

Collective Encounters

theatre for social change

Living Place Project Evaluation



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background

the company

Collective Encounters is dedicated to using theatre as a tool for social change. Established just two years ago the company is constantly changing and evolving in the search for a theatre that introduces new audiences to new ideas that excite, entertain and stimulate debate. We produce site-specific productions that animate non-traditional urban spaces, and run participatory programmes with local people. We use theatre to explore pressing social and political issues and to engage directly with the processes of democracy and change.

Led by artistic director Sarah Thornton and administrative director Annette Burgess (currently both employed part time) Collective Encounters employs additional staff on a project by project basis. The company is supported by a voluntary board of 5 trustees comprising business, legal, arts, education and community expertise. Collective Encounters is a registered charity and a company limited by guarantee.

Collective Encounters exists on project funding and has been supported by a range of agencies over the past two years including: Arts Council England: North West, Arena Housing, Awards for All, Community Foundation for Merseyside, Expanding Horizons, Liverpool Housing Action Trust, Learning and Community Chest, Liverpool Culture Company, Merseyside Social Enterprise Initiative, Neighbourhood Renewal Fund, New Heartlands and PH Holt.

Collective Encounters has received significant support-in-kind from, and enjoys a strong partnership relationship with, Liverpool Hope University.

the community

North Liverpool is an area of extreme disadvantage which ranks in the top ten nationally in the indices of multiple deprivation. Some communities within the area have illiteracy rates of up to 36%, unemployment and poor health rank high above the national average and educational attainment is well below average. It is an area which has seen massive depopulation, the decimation of the industrial base and the fragmentation of communities initially through slum clearance and more recently through a plethora of urban renewal initiatives. It is, above all, a cluster of communities where many of the residents feel distanced from power and unheard by decision makers. There is an overriding feeling of being 'done to' and that one initiative swiftly follows another with little real concrete or sustainable change. There is, however, an understanding that the area is currently experiencing an unprecedented rate of change: with the Housing Market Renewal Initiative impacting on the area, massive European monies still coming in and the build to 2008 pressing the agenda, the pace of change has quickened.

Collective Encounters is the only professional arts organisation based in north Liverpool. While there is a great deal of interest in arts activity, and a recognition by key community leaders of the potential value of participation in the arts, there is little capacity for delivery. There is a smattering of ad hoc arts activity, but no overall strategy and limited professional input.

living place project



Photos by *Regeneration Generation* summer school participants

background

Living Place Project grew out of an ACE funded Research & Development process which enabled Collective Encounters' artistic director to meet with key community leaders and providers in north Liverpool over a three month period, to ascertain the pressing issues and survey existing arts provision in the area. It was overwhelmingly clear that 'regeneration' and its impact on those 'living through change' was the key issue of the day. There was a real sense of urgency and a desire to find ways of making the voices of local people heard by those leading the regeneration process. There was a very positive response to the idea of using alternative and creative ways of addressing this: as one community leader said "We've tried everything else!"

Arising from this research, *Living Place Project* set out to explore the impact that regeneration was having on the residents of north Liverpool, and to articulate this in a range of creative ways.

overview

In terms of subject matter, Collective Encounters hoped to give voice to the anxieties of the many people who felt they were not being listened to as their communities were changing beyond recognition; and to foster a better understanding between local people and regeneration agencies of the problems, politics and processes at play.

Creatively, Collective Encounters aimed to experiment with theatrical form, particularly to re-imagine documentary theatre and explore site-specific performance in a bid to discover a style that was exciting, engaging and accessible for a contemporary audience.

Strategically, the company hoped to develop appropriate partnerships and find mechanisms by which its findings and work could positively impact on policy and so contribute to the process of change.

In terms of its programme, *Living Place Project* incorporated the following elements:

- an extensive creative consultation process with over 500 local people
- *My Perfect Place*: a new piece of theatre in education for 7-9 year olds which was toured to primary schools across north Liverpool
- *Living Place Live*: a multi-disciplinary sharing of research
- *Regeneration Generation*: accredited drama training programmes for local people which resulted in participants creating and performing their own work
- *Performance and Possibility*: an international conference on Theatre for Social Change co-hosted with Liverpool Hope University
- *The Harmony Suite*: a large-scale documentary theatre performance which animated a derelict street in Anfield.

