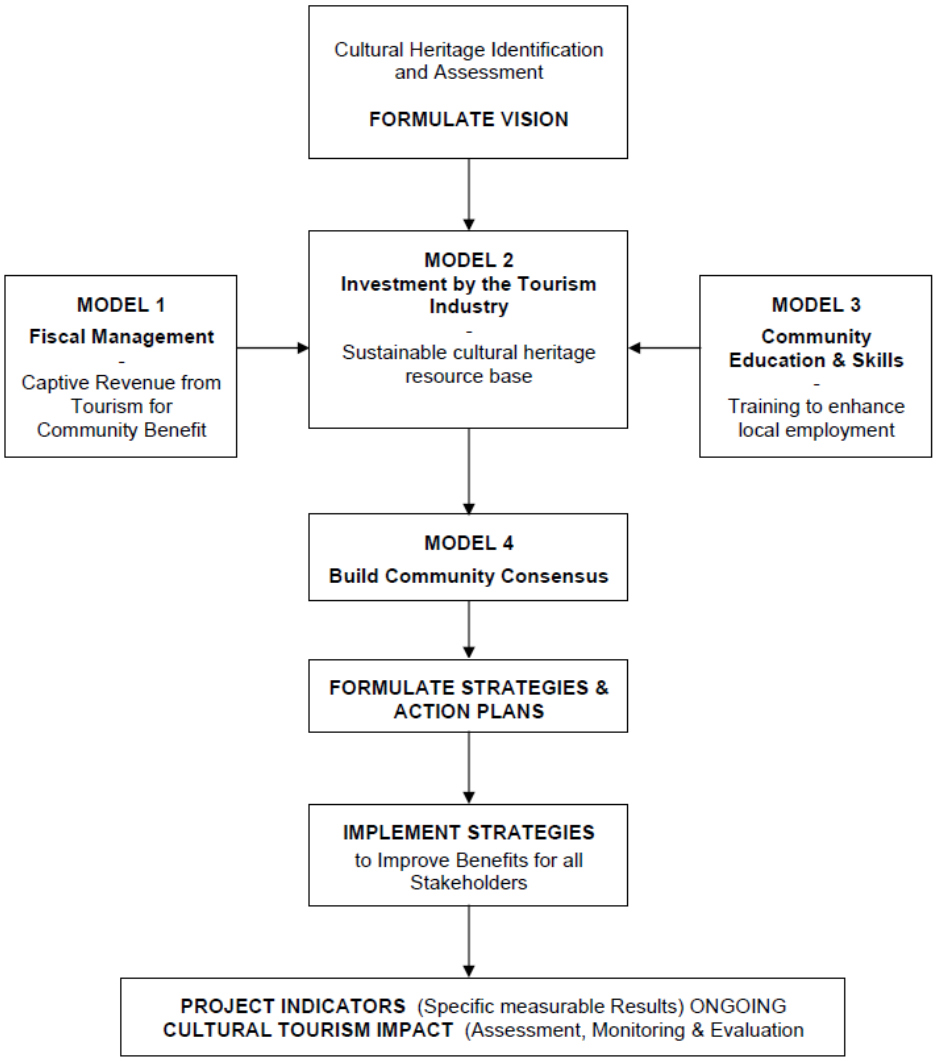
or develop a community-based tourism program; (2) the Formation of a Planning Task Force that should incorporate all community stakeholders; (3) an assessment of Community Values, an inventory of assets and potential, and the creation of an organizational structure for the management of the tourism project; (4) developing the Attractions and Service that will serve as the method of implementing the tourism project and create a thorough marketing strategy; and (5) Implementing the project, building a system for maintaining and sustaining the project, and educating key stakeholders about the project's goals, tactics, and success rates. Step five feeds back into step three, so that as the system is implemented, it is monitored in terms of community values, and then re-evaluated, tweaked, and re-implemented as necessary. This monitoring phase is a crucial part of the process of involving the community in a sustainable and healthy way, and has been emphasized both by both Fuller and Reid and contemporary researchers in the field of community tourism development.

Fuller and Reid's model was one of the first of its kind to fully integrate an assessment phase that focuses on a community's assets and value system. This element is a sharp departure from traditional tourism development processes which often leave the community's strengths and ideas out of the development process, instead leaving the entire product development to experts and industry leaders (Jeong, 2008).

UNESCO MODEL FOR SUSTAINABLE CULTURAL HERITAGE MANAGEMENT & TOURISM

As one of the leading authorities on culture, heritage, and tourism in the international space, UNESCO has worked to define a structure (see *Figure 6*) that can be used to implement cultural heritage tourism projects around the world. One particular model, developed in 2003 through a partnership with the Nordic World Heritage Foundation and prepared by renowned cultural heritage consulting firm McDougall & Vines, was based on work in Asia and the Pacific Islands, and was released as part of the *UNESCO Cultural Heritage Management & Tourism Workbook*. This model is perhaps the most thorough process for both managing cultural heritage assets and capitalizing on them through tourism in a sustainable, community-oriented way.

Figure 4: UNESCO Model for Sustainable Cultural Heritage Management & Tourism



Source: McDougall & Vines, 2003

The model incorporates elements from previous research in the 1990s and early 2000s, and also covers a much broader scope of cultural heritage tourism development, from the earliest stages of conceptualization through a robust period of assessment and analysis. The Overall Model, featured below,

is composed of 4 sub-models and a series of linked action steps, but it can be broken into a more simply understood structure with several key steps.

Step one of the model incorporates a period of vision formulation. This phase should involve an identification and assessment similar to that step called for by all three of the previous models referenced in this study. This period is essential for recognizing the importance of place in cultural heritage tourism, which implies that a tourism product must be intrinsically linked to the destination where it is found. It begs communities to answer two key questions: (1) what are your cultural heritage assets and resources? and (2) who are the key organizations? (McDougall & Vines, 2006).

The second element of the UNESCO model involves bringing together three branches of involved stakeholders; namely, revenue sources and fiscal management specialists, the tourism industry and experienced tourism developers, and community or education leaders who can volunteer expertise on local history, culture, tradition, skills, and education. At the close of this phase of development, UNESCO calls for the building of community consensus. It outlines a separate thorough plan for building such a unified backing for the project, and uses this as the launching point for formal strategizing.

The next step involves formulating strategies and action plans, which should be completed only after community consensus is reached. Here, the plans for implementing and launching a new destination product should be

carefully laid out in a step-by-step manner, but communities should also be careful to establish measurement points and key goals. Prior to implementing the project, methods of analysis should be established that determine key points of evaluation.

Following implementation of the project, the UNESCO model, like Fuller & Reid's, requires a period of monitoring, assessment, and evaluation, which it deems to be "ongoing." While this could have been made visually clearer by linking the step back to the formulation of strategy step via a circular arrow, it does imply that an ongoing process of re-evaluation and re-strategizing should be implemented for optimum development.

CULTURAL HERITAGE THEATRE TOURISM: A NATURAL INTERSECTION

As one of the fastest growing forms of tourism worldwide, and as one of the mechanisms for tourism development that lends itself to a community-involving, three-pronged sustainable approach, cultural heritage tourism projects are often sought out as key components of developing a tourism program, regardless of size.

For many communities, one of the most difficult aspects of tourism planning and development is generating a proven format for sharing relevant cultural heritage resources with visitors in a meaningful way. Interpretive

trails, museums, and signage are good starting places, but these are not immersive experiences. They are also often incapable of producing a level of emotional response for tourists, which can lead to heightened positive experience. One of the myriad of more dynamic choices for a community looking to develop cultural heritage tourism is outdoor historical drama, or original dramatic productions based on local history, legend, or culture, and produced outdoors, on location in their original settings (Institute of Outdoor Drama, 2011).

Chapter 4: Outdoor Drama – An Overview

Outdoor drama, as a distinct genre of entertainment in the United States, began in earnest with the 1937 opening of Paul Green's *The Lost Colony* in Manteo, North Carolina (Dumoulin, 2007). This production, which is the longest continually-running outdoor theatrical performance in United States history, was a revolutionary concept in theatre and spawned, over the next century, a new style of performance with a distinct purpose, intertwined with modern conceptions of cultural heritage tourism. From 1940 to 1970, this new dramatic art form spread like wildfire through much of the United States, gaining its firmest stronghold in North Carolina and through the rest of the Bible Belt (McKown, 2006).

Modern outdoor historical drama is an adaptation of early European dramatic art. Historical pageantry, which developed as a kind of cultural and educational entertainment form during the middle ages in Germany, was presented by the Catholic Church on important festival days (McKown, 2006). This form of historical pageantry, which continues in various forms throughout the United Kingdom today, saw a spectacular revival in the early twentieth century in the town of Oberammergau, Germany (McKown, 2006). While more closely resembling pantomime than modern theatre, these pageants depicted scenes from history before an audience and inspired modern dramatists like Paul Green to consider folk drama, storytelling, and historical plays as being

valuable parts of modern cultural exchange. It is from this Folk Theatre movement that outdoor drama was born, taking root in the fertile history of many small tourist towns throughout rural America before the end of the twentieth century. Before beginning to understand how outdoor drama as an art form has become an integral part of the tourism economies in many places in the United States, however, one must try to define what is still largely considered to be an unstudied, unregimented, "orphan" portion of theatrical art that was created to convey cultural and historical meaning.

The sole organization responsible for organizing, maintaining, collecting, and synthesizing information and research about outdoor historical drama in the United States is the Institute of Outdoor Drama (IOD), a public service agency that is currently associated with East Carolina University (Institute of Outdoor Drama, 2011). The agency has been associated with the University of North Carolina system since 1963, however, when it was founded during the boom of American outdoor drama, with the goal of "providing national leadership in fostering artistic and managerial excellence and expansion of the outdoor drama movement through training, research, and advisory programs" (Institute of Outdoor Drama, 2011). Over 100 of the nation's theatres in 38 states maintain memberships with IOD.

Simply defined, outdoor drama is any live theatrical performance produced in an open-air theatre (Institute of Outdoor Drama, 2011). Often, these dramas are produced on a massive scale; on stages ranging from a

standard 30 feet or any small, designated stage in a park to a full, privately-owned 4 acre uniquely designed outdoor stage space (Gardner, 2010). These stages may include permanent coverings and traditional theatrical design, or may be innovative, natural structures with audience seating carved out of the natural landscape. The dramas held here may or may not include music, may be specialty scripts written for the production or may come from the existing canon of dramatic literature, and may incorporate the talents of either professional actors or local amateurs. Most of these theatrical companies work in the summer only, as temperatures and weather conditions make it difficult to perform during other seasons. These theatres are generally known to produce shows despite occasional bad weather, only cancelling or "calling" the show if conditions become hazardous to the safety of the audience or performers on stage, such as nearby lightning strikes (J. Cole, personal communication, 2009). Many theatres have produced the same show for decades with few changes—*The Lost Colony* is in its 74th season, and *Horn in the West* is in its 60th, both still performing their original—though slightly edited—scripts. (Roanoke Island Historical Association, 2011; Southern Appalachian Historical Association, 2011).

The Institute of Outdoor Drama offers a categorization and classification system for different types of outdoor dramas that helps newcomers understand the genre as a whole. The system includes 6 categories, which overlap in the ways they define dramatic productions. The system includes: Outdoor

Historical Dramas, Outdoor Religious Dramas, Musical Theatre, Outdoor Shakespeare Festivals, Non-musical Productions, and Children's Shows (Institute of Outdoor Drama, 2011). While each of these art forms is a unique and valid form of artistic performance and while almost all forms are ideally positioned to host large numbers of tourists in their audiences, it is outdoor historical drama which is a truly innovative approach to cultural heritage tourism, and which is the most clearly defined and tourism-oriented form of outdoor drama existent in the United States today.

Chapter 5: Outdoor Historical Drama and Cultural Heritage Tourism

Outdoor historical dramas are, according to IOD's definition, "original plays…based on significant events and performed in amphitheatres located where the events actually occurred" (Institute of Outdoor Drama, 2011). IOD recognizes that these productions are "uniquely American and epic in scope" (Institute of Outdoor Drama, 2011), crediting *The Lost Colony* as the first of the genre's kind. These plays tend to reflect the histories of unique locations and unique American leaders who have molded not only the heritage of the immediate location, but also the country as a whole. They "bear witness to the great things we've accomplished as a nation" (Page, 2007). Finally, IOD recognizes that these dramatic productions are, more than anything, a facet of the "travel and tourism industry, designed to attract families on vacation" (Institute of Outdoor Drama, 2011). In doing so, outdoor historical dramas are able to share cultural heritage and history with non-local attendees, and play a role in preserving and presenting important facets of an area's specific and distinctive legacy. These productions, further categorized into musical and non-musical productions by IOD, are presented by almost 40 professional theatres around the country holding IOD affiliations (Institute of Outdoor Drama, 2011). The term "symphonic outdoor drama" has also been used in literature to describe the kinds of historical plays that are "set outdoors on the very site depicted in the account" ("What is a Symphonic Drama?", 2007).

Several facets of outdoor historical drama (OHD) make it an ideal form of cultural heritage tourism. First, the art form seeks to retell important stories of particular locations. The site-specific nature of OHD is an intrinsic part of its success as a tourism motivator, for "spectators seated near the very site where the history being dramatized took place feel the closeness of the living past" (Moe, Parker, & McCalmon, 2005). This is closely related to the earlier stated definition of cultural heritage tourism, which acknowledges the importance of the "special character of a place" (Thompson, 1998). Witnessing a story of revolutionary war battle on the battlefield itself, seeing a story of Native American life on the site of an ancient village, or witnessing the life of Helen Keller mere yards from the famous well where she first understood sign language not only informs the performances, but elevates the experience from being a purely theatrical and observational one—some might argue not dissimilar to film—to being one of cultural or historical significance and immersive event participation, especially for the unfamiliar tourist. These dramas have the capacity to imbue not only a theatre space, but really an entire destination, with significance and meaning for newcomers.

Secondly, this art form is educational and informative in nature, while being entertaining—again linking back to the concepts drawn from cultural heritage tourism definitions. Many of the stories told in OHDs present narratives on under-represented people groups and events in American history. Sorting the scripts into categories based on subject material (see *Figure 7*)

allows us to see which broad topical themes emerge. In some dramas, unsung heroes of American wars are credited with reshaping not only local but also national history. Others tell the stories of important historical figures, including presidents, criminals, explorers, and local legends. Still others examine American treatment of minorities, from Native Americans to African Americans or working-class immigrants.

Table 3: Themes of IOD Outdoor Historical Dramas

Primary Theme of Drama	Number*
Native Americans	11
Life of Famous Person(s)	11
Frontier life	8
Revolutionary War	7
Other: Slavery, Flood, Coal Mining, New England Colonial Life, Town Diversity	6
Civil War	3

*Dramas were tallied based on their website descriptions. Dramas could fall into more than one category.
Source: Author's Own Study of IOD Database, 2011.

Third, and perhaps most importantly in their role as tourism products, the scripts themselves are usually written so as to be most accessible to the broadest possible range of spectators in terms of age, education level, and personal demographics—an important factor in determining whether OHD is a

viable approach to economic improvement through cultural heritage tourism. Unless a script can maintain a broad, ageless popularity, it may have difficulties capturing the minds, imaginations, and tourism dollars of non-residents.

Paul Green, the father of American OHD (Brown, 2005), was inspired by folk drama and was known for his interest in what he called "popular theatre." The Pulitzer Prize-winning playwright was fascinated with portraying real people in real events for a real audience, and was noted for his desire to "make a difference in American social life" (North Carolina Writers' Network, 2010). When speaking about his work, he said, "By people's theatre, I mean theatre in which plays are written, acted, and produced for and by the people for their enjoyment and enrichment" (Roanoke Island Historical Association, 2011). Paul Green wrote 17 historical dramas himself (North Carolina Writers' Network, 2010), and while a professor at the University of North Carolina at Chapel Hill, he taught and inspired dramatist Kermit Hunter, who alone wrote more than 40 more, many of which, including *Horn in the West* and *Unto these Hills* are still performed today, as they have been for over half a century ("Kermit Hunter," 2004).

When Green wrote *The Lost Colony* for the people of Roanoke Island, theatre lore claims that he did so in order to help residents tell a historically forgotten story of the island's importance in establishing America to an ever-increasing population of vacationing tourists. This town, emerging in the late

1930's as a rural tourist destination for beach vacationers (Museum of the Albemarle, 2011), had originally followed the lead of the Oberammergau festival by creating dramatic reenactments of the fascinating local history for tourists. Hiring Paul Green was a secondary consideration, and the concept caught the playwright's imagination. As *The Lost Colony* grew, so too did the local economy as tourism boomed and the play continued to attract ever-increasing numbers of attendees. Mark Sumner, director emeritus of IOD, notes the way that "the income has affected the whole pattern of living in the town whenever he recalls the unpaved streets and the unpainted houses of the late forties and compares them with the prosperous appearance of the place today" (Moe, Parker, & McCalmon, 2005).

As a form of economically viable cultural tourism, OHD is a uniquely American invention still maintained almost entirely within the United States. Many theatre theorists agree that it is among the two most important contributions of the United States to the breadth of theatrical discipline, the other being Broadway Musical Theatre, which is, in its own right, a significant tourism motivator (Simonoff, & Ma, 2001). IOD notes that as an American art form, OHD is also a mechanism "that reinforces the value of preserving cultural, political and social history" of American towns, cities, and heritage sites (Institute of Outdoor Drama, 2011). These plays, like the original production of *The Lost Colony*, exist largely to inform outsiders of local stories and customs, and to this day, are frequented almost exclusively by visitors and

tourists (Institute of Outdoor Drama, 2011). While some theatres hold special "locals days" to celebrate a town, county, or general community involvement, such as *Horn in the West*'s "Watauga Day," where local residents receive discounted tickets and performances consistently sell out, the shows generally attract audiences that include up to 95% non-local attendees (Evans & Dave, 2005). Performers themselves are generally a mix of local residents and imported young professionals, who often accept contracts with little or no knowledge of the stories and communities they will be sharing, and yet leave with a "deep appreciation for, love of, and feeling of belonging to the community" that they represent (W. Winkler, personal communication, 2011).

Though the mid-century period brought about the greatest growth in outdoor drama in the United States, the art form remains popular throughout the country to this day. Of the 38 states that host outdoor theatrical companies, 13 present one or more—and some states as many as 12—OHDs registered with IOD (Institute of Outdoor Drama, 2011). New productions are also currently being developed and researched on a continual basis both inside and outside the influence of IOD, such as the new play *1607: First Landing*, which opened in celebration of the 400th anniversary of the landing of the Virginia Company at Cape Henry in Virginia Beach, Virginia (First Landing Foundation, 2009). These newer dramas are usually not members of IOD, which, as an organization, requires that a production is both recurring on an annual basis and, as of 2011, a due-paying member in good standing. Of the

IOD-affiliated dramas, North Carolina, the birthplace of the genre, still holds the record for the greatest number of outdoor theatres (13) and the greatest number of history plays presented (12) in one state (Institute of Outdoor Drama, 2011). IOD collects data on sales volume, visitor numbers, and other pertinent statistics regarding the OHD population throughout the course of the season, awarding different theatres and artists at the end of each season with industry-specific awards. These statistics provide some valuable information for those interested in OHD performance as cultural heritage tourism.

Chapter 6: The Economic Impetus for OHD Tourism Development

If not for its economic potential, most communities would not consider investing in the development of OHD—it is consistently listed as one of the chief reasons behind looking at this form of tourism. To developers and theorists alike, the "expenditures by drama audiences for lodging, gas, local transportation, retail purchases, entrance or user fees, and gifts are but a few of the most obvious economic contributions to the community" where an OHD is housed (Moe, Parker, & McCalmon, 2005). The economic benefits can be monumental; from increases in employment to increases in tax revenue, visibility in state or nation-wide marketing, and even a diversification of the local economy, a successful OHD can truly revolutionize the economic life of a small community (Moe, Parker, & McCalmon, 2005).

Some may argue that the desire to see tourism improved through OHD development is an unfounded hope, and that there is little evidence to suggest it is an economically viable tourism mechanism. Over 100 outdoor theatres in the US, however, see well over 1.7 million attendees annually, creating a massive $500 million dollar impact nationwide through sales at the theatres alone (Institute of Outdoor Drama, 2011). This figure does not include money spent elsewhere in the economy as a result, such as dinner at local restaurants or overnight hotel stays. *The Lost Colony*, as one of the nation's most successful OHDs, had an average season attendance of 80,000 in the mid-1990s.

Some years, the production alone is estimated to indirectly contribute between $20 and $30 million in a single season to Dare County, where the theatre is located (Moe, Parker, & McCalmon, 2005). Broken down into a more clear set of data, the average audience member of an OHD spends an estimated $75.00 per day (Moe, Parker, & McCalmon, 2005) in the locale where the theatre is located, which is significantly higher than the usual per-person expenditures in most small tourist towns. In fact, recent studies suggest that "only convention-goers outspend outdoor drama spectators" when it comes to per-person tourism dollars entering a community (Moe, Parker, & McCalmon, 2005). Multiplied by the average tourist dollar turnover rate (each dollar will circulate approximately twice through the community before being released back outside the community), these tourist expenditures can become very significant (Moe, Parker, & McCalmon, 2005).

The IOD has proposed a system for estimating the net economic impact of an OHD in the United States. This is a component of their feasibility plan, which is requested by as many as 3 new destinations a year (S. Phillips, personal communication, 2010). The feasibility study also includes information on local and tourist audience potential, structures and land use, and many other factors. A sample table of contents of this feasibility analysis can be found in *Appendix C*. The economic impact (see *Figure 8*) estimation method is based on current tourism research and historical OHD trends.

Figure 5: Economic Impact Estimation Formula

	55,900	Paid Attendance
x	$12	Average sold – Ticket Price
	$670,800	Ticket Income
x	2	Dollar Turnover (Multiplier)
	$1,341,800	**Ticket Income**
	$810,474	Operating Budget
x	2	Dollar Turnover (Multiplier)
	$1,620,948	**Theatre Operations Impact**
	57,900	Total Attendance (Incl. Comps)
x	$70	Average tourist expenditure
	$4,053,000	Tourist Sales
x	2	Dollar Turnover (Multiplier)
	$8,106,000	**Tourist Sales Impact**
	$1,341,600	Ticket Sales Impact
	$1,620,948	Theatre Operations Impact
+	$8,106,000	Tourist Sales Impact
	$11,068,548	**Estimated Total Economic Impact**

Source: Moe, Parker, & McCalmon, 2005

It is important to note that, like many art forms for tourism and non-tourism purposes, OHD often relies on investment from outside sources, including subsidies from local or state government, grants, and funding from donors. This funding, especially for those OHDs geared towards "attracting

families on vacation," is vitally important, can funding sources can "range from state divisions of tourism, state arts councils, special bill appropriations from state legislatures, local occupancy taxes, gambling proceeds, food or restaurant taxes, to special taxing districts" (Moe, Parker, & McCalmon, 2005). From this list of currently-used funding sources, the link to the tourism industry is clear. Funding aspects of the outdoor drama with tourism-related taxes presents an interesting and attractive option for many localities, as the payments are, in essence, coming from attendees of the drama who seek overnight accommodations or other services. An IOD survey from 1998 showed that approximately 20% of the operating budget of the average outdoor theatre came not from "sales of tickets, memberships, programs, merchandise in gift shops, concessions, and investments," but rather from other sources and subsidies (Moe, Parker, & McCalmon, 2005). This 20% subsidization rate is significantly lower than most non-OHD theatres, which received roughly 30 to 40% of their operating budgets in the form of grants, subsidies, and donations (Moe, Parker, & McCalmon, 2005).

The success rate of OHDs is abnormally high, as well. IOD estimates indicate that only about 20% of all OHDs fail within their first five years of operation, and that if an OHD can survive this critical phase, it will likely run for years afterwards (Moe, Parker, & McCalmon, 2005). Many OHD productions have been operation for decades.

Chapter 7: OHDs and Community Involvement

It is important to note that OHD is most prevalent in small-town communities where such tourism revenue can be difficult to obtain (S. Phillips, personal communication, 2011). This is part of the magic of cultural heritage tourism; its base in local culture and history feeds community pride and fosters a sense of ownership in the project. While most of the on-site profit from an OHD goes directly into funding the artists and theatres they represent, this is not exclusively the case. In some cases, such as that of *Horn in the West*, located in Boone, NC, the theatrical company is managed by a cultural organization. *Horn in the West* is owned and operated by the Southern Appalachian Historical Association, which also serves, among other duties, to maintain a living history museum on the 40-acre theatre property (Southern Appalachian Historical Association, 2011). The museum features pre-Revolutionary log cabins and outbuildings from across the Appalachian region, demonstrations of historic arts, crafts, and practices, and tours led by costumed interpreters. Nightly donations at the performances, taken upon the audience's exit by performers from the show, usually help to fund the free museum, providing for the maintenance and improvement of the exhibits and the historic structures. In an effort to promote community pride in the production, however, the company of *Horn in the West* has also used this donation opportunity to raise funds for local community endeavors, nonprofit

organizations, and relief efforts in the local area (W. Winkler, personal communication, 2011). As a cultural heritage tourism organization, SAHA plays an active role participating in and giving back to the High Country community in non-monetary ways as well, helping to fundraise for non-profit organizations and hosting off-season events, like the local favorite "Haunted Horn" theatre event in October, leading up to Halloween (W. Winkler, personal communication, 2011). Such practices allow the theatre to be a key supporting element in the life of a small community beyond simply an economic force.

In addition to supporting the community through fundraising and building a sense of pride in a destination's residents, OHD also finds itself in the position of relying on community support. Community involvement is key for the long-term success of any cultural heritage tourism project (National Trust for Historic Preservation, 2010), but is particularly important for OHDs. Moe, Parker, and McCalmon highlight this element in their book, recognizing that community support for OHD can come through a variety of channels. In some cases, the production company and all of its various components may exclusively involve citizens of the destination, whereas other cases may involve bringing in outside experts such as IOD to help assess the suitability of a site for an OHD or participate in networking with other theatres (Moe, Parker, & McCalmon, 2005). It is, however, crucial to understand that regardless of the level of community involvement, community support must be wholehearted and thorough; and no matter the nature of the community, it must "come to

see [the outdoor historical drama] as being run in a businesslike manner" in order to truly function well (Moe, Parker, & McCalmon, 2005).

This dichotomy of community support is a tricky balance for an organization to maintain. It both supports and is supported by a community with whom it may have a very complicated relationship. Both elements, however, are instrumental in the success of a cultural heritage tourism project as they are in an OHD, for "when a cooperative community effort has been lacking, historical drama frequently fails" (Moe, Parker, & McCalmon, 2005). Several productions, such as *The Battle of Tippecanoe* in Lafayette, Indiana, and *Cross and Sword* in St. Augustine, Florida, both provide examples of how vital it is to maintain community support throughout the lifespan of the play. Over the course of seven years, *Cross and Sword* found its audience dwindling, and "as attendance begins to decline, so does community support. As hard as the various theatre leaders try to rekindle community backing for the production, it is not to be" (Moe, Parker, & McCalmon, 2005). The production closed after a thirty-one year run in 1996, when attendance had fallen from over 41,000 people annually to a mere 9,494 (Moe, Parker, & McCalmon, 2005).

IOD recognizes that the position of OHD is an undecided one, balancing between the theatrical world, the museum and cultural exhibits sphere, the community activist one, and the tourism industry. Armed with the knowledge that a huge majority of the nightly audience members are not local to the destination, the organization loudly proclaims that its ties to the tourism

industry are strong, visible, and important (Institute of Outdoor Drama, 2011). Their website, in a section entitled, "Why is outdoor drama popular and who attends?" makes the following definitive statement about this interaction:

> Tourism demographics indicate that what Americans traveling both in-state and nationally want most—educational, historical excursions; natural, scenic beauty—are the hallmarks of outdoor drama. Most theatres offer concessions, gift shops and pre-show entertainment which appeals to the largest portion of outdoor drama audiences: families on vacation. These shows are educational, "whole family" entertainment. And perhaps most importantly, outdoor historical dramas are unique in that they dramatize historical events on or near the sites where the events actually occurred.
>
> (Institute of Outdoor Drama, 2011)

As a sort of hybrid product of two generally disconnected trades and industries, OHD has existed largely without the support or the acknowledgement of the tourism industry at large, despite IOD's claims that its true home lies within that field. The benefits of beginning to view OHD as a cultural heritage tourism product from the vantage point of the tourism industry are extensive. Such an approach could allow for a tested, workable solution to preserve the identity of a particular place or people group, can bring in hundreds of thousands of dollars annually for a local economy, and can

help encourage travel to remote or rural destinations. This practice has been used for decades by cities across the United States to profound economic and social impact (Institute of Outdoor Drama, 2011), and can continue to do so even now. In an age where theatre and the performing arts in general are seeing attendance fall sharply in many arenas, some of the nation's OHDs have seen consistent annual increases in attendance of over 12% each year (W. Winkler, personal communication, 2011), even in the midst of a recession. This is promising news for the tourism industry, which has struggled with similar problems related to the economic climate of the United States. Developing a model for creating OHDs specifically as tourism products can allow communities nationwide to realize this growth potential, and, if careful consideration is given to the challenges facing cultural heritage tourism in the form of outdoor drama, this process can be family painless and predictable.

Chapter 8: Authenticity and Modernity
An OHD/Cultural Heritage Tourism Tension

One of the major problems facing any form of cultural heritage tourism, as addressed by the NTHP model, is the tension of maintaining historical or cultural authenticity or accuracy while pursuing increased foot traffic by tourists. It is closely related to the necessity of updating scripts and performances to be accessible to modern audiences so as to increase attendance (and, by proxy, profit margins). These issues can be major hurdles in the development of OHD. One of the dangers of OHD is that "history can become a circus to please tourists," but it is important to note, of course, that "it doesn't have to happen, and it shouldn't" (Moe, Parker, & McCalmon, 2005).

In terms of historical and cultural accuracy, it is important to note that the stories told in OHDs are often composed half of proven historical information and half of local mythology and legend—Paul Greene himself said that he "improved" the story of *The Lost Colony* (North Carolina Writers' Network, 2010). These stories often find their basis in historical events and places and situations, but tend to incorporate fictional characters and dialogue. The quality, therefore, is generally seen as being "based on true events" rather than being "true story" fact. The distinction can make it difficult, at times, to maintain historical accuracy. Playwrights face particular

pressures to retell stories that actually occurred, and though "they must out of theatrical necessity take varying degrees of license with the facts…those facts [must] always remain as the basic material of the dramatic action" (Moe, Parker, & McCalmon, 2005).

This element of "artistic license" can be particularly troubling for cultural heritage tourism projects that rely on fine art. By nature, a play can present only a limited amount of detail from a fairly limited perspective. Shifting the focus of a narrative or aiming the lens at a unique set of characters can drastically shape the telling of a story, and can have significant impacts on a play's degree of authenticity.

As a clear example of the way that OHD makes use of the real facts of historical happenings, three OHDs registered with IOD tell the stories of the Appalachian "Over Mountain Men" and their role in the Revolutionary War battle of King's Mountain (Institute of Outdoor Drama, 2011). Each story, however, views this contribution through the lens of a different set of probable characters and chain of events, and gives a different impression of the story. *Horn in the West*, for example, contains real depictions of real figures like Daniel Boone, Governor Tryon, John Sevier, Chief Atakulah, Dragging Canoe, and Nancy Ward, but focuses the storytelling on the fictional family of Dr. Geoffrey Stuart (Southern Appalachian Historical Association, 2011). The production staff of each historical drama must read volumes of research to accurately portray depictions of Native American tribal life, of costume and

dress, of military history and technology, and of the lives and personalities of various historical figures, but even with this research, the theatrical production occasionally strays from the reality of the historical figure or events. One small example, noted by performer Wes Martin, who has portrayed Daniel Boone every summer since 1998, is "the contrast in the actual appearance of the real Boone and the on-stage one. For the stage, he has to wear a coonskin cap, even though there is no proof that he ever did. This is a Disney creation, but it's one we must honor—the audience expects it" (Personal communication, 2009).

Such small inaccuracies of aesthetics are not significant in the overall production, but other outdoor productions have had significant difficulty in accurately portraying the story they have chosen to tell. *Unto These Hills*, in Cherokee, North Carolina, tells the story of the beginning of the Trail of Tears, when the Cherokee were forced to walk hundreds of miles to their new reservation in Oklahoma. In 2006, the sponsoring organization hired a playwright to completely re-imagine the script of the production, altering the form in which it had been running for nearly 50 years. The resulting production aimed to reverse inaccurate and stereotypical portrayals of Native Americans and solve inaccurate details presented in the script. By 2009, three entirely new scripts had been drafted and tried, but attendance had dropped considerably to below 50,000 for the season over that same period, which was less than half the former attendance of the production (Thompson, 2008).

Here as in other places, problems with both cultural and historical accuracy led to financial and artistic problems for the show and the producing organization. Similar challenges elsewhere in the United States have caused theatres to shut their doors forever. Such closures demonstrate the delicate nature of authenticity in OHD.

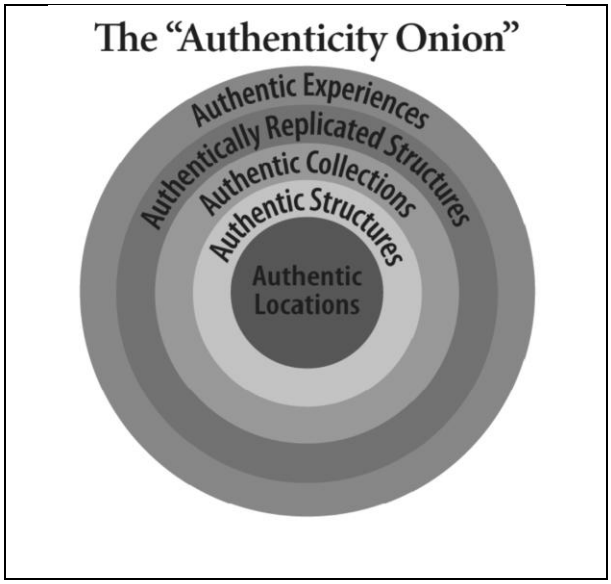
Outdoor dramas also experience difficulty in the way in which they adapt and change their storytelling methodology to remain applicable to the modern audience. Many dramas experience periodic rewriting (W. Winkler, personal communication, 2011) in order to freshen up the dialogue, right wrongs against underrepresented characters or people groups, and to reposition the story and pivot the point of focus. Dramas have also turned increasingly to special effects like live pyrotechnics and explosions, massive dance scenes, guns and cannons, fire dances, horses, and live stunt work (S. Phillips, personal communication, 2011). While these techniques come with significant problems of their own (see *Challenges Unique to OHD*), these methods do allow a show to become competitive with filmed performance. One of the major hurdles for OHDs has been, since the 1950's, portraying stories that may have been told before in film. This can lead to audience fatigue with a storyline, and can create unrealistic expectations for what a live stage play may feel like. Such fatigue can be deadly for the production and seriously limit the amount of tourism revenue that can be generated by the OHD in question. The scripts must also be reworked to eliminate prejudices

that may have existed when they were originally written which may offend a modern audience, making the storytelling more culturally sensitive than was normal in mid-century America, when many scripts were written (J. Cole, personal communication, 2009). This is especially true of the role of women and minorities.

Where authenticity is concerned, there is a major stumbling block for those eager to enliven the local tourism industry. Like other forms of cultural heritage tourism, OHD must set careful boundaries in order not to "sell out." The purpose of OHD is to help create a deeper, more meaningful experience of place in a destination. This is only achievable by presenting truth about a destination and its people. While it may be exciting and pleasing to an audience to see stereotypical cowboys and Indians, for example, it is far more important to tell the actual story, without tomahawks and war paint, and with sensitivity to the often complicated relationships between people groups. When an OHD strays too far in either direction, it can be deadly for not only the production itself, but also the local community and its overall tourism industry.

The National Trust for Historic Preservation has created a system for developing authentic cultural heritage tourism projects. The "Authenticity Onion," as they have termed it (see *Figure 9*), examines five key elements of authentic that can be easily applied to OHDs as a means of helping to retain a sense of authenticity (Webb, 2010, p. 40).