Over a two year period the project involved more than 30 professional artists and technicians and over 60 students and recent graduates. (For details of project personnel please see Appendix 1.)



The Harmony Suite. Photo by Steve Denton.

aims and objectives

Three key aims underpin all Collective Encounters' work and directly informed *Living Place Project*:

- Explore and develop innovative models of theatre for social change
- Make new work for new audiences in new spaces, about socially/politically relevant subject matter
- Make work that is rooted within, and grows a relationship with the communities of north Liverpool

The following table outlines the aims, goals and objectives of *Living Place Project* and summarises the level of success of each aim.

aims of living place project:

- explore the ways in which regeneration is impacting on the residents of north Liverpool
- articulate this through a variety of creative products/processes
- with a view to contributing to positive change
- develop a multi-faceted project which uses theatre as the 'moment of transformation' but is underpinned by a range of strategic initiatives
- realize the aims of the company through this project

successful: ▪ partially successful: ▪ unsuccessful: ▪

Goal 1	Undertake an extensive, innovative research process	Objectives	i. Experiment with a range of creative methodologies to gather information	▪
			ii. Engage approximately 700 local people of all ages and from all backgrounds	▪
			iii. Undertake formal research into regeneration policy/provision	▪
			iv. Develop and adhere to an ethical research policy	▪
Goal 2	Document and disseminate research	Objectives	i. Develop an on-line searchable database of research findings	▪
			ii. Produce more formal report/s as appropriate	▪
			iii. Experiment with creative ways of sharing research and disseminating findings	▪
			iv. Follow up performances/events with additional documentation and to evaluate impact	▪
Goal 3	Explore 'collective creation' in practice	Objectives	i. Work collaboratively with a core team of artists over an 18 month period	▪
			ii. Use creative processes to explore and experiment with research findings and inform later research	▪
			ii. Engage people across a range of disciplines	▪
			v. Produce 'work in progress' as appropriate	▪
			v. Experiment with the documentary theatre form	▪
			vi. Explore the integration of multimedia in live performance	▪
Goal 4	Create a high-impact, large-scale,	Objectives	i. Re-imagine the documentary theatre form in a highly	▪

	site specific performance in north Liverpool		visual and exciting way	
			ii. Articulate research findings	▪
			ii. Place the north Liverpool situation within a wider (inter)national context	▪
			v. Attract an audience combining local people, policy makers & more traditional theatre goers	▪
			v. Integrate a cast of professional actors, drama students and local people	▪
			vi. Achieve high quality, professional production values	▪
			vii. Produce a performance which offers an innovative alternative to the traditional theatre experience	▪
			viii. Provide local and regional artists the opportunity to work on something large-scale and exciting	▪
Goal 5	Develop and deliver participative community theatre programmes for local people	Objectives	i. Register with Open College Network and provide programmes which could result in participants achieving OCN credits	▪
			ii. Deliver one course in each of the 7 north Liverpool communities	▪
			iii. Facilitate local people to explore issues around regeneration and its impact on their lives	▪
			iv. Facilitate local people to develop their own creative work which articulates their own experiences	▪
			v. Use a range of drama/theatre skills and techniques	▪
			vi. Develop soft skills such as communicating and teamwork	▪
			vii. Build the capacity of groups to continue working alone beyond Collective Encounters involvement	▪
			viii. Provide opportunities for local people to perform in city centre venues	▪
			ix. Be innovative in terms of performance style	▪
			x. Create a festival of work to support/surround the site-specific performance	▪
Goal 6	Provide volunteering and capacity building opportunities for local	Objectives	i. Support local youth/community workers to work alongside arts professionals in delivering the	▪