Figure 6: The Authenticity Onion



Source: Webb, 2010, p. 40

This model, humorously called an onion, represents a system of focusing on authenticity for a destination that works well for OHD. Starting at the most central concept, NTHP recommends considering the authenticity of a location. In terms of OHD, this means not only selecting site that has important historical significance, but also ensuring that the story being told is true of the specific destination where the theatre exists. For instance, choosing to tell the story of another important place is not authentic. Cultural heritage tourism is based on the premise that all destinations have an important and true history to share with visitors. Moving outward, authentic structures must be modified slightly when referring to OHD. Here, the entire physical space must be authentic and

unobtrusive, for the experience of the audience depends upon an authentic atmosphere, from the structures of the theatre (including ticket booths, concession stands, and seating) to the structures actually represented on stage (cabins, native dwellings, forests, etc.), the entire location must be authentically built—this matches part four of the onion, authentically replicated structures. In terms of authentic collections, theatres have the unique responsibility and privilege of shaping the conceptualization of everyday items used in a historic period. For this reason, costumes, properties, and sets must be vivid and well-researched. This can become an expensive and difficult process, but the effect of seeing true re-creations is much stronger than seeing something vaguely historic in nature. This element of authenticity is especially important when examining the presentation of minorities, so as not to cause stereotypical representation. Finally, authentic experience is a key component of OHD, as well. Many theatres are careful to preserve dialect and speaking styles from earlier time periods, and are also focused on creating a full sensory experience for the audience. This sort of all-encompassing authenticity allows an audience member to become truly immersed in the heritage of a destination, not only for the purpose of being entertained or educated, but perhaps to experience some changes in attitude, perception, or response to any given historical situation presented on stage. This level of involvement is what makes OHD such a vibrant form of cultural heritage presentation for a

tourist destination and allows visitor-audiences to have such an immersive experience in a destination.

Chapter 9: Professionalism and Training

Outdoor drama as a career path is known for attracting a certain type of hardy, fully-invested person, and for being a major part of life for those who participate. In addition to finding future spouses, future job contacts, and new hometowns, many of those working in outdoor drama make the field a life-long calling, returning to the same productions year after year, and even playing the same role for twenty, thirty, or even forty years (W. Martin, personal communication, 2009). Like actors who return yearly to their roles, some management-level employees may have fallen into their positions early on with little training or professional know-how. Many managing directors are not adequately trained for the positions they hold (S. Phillips, personal communication, 2011), and as a result, can put the theatre, the producing company, and the vibrant tourism opportunity, in jeopardy. A lack of training can cause significant problems for the company, including financial failure, breaches of contractual obligations with temporary performance staff or subcontracted organizations, communication and organizational failure, marketing and promotion difficulties, and even failure of the entire OHD production venture. As most OHDs begin as local, community-based tourism projects, it is especially important to realize that "local citizens do not often have specialized training in theatre responsibilities" (Moe, Parker, & McCalmon, 2005). For this reason, it is important to construct a staff wisely.

Despite a lack of formal training, many theatres can involve local communities with relevant backgrounds or experiences. For instance, local construction crews or carpenters can, with guidance, easily build a set, and bankers, lawyers, and accountants may easily pivot into the role of a managing or general director (Moe, Parker, & McCalmon, 2005). Careful organization of a production staff can alleviate some of the challenges of developing a new OHD as a cultural heritage tourism project.

Fortunately, the best solution for these problems is simply education, whether pursued in a formal business or tourism school setting, or through extensive industry training opportunities. Those anticipating managing or opening new outdoor drama companies might consider pursuing advanced degrees in management, tourism development, or business (W. Winkler, personal communication, 2011). They should also engage in continuing education through the organizations most closely related to their field, such as their regional Theatre Conference, DMO Conferences and Travel Marketing seminars, or IOD. IOD hosts an annual conference in the fall of each year. The three day conference serves as an opportunity for networking, for the giving of IOD awards, and perhaps most importantly, for education. The 2010 Conference featured such educational topics as developing theatre for new outdoor dramas, insurance issues for the outdoor theatre, successful practices in nonprofit coordination, and a session on the travel industry software and marketing tactics that may be of use to outdoor theatre organizations (Institute

of Outdoor Drama, 2011). In 2011, the Paul Green Seminar at the IOD Conference will focus exclusively on tourism, presenting topics such as "Working with Your CVB" and "Making the most of Tourism Opportunities" (Institute of Outdoor Drama, 2011). Further training on the National Trust for Historic Preservation's Cultural Heritage Tourism Initiative may be particularly useful for those looking to establish OHD in order to share local history with tourists. These opportunities could prevent significant problems for theatre organizers in the United States.

Specialized education is a growing opportunity in this field, as both undergraduate and graduate degrees in arts administration and tourism administration become more readily available in the United States (Dale, & Robinson, 2001). Both types of programs usually present a balanced view of business, marketing, fundraising, management, and special topics. It is vital for organizers of outdoor drama to begin to shape their own interdisciplinary training programs (W. Winkler, personal communication, 2011) rather than relying on the limited single-field training that has been more prevalent up to this point in higher education.

Chapter 10: OHDs and the Challenge of Tourism Seasonality

The tourism industry in general is highly familiar with seasonal patterns, but in the field of OHD, this is a pronounced problem. Most OHDs are presented only between May and the beginning of September—a short window during which the weather is generally more cooperative, the nighttime temperatures are warmer, and general tourist traffic has increased within the community. The natural coincidence with a major peak season of tourism during summer also allows theatres to hire young professional actors who are currently enrolled in or have recently graduated from programs in theatre, drama, and dance (Moe, Parker, & McCalmon, 2005). Year-round teachers often join theatres for the educational value they present (W. Winkler, personal communication, 2011), and summer-only shows allow increased community involvement from families with young children, who often make appearances on stage (Moe, Parker, & McCalmon, 2005). While the seasonality does provide a clear and naturally-occurring target tourist audience and a source of affordable talent and labor, it does create a significant problem for sustaining a theatre financially and physically through the long off-season, when only a minimal staff—if any—is kept on hand to manage communications, marketing, and eventually, preparations for the next season (W. Winkler, personal communication, 2011).

Theatres face several very unique hurdles in seasonality that are highly reminiscent of some faced by tourism organizations. First, theatres must establish ways to physically protect their amphitheatres, their properties and costumes, their sets, and their stage when not in constant use, and when snow and ice can cause significant damage. The storage of these items can be expensive if taken off-property, but building effective storage sites on theatre grounds can also be costly and take revenue away from other cultural pursuits (W. Winkler, personal communication, 2011). Both methods are cause for significant clean-up and restoration processes each spring, which can take anywhere from weeks to months, depending on the size and style of the staging, the age of the theatre, and the proposed new season.

Theatres also face a significant financial strain, brining in little or no revenue during the off season. This makes paying year-round staff a difficult proposition, and can lead to other problems in management and marketing, as well as in the development of institutional history or memory. Some theatres have solved this problem by opening the theatre for a variety of other revenue-generating activities during the year. Some examples, mentioned above, involve community members and residents and encourage local participation in the cultural or artistic organization that sponsors the OHD during the summer months. Some outdoor dramas have been known to open their space as a rental venue for weddings or other celebrations, or for walk-through festivals

and performances (Lay, 2011). This is a sustainable practice that could be more widely implemented to great success in many theatres nationwide.

Chapter 11: Finances and Investment

As with any new tourism venture, one of the central elements of development is planning for funding. In the NTHP model for developing cultural heritage tourism projects, this falls into the "Plan and Organize" portion of the cycle (see *Developing Cultural Heritage Tourism*). This step is one of the most difficult and arduous of the entire development process, and in their book, *Creating Historical Drama*, Moe, Parker, and McCalmon devote a substantial chapter to the topic.

Both NTHP and Moe, Parker, and McCalmon agree that prior to discussing the fundraising or investment portion of a project, developers should consider crafting a thorough financial plan and budget to help guide the process. As the authors state, "A community, regardless of size, that imagines implanting dollars with its history will produce a cornucopia of financial well-being is asking for trouble. Fully apprised and honestly objective citizens work for an appropriately scaled and judiciously managed project fitted to the capabilities of their community" (Moe, Parker, & McCalmon, 2005). The process of creating a budget for a new OHD project, or any cultural heritage tourism project for that matter, can be extremely intimidating for a new community, but both the tourism industry and the theatre industry offer extensive resources. Among these are the services provided by IOD, which has provided "assistance to hundreds of communities throughout the country that hope to

develop new historical dramas…from informal advice over the phone to…full blown feasibility studies, which analyze potential theatre sites, draft five-year operational budgets…and recommend organizational structure, marketing, and fund-raising campaigns" (Moe, Parker, & McCalmon, 2005). Such advice from an organization that has been involved in creating OHD for decades is worthy of investment by a developing organization. NTHP clearly states that "the question of how to finance a cultural heritage tourism initiative has no easy answer, alas, and no one answer" (National Trust for Historic Preservation, 2010). The organization states the importance of lining up steady and secure sources of funding that can help sustain a project over its full lifespan.

After a careful planning and budgeting phase, which should always incorporate contingency funds and emergency planning, the fundraising process can begin. OHDs face many challenges, and fundraising is never an easy process. As with many forms of cultural heritage tourism, some state, federal, and private grants may apply that can help supplement fundraising campaigns or serve as the initial seed money to get a project off the ground. From there, theatres engage in many of the traditional means of raising funds, including philanthropy and benevolence of patrons or organizations, the advertising dollars and partnerships of businesses and organizations, or the investment of lenders. All these methods of generating financial capital have been successfully utilized by both OHDs and cultural heritage tourism projects.

Chapter 12: The Land and the Environment

Like cultural heritage tourism as a whole, part of the important struggle for OHD is preservation of the natural environment in which the amphitheatres are located. Because outdoor drama is so site-specific, the health and appearance of the land itself are necessary considerations. In many theatres, the "proscenium walls" of the theatre are created almost entirely by native plant life, and most theatres feature naturally occurring plant life on the stage itself. Some theatres, like *Horn in the West*, have been highly acclaimed for their preservation of a natural area—*Horn in the West* has even had a role in establishing the Daniel Boone Native Gardens (Southern Appalachian Historical Association, 2011), which preserve acres of land full of native plants as a green space for public use. In addition to plant life, OHDs also take advantage of naturally occurring landscape features like ravines, hills, boulders, cliffs, and even rivers and lakes. These features are used in the design of the audience's seating as well as in the design of the stage space (Hill, 1962).

These theatres must also be conscious of their possible disruption of local wildlife. Even during a live performance, squirrels, birds, and raccoons have been known to commonly frequent outdoor stages in North Carolina, as have the occasional fox or bear (A. Ray, personal communication, 2009). In other theatres, infestations of biting flies and mosquitoes make the work of performers on stage quite difficult (J. Cole, personal communication, 2009). It

is imperative in designing outdoor dramas that the natural environments, as well as their native animal inhabitants, are protected effectively. Care must also be taken to ensure that performers and audience members are protected from their natural world, whether in the form of wildlife, steep ravines, or cliffs, which could prove dangerous especially for families with small children.

There are also, however, many cultural land use challenges that can have negative impacts on the ability to develop an OHD in any community. Challenges about the use of land in municipalities across the nation are common (Hill, 1962), and the construction of a theatre, particularly on publically-held land, may be a source of contention in a small community. In addition to the problems associated with gaining local support for theatre construction in a particular region or area of the town, the importance of cultural sites must be considered. While one of the primary benefits of OHD, like cultural heritage tourism, is the way in which it places a story or people group contextually in the location where events actually occurred, achieving this level of site-specific authenticity can be very challenging. Amphitheatres have been known to be constructed on Native American burial grounds or sacred sites; others have been constructed in important archeological areas (A. Ray, personal communication, 2009).

While cultural heritage tourism experiences many similar challenges when dealing intimately with the environment, there are some issues that are specific to OHDs, and that must be considered in the design of OHD as a

sustainable tourism product. For instance, OHD theatres generally feature artificially tiered seating for audience members, and therefore face problems with increased runoff from roadways, parking lots, walkways, and paved seating areas that other venues may not face (Hill, 1962). These problems can be detrimental within the theatre grounds themselves, causing flooding in the stage space during heavy rain, erosion of the stage's sand flooring, and causing hazardous working environments for performers during the rainstorms that many theatres experience with some regularity (J. Cole, personal communication, 2009). This problem can also cause environmental damage to plants and to the landscape in which the theatre is built, altering the normal flow of water and the historical drainage patterns of an area of land. Also, theatres experience the challenges of very delicate relationships with wildlife; while it can be charming to watch live birds flying around a stage during a wedding scene, that same bird may pose a serious health or safety threat during the next scene, where live gunfire, pyrotechnics, and carefully established sight lines must be executed flawlessly to prevent injury (A. Ray, personal communication, 2009). The sounds of migrating cicadas, an annual problem for some theatres in the Southeast, can be very detrimental to a week's work of performances when audiences fail to accurately hear dialogue and complain about the acoustical quality of the production (W. Winkler, personal communication, 2011). Nevertheless, a theatre must learn to value

the environment and protect it, even when it is not helpful in terms of production quality.

Chapter 13: Challenges Unique to Outdoor Historical Drama

As noted above, many of the new methods associated with OHDs in the United States involve highly technical special effects, ranging from the use of live animals to the thrill of on-stage explosions, combat, and live music. Each of these methods adds specific challenges to OHD that may not be present in other forms of cultural heritage tourism. In more than half of the OHDs associated with IOD, live gunfire is used by actors in the performance space (S. Phillips, personal communication, 2011). When used effectively, such gunfire can give the audience an all-encompassing sensory experience of what history sounded like, looked like, felt like, and even smelled like. These demonstrations can involve multiple kinds of personal firearms as well as cannons and heavy artillery (Gardner, 2010). More explosions in the forms of mortars, flash pots, and other pyrotechnics also incorporate significant amounts of gunpowder and require important licensing, in the same way that fireworks displays must be licensed for the safety of both staff and spectators.

After September 11, 2001, however, the materials needed for such explosions and special effects rose significantly in price, became much harder to obtain, and were much more strictly regulated by federal, state, and local agencies (Gardner, 2010). This is blamed in theatre circles for the failure of several outdoor dramas in the United States (Gardner, 2010), and may be a contributing cause for the decreased profit margins some theatres experienced

elsewhere (Gardner, 2010). These special effects create the need for additional safety training for cast and crew, for increased liability insurance, and for thorough worker's compensation plans, as accidents inevitably occur even with the best training (A. Ray, personal communication, 2009). The use of open flames on stage in several productions may also have similar impact, whether used in Native American tribal fire dances, or used on the ground in an accurate depiction of frontier life. The problems associated with pyrotechnics alone may cause many of the faint-of-heart to reconsider their plans to open OHDs, but it is important to note that with proper training and insurance, associated risks are drastically reduced, and the impact on audience sizes may be well worth the consideration of such effects.

Other regulations govern the use of live animals or noise in outdoor drama. Many of the nation's largest stages feature up to a dozen live horses, and sometimes incorporate the talents of dogs, cows, and sheep, as well, in their productions—*Bluejacket* in Ohio featured as many as 19 horses (A. Graves, personal communication, 2009). This can, of course, be a costly and dangerous process as well. The issue of seasonality can hit especially hard for the company that seeks to maintain a stable full of healthy horses during the winter months, and theatrical companies have come up with several plans for managing this added expense, including leasing horses during the off season (A. Graves, personal communication, 2009). Live animals can also be unpredictable and dangerous on stage, especially in the presence of loud

music, gunfire, or small children, again increasing the need for adequate liability insurance. Generally, theatres are not located in such a way that noise is a problem, as they are usually more removed from residential zones. There is still room for complaint from locals about the noise, the traffic, the overcrowding of limited tourism and hospitality services like restaurants and hotels, and the general drain on local resources (W. Winkler, personal communication, 2011).

Chapter 14: The Importance of Developing a Model
Lessons from *Bluejacket* and *Tecumseh!*

The recent success of some OHDs in the United States stands in sharp contrast to the failure of many theatres nationwide, particularly over the past decade. While some have been eager to blame the decline of outdoor performance on factors beyond the control of producers, managers, or producing organizations (Gardner, 2010), it is also clear that some producing organizations have found a way to not only keep their OHD productions alive, but have also made it possible for this unique art form to truly flourish. A case study of two theatres located an hour away from each other puts into perspective the concept that different managerial styles, different developmental processes, different approaches to production management, and elemental differences with challenges such as authenticity and community involvement can make vital differences in the success of creating an OHD for the purpose of increasing tourism revenue in a small economy. Examining these two productions, their histories, and their ultimate demise or success is an important step in understanding the importance of, and ultimately in creating, a working model for theatrical development.

Until the end of the summer of 2007, Southern Ohio played host to two of the nation's most thrilling OHDs, both featuring live animals and elaborate special effects, massive amphitheatres with enormous seating capacity, and

stages featuring cliffs and lakes. Both had reputations of great success in the OHD world and in the local tourism industry. *Bluejacket* told the story of a Shawnee war chief who worked to strengthen the Shawnee nation's resistance to the United States Army's incessant encroachment, and opened its doors for the first time at Caesar's Ford Theatre in Xenia, Ohio, in 1983 (Blue Jacket Outdoor Drama: A Local Legacy, 2009). A mere 60 miles away in Chillicothe, Ohio, *Tecumseh!* tells the story of another Shawnee war chief who also works to protect his cultural homelands against invasion by white settlers (The Scioto Society, Inc., 2011). This production saw its first performance in 1973 at the Sugarloaf Mountain Theatre. While *Tecumseh!* saw continued success despite the economic downturn of late 2008, *Bluejacket* closed temporarily at the end of a limping 2007 season and, having never re-opened, filed Chapter 7 bankruptcy in June 2009 (Morris, 2009b). The bankrupt production had made an annual impact of over $750,000 in tourism revenue in the local economy in Xenia, Ohio (Morris, 2009a), and was noted as being an exciting, moving, and well-attended performance. Between 2006 and 2007, however, attendance dropped to about 24% of its typical draw, and as a result, the show closed forever, leaving an abandoned theatre and a community struggling to understand the loss of an iconic part of its rural economy.

Meanwhile, *Tecumseh!* has continued to draw significant crowds each summer, playing to over 41,000 people in 73 completed performances during the summer of 2010 (Institute of Outdoor Drama, 2010). This figure puts the

drama at number 8 on the IOD's list of all outdoor theatres in terms of attendance, and number four on the list of OHDs. The difference between the success of *Tecumseh!* on the one hand and the failure of *Bluejacket* on the other makes clear the fact that something must have gone terribly wrong for the production at Caesar's For Theatre between 2005 and 2007.

Indeed, the problems at *Bluejacket* are well recorded in a series of news articles and internet forums leading up to the production's closure after the 2007 season. In order to open for the penultimate 2006 season, due to dropping attendance figures and poor fiscal management, the theatre's producing organization placed a moratorium on the show that required an investment of $100,000 in financial capital or the season would be called off and the show would close. *Bluejacket* scraped past the $100,000 mark (Schweitzer, 2006), which made the 2006 season possible, but not profitable. By the start of 2007, the company owed money to over a hundred different creditors, artists, and investors. When attendance figures failed to rebound, the production simply could not meet expenses, and declared bankruptcy. In the bankruptcy papers filed with the Southern Ohio District of the United States Bankruptcy Court, the non-profit organization claimed that it owed more than 130 creditors $500,547 dollars and had less than $50,000 in assets (Magan, 2010). There was no sign of fiscal mismanagement, though some have pointed to imprudence in the handling of funds. What caused this ultimate landslide?

Perhaps one of the most compelling elements of the story featured in *Bluejacket* was that the actual Bluejacket was indeed the Dutch boy Marmaduke van Swearingen, kidnapped and raised by the Shawnee to be their own war chief. For two hundred years, the story of the European child raised by the Shawnee was a local treasure. In 2006, however, shortly before the opening of that pivotal year, *The Ohio Journal of Science* reported the 2000 study by Dr. Dan E. Krane that proved this concept of the white war chief inaccurate. The Library of Congress also added a disclaimer to its public Local Legacies database that the Xenia production was questionable at best in terms of authenticity, and should be viewed as "under dispute" until certain factual proof was provided (White, 2007). DNA testing performed on living descendents of von Swearingen's brother and Bluejacket demonstrated that the famous chief, memorialized both on stage and in popular literature, was not a white man (Bennett, n.d.). The show ran both the 2006 and 2007 season with the same, non-Indian heritage as the major focal point of the story, with attendance steadily falling, despite the 2007 addition of a new play based on *The Legend of Sleepy Hollow*. Plans were in the works to rewrite the script with the true and authentic story of a fully Shawnee chieftain, but when the organization was pushed to declare bankruptcy, the plans halted permanently. Here, local legend and supposed authenticity were blown of the water, and from the moment the story hit the headlines, the OHD began to experience problems drawing a crowd and staying out of the press.

Can a problem with the authenticity of the story line be so detrimental that it can actually cause a drama to fail? *Bluejacket* is not the only OHD to have experienced such a dramatic failure. A similar incident occurred with the aforementioned *Battle of Tippecanoe* in Lafayette, Indiana in 1989. The historical drama opened that summer, and "almost immediately, there [was] a public controversy over the historical accuracy of the script" (Moe, Parker, & McCalmon, 2005). Criticism ranged from mild annoyance to strongly-phrased vehemence, especially over author Dale Miller's comment that the drama was merely a "selective look at history" (Moe, Parker, & McCalmon, 2005). Objections grew, as did negative publicity, to the point that a mere two years later, in 1991, the OHD closed forever, having only ever sold seats to 19% of its true capacity. The county had built the amphitheatre using a hotel occupancy tax at roughly three percent, and as the production closed for the last time, *The Wall Street Journal* noted that "hotel guests [would] be paying off the bonds for the theatre until 1999" (Moe, Parker, & McCalmon, 2005). Such inaccuracies of script, paired with fiscal imprudence, can lead to a very quick demise for OHD in small-town America.

It is telling that the new 501(c)3 organization at Caesar's Fort Theatre, which hosted *Bluejacket*, is now rebranding itself and raising funds to create a new show under the headline, "Committed to historical accuracy, artistic excellence, and financial viability" (Caesar's Ford Theatre, Inc., 2011). Perhaps this time, the organization will be able to tell a truly authentic story,

dodging problems associated with inaccuracy, and focusing on a solid financial plan that allows the organization to avoid heavy debt while pursuing its goals of education and entertainment.

Chapter 15: Methodology

In order to develop a more grounded and well-supported model for the communities interested in developing OHD as a means of improving their local tourism economy, based upon the literature review and case study above, a survey was completed that revealed facts about the organizational and developmental structures of OHDs that were members in good standing with the Institute of Outdoor Drama in the Summer of 2011. The survey instrument was pilot tested with a group of graduate students in late spring 2011.

The survey consists of a highly targeted, online census of all managing directors of OHDs (defined using the IOD definition provided above) registered as members in good standing with the Institute of Outdoor Drama in 2011. This provided a list of guaranteed experts in the industry with active participation in OHDs. A contact list was obtained from the Institute of Outdoor Drama, who provided the filtered list of contacts free of charge after a brief phone interview and a chance to review the questionnaire. All respondents were required to be IOD-affiliated and to be at least 18 years of age. 28 Managing Directors representing 28 individual theatres were included in the contact list, which represented those theatres that had actively paid dues for 2011 and that fit the IOD definition of "outdoor historical drama."

These directors were initially contacted by phone and asked if they would be interested in being a part of the study. Of these 28 directors, 17 responded affirmatively, 2 responded negatively, and 9 were not reached by phone, despite multiple attempts. Unless a director specified during the phone conversation that he or she did not wish to receive the survey link, the phone call was followed with a direct email containing additional information about the survey and a link to the online questionnaire. The questionnaire was hosted on surveymonkey.com's site under a pro account through the Department of Tourism and Hospitality Management at the George Washington University School of Business. Survey participation was incentivized with a $15.00 amazon.com gift card, funded by the International Institute of Tourism Studies.

The link to the survey remained open and active for a period of 21 days. During this period, potential respondents were issued the link and were sent 2 reminders, spaced evenly throughout the survey period. At the conclusion of the survey, there had been eleven responses (64.7% of the total affirmative population), eight of which were usable for analysis (47.1% of the total affirmative population). This response rate is higher than the typical online external response rate of roughly 10% - 15% (D. Frechtling, personal communication, 2011).

The questionnaire featured 24 questions that included multiple choice, free response, and rank-order questions. Questions with multiple choice

answers were generated through personal communication with industry experts and through the extensive literature review above. The resulting data was compiled and analyzed using Microsoft Excel 2007.

Chapter 16: Findings

PROFILE OF RESPONDENTS & REPRESENTED THEATRES

The survey respondents were part of a select expert population as members in good standing of the Institute of Outdoor Drama in 2011. Of 11 survey responses, 8 were usable in this study. Those eight responses represent eight distinct OHDs in the United States which were actively operational as of the summer of 2011. Respondents represented theatres from five states—North Carolina (3), California, Kentucky, Ohio, and Alabama—and provided feedback from a variety of backgrounds and experiences in the industry.

The first six questions provided a profile of the theatre and organization represented by the respondent. The mean respondent's theatre has been operational roughly 47.38 years and has an annual attendance of 22,235.25 visitors, about 61.56% of whom are tourists. The typical respondent's theatre has a full time, year-round staff of 4.06 employees, with an additional paid staff of roughly 58.375 seasonal staff. The theatre's mean revenue each year $426,875.00 (see *Figure 10*). It is important to note that some of these basic figures are affected by significant outliers.

Table 4: Descriptive Statistics, Respondent Profile

	Operational Years	Annual Attendance	Estimated Tourist Attendance	Full Time Staff	Seasonal Staff	Average Annual Revenue
Mean	47.38 years	22,232.25	61.56 %	4.06	58.38	$426,875.00
Median	51.5 Years	17,000	65%	3	74.5	$310,000.00
Mode	60 Years	N/A	95%	3	80	N/A
Standard Deviation	15.36 Years	18,450.48	34.04%	3.59	34.35	$394,687.40
Number Responding	8	8	8	8	8	8

Source: Present Study, 2011.

One of the interesting factors to note in the above data is the length of time these OHDs have been operational. Unlike cultural heritage tourism as a whole, which really began as a movement in earnest in the early 1990's, OHD is a form of cultural heritage tourism with a much longer history. Some popular literature and opinion has claimed that the "hey day" of OHD has passed, but with respondents indicating an annual revenue of as much as $1,100,000.00 per year, this mechanism for sharing local culture and history with largely tourist audiences is still thriving in many parts of the country, as other survey data will suggest.

AUDIENCE COMPOSITION AND TOURIST MAKE-UP

In addition to the above profiling, the early portion of the survey asked whether or not theatres collected audience demographic or statistical information. Of 8 theatres responding, 6 replied that they did collect such data. A note on this information is that in the above figures on estimated percentage of audience that is non-local or tourist, all 8 theatres responded. This may mean that two responses were complete estimates based on little actual data collection. The following figures (see *Figure 11*) on audience demographics are much more reliable.

Table 5: Audience Demographics

Statistic	Percent Local	Percent Non-Local	Percent In-State	Percent Out-of-State
Mean	15.42%	84.58%	70%	30%
Median	17.5 %	82.5%	70%	30%
Mode	20%	80%	N/A	N/A
Standard Deviation	7.81%	7.81%	19.49%	19.49%
Number Responding	6	6	6	6

Source: Present Study, 2011.

Of note in these statistics is that the In-State and yet Non-Local population must be a significant contributor to the audience base of the responding OHDs. As a cultural heritage tourist attraction, this provides an interesting opportunity to market towards a target population of near-by audience members. This is in line with some other data regarding target audiences as well as the tourism trends that have most impacted OHD success in the past decade or so.

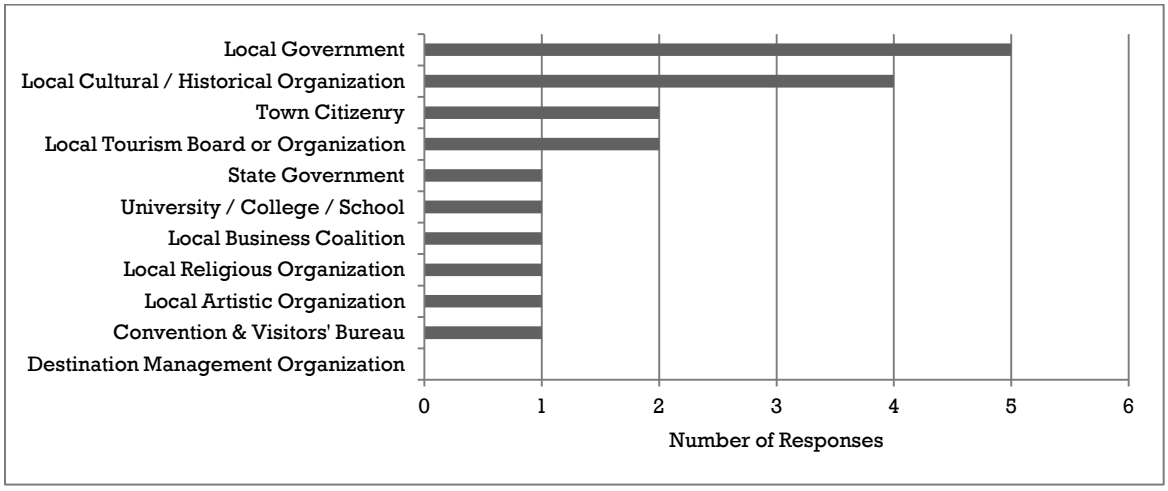
ORGANIZATIONAL BACKGROUND AND STRUCTURE

Several of the survey's questions focused on the founding organizations and current structural make up of each respondent's OHD. Here, the data collected gives an impression of the role of various tourism organizations as well as community involvement in the development and management processes.

When looking at the organizational history of the respondent's theatres, it is important to note that, like many cultural heritage tourism projects, the founding OHDs often involves input from pre-established organizations that are looking to expand their entertainment or cultural-historical storytelling capabilities either for local or tourist audiences. Responses (see *Figure 12*) indicate that while some tourism organizations were involved in the creation or

foundation of these theatres, most of the heavy lifting came from government entities of local cultural and historical associations.

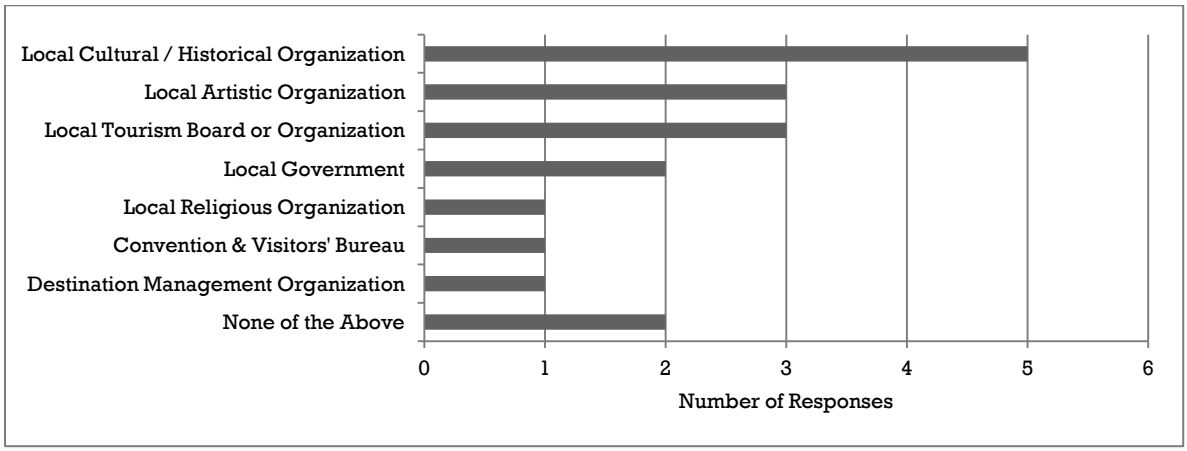
Figure 7: Founding Organizations



Source: Present Study, 2011. Note: "Other" verbatim responses included in chart above. Number of Responses=8.

In addition to understanding which stakeholders were involved in the founding of a theatre, it is interesting to note which organizations continued to participate in the management or organizational structure of the theatre (see *Figure 13*). Such organizations play long-lasting roles in the ongoing management of the theatre. From the tourism perspective, an organization that remains involved after the founding of the theatre has a greater chance of influencing decisions that change the direction of the organization.

Figure 8: Organizations involved in management



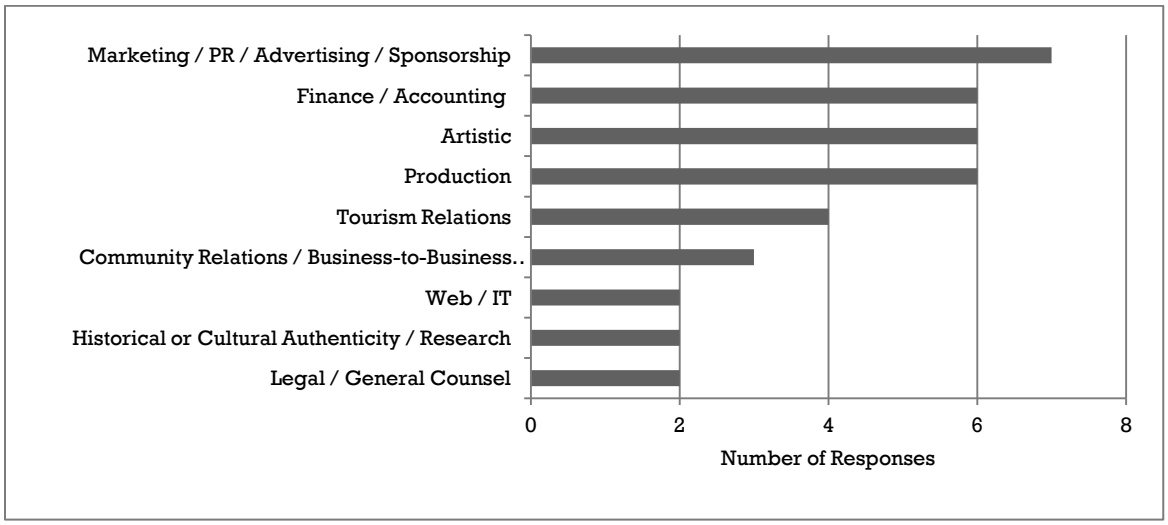
Source: Present Study, 2011. Note: "Other" verbatim responses included in chart above. Number of Responses=7.

It is interesting to note that the same organizations that founded the theatres tend to remain involved, at least in an advisory capacity, as noted in the text of the survey question. The role of local government has decreased substantially, with the role of the local tourism board or organization and the local cultural, historical, or artistic organization rising to the top of the list. It is a good sign for OHD that continued involvement with the tourism industry professionals on a local or state basis can be a healthy part of management. This is also an indicator of the value of the OHD to the local tourism economy in the sites where local tourism boards or organizations plan a managerial or advisory role.

Finally, in terms of organizational structure, a significant question investigated the array of departments, groups, or committees that are involved in the year-round hierarchy of the producing organization. Respondents chose

from an array of options, and while they had the ability to write in additional categories, none did (see *Figure 14*). While the following information indicates those departments or committees that currently exist within the organizational structure of the theatre, it is important to note that these groups may be run or managed either by volunteers, or by even a single staff person. Such individuals may or may not have quality training in these areas.

Figure 9: Departments, Committees, Etc. in Organization



Source: Present Study, 2011. Number of Responses=7.

More than half of the responding theatres include a "tourism relations" side of their structure in their response. This indicates not only the importance of this part of the theatre's management structure, but also indicates that the theatres are aware of the significant relationship between tourism and OHD.

These questions are especially pertinent for the development of a model in this present study, as they help indicate widely accepted or "best" practices in the OHD industry for cross-referencing with the tourism industry's best practices in cultural heritage tourism development. For each of the tourism development models assessed earlier in this paper, knowledge of which key stakeholders to bring into the development process is a key component of moving from an idea to an actualized destination or cultural heritage tourism product.

MARKETING AND TARGET AUDIENCE

In addition to the earlier questions which focused on audience composition, several questions investigated the respondent's perceptions of their main target audience and the marketing tactics used to reach these audiences.

As much of the earlier literate indicates, this current study shows that families with children are still the most highly targeted audience group for OHDs (see *Figure 15*). Axial coding and content analysis were used to place responses into known categories of travelers. Surprisingly, several other important groups emerged, such as traveling seniors. Such target audiences typically lie within that sweet spot of non-local, in-state tourists that was touched upon in the second set of questions.