	residents and students		participative programme	
			ii. Engage local people as volunteers in our research and consultation process	▪
			iii. Work in partnership with Liverpool Hope to engage their students in our research and consultation process and to ensure their accreditation for it	▪
			iv. Provide work experience and apprenticeship opportunities in arts administration, project management and production	▪
			v. Develop partnerships with other education providers to offer placements/experience for their learners	▪
Goal 7	Develop partnerships with key organisations to ensure project impact	Objectives	i. Build relationships with agencies responsible for leading on the regeneration of north Liverpool	▪
			ii. Build relationships with key community groups and organisations in north Liverpool	▪
			ii. Make contact with wider regional/national agencies with regeneration agendas	▪
Goal 8	Place <i>Living Place Project</i> within a wider theatre for social change context	Objectives	i. Give papers and presentations at relevant (inter)national academic conferences and events	▪
			ii. Host, with Liverpool Hope, an international conference on Theatre for Social Change which allows for interrogation of the wider issues	▪
			iii. Network with key theatre for social change practitioners and academics and disseminate project information	▪
			iv. Publish articles about <i>Living Place Project</i> in relevant academic journals and trade publications	▪

research & development

introduction

Over 18 months Collective Encounters talked to more than 500 local residents as well community workers, policy makers and providers in north Liverpool. The company also undertook formal research into government policy, UK/European case studies, best practice and regeneration theory.

The research was a journey of discovery that began very simply with Collective Encounters' artistic director chatting to key community members and went on to involve 6 artists and over 60 students and graduates in a wide range of processes. From psychogeography trails to voxpops, from structured interviews to artist's residencies, the company tried to develop interesting and productive ways of engaging people.

We had one central question: how was regeneration impacting on peoples' lives. But this one question inevitably led to many more, and to a real need to understand the bigger picture.

my perfect place (jan - may '04)

"...it was brilliant and a very good thing to do and I enjoyed every bit of it"
Emily Burke (age 9)

Of all the hidden voices in our communities, pre-teen children are probably the quietest in terms of influencing the world around them. That's why we decided to start the consultation process with 7-9 year olds, an age group which is just starting to engage with ideas of community through their citizenship classes.

Collective Encounters partnered with Liverpool Hope University, Life Education Action Zone and Holy Cross Primary School to develop *My Perfect Place*. It started with 6 drama workshops which brought together 18 Keystage 2 children with 24 final year degree students taking a Theatre-in-Education (TIE) module. The workshops used a range of drama techniques to look at how regeneration was impacting on the children, to explore ideas and develop characters for a TIE piece. Under the direction of Collective Encounters' artistic director, the students then devised an inter-active piece of TIE which was toured to over 200 north Liverpool children.

My Perfect Place told the story of Shauna, a 9 year old who was fed up with her neighbourhood and moaned all the time. But when her local playground was threatened with closure she began to see things differently and led the fight to save it. Weaving

together performed scenes and in-role activities, the piece directly engaged the audience in questions central to regeneration, in a language and context they found relevant.

The performance was followed up at later dates by workshops with the children who had been the audience/participants in order to build on the themes and consolidate learning.

strengths

- Enabled the company to engage with approximately 200 children and to ascertain their opinions and feelings about the regeneration of their communities - research material which was directly fed into the wider body of research.
- Very positive feedback from participants. Degree students: "a unique experience and a great opportunity to work in a professional context", and Holy Cross children: "it made me realise university isn't boring", "it made learning fun and enjoyable". Audience participants said they "had fun" and remained engaged through the 75 minute process.
- Very positive feedback from all partner organisations: Holy Cross teachers and head were happy with the way workshops tied into national curriculum requirements for both Citizenship and English; Education Action Zone were impressed with the quality and imagination of the project and expressed themselves keen to work with Collective Encounters again; Liverpool Hope was pleased with the 'real world' opportunity for students and the way it tied directly into the modular degree scheme.
- An imaginative theatre form was developed which moved away from the now established TIE model of performance followed by short workshop and into a more engaged and interactive process.
- One performance was used as a launch for the company and attracted some key partners and local residents who became supporters of Collective Encounters and advocates of our work.

weaknesses

- We had hoped to produce a short documentary film about *My Perfect Place* but the footage captured was not of sufficient quality to be useful.
- Due to school timetable difficulties the follow up workshops took place several months after the performance so took on a slightly different focus than anticipated and were less useful than had they taken place in the weeks immediately after the show.
- Research findings were poorly documented so fed into the main body of research more effectively as anecdotes and received learning than as quantifiable evidence.
- While the student devising process and performances were very strong, student technical support was not. In future a professional technical/design team would be necessary to ensure quality.
- While the launch event was considered a success by those who did attend, attendance was limited and with more effective marketing/soliciting of key partners a better level of attendance could have been achieved.