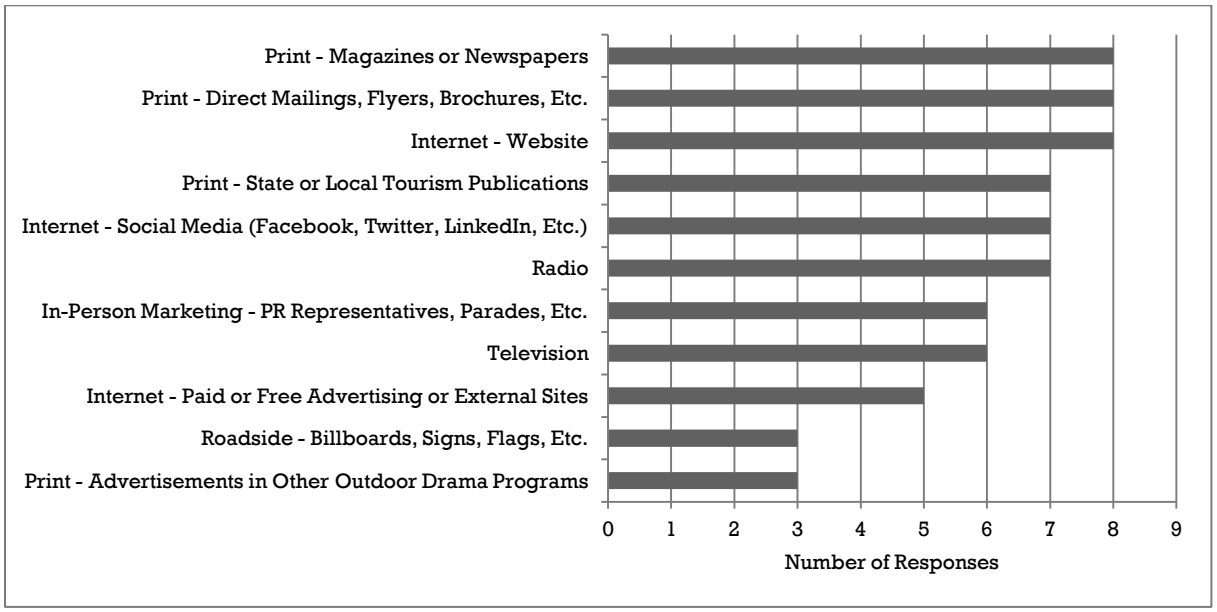
Table 6: Target Audience

Audience Sector	Number of Responses
Families with Children	5
Travelling Seniors	3
Church Groups	2
Adults without Children	2

Source: Present Study, 2011. 8 Responses – Respondents could write in any number of categories.

As for marketing towards these specific audience groups, respondents chose from a menu of common options or submitted their own experiences in how marketing was working in their own organizations (see *Figure 16*). These categories cover most standard marketing procedures and demonstrate the broad spectrum of ways in which theatres are attracting both tourists and non-tourists to productions.

Figure 10: Marketing Mechanisms



Source: Present Study, 2011. 8 Responses – Respondents could choose all that applied.

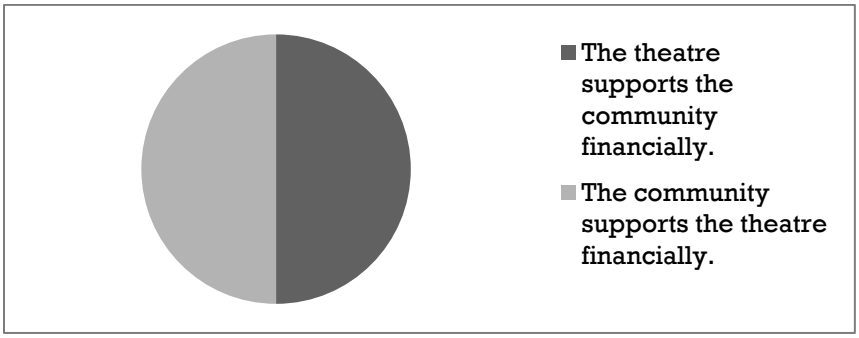
Future research may also find it valuable to take into account the effectiveness of each of these types of marketing in a broader-based empirical study. It would also be useful to examine the level of professional development of those employees or volunteers responsible for organizational marketing in these settings.

OUTDOOR HISTORICAL DRAMAS AND THE LOCAL COMMUNITY

The emphasis in the models proposed earlier in this paper as examples of tourism development in the cultural heritage tourism sphere prompted a

couple of key questions about the relationship between the OHD and the local community. The first question (see *Figure 16*) examines how OHDs view their financial relationship with the community.

Figure 11: Financial Relationship with the Community



Source: Present Study, 2011. Forced Choice. Number of Responses = 8.

The results of this question were particularly surprising. The even distribution of responses indicates that there is no clear pattern emerging in terms of this relationship. For those theatres responding that the theatre supports the community financially, a solid case for cultural heritage tourism development along these lines is self-evident. In cases where this is not true, however, care needs to be taken to ensure that the project is not placing additional or unjustified strain on local or community resources. In terms of a development model, this demonstrates the deep need for continued analysis and monitoring to ensure that the relationship between the attraction (or, in

this case, the theatre) and the community is in a balanced, healthy, and financially beneficial relationship with the local community.

In addition to this factor of community relations, the survey also investigated the role of the respondent's theatre in the tourist's experience of the local community. Verbatim responses were categorized through axial coding and content analysis and grouped into useful categories (see *Figure 18*).

Table 7: Tourist's Experience of Local Community

Role in Tourist's Experience	Number of Responses
Key Attraction within Destination	6
One of most Immersive / Affective Tourist Experiences	5
Only Tourism Attraction in Destination	1
Public Face of Cultural / Historical Minority for Tourists	1
Not Important to Local Tourist Experience	1

Source: Present Study, 2011. 8 Responses – Respondents could write in any number of categories.

In this response, it is interesting to note that a majority of respondents considered their production to be both a key attraction for the destination that contributes directly to the tourist experience in a meaningful way and to be one of the most affective or immersive experiences in the destination. Such strength of purpose and of position in the tourism experience makes these

attractions significant contributors to the local community and helps a destination focus on place-specific, culturally and historically relevant facts in terms of their face to tourists. One of the other interesting components of these verbatim responses was the idea of OHD serving as the major public, tourist-explored face of a cultural or historical minority group. This ability of an OHD is much like that of cultural heritage tourism; it has the unique position of being able to represent a people group in a meaningful way. This makes authenticity a key concern for the outdoor drama, perhaps even more so than for other forms of cultural heritage tourism.

Finally, this portion of the survey also questioned respondents about their experience with trends in the local tourism economy and how they have impacted OHD in particular (see *Figure 19*). While the major trends cited affected cities and tourism sectors across the nation, these factors were especially influential in OHD attendance. These responses were also post-coded using axial coding and content analysis.

Table 8: Tourism Trends Impacting Outdoor Historical Drama

Trend	Number of Responses
Gas Prices	6
Economy	3
Change in Tourist Expectations	1
Patriotism	1

Source: Present Study, 2011. Number of Responses = 8.

One interesting phenomenon in the above data is that adverse conditions, such as increased gas prices, have both hurt and helped these cultural heritage tourism institutions—as one respondent said, "Rising gas prices have brought more visitors within a 3-4 hour drive" (Survey, Q. 10, 2011). This relates back to the earlier observation about non-local, in-state tourists. Additionally important and relevant was a comment from one respondent who noted that "people travel differently these days" (Survey, Q. 10, 2011). This respondent referred to outdoor drama attendees who see Hi-Def, Blu-Ray presentations of battle scenes and similar stories to what may be presented on stage, and that these entertainment options may give some tourists unrealistic expectations for a live stage play. This stresses the importance of remaining relevant, both in OHD and cultural heritage tourism—while these forms of attracting attendees are based on the historical or

cultural past, they must also remain part of the attendee's present expectations.

Finally, the most vital and telling question in this portion of the survey investigated how respondents felt they stood in relation to the local tourism economy in their destination (see *Figure 20*). The responses here were telling—more than half saw themselves as the main draw and key ingredient in that local economy, while the rest saw their program either as an unimportant part of the tourist economy struggling to maintain a foothold or as a steadily decreasing part of that economy. The free responses were coded into simple categories to allow for ease of analysis.

Table 9: Role in Local Tourism Economy

Role	Number of Responses
Key Asset / Main Draw in Local Economy	5
Declining / Decreasing Role in Local Economy	2
Unimportant in Local Economy	1

Source: Present Study, 2011. Number of Responses = 8.

If the theatre programs are to be successful as cultural heritage tourism attractions, they must continue to maintain a strong, vibrant part of the local tourism economy in each destination. Gaining adequate support from tourism

developers and the local government can assist an OHD in becoming a vital part of the economy and maintain its place in the local tourism menu.

FINANCIAL RESOURCE MANAGEMENT, DIVERSIFICATION, AND TOURISM IN THE OUTDOOR HISTORICAL DRAMA SPHERE

One major series of questions centered on the concept of financial management, financial involvement in the community and contribution to the tourism economy, and creative financing in OHD. The first question looked at which factors have been most important in the longevity of the respondent's organization (see *Figure 21*). Responses were analyzed using content analysis and axial coding, and several key trends emerged.

Table 10: Longevity of Theatre

Contributing Factors	Number of Responses
Community Support	5
Government / State Support	3
Founder / Founding Organization Spirit and Determination	3
Audience Support	2
Script / Production Quality	1
Creativity in Funding Options	1

Source: Present Study, 2011. Number of Responses = 8.

From the above, there are several key components that are necessary when looking at how to create a model for developing outdoor drama. Recommendations would include building and fostering a strong sense of community ownership, involvement, and support, and working with the local government to make the cultural heritage tourism project a priority. Additionally, fostering a strong spirit of determination within the founding organization or coalition can be a beneficial part of ensuring the longevity of the project.

When asked about creative funding opportunities beyond ticket sales that the theatres have taken advantage of, 6 respondents claimed that their theatres engaged in alternative revenue-generating activities. Those respondents then free-listed their other activities, which have been grouped here for ease of analysis (see *Figure 22*). Such activities help the organizations to generate their baseline operating budgets, as well as remain operational and revenue-generating throughout the year. The earlier literature review mentions how these aspects of an OHD can assist the theatre in resisting seasonal troughs in attendance.

Table 11: Alternative Revenue Generation

Revenue-Generating Activity	Number of Responses
Children's Theatre Shows	3
Musicals / Other Productions / Concerts	3
Venue / Facility Rental	3
Festivals	2
Direct Fundraising	2
Museum / Educational Opportunities	2
School / Group Tours	2
Dinners with / without Cast	2
Naming Opportunities	1

Source: Present Study, 2011. Number of Responses = 8.

The final financial resources responses were in a question that had respondents rank various forms of revenue generation in order of their importance. Seven options were generated by speaking with a number of OHD's management-level staff persons, and were presented as options in the overall grid (see *Figure 23*). While the responses here proved to be fairly inconclusive, they do point to some of the breadth of experiences represented by respondents in this survey.

Table 12: Alternative Revenue Generation

Ranking	1	2	3	4	5	6	7	Number of Responses
Sponsorship or Advertising	0	1	2	1	4	0	0	8
Donations	1	1	2	0	2	1	1	8
Ticket Sales	4	1	0	0	0	0	3	8
Merchandise, Concessions, or Other Sales	0	2	2	3	1	0	0	8
Shared Revenue with Other Historical/Cultural Association(s)	3	0	0	0	1	1	2	7
Grants	0	3	1	2	0	1	0	7
Volunteer Labor	0	1	1	1	0	3	2	8

Source: Present Study, 2011.

Among interesting factors here is the variety of responses on ticket sales as a category. Polarized responses demonstrate the fact that some theatres charge for admission (and, in these cases, ticket sales probably account for the highest percentage of revenue), while some do not charge at all, making this a non-existent and unimportant revenue stream. Shared revenue with other historical or cultural associations likely behaves along a similar plane.

OUTDOOR HISTORICAL DRAMAS AND AUTHENTICITY

The final questions of the survey surrounded the issue of authenticity, discussed here in both the literature review and brief case study as one of the key issues for OHD as a form of cultural heritage tourism. Both questions focus on how authenticity is maintained and how the script stays relevant and accurate throughout the production's lifespan.

The first question examines respondent's efforts to maintain a truly authentic production in terms of cultural and historical accuracy. There were several key methods covered by the responses (see *Figure 24*) that focus on gathering factual data and implementing it in such a way that allows for a more accurate production.

Table 13: Maintaining Historical and Cultural Authenticity

Method of Maintaining Accuracy	Number of Responses
Research	6
Cultural Advisory Committee	3
Using Historic Clothing / Costuming / Props / Set Pieces	2
Oral History and Interviews	2
Adherence to Original Script	2
Adherence to Original Production	2

Source: Present Study, 2011. Number of Responses = 8.

What is fascinating about this list is that it incorporates so many different methods of maintaining an accurate product. While research was a nearly universal tool, only certain cultural heritage topics can be discussed through oral history and interviews, and in very few cases can authenticity be maintained merely by relying on a script. One example of a place where this latter format might work is in the case of William Gibson's *The Miracle Worker*, which tells the story of Helen Keller's childhood. The play was based strictly on interviews and Helen Keller's autobiography, making these two documents primary forms of research in their own right. The play is now produced as an annual OHD production on-site at Keller's childhood home, mere feet from the famous well where Helen first learns the word "water" in the play.

Finally, in terms of re-writing the script to maintain accuracy, correct inaccuracies, add relevant characters, or change the plot, respondents were questioned about the frequency of the rewriting process (see *Figure 25*). Some of the same elements noted above play into this decision as well—not all scripts can or should be rewritten; however, some inaccuracies that arise over time should be eliminated as possible.

Table 14: Script Rewriting

How Often Is the Script Rewritten	Number of Responses
Annually	2
Every 2-4 Years	0
Every 5-10 Years	1
Every 10+ Years	4
Our script has never been rewritten	1
We do not do the same production ever year	2

Source: Present Study, 2011. Number of Responses = 8.

OVERALL REFLECTIONS ON THE SURVEY

While the survey results are not a truly based upon a representative sample and look at only a small handful of experts in the field, they do raise many interesting points to be raised in the following discussion of how to best

develop OHD as a means for sharing relevant cultural heritage information with tourists, regardless of how far from home those tourists may be.

The survey responses broadened the available data regarding how theatres view their economic and social roles within a community, how they navigate the funding process, how they work with community groups and leaders to being a new production, and the wide range of possibilities for success. Each of these elements is critical in building a more universal approach for developing healthy OHD as a motivator of cultural heritage tourism in the United States.

Chapter 17: Recommendations

Having carried out a thorough literature review, case study, and short survey, it is possible to re-evaluate the central question of this study to determine responses. The central questions at the heart of this thesis are:

> *Do outdoor historical dramas serve as a legitimate format for local cultural heritage tourism developers? If so, what organizational elements and developmental steps are necessary for the tourism theatre project to be effective and sustainable for long term success?*

Part one of this question investigates the validity of OHD as a form of cultural heritage tourism; part two looks into the development process for this particular type of cultural heritage tourism attraction or visitor experience. Both elements are necessary for making OHD an asset to the local community and a profitable activity for all stakeholders.

The first part of the question is clearly answered by prior research cited in the literature review as well as in this most recent survey. Attracting thousands of non-local audience members across the country each year, OHDs are clearly positioned to be an attraction for tourists. Their basis in relevant cultural or historical stories that are site-specific and local in nature makes them an ideal platform for sharing this information with tourists; in other

words, the very nature of an OHD is in line with modern definitions of cultural heritage tourism. In this sense, OHD presents a great option for a community looking to tell its story to outsiders, and should be embraced with enthusiasm by the cultural heritage tourism industry.

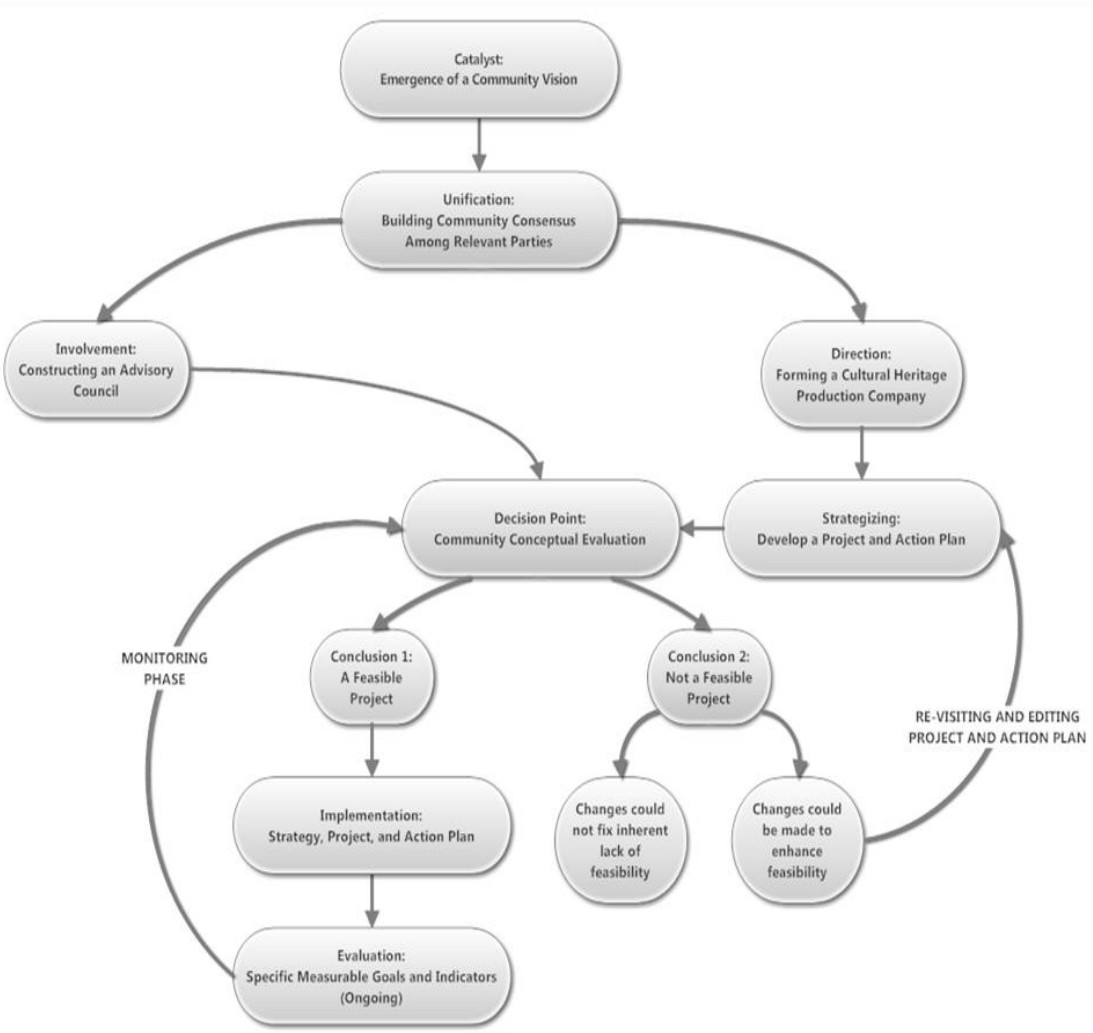
The literature review, case study, and survey, however, do caution potential developers to examine a couple of key features. First, community involvement and support must be taken into account. The most successful OHDs in this country, including *Tecumseh!* and *The Lost Colony*, grew out of community-level activism and support for the mission, and maintain this level of local support and enthusiasm today. Secondly, OHDs must face many of the same issues that are obstacles for cultural heritage tourism attractions in all fields. OHDs must remain authentic and accurate, retelling stories in a fair and unbiased light, they must manage tenuous and important relationships with the natural environment, must develop creative ways to handle tourism seasonality and financial backing, and they must find ways to gain professionalism through professional education and development for both staff and volunteers. Thirdly, OHDs face an additional challenge in terms of relevancy and meeting tourist expectations, largely due to the prevalence of historical film and both the big budgets and computer-generated special effects of Hollywood. While live on-stage entertainment provides thrilling moments that cannot be mimicked by film, as well as an immersive sensory experience that activates all five senses and puts audience members into the center of the action, many historical and

cultural stories have been powerfully relayed through other media that may give audience members unrealistic expectations for a play.

Chapter 18: A Model for Development

The main objective for the paper, however, was not merely to discuss the relationship between OHD and cultural heritage tourism, but to create a working model for the development and implementation of OHD as a form of cultural heritage tourism or as tourism attraction. Based on the four models found within the literature review focusing on cultural heritage tourism development methodologies—NTHP, Thompson, Fuller and Reid, and UNESCO—this model serves as a starting point for developing cultural heritage tourism theatrical attractions. The Community Theatre-Tourism Development Model proposed here (see *Figure 26*) pulls the most important aspects of tourism development together with observations and collected data regarding the OHD development process. It is a broad-view process that seeks to put various important aspects of development into a cohesive, coherent strategy for implementing OHD as a cultural heritage tourism device.

Figure 12: Community Theatre-Tourism Development Model



Source: Author's Own, 2011.

The above model bears several similarities to the models covered in detail during the literature review but also has several notable and important differences. First, there are two full process steps devoted to evaluation. The first involves evaluating the proposed project while the second involves evaluating the success of a fully implemented project (see detailed step-by-

step descriptions below for further information). Secondly, the process involves the creation of two separate entities for the management of the project—the first is an advisory council composed of industry experts from several key areas, and the second is a production company more focused on the immediate management and production of the theatrical tourism product. What readers will not find in this model is a detailed description of how to produce or run a theatrical presentation; such models can be found in abundance elsewhere, and the focus of this paper is the development of OHD as a tourism mechanism.

The following sections of the paper detail each of the steps of the model, taking into account key elements of the literature review, case study, and survey, and making points and recommendations about what to include and what each step means for the developer.

CATALYST: EMERGENCE OF A COMMUNITY VISION

During this phase of development, we see a catalyst for action emerge as a jumping-off point for the full project. In cultural heritage tourism development, this catalyst could be a number of things; among them, we have seen many fascinating concepts. Examples might include the following:

- Town or state anniversary such as the 400th anniversary of Jamestown, VA
- A popular culture trend or product that increases awareness of a certain place, such as the main street of Cambridge, MD
- An important event that puts the town in the national spotlight, such as Shanksville, PA

Alternatively, a catalyst for developing a new cultural heritage tourism program or attraction could be as simple as a community leader with a vision of sharing a historical or cultural concept with outsiders visiting the town. In either case, the impetus for developing a new tourism product is usually merely an idea of how to best maximize the sharing of the cultural or historical heritage of a place with tourists.

The research in this study did not cover a wide variety of catalysts for development, but does recognize that some of the oldest OHDs in this country, such as *The Lost Colony*, derived from a community movement to share local history with tourists. As pointed out by the Fuller and Reid model, community involvement in the development process is a key component of success. What may be more confusing for a non-expert-level community member, however, is moving from the catalyst stage of the process to the next stage, or the Unification stage of the Community Theatre-Tourism Development Model.

UNIFICATION: BUILDING COMMUNITY CONSENSUS

After having established that a community-oriented vision for a new tourism-theatre project has emerged, the next and potentially most difficult step involves building a community consensus. For the individual or single organization most interested in creating the new product or attraction, this can be the most challenging aspect of development. It is somewhat against the nature of an inventor to share his or her concepts widely, but, as seen in the above study, this is the most vital component of a successful OHD project. Having all of the skills, background, areas of expertise, and areas of influence necessary for the project is a highly unlikely result for the single individual or organization who may have initially conceived the project. The logical next step, then, is to bring together a coalition of individuals or organizations that can round out the idea and come to a consensus about the project.

The types of organizations that should be brought into this community-consensus step may vary depending on the organizational infrastructure of the community. The key players in this group, however, should fall into the following categories, regardless of whether they are pre-existing companies or organizations or if they are merely concerned, passionate, educated individuals:

- Local Tourism Industry Professionals
- Local Financial Backers / Institutions

- Cultural / Historical Associations or Societies
- Arts Organizations / Performing Arts Experts
- Local / State Government
- Community Business Owners

This group of experts may find it difficult to come to full agreement. They may, however, also find that once they have reached a consensus, they are able to be true influencers in developing broad-based community support, engaging experts in advisory roles, and in supporting the fledgling project. This group of experts should tackle the key preliminary decisions—the general concept, an overview of how the project might be fleshed out more thoroughly, and a general discussion of other representatives who should be involved moving forward.

This phase should also allow the individuals to assess the strengths, weaknesses, values, and key influencers within their community. This is one of the greatest reasons to bring individuals together to build consensus—once all aspects of the community are included in the process, an earnest and frank discussion of values, assets, and resources is more thorough and more valuable, as learned from the Fuller & Reid model. Once they have decided these less concrete, more ideological aspects of the project, they should reorganize themselves into two key groups: the Advisory Council and the Production Company.

ORGANIZING: THE ADVISORY COUNCIL AND PRODUCTION COMPANY

By this point of the process, the initial idea or impetus for the project should have been made a bit more concrete by community consensus. For example, a local historian who had envisioned a play about witch trials in the community might bring together local leaders from the aforementioned groups. This coalition might agree that the idea is a solid and workable one, and might have fleshed it out a bit further—this is an ideal type of location, this is the ideal kind of feel it should have, and it is, indeed, something that is marketable for tourists to the area. From there, the coalition should have also added additional community leaders of influence who may assist with the project, and should then think about taking the next step towards making the project a reality.

The next step will divide that key group of community members into two categories. The first is the Production Company. This term, borrowed from the theatre world, does not necessarily mean that the group must incorporate in an official way, or that it must be established as a for-profit entity—many OHDs are run by non-profit cultural or historical associations. Eventually, the Production Company will become the organization responsible for running the OHD and managing all aspects of that business, from marketing and promotion

to casting, producing, financing, and maintaining the venue. This is the group that will be directly responsible for the play itself, with a more narrow focus on the actual tourism attraction. From the earlier coalition, the experts most likely to serve on this panel include business professionals with training in marketing, financial backers or institutions, leaders of local arts organizations, and leaders of cultural or historical organizations or groups. If the OHD in question is to cover an area of the cultural or historical past that is sensitive or that highlights a particular people group or minority (for instance, *Unto These Hills* covers the history of the Cherokee people and is, in many ways, the public face of the tribe to tourists), representatives from these groups should certainly be included in the Production Company.

The Advisory Council should also be established at this point, and should include government representatives, community leaders, additional financial advisors and community leaders, and additional historical, cultural or artistic groups. The Advisory Council is there to provide a broader perspective on the challenges and issues that the new project may encounter. It is also important that the tourism industry has a strong voice in this group, as it will be here that experience in developing cultural heritage tourism projects might do the most good. At this point, the tourism industry has already voiced its opinion that the project is at least conceivable in terms of attracting tourists, and while the industry will play a key role once the project has truly begun, it is not a necessary part of developing the concept more fully. The financial

organizations in a community can play a key role in this element of the production, lending their support and knowledge to the project. Financial institutions are important not only for their ability to sponsor, provide low-interest loans, or provide local business grants, but are also a key player in helping a new project evaluate tax and credit issues, establish corporation or non-profit status, and having a higher degree of credibility in both the community and beyond.

All members of both groups should be made well aware that the project will take a significant amount of time and effort. Such projects are rarely paid at the outset, and will usually require hundreds of hours of volunteer labor. Pinpointing the individuals most committed to the idea behind the project will be a key step in allowing the idea to progress or develop to its full potential. Once these two groups are created, the Production Company must enter a process that entails planning out not only what the OHD production will be, but also detailing how the production will happen. The Advisory Council will serve in their capacity as guides or consultants, leveraging their industry knowledge and expertise to assist where necessary, and waiting to play a major role when the project comes to its Decision Point.

STRATEGIZING: DEVELOPING THE PROJECT POTENTIAL

The Production Company must now engage in its most lengthy and arduous task. Here, the company must settle out details and logistics about the project that cover a vast number of issues pertaining to the production itself. This period of time will essentially represent an expanded feasibility study. Not only will the feasibility of such a project be assessed, either in-house or by utilizing outside analysis, but the involved parties will also need to bring the subject matter, the production details, and even the possible story line more into focus. Included in this process are the following key decisions:

- Outlining the plot or story based on historical and cultural fact, previously written scripts, stories, articles, books, or productions
- Pinpointing a playwright or a process for hiring this key individual
- Determining the size and scope of the production—will this be a summer-long play in an auditorium that seats 4,000, or will it be a 5-night production held in the backyard of the local elementary school?
- Choosing the ideal location, or a selection of possible venues, for the production to occur
- Outlining the types of volunteers or employees necessary for the production to run smoothly
- Identifying which resources are most important for the production
- Analyzing the local community to see if available resources will cover the needs of the production

- Evaluating the authenticity of local stories or legends, books, or previously existing scripts in terms of cultural and historical facts

The list of tasks presented here was in no way exhaustive. It also does not include what may be one of the most beneficial elements of this step, which is a thorough feasibility study undertaken by the Institute of Outdoor Drama. As an organization, IOD has handled dozens of these cases, and can provide a more certain foundation upon which to base a decision at the next juncture of the process.

One of the key elements of this step is to solidly evaluate the authenticity of the proposed project, and to outline a roadmap for maintain as authentic a tourism product as possible. If changes must be made that are not representative of cultural or historical truth, this should be presented clearly and openly to the full Advisory Council and Board in the following Decision Point step of the process.

Many organizations may be tempted to rush this process and combine it with the actual implementation of a strategy. Based on the preliminary statistics in this study as well as the opinions of any industry experts in both tourism and outdoor drama, failing to properly assess all aspects of a plan might be pure folly. Even the best intentions for a successful program can go horribly wrong when there is not sufficient data to support the project. The

good side of this is that the firm groundwork laid in the Strategizing phase will take away from the work required later in the Implementation phase.

It is also good to note that not all productions will require the same robustness of detail in the feasibility or Strategizing phase. A lower level, amateur production intended to last for a short time using largely volunteer resources and skills to share information with visitors free of charge behind the local elementary school will not require the same forethought as a project that requires construction of a multi-million dollar special facility, with the acquisition of outside staff, equipment, and experts. In noting the size and scope of the project, it is useful to be as specific and rational as possible, realizing that all projects can start smaller and grow as they prove to be profitable and sustainable for the long-term future.

DECISION POINT: COMMUNITY CONCEPTUAL EVALUATION

Once the results of all this labor are compiled into one easily-disseminated report or presentation, it will be the job of the Production Company's leader or director to call together the members of the Advisory Council and the Production Company to discuss, debate, and eventually decide the fate of, the OHD project. This is a fairly simple point of the process; once all members of both groups have had time to raise objections, become

thoroughly conversant in the findings of the feasibility study and the strategies set forth for the project, the group should vote. Depending on the circumstances, the vote may be weighted in such a way that the Production Company has more sway or that a 2/3 majority rather than a straight majority allows the process to continue. Either way, the vote should consist of the following key question: Is this project feasible?

FEASIBILITY: WHERE DO WE GO FROM HERE?

If the project is feasible, the Production Company, with the ongoing support and guidance of the Advisory Council can continue with implementing the strategy outlined during the Strategizing phase of the process. If the project is deemed to be not feasible, one of two things will happen. Either the development process will stop immediately, or the combined Council and Company may decide that the proposal might be modified and changed in order to fix flaws with the project.

When the combined groups view an infeasible project in this way, the Production Company will take the proposal, and "go back to the drawing board" in a way, returning to the Strategizing phase. It is important to note that this checkpoint is the first of two evaluation periods that may involve re-

looping to an earlier point of the cycle to allow for fixing problems and correcting issues before they become fatal to the project.

IMPLEMENTATION: STRATEGY, PROJECT, AND PLAN

While this is the pivotal portion of the project in terms of fundraising, marketing, producing a play, and the entire myriad of additional tasks that come along with this portion of a project in performing arts, this is not the focus of this paper. Many additional books, academic papers, and articles exist that can help a community run an OHD from start to finish. These other resources, in addition to standing organizational resources like the Institute of Outdoor Drama, can be of great assistance in the actual phases of production that most closely resemble normal theatrical development and production.

It is important to remember during this phase, however, that the Advisory Council's voice must remain strong and must balance out artistic decisions. While it is important to have a technically and theatrically strong production, it is equally important that the production maintain its target in terms of attracting and maintaining a tourist audience. The tourism industry also needs to be heavily involved in the marketing of the production and in supporting the production within the tourism sphere. Tourism marketing, as its own distinct branch of tourism and hospitality management, has been intensely

researched and has created several useful models to be employed at this stage. It is important to remember, however, that some atypical forms of media, including social networking, electronic word of mouth through sites like Trip Advisor, and even in-person marketing, can be particularly effective for the Outdoor Historical Drama, based on the preliminary results of these studies.

One of the other major concerns here as evidenced by the case study and literature review is authenticity. Sometimes, even despite the best intentions, productions can go off-course in terms of its relation to actual facts of history or culture. This is an important place for a sound Advisory Council to step in and assist in bringing the project back on track. The consequences of not doing so, as evidenced above, could be truly tragic.

Also, during this phase, the Production Company needs to be sure to collect significant and relevant data not only on attendance, but also on audience demographics, marketing effectiveness, financial management, and many other areas typical of business administration. Of the theatres responding in the survey in this project, two of eight did not collect any information on who their audience members were or where they were coming from. While this is bad for any business, it is especially detrimental to the health and success rates of a tourism project. Especially in a community-based cultural heritage tourism project, where the developers may not have the level of expertise available in larger, less local projects, this kind of data can validate future iterations of the production, encourage additional contributions

from financial backers, and ultimately result in a more successful and profitable project, attraction, or destination.

EVALUATION: THE MONITORING PHASE

The final phase of the development tool is the Evaluation phase. This model incorporates two of these phases placed strategically throughout the process. The second phase begins as soon as the initial production, regardless of its length or complexity, ends. Now, all the collected data gathered is brought together in one, streamlined way and presented to the combined Production Company and Advisory Council for review.

Collected data should center on several key areas. Among these should be assessments of the social impact, environmental impact, and economic impact of the production. Monitoring these impacts will allow the production to be continuously developed in a more sustainable, more beneficial way. Analysis of the level of maintained authenticity should also be performed to see whether the OHD is presenting an accurate portrayal of the cultural and historic facts to the best knowledge of all present. Review of press and community relations should also be incorporated, as should a thorough investigation of the management process. A report summarizing these things

should be made widely available to the community, who should also be asked for feedback about the project in a fair and unbiased way.

Tourism data should also be collected as a part of this process of monitoring the project. What were the demographics of attendees? Where were tourist attendees coming from? What were they spending? Were additional nights spent in local hotels or additional meals eaten at restaurants to allow individuals to more easily attend performances? What were the experiences of local hospitality managers in the area? All of these factors, as well as the aforementioned studies and any other analyses should be used to paint an overall image of the success of the project.

It is important to note that in this model, the monitoring phase is ongoing, no matter how many years the production has been in existence. It is also important that it leads the groups back to the Decision Point—should we move forward with this project?

Only clear data collection and frank analysis can provide solid footing for making a decision about whether or not to continue an OHD cultural heritage tourism project. Organizers must put personal feelings aside to determine what is truly best for the community and tourism industry in the destination and make a concerted effort to view the issue in an impartial, unbiased way.

IS THE COMMUNITY THEATRE-TOURISM DEVELOPMENT MODEL TRULY A USEFUL TOOL?

Putting a model together that reflects industry standards from the tourism industry to help develop OHDs may seem like a futile task. After all, many of the theatres represented in the survey and data above were conceived and refined in a trial-by-fire way, with problems and significant hurdles dotting the development landscape. Without a model, some of these theatres have survived their 60th and 70th anniversary seasons.

The necessity of a model is dictated by the complexity of the relationship between tourism and theatre in this cultural heritage setting. If OHD is truly viewed as a form of cultural heritage tourism, the relationship between the arts and the tourism industry becomes one that must be very carefully navigated; after all, the tourism project ceases to exist without an artistic perspective, and vice versa.

Models help users to navigate difficult processes, and also help serve as a series of checkpoints and miniature goals. They are intended to be broad, open to interpretation, and flexible guidelines to be applied to many different contexts and situations. The Community Theatre-Tourism Development Model truly does that, and does so in a user-friendly, clear way.