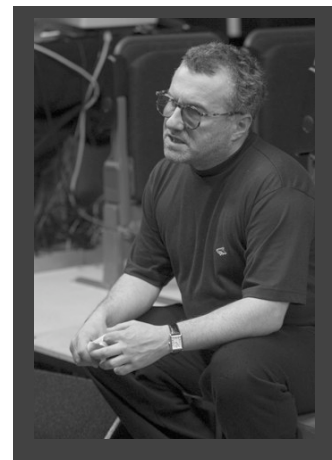
pilot research (summer '04)

Over a two month period five professional artists and five drama students/recent graduates worked together to gather information and experiment with research processes and ways to creatively explore research. In particular we were interested to explore the methods developed by Out of Joint theatre company in their verbatim theatre work and to experiment with collective creation as it was developed in Canada in the 1970's wave of documentary theatre.

We drew up a list of key community leaders and representatives from significant regeneration organisations, and following initial planning sessions researchers set up and carried out interviews (for details see Appendix 3). During the research process we held regular workshops to feedback and explore the material.

strengths

- We were able to develop a well informed overview across north Liverpool, identifying similarities and differences between communities in terms of policy, practice and experience.
- The research findings provided a solid grounding in the subject for all involved and informed the later more intensive research period.
- The process enhanced a sense of ownership of the project by a core creative team and provided the space and time to discuss and imagine the possibilities for documentary performance.
- We captured broadcast quality sound recordings of interviews for later documentary use.
- We became very aware of the need to protect the rights of those who talked to us and to ensure our processes were fully ethical and so identified the need to develop an ethical research policy.



Creative development process. Photos by Patrick Baldwin.

weaknesses

- Co-ordinating meetings/interviews was very challenging and researchers spent much time administering the process – this did, however, make us identify the need to employ a research co-ordinator for the later process.
- We became frustrated by the creative limitations of verbatim theatre and the inevitability of a particular research technique automatically generating a particular kind of material – this did, however, lead us to explore more creative research possibilities.

- There was some tension between professional artists and students/graduates. Some artists felt that student involvement reduced the professionalism of the project and that they were simply being used as 'cheap labour', but the company maintained the view that students/recent graduates had a great deal to contribute and that springboard opportunities were needed for young people to enter the profession.
- The exploration/development of ideas tended towards the discursive and away from the practical.
- There were issues around ownership and direction: not all the artists involved were comfortable with the idea of collective creation and the openness of the process – they found it frustrating, feeling that the artistic director had a clear idea of what she wanted and rather than allowing the loose explorations that were happening more direction should be given. The balance between a clear artistic vision and the space for collaboration was not successfully achieved.

other outcomes

- While 4 of the 5 professional artists were keen to continue with the project, the writer decided to pull out, feeling that he was not sufficiently engaged with the subject matter and nature of the piece. This gave us the opportunity to source a writer who was keenly interested in the themes and ideas behind the work.

artists' residencies (nov '04 – april '05)

In November 2004 we appointed a Research Co-ordinator who followed up existing links we had with community groups, drew on his own contacts, and followed leads with the aim of identifying as many community groups in north Liverpool as possible. He met with community group leaders to discuss the possibility of their groups' being interested in contributing ideas and stories to our research and in participating in creative workshops (either one offs or short programmes). He explained about our process, and that the ideas generated would contribute to our research and feed into our final performance.

Between November and December we developed our Ethical Research Policy (see Appendix 2), taking advice from Arts Council England, Liverpool Hope University and the University of Newcastle (Australia). All interested community groups were given a copy of this.

Arising from this process and earlier research we devised a programme of work which revolved loosely around 6 artists residencies. Before the residencies started 6 professional artists (artistic director, writer, multimedia designer, sound designer and two actors) all received induction and training to the aims of the project, the ethical research policy, and developed a clear collective sense of what we wanted to explore. The aims of the residencies were to capture substantial research and enable the artists to immerse themselves in the experiences of local people and develop their own creative response to this which would feed into the development of our performance piece. A wide variety of activities emerged which involved workshops, group meetings, psycho-geography trails, and voxpops (for further details please see Appendix 3.)

Approximately 10 students/recent graduates were also involved in this process: participating in the induction and training and supporting the residencies. Some of the more experienced were given the opportunity to co-facilitate workshops.

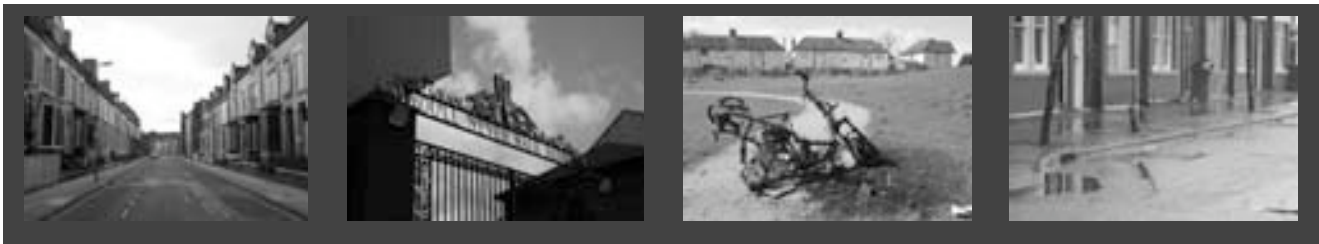
At regular intervals artists fed back to each other on the process and development of their work.

strengths

- We were able to meet over 350 people of all ages and from a wide variety of backgrounds.
- We gathered a substantial quantity of research which directly informed our reports and production work.
- We were able to offer taster workshops and short programmes to people who would not ordinarily access arts activity.
- There was positive feedback from participants who were pleased to have the opportunity to have their thoughts heard.
- It was an interesting learning experience for the researchers (both in terms of subject matter and methodology).

weaknesses

- Co-ordination was difficult – it spanned the Christmas break which caused problems and a longer lead in time would have helped. Also, there was some confusion as to what the co-coordinator was offering groups and what we were able/it was appropriate for us to deliver.
- We had hoped to reach further out from traditional community centres/ bases but were not able, in the time frame and with the resources available, to reach the most excluded and marginalised groups.
- There was insufficient time (resource problem) to fully and creatively explore the material – all the time was spent gathering research and little was left for the artists to interpret/work with this creatively – this meant that while lots of ideas were generated (which certainly informed future performance work) little concrete art product was produced – this was addressed by the development of *Living Place Live* (see below).



Photos by Mike Wight. Taken on a psychogeography trail.

student involvement (summer '04 – may '05)

In addition to *My Perfect Place*, the Pilot Research process and the Artists' Residencies, Liverpool Hope students were involved in the research in several other ways.

Over 20 second year drama students taking a documentary theatre module studied *Living Place Project* as a case study and had one of their two practical assessments connected to it. Having received appropriate induction and training, they split into small groups and each took a north Liverpool community to study. They undertook psycho-geography trails, questionnaire based research and interviews and gathered a wealth of evidence. They explored this creatively and produced practical pieces for assessment.

Several final year drama students undertook independent academic research to support the project and this took the form of reports and dissertations. These included topics such as the specific problems and challenges of site-specific production and research collection in documentary theatre.

A member of the psychology staff was also involved in the research and supported two final year psychology dissertation students to engage with the discipline of community psychology – a cutting edge emergent field – through the project.

For a full outline of student engagement please see Sarah Thornton's article *Once More with Meaning: Strengthening the Links between Research & Teaching in Drama & Theatre Studies using Living Place Project as a Case Study*.

strengths

- Provided an excellent opportunity for students to engage in a 'real life' project and work alongside professionals.
- Significantly augmented Collective Encounters' research base.
- Enabled us to develop and test our Volunteering Policy.

weaknesses

- As all engagement had to be tied directly into assessable modules the timeframe was restrictive.
- Although we had hoped to engage students from institutions beyond Hope, we were unable to do this, due to time restraints.

formal research (may '04 – may '05)

The subject of regeneration is extremely complex and multifaceted. There has been an array of urban renewal initiatives over the past thirty years and a vast amount of literature has been produced on the subject. There are many schools of thought on the most successful and appropriate approach to take to breathe life back into declining or even decimated urban communities. Our community based research raised many questions about how the north Liverpool situation fit into the bigger picture and how policy was being developed and implemented. We realised that we needed to be as fully informed as possible if we were to make work that could really be of use and have an impact. In order to be fully informed we felt the need to develop a rounded understanding of regeneration and urban renewal in its wider context. To this end the writer and artistic director read widely around the subject.