This model cannot exist without the research from the tourism industry that has gone before. Neither can it stand apart from traditional information

about OHD, though a full model has never been created examining the full development process. The model allows individuals with limited backgrounds or spheres of influence to see ways in which they can work together for the good of the community and the local tourism economy in a way that is sustainable, based on local culture or history, and that involves the community as a whole in the process. Such development, if managed carefully and unhurriedly, can truly benefit a community. As one anonymous survey respondent said in an email response to the invitation, "Outdoor historical drama is an amazing thing. It can mobilize community resources to really make a substantial, net-positive impact on the community. Here, people are proud of our town because of its history. Through the Drama, we can share that with tourists and leave each season feeling good about the work we've done. It isn't surprising that the crowds keep growing and coming back—what's surprising is that more places haven't latched on to this idea to further their tourism efforts" (Anonymous, Personal Communication, 2011).

Chapter 19: Conclusion

REFLECTIONS ON CURRENT STUDY

This present study is by no means an exhaustive look at OHD as a form of cultural heritage tourism. It is intended to bridge a wide gap in the currently available academic literature by bringing together relevant information from both applicable fields with the addition of new information from an early-stage survey.

The model defined within this study should be considered only a guide or beginning point for any practical application, as it has not been proven or tested by any community. While the basis for the model is in already grounded, researched methodologies currently existing in the tourism industry, this new, more integrated approach lacks empirical study and should be evaluated carefully prior to any real application.

As for finalizing a response to the research questions laid out in the beginning of this thesis, the paper has endeavored to make a cohesive argument for continued development of outdoor historical dramas within the context of the tourism industry. It is in this framework that outdoor historical drama is most sensible and successful.

Do outdoor historical dramas serve as a legitimate format for local cultural heritage tourism developers?

The paper has tied together previously unrelated research and statistics that bind the two fields solidly together. Research proves that while this form of tourism may be foreign to many tourism developers, it is an active, complex form of sharing relevant cultural heritage information with tourist audiences. The nature of outdoor drama as being a presentational, multi-sensory experience makes it an immersive one. Research elsewhere in the tourism industry explores the effectiveness of implementing various forms of tourism attractions, but as a broad statement, it tends to be true that immersive experiences have stronger impacts on audiences than non-immersive experiences.

The second question, then, is simpler to answer via the limited original research and expanded literature review undertaken in this thesis:

If so, what organizational elements and developmental steps are necessary for the tourism theatre project to be effective and sustainable for long term success?

In this instance, a formal model was developed that indicates the appropriate steps for a project of this complexity and scale within the context of the cultural heritage tourism development tradition. The model seeks to incorporate differing viewpoints from various stakeholders in two distinct

industries in a way that could allow a community to practically use outdoor historical drama as a vehicle for cultural heritage tourism. The nature of community involvement is intrinsic both to cultural heritage tourism projects and to outdoor historical drama—this was a commonality in both branches of research represented in this study.

It is the ultimate desire of this research that communities might be better able to work together towards a goal of cultural heritage tourism using outdoor historical drama, and that this might allow communities a greater potential for sharing their histories, legends, and unique cultural pasts with tourist. This form of tourism is interesting, place-specific, viable over the long-term, and lends itself more fully to a sustainable approach that mass tourism does.

LIMITATIONS AND RECOMMENDATIONS FOR FUTURE STUDY

It is important to realize the limitations of this study. First, the lack of formal academic research into outdoor historical drama is an extreme problem in this area. Further study needs to examine the degree to which these two industries are already coordinating development efforts, the ways in which the industries might work together more fully, and should be focused on presenting a more all-encompassing view of the gray area between these two subjects.

Additionally, the survey in this paper examined a small, highly-involved, highly-successful group of experts on outdoor historical drama. While IOD is the main organizing force of truly professional outdoor historical drama in the United States, there are many outdoor dramas that exist outside of this organization. The resources of this study were too limited to include accessing a full, representative sampling of these organizations, but such a study in the future would be a fascinating addition to the currently existing field of research. In addition, the sample size of this current study is quite small. A future census of all IOD Managing Directors would be a truly valuable piece of information as well. The applicability of this study is limited to the specific group here represented; it cannot be generalized to a larger population.

Future study should also be undertaken to examine the effectiveness of the proposed Community Theatre-Tourism Development Model. Trials should be made and carefully documented to see which steps of the model might need to be refined or re-imagined. Further comparison with outside models for community theatre and tourism development is necessary and could help open up new areas of development that should be included or new areas of concern that should be addressed. Such studies present a breadth of opportunity for the dedicated researcher, and such opportunities may be key examples in helping communities turn a vision for outdoor historical drama into a real, functional cultural heritage tourism product for their destination.

A CLOSING THOUGHT

As a parting thought, the official spokesperson for Caesar's Ford Theatre, Sylvia Cloud, where now-defunct outdoor drama *Bluejacket* was produced, recently gave an interview as the theatre unveiled its new plans for development in late August, 2011. The hopeful interview recounts the importance and power of outdoor historical drama. Cloud explains how outdoor historical drama is truly spectacular, saying, "Nowhere else...will you become so part of the atmosphere. You have trees. You've got the sound of birds and insects. You have the smell of gun powder. The gunfire reverberates through your body. And it's all in the course of a story that has historical significance" (Collins, 2011). What better atmosphere for a tourist to come face to face with the true cultural and historical importance of a destination?

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APPENDICES

APPENDIX A: Questionnaire

Bernick Thesis: Cultural Heritage Tourism / Outdoor Historical Drama

Cultural Heritage Tourism and Outdoor Historical Drama: A Model for Develop...

Thank you for your interest in participating in this survey!

This research study is being performed by Leah Bernick, under the direction of Dr. Soyoung Boo of the Department of Tourism and Hospitality Administration at the GWU School of Business. Taking part in this research is entirely voluntary.

The purpose of this study is to help create a model that allows communities to develop outdoor historical dramas in order to improve their local tourism economy.

If you choose to take part in this study, you will be asked a series of questions in an online format that will take about 15 minutes of your time. You may refuse to answer any of the questions in the survey and you may stop at any time, with or without answering all of the questions.

At the end of the survey, you can provide your address, and will be mailed a $15.00 gift card to Amazon.com as a thank you gift for your participation in the survey.

Participating poses no risks that are not ordinarily encountered in daily life. As with all surveys, there is a potential loss of privacy; however, no questions involving personal information will be asked. Your answers will be combined with others when they are reported, and will not be released to the public in any way that could compromise the anonymity or confidentiality of your responses.

The Office of Human Research of George Washington University, at telephone number (202) 994-2715, can provide further information about your rights as a research participant. More information regarding the study may be obtained by contacting Leah Bernick, the primary researcher, at (757) 375-5351, or by email at leahbernick@gmail.com.

To ensure anonymity, your signature is not required as an indicator of your consent to participate in the survey. By clicking here and proceeding with the survey, you agree to participate in the study.

Thank you so much for your participation! You are an invaluable part of this research project.

***1. I understand that this is a voluntary survey, and am willing to participate in the study.**

◯ Yes

◯ No

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Bernick Thesis: Cultural Heritage Tourism / Outdoor Historical Drama

2. How many years has your theatre been in operation?

3. What is your theatre's average annual attendance?

4. What is your theatre's average annual non-local or tourist attendance, if known? Please use either a percentage (%) or number.

5. How many people are employed by your theatre year-round (either part-time or full time)?

6. How many people hold seasonal employment with your theatre (for example, only in the summer)?

7. What is the average annual revenue of your theatre?

8. Which of the following departments or committees exist in your theatre's organizational structure? Please check all that apply.

- [ ] Marketing / PR / Advertising / Sponsorship
- [ ] Community Relations / Business-to-Business Networking
- [ ] Tourism Relations
- [ ] Production Staff
- [ ] Artistic Staff
- [ ] Legal Department
- [ ] Finance / Accounting
- [ ] Historical or Cultural Authenticity / Research
- [ ] Web / IT

Other (please specify)

9. Which of the following groups were involved in the founding or initial creation of your theatre? Please select all that apply.

- [ ] Destination Management Organization (DMO)
- [ ] Convention & Visitor's Bureau (CVB)
- [ ] Local Tourism Board or Organization
- [ ] Local Government
- [ ] Local Artistic Organization
- [ ] Local Cultural or Historical Organization
- [ ] Local Religious Organization
- [ ] None of the Above

Other (please specify)

Bernick Thesis: Cultural Heritage Tourism / Outdoor Historical Drama

10. Which of the following groups are involved in the management of your theatre, including in advisory roles? Please check all that apply.

- [ ] Destination Management Organization (DMO)
- [ ] Convention & Visitor's Bureau (CVB)
- [ ] Local Tourism Board or Organization
- [ ] Local Government
- [ ] Local Artistic Organization
- [ ] Local Cultural or Historical Organization
- [ ] Local Religious Organization
- [ ] None of the Above

Other (please specify)

11. Please rank the following in order of their financial importance to your theatre's success from 1 to 7, with 1 being the most important and 7 being the least important. Each rank should only be used once.

	Rank
Sponsorship or Advertising	
Donations	
Ticket Sales	
Merchandise, Concessions, or Other Sales	
Shared Revenue with Other Historical/Cultural Association(s)	
Grants	
Volunteer Labor	

12. Which of these best describes your theatre's relationship to the local economy?

- ◯ The theatre supports the community financially.
- ◯ The community supports the theatre financially.

13. Does your theatre implement other money-raising tactics (for example, childrens' shows, social activities, picnics, dinners, theatre venue rental, or off-season activities)?

- ◯ Yes
- ◯ No
- ◯ I don't know

14. If you answered YES, what other money-raising tactics does your theatre implement?

15. Does your theatre collect audience statistics or demographics?

- ◯ Yes
- ◯ No
- ◯ I Don't Know

16. If you answered YES, please estimate your typical audience in terms of:

The percentage (%) of Local Audience Members:	
The percentage (%) of Non-Local Audience Members:	
The percentage (%) of In-State Audience Members:	
The percentage (%) of Out-of-State Audience Members:	

17. Which of the following methods do you use to reach potential non-local or tourist audience members as part of your marketing or advertising campaign? Please check all that apply.

- [ ] Print - Direct Mailings, Flyers, Brochures, Etc.
- [ ] Print - Magazines or Newspapers
- [ ] Print - State or Local Tourism Publications
- [ ] Print - Advertisements in other Outdoor Drama Programs
- [ ] Internet - Website
- [ ] Internet - Paid or Free Advertising on External Sites
- [ ] Internet - Social Media (Facebook, Twitter, LinkedIn, Etc.)
- [ ] Television
- [ ] Radio
- [ ] Roadside - Billboards, Signs, Flags, Etc.
- [ ] In-Person Marketing - PR Representatives, Parades, Etc.

Other (please specify)

18. Please describe your main or target audience.

Bernick Thesis: Cultural Heritage Tourism / Outdoor Historical Drama

19. How often does your main production's script undergo a rewrite or major editing process, involving character, plot, or storyline?

- ◯ Annually
- ◯ Every 2-4 Years
- ◯ Every 5-10 Years
- ◯ Every 10+ Years
- ◯ Our script has never been rewritten or edited
- ◯ We do not do the same production every year

20. How do you maintain cultural and historical authenticity in your production?

21. How is outdoor historical drama an important part of a tourist's experience in your community?

22. There have been many closures of outdoor historical dramas in the United States over the past 10 to 20 years. What has contributed most to the longevity of your theatre?

23. How do you view your theatre in relation to the local tourism economy?

24. How has your theatre been subject to some of the major tourism trends that have affected the US in the past 10 years? Examples of such trends include 9/11 and terrorism, rising gas prices, increased airline security, etc.

Bernick Thesis: Cultural Heritage Tourism / Outdoor Historical Drama

Thank You!

Thank you so much for your participation in this survey!

Your responses will provide vital information for the completion of this research project. Please contact Leah Bernick if you have any questions or concerns about this survey or the remainder of the research. In addition to discussing this survey, she would be happy to give you more information about her project and her progress, and can be reached at the contact information below.

Thank you again! We are so grateful to you for taking the time to respond.

Leah Bernick
(757) 375-5351
leahbernick@gmail.com

25. As a thank you gift for your participation in the survey, the research team would like to offer you a $15.00 Amazon.com Gift card. To receive your gift card, which has been funded by a grant from the International Institute of Tourism Studies, please fill out your name and address below. This page will be scrambled and not linked to your earlier survey responses.

Name	
Street Address	
Apt. or Suite Number	
City	
State	
Zip Code	

Bernick Thesis: Cultural Heritage Tourism / Outdoor Historical Drama

SurveyMonkey

1. I understand that this is a voluntary survey, and am willing to participate in the study.

	Response Percent	Response Count
Yes	100.0%	11
No	0.0%	0
answered question		11
skipped question		0

2. How many years has your theatre been in operation?

Response Count
8
answered question 8
skipped question 3

3. What is your theatre's average annual attendance?

Response Count
8
answered question 8
skipped question 3

4. What is your theatre's average annual non-local or tourist attendance, if known? Please use either a percentage (%) or number.

	Response Count
	8
answered question	8
skipped question	3

5. How many people are employed by your theatre year-round (either part-time or full time)?

	Response Count
	8
answered question	8
skipped question	3

6. How many people hold seasonal employment with your theatre (for example, only in the summer)?

	Response Count
	8
answered question	8
skipped question	3

7. What is the average annual revenue of your theatre?

	Response Count
	8
answered question	**8**
skipped question	**3**

8. Which of the following departments or committees exist in your theatre's organizational structure? Please check all that apply.

	Response Percent	Response Count
Marketing / PR / Advertising / Sponsorship	**100.0%**	**7**
Community Relations / Business-to-Business Networking	42.9%	3
Tourism Relations	57.1%	4
Production Staff	85.7%	6
Artistic Staff	85.7%	6
Legal Department	14.3%	1
Finance / Accounting	85.7%	6
Historical or Cultural Authenticity / Research	14.3%	1
Web / IT	0.0%	0
	Other (please specify)	3
	answered question	**7**
	skipped question	**4**

9. Which of the following groups were involved in the founding or initial creation of your theatre? Please select all that apply.

	Response Percent	Response Count
Destination Management Organization (DMO)	0.0%	0
Convention & Visitor's Bureau (CVB)	12.5%	1
Local Tourism Board or Organization	25.0%	2
Local Government	**62.5%**	**5**
Local Artistic Organization	12.5%	1
Local Cultural or Historical Organization	50.0%	4
Local Religious Organization	12.5%	1
None of the Above	12.5%	1
	Other (please specify)	4
	answered question	**8**
	skipped question	**3**

10. Which of the following groups are involved in the management of your theatre, including in advisory roles? Please check all that apply.

	Response Percent	Response Count
Destination Management Organization (DMO)	0.0%	0
Convention & Visitor's Bureau (CVB)	0.0%	0
Local Tourism Board or Organization	28.6%	2
Local Government	**42.9%**	**3**
Local Artistic Organization	28.6%	2
Local Cultural or Historical Organization	**42.9%**	**3**
Local Religious Organization	0.0%	0
None of the Above	28.6%	2
Other (please specify)		2
answered question		**7**
skipped question		**4**

11. Please rank the following in order of their financial importance to your theatre's success fi most important and 7 being the least important. Each rank should only be used once.

Rank

	1	2	3	4	5	
Sponsorship or Advertising	0.0% (0)	12.5% (1)	25.0% (2)	12.5% (1)	**50.0% (4)**	0.0
Donations	12.5% (1)	12.5% (1)	**25.0% (2)**	0.0% (0)	**25.0% (2)**	12.5
Ticket Sales	**50.0% (4)**	12.5% (1)	0.0% (0)	0.0% (0)	0.0% (0)	0.0
Merchandise, Concessions, or Other Sales	0.0% (0)	25.0% (2)	25.0% (2)	**37.5% (3)**	12.5% (1)	0.0
Shared Revenue with Other Historical/Cultural Association(s)	**42.9% (3)**	0.0% (0)	0.0% (0)	0.0% (0)	14.3% (1)	14.3
Grants	0.0% (0)	**42.9% (3)**	14.3% (1)	28.6% (2)	0.0% (0)	14.3
Volunteer Labor	0.0% (0)	12.5% (1)	12.5% (1)	12.5% (1)	0.0% (0)	**37.5**

12. Which of these best describes your theatre's relationship to the local economy?

		Response Percent	Response Count
The theatre supports the community financially.		**50.0%**	**4**
The community supports the theatre financially.		**50.0%**	**4**
		answered question	**8**
		skipped question	**3**

13. Does your theatre implement other money-raising tactics (for example, childrens' shows, social activities, picnics, dinners, theatre venue rental, or off-season activities)?

	Response Percent	Response Count
Yes	75.0%	6
No	25.0%	2
I don't know	0.0%	0
answered question		8
skipped question		3

14. If you answered YES, what other money-raising tactics does your theatre implement?

	Response Count
	5
answered question	5
skipped question	6

15. Does your theatre collect audience statistics or demographics?

	Response Percent	Response Count
Yes	75.0%	6
No	25.0%	2
I Don't Know	0.0%	0
answered question		8
skipped question		3

16. If you answered YES, please estimate your typical audience in terms of:

		Response Percent	Response Count
The percentage (%) of Local Audience Members:		100.0%	6
The percentage (%) of Non-Local Audience Members:		100.0%	6
The percentage (%) of In-State Audience Members:		100.0%	6
The percentage (%) of Out-of-State Audience Members:		100.0%	6
		answered question	6
		skipped question	5

17. Which of the following methods do you use to reach potential non-local or tourist audience members as part of your marketing or advertising campaign? Please check all that apply.

	Response Percent	Response Count
Print - Direct Mailings, Flyers, Brochures, Etc.	**100.0%**	**8**
Print - Magazines or Newspapers	**100.0%**	**8**
Print - State or Local Tourism Publications	87.5%	7
Print - Advertisements in other Outdoor Drama Programs	37.5%	3
Internet - Website	**100.0%**	**8**
Internet - Paid or Free Advertising on External Sites	62.5%	5
Internet - Social Media (Facebook, Twitter, LinkedIn, Etc.)	87.5%	7
Television	75.0%	6
Radio	87.5%	7
Roadside - Billboards, Signs, Flags, Etc.	37.5%	3
In-Person Marketing - PR Representatives, Parades, Etc.	75.0%	6
	Other (please specify)	0
	answered question	**8**
	skipped question	**3**

18. Please describe your main or target audience.

	Response Count
	8
answered question	8
skipped question	3

19. How often does your main production's script undergo a rewrite or major editing process, involving character, plot, or storyline?