Our community based research raised a more worrying concern also: there was clearly a real problem with the availability and accessibility of information on the local situation. The vast majority of residents we spoke to were unable to find accurate information on

their own situation, there was massive confusion and conflicting advice. In order for us to begin to make sense of the situation we realised we needed to get to the bottom of the local position. This led us to interview representatives from all the major regeneration and development agencies operating in north Liverpool, both public and private sector. We also read all available reports, policy documents, surveys and consultation documents and plans for the local area.

The writer synthesised all this research in a document called *Regeneration in Context* which was given to everyone involved in our research, made available as a download from our website and to interested community groups.

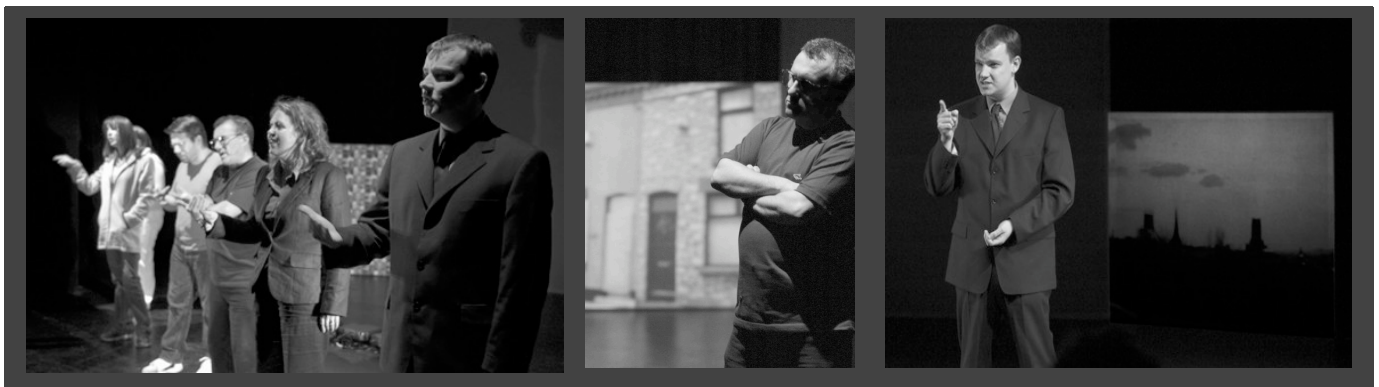
strengths

- The research enabled the writer and artistic director to become very well versed and clear about the bigger picture.
- The report provided all researchers and artists with a very comprehensive understanding of the subject matter and context and is a useful document for anyone interested in regeneration, particularly in north Liverpool.
- The process of research and the confusing maze at local level, while frustrating and at times seemingly endless, provided creative stimulus for production work.
- It enabled us to make more focussed contact with key regeneration players.

weaknesses

- It was often difficult to arrange meetings with relevant people and took a great deal of lead in time, meaning that sometimes we were very late getting the information we needed.
- It was extremely expensive, and possibly not always necessary, to record the interviews to broadcast quality (we wanted to do this so we could use extracts in performance).

living place live (april 05)



Living Place Live. Photos by Patrick Baldwin.

“You said in 15 minutes what we’ve been trying to say for five years.”
John, audience member

In keeping with our Ethical Research Policy we considered it important to share back our research at an interim stage to check the accuracy of the findings, ensure those we were

representing were happy with how we were doing this, and identify any gaps in our knowledge. In terms of the creative development of our work we were concerned to create a work-in-progress opportunity – an event which would give us the chance to experiment with documentary form and test ideas out on an audience.