	Response Percent	Response Count
Annually	25.0%	2
Every 2-4 Years	0.0%	0
Every 5-10 Years	12.5%	1
Every 10+ Years	**50.0%**	**4**
Our script has never been rewritten or edited	12.5%	1
We do not do the same production every year	0.0%	0
answered question		8
skipped question		3

20. How do you maintain cultural and historical authenticity in your production?

	Response Count
	8
answered question	8
skipped question	3

21. How is outdoor historical drama an important part of a tourist's experience in your community?

	Response Count
	8
answered question	8
skipped question	3

22. There have been many closures of outdoor historical dramas in the United States over the past 10 to 20 years. What has contributed most to the longevity of your theatre?

	Response Count
	8
answered question	8
skipped question	3

23. How do you view your theatre in relation to the local tourism economy?

	Response Count
	8
answered question	8
skipped question	3

24. How has your theatre been subject to some of the major tourism trends that have affected the US in the past 10 years? Examples of such trends include 9/11 and terrorism, rising gas prices, increased airline security, etc.

	Response Count
	8
answered question	8
skipped question	3

25. As a thank you gift for your participation in the survey, the research team would like to offer you a $15.00 Amazon.com Gift card. To receive your gift card, which has been funded by a grant from the International Institute of Tourism Studies, please fill out your name and address below. This page will be scrambled and not linked to your earlier survey responses.

	Response Percent	Response Count
Name	100.0%	8
Street Address	100.0%	8
Apt. or Suite Number	12.5%	1
City	100.0%	8
State	100.0%	8
Zip Code	100.0%	8
answered question		8
skipped question		3

Page 2, Q2. How many years has your theatre been in operation?		
1	38	Sep 26, 2011 5:57 AM
2	60 years	Sep 22, 2011 5:06 AM
3	17	Sep 17, 2011 4:09 PM
4	60	Sep 15, 2011 7:33 AM
5	39	Sep 14, 2011 6:46 AM
6	53	Sep 13, 2011 1:28 PM
7	62 years	Sep 12, 2011 9:25 AM
8	50 years	Sep 12, 2011 8:24 AM

Page 2, Q3. What is your theatre's average annual attendance?		
1	4300	Sep 26, 2011 5:57 AM
2	8,000	Sep 22, 2011 5:06 AM
3	21,000	Sep 17, 2011 4:09 PM
4	for the past 6 years - 13000 | over all not sure.	Sep 15, 2011 7:33 AM
5	42898	Sep 14, 2011 6:46 AM
6	30000	Sep 13, 2011 1:28 PM
7	53,660 (12 year average)	Sep 12, 2011 9:25 AM
8	5,000	Sep 12, 2011 8:24 AM

Page 2, Q4. What is your theatre's average annual non-local or tourist attendance, if known? Please use either a percentage (%) or number.		
1	45%	Sep 26, 2011 5:57 AM
2	3,000	Sep 22, 2011 5:06 AM
3	5%	Sep 17, 2011 4:09 PM
4	85%	Sep 15, 2011 7:33 AM
5	95%	Sep 14, 2011 6:46 AM
6	40%	Sep 13, 2011 1:28 PM
7	5-10% or our attendance is local	Sep 12, 2011 9:25 AM
8	90%	Sep 12, 2011 8:24 AM

Page 2, Q5. How many people are employed by your theatre year-round (either part-time or full time)?		
1	0	Sep 26, 2011 5:57 AM
2	1	Sep 22, 2011 5:06 AM
3	5	Sep 17, 2011 4:09 PM
4	3	Sep 15, 2011 7:33 AM
5	3	Sep 14, 2011 6:46 AM
6	2	Sep 13, 2011 1:28 PM
7	9-12	Sep 12, 2011 9:25 AM
8	8	Sep 12, 2011 8:24 AM

Page 2, Q6. How many people hold seasonal employment with your theatre (for example, only in the summer)?		
1	69	Sep 26, 2011 5:57 AM
2	50	Sep 22, 2011 5:06 AM
3	6	Sep 17, 2011 4:09 PM
4	90	Sep 15, 2011 7:33 AM
5	80	Sep 14, 2011 6:46 AM
6	80	Sep 13, 2011 1:28 PM
7	85+	Sep 12, 2011 9:25 AM
8	7	Sep 12, 2011 8:24 AM

Page 2, Q7. What is the average annual revenue of your theatre?		
1	110,000.00	Sep 26, 2011 5:57 AM
2	$35,000	Sep 22, 2011 5:06 AM
3	$320,000	Sep 17, 2011 4:09 PM
4	$300,000	Sep 15, 2011 7:33 AM
5	1,100,000.00	Sep 14, 2011 6:46 AM
6	$700,000	Sep 13, 2011 1:28 PM
7	$800,000.00 (rought 5 year average)	Sep 12, 2011 9:25 AM
8	50,000	Sep 12, 2011 8:24 AM

Page 3, Q8. Which of the following departments or committees exist in your theatre's organizational structure? Please check all that apply.		
1	none...one person staff	Sep 22, 2011 5:07 AM
2	we have a lawyer, historian, and an IT person on the board that assist	Sep 15, 2011 7:33 AM
3	All above administered by 2 full time employees.	Sep 14, 2011 6:49 AM

Page 3, Q9. Which of the following groups were involved in the founding or initial creation of your theatre? Please select all that apply.		
1	we are so old that it was really the people of the community that should be credited	Sep 15, 2011 7:33 AM
2	Founded by 4 local businessmen.	Sep 14, 2011 6:49 AM
3	State Government	Sep 13, 2011 1:30 PM
4	Community leaders, UTn Profs. and UNC Profs	Sep 12, 2011 9:27 AM

Page 3, Q10. Which of the following groups are involved in the management of your theatre, including in advisory roles? Please check all that apply.		
1	all are supporters but really management is done just by the Board of Directors of SAHA	Sep 15, 2011 7:33 AM
2	Helen Keller Birthplace Foundation	Sep 12, 2011 8:26 AM

Page 5, Q14. If you answered YES, what other money-raising tactics does your theatre implement?		
1	Children's shows Broadway Musicals Cultural Festivals	Sep 26, 2011 6:04 AM
2	Children's shows, fund raisers.	Sep 22, 2011 5:09 AM
3	Hickory Ridge Living History Museum School and Group Tours of Museum Dinners with Dan'l Children's Theatre Powderhorn Theatre Boone Heritage Festival Haunted Horn Parking-lot Rental Theatre Rental	Sep 15, 2011 7:33 AM
4	Education programs, venue rental, fundraising dinner, concerts	Sep 13, 2011 1:33 PM
5	Childrends theatre, Naming oportunities, touring troupe	Sep 12, 2011 9:30 AM

Page 7, Q16. If you answered YES, please estimate your typical audience in terms of:		
The percentage (%) of Local Audience Members:		
1	25%	Sep 26, 2011 6:05 AM
2	20	Sep 17, 2011 4:15 PM
3	15	Sep 15, 2011 7:33 AM
4	5%	Sep 14, 2011 7:03 AM
5	20	Sep 13, 2011 1:34 PM
6	5-10%	Sep 12, 2011 9:36 AM
The percentage (%) of Non-Local Audience Members:		
1	75%	Sep 26, 2011 6:05 AM
2	80	Sep 17, 2011 4:15 PM
3	85	Sep 15, 2011 7:33 AM
4	95%	Sep 14, 2011 7:03 AM
5	80	Sep 13, 2011 1:34 PM
6	90-95%	Sep 12, 2011 9:36 AM
The percentage (%) of In-State Audience Members:		
1	85%	Sep 26, 2011 6:05 AM
2	95	Sep 17, 2011 4:15 PM
3	65	Sep 15, 2011 7:33 AM
4	75%	Sep 14, 2011 7:03 AM
5	60	Sep 13, 2011 1:34 PM
6	40%	Sep 12, 2011 9:36 AM
The percentage (%) of Out-of-State Audience Members:		
1	15%	Sep 26, 2011 6:05 AM
2	5	Sep 17, 2011 4:15 PM
3	35	Sep 15, 2011 7:33 AM
4	25%	Sep 14, 2011 7:03 AM
5	40	Sep 13, 2011 1:34 PM

Page 7, Q16. If you answered YES, please estimate your typical audience in terms of:		
6	60%	Sep 12, 2011 9:36 AM

Page 8, Q18. Please describe your main or target audience.		
1	Our main audiences are between the ages of 40-70	Sep 26, 2011 6:07 AM
2	church groups, Senior groups	Sep 22, 2011 5:10 AM
3	Families and Senior Citizens	Sep 17, 2011 4:16 PM
4	A 3 hour radius of Boone, which takes us into TN, VA, KY, SC and GA - as well as the whole state of NC. We try to target our advertising where moms are looking plus religious facilities.	Sep 15, 2011 7:33 AM
5	Families within a 60 to 90 mile radius.	Sep 14, 2011 7:04 AM
6	1. Families with children 2. Traveling senior	Sep 13, 2011 1:36 PM
7	Income %50k or less, the bulk between 45-65 years old. 60% travel without kids. Less than a college degree.	Sep 12, 2011 9:37 AM
8	Families with children, Seniors	Sep 12, 2011 8:30 AM

Page 9, Q20. How do you maintain cultural and historical authenticity in your production?		
1	Research and remain true to script.	Sep 26, 2011 6:13 AM
2	authentic clothing, guidance from ancestors of founders of our town	Sep 22, 2011 5:13 AM
3	Multiple Sources (e.g. Native American Advisory Committee), local historical research.	Sep 17, 2011 4:19 PM
4	Each department is responsible for doing their own research then brings its changes to the production board committee for review and approval of its authentic and okay to be implemented.	Sep 15, 2011 7:33 AM
5	Research and staying true to the script.	Sep 14, 2011 7:06 AM
6	Script, costumes, props and sets are designed and maintained with respect to research into our original production, as well as research of time period and culture.	Sep 13, 2011 2:28 PM
7	We work with historians and experts in Cherokee History and Culture to help us maintain our authenticity.	Sep 12, 2011 9:40 AM
8	Mr. William Gibson's, playwrite wrote the Miracle Worker play based on Miss Keller's book-The Story of My Life	Sep 12, 2011 8:46 AM

Page 9, Q21. How is outdoor historical drama an important part of a tourist's experience in your community?		
1	It is the only tourist experience in our community, plus these events actually occurred where the productions are presented.	Sep 26, 2011 6:13 AM
2	The outdoor drama is the icing on the cake for our town..we have museum and outdoor trail that provides visitors with information about the hsitory of our town but the drama adds the emotional side of that experience.	Sep 22, 2011 5:13 AM
3	In the 1930s through 1980s it was very important. Not so at present because of competing and alternative entertainment venues.	Sep 17, 2011 4:19 PM
4	VITUAL! It sums up the history of our area and the nation as a whole. "Horn in the West" was the first attraction /entertainment for the High Country therefore creating the hotel and tourism industry that keeps this are alive and prosperous.	Sep 15, 2011 7:33 AM
5	Enhances tourist's experience at other local historical sites.	Sep 14, 2011 7:06 AM
6	The outdoor historical drama in our community is one of the top 5 destinations among our tourist attractions - by attendance.	Sep 13, 2011 2:28 PM
7	The outdoor drama "Unto These Hills" is the public face of Cherokee history and culture to the most of the world.	Sep 12, 2011 9:40 AM
8	When you visit the Birthplace of Helen Keller and you see the pump that is located out back and you see the little house where Annie took her and then you have the opportunity to sit outdoors and experience a drama that took place right on the grounds where the miracle took place, it is very powerful....not a dry eye by the end of the production!! Repeat tourist that stay in our local hotel, eat in our restaurant etc. therefore our community benefits GREATLY	Sep 12, 2011 8:46 AM

Page 10, Q22. There have been many closures of outdoor historical dramas in the United States over the past 10 to 20 years. What has contributed most to the longevity of your theatre?		
1	The bull headedness of our founder.	Sep 26, 2011 6:15 AM
2	volunteers, local goverment assistance, private doantions	Sep 22, 2011 5:16 AM
3	Interest and support from local community volunteers and local government representatives	Sep 17, 2011 4:21 PM
4	Our Community!!!! They stand behind us and believe in us.	Sep 15, 2011 7:33 AM
5	Great script, solid and professional production.	Sep 14, 2011 7:08 AM
6	Community and state support. Creative fundraising. Alternate productions.	Sep 13, 2011 2:31 PM
7	Community and governmental support cupled with strong board leadership	Sep 12, 2011 9:51 AM
8	Helen Keller is in our history books,Children read about her, The Miracle Worker has been made into a movie, been on Broadway-But I would also add that we have a group of people that volunteer and put a lot of man hours in to keep our ticket cost down,many donate their summer to this production.	Sep 12, 2011 9:02 AM

Page 10, Q23. How do you view your theatre in relation to the local tourism economy?		
1	Not very well.	Sep 26, 2011 6:15 AM
2	Currently it is not as an important part due mainly to the economical situation...I believe that it will again have a major impact for our town.	Sep 22, 2011 5:16 AM
3	Important but not significant	Sep 17, 2011 4:21 PM
4	Average, although we have seen higher growth in the past six year than the other attractions.	Sep 15, 2011 7:33 AM
5	Our attraction is main draw for tourists tour our area.	Sep 14, 2011 7:08 AM
6	A reconized leader and contributer.	Sep 13, 2011 2:31 PM
7	At one time we were the engine driving the local tourism economy now we are "added value" to the destination.	Sep 12, 2011 9:51 AM
8	Very positive-there is an increase in shopping, hotels, restaurants, gas stations, which makes an increase in sales tax that goes to our cities, schools	Sep 12, 2011 9:02 AM

Page 10, Q24. How has your theatre been subject to some of the major tourism trends that have affected the US in the past 10 years? Examples of such trends include 9/11 and terrorism, rising gas prices, increased airline security, etc.

1	Pretend it does not exist.	Sep 26, 2011 6:15 AM
2	Low attendance rate which in turns affects our revenue...they have all had an affect..	Sep 22, 2011 5:16 AM
3	Rising gas prices and distance to travel to our venue from major cities.	Sep 17, 2011 4:21 PM
4	Really they have helped us. There has been a renewal in one's patriotism. And people are traveling shorter distances, making Boone a hot spot for vacationing destination.	Sep 15, 2011 7:33 AM
5	Attendance has been declining over the past decade. Contributed to poor economy and rising gas prices.	Sep 14, 2011 7:08 AM
6	Economic shock has negatively affected donations and sponsorships. General economic stife and gas prices have negatively affected group sales, attendance in general.	Sep 13, 2011 2:31 PM
7	Gas prices have been a huge burden lately but we suffer mostly because people travel differently these days. The age of long car trips with the family are gone. We also live in a world where entertainment is instant and "always on" I can watch or listen or read about anyting I am interested in from my phone or iPad anytime. This makes it terribly hard to capture an audiance for 2 hours on a single subject. Plus just about every average Joe has 5.1 or 7.gagilliion dolby surround Hi-fi in their trailer! Our production values have not kept pace. Outdoor drama as a movement has not done itself any favors...We as an industry were too stubborn to change the way we operated our businesses and we were quickly left behind.	Sep 12, 2011 9:51 AM
8	We are located in the northwest corner of the State of Alabama and after 9/11 we saw very little change due to most of your visitors travel by car-Rising gas prices brought more visitors within a 3-4 hour drive! making us take a look at our marketing plan changing it to target that area of tourist.	Sep 12, 2011 9:02 AM

Page 11, Q25. As a thank you gift for your participation in the survey, the research team would like to offer you a $15.00 Amazon.com Gift card. To receive your gift card, which has been funded by a grant from the International Institute of Tourism Studies, please fill out your name and address below. This p...

	Name	
1	James Wilson	Sep 26, 2011 6:16 AM
2	Barbara Hefner	Sep 22, 2011 5:18 AM
3	Dennis Anderson	Sep 17, 2011 4:22 PM
4	SAHA	Sep 15, 2011 7:33 AM
5	Beth E. Beatty	Sep 14, 2011 7:10 AM
6	Johnny Warren	Sep 13, 2011 2:32 PM
7	John Tissue	Sep 12, 2011 9:52 AM
8	Sue Pilkilton	Sep 12, 2011 9:03 AM
	Street Address	
1	PO Box 535	Sep 26, 2011 6:16 AM
2	308 Rodoret St N	Sep 22, 2011 5:18 AM
3	42470 Reiher Dr.	Sep 17, 2011 4:22 PM
4	PO Box	Sep 15, 2011 7:33 AM
5	216 Freshour Road	Sep 14, 2011 7:10 AM
6	PO Box 546	Sep 13, 2011 2:32 PM
7	PO Box 398	Sep 12, 2011 9:52 AM
8	300 North Commons West	Sep 12, 2011 9:03 AM
	Apt. or Suite Number	
5	P.O. Box 73	Sep 14, 2011 7:10 AM
	City	
1	Snow Camp	Sep 26, 2011 6:16 AM
2	Valdese	Sep 22, 2011 5:18 AM
3	Hemet	Sep 17, 2011 4:22 PM
4	Boone	Sep 15, 2011 7:33 AM
5	Chillicothe	Sep 14, 2011 7:10 AM

Page 11, Q25. As a thank you gift for your participation in the survey, the research team would like to offer you a $15.00 Amazon.com Gift card. To receive your gift card, which has been funded by a grant from the International Institute of Tourism Studies, please fill out your name and address below. This p...

6	Bardstown	Sep 13, 2011 2:32 PM
7	Cherokee	Sep 12, 2011 9:52 AM
8	Tuscumbia	Sep 12, 2011 9:03 AM
	State	
1	NC	Sep 26, 2011 6:16 AM
2	North Carolina	Sep 22, 2011 5:18 AM
3	CA	Sep 17, 2011 4:22 PM
4	NC	Sep 15, 2011 7:33 AM
5	OH	Sep 14, 2011 7:10 AM
6	KY	Sep 13, 2011 2:32 PM
7	NC	Sep 12, 2011 9:52 AM
8	AL	Sep 12, 2011 9:03 AM
	Zip Code	
1	27349	Sep 26, 2011 6:16 AM
2	28690	Sep 22, 2011 5:18 AM
3	92544	Sep 17, 2011 4:22 PM
4	28607	Sep 15, 2011 7:33 AM
5	45601	Sep 14, 2011 7:10 AM
6	40004	Sep 13, 2011 2:32 PM
7	28719	Sep 12, 2011 9:52 AM
8	35674	Sep 12, 2011 9:03 AM

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