A creative team comprising 7 professional artists (the artistic director, writer, multimedia designer, sound designer and 3 actors), 4 final year drama student researchers and three recent graduate actors worked together over a week to develop this work in progress.

The event was planned to be produced at Liverpool Hope University's Everton campus, in the heart of north Liverpool. The idea was to have several performance/events going on in different rooms, with the audience having a promenade experience, and culminating in a large discussion forum. We invited everyone we had researched with so far and representatives of all our partner organisations. We intended to include: footage from *My Perfect Place*, an exhibition of visual art developed through the artists' residencies, looped recorded footage of interviews, a 15 minute performance integrating multimedia and live action, a formal presentation about the research process and performances of selected students' documentary theatre pieces. Unfortunately much of this did not occur. *Living Place Live* ended up comprising a 15 minute performance with some multimedia support, a short film/soundscape and a short presentation (all of which took place in the large theatre space), followed by informal discussion and feedback over refreshments.

strengths

- Received very positive feedback from local people who confirmed that we had a very solid understanding of the situation and of their feelings, and that we were representing them effectively.
- Identified useful gaps in knowledge which we were then able to follow up.
- Prompted some agencies that had previously been unwilling to engage with us to provide us with interviews and information.
- Gave us the opportunity to work together as a team of artists towards a product and so become more familiar with each others' working methods, strengths and weaknesses.
- Gave us the opportunity to experiment with documentary theatre form and see it in front of an audience, helping us to identify what worked and what didn't.

weaknesses

- The process was very rushed, meaning that the product was unpolished and not at a level of professionalism we would have hoped for.
- The piece lacked integration between multimedia and live performance – there was insufficient time to develop our ideas and there were communication difficulties.
- Due to a variety of factors the event did not have the range of components we wanted and became a predominately theatre-based event (the opposite of what the company wants to create).

research database

We were keen to develop an on-line, searchable database of our research that anyone interested in the views of the residents of north Liverpool could access. We were able to secure some support in kind to develop this but were unable to access funding to enable

it to function as successfully as we would have liked. We did input a summary of each research encounter into the database (which was extremely time consuming) and ran it on line for a time, but the quality was not adequate for it to function as a useful tool.

meeting the aims, goals and objectives

successful: ▪ partially successful: ▪ unsuccessful: ▪

Goal 1	Undertake an extensive, innovative research process	▪ Objectives	<ul style="list-style-type: none"> i. Experiment with a range of creative methodologies to gather information ii. Engage approximately 700 local people of all ages and from all backgrounds iii. Undertake formal research into regeneration policy/provision iv. Develop and adhere to an ethical research policy 	▪
Goal 2	Document and disseminate research	▪ Objectives	<ul style="list-style-type: none"> i. Develop an on-line searchable database of research findings ii. Produce more formal report/s as appropriate iii. Experiment with creative ways of sharing research and disseminating findings iv. Follow up performances/events with additional documentation and evaluate impact 	▪
Goal 3	Explore 'collective creation' in practice	▪ Objectives	<ul style="list-style-type: none"> i. Work collaboratively with a core team of artists over an 18 month period ii. Use creative processes to explore and experiment with research findings and inform later research iii. Engage people across a range of disciplines iv. Produce 'work in progress' as appropriate v. Experiment with the documentary theatre form vi. Explore the integration of multimedia in live performance 	▪
Goal 6	Provide volunteering and capacity building opportunities for local residents and students	▪ Objectives	<ul style="list-style-type: none"> ii. Engage local people as volunteers in our research and consultation process iii. Work in partnership with Liverpool Hope to engage their students in our research and consultation process and to ensure their accreditation for it v. Develop partnerships with other education providers to offer placements/experience for their learners 	▪
Goal 7	Develop partnerships with key organisations to ensure project impact	▪ Objectives	<ul style="list-style-type: none"> i. Build relationships with agencies responsible for leading on the regeneration of north Liverpool ii. Build relationships with key community groups and organisations in north Liverpool 	▪

summary of key achievements & learning

achievements

- engaged over 500 local people in an innovative research process
- engaged effectively with key policy makers and providers
- undertook extensive and useful research into regeneration theory
- developed and adhered to an appropriate ethical research policy
- produced a new and innovative piece of theatre-in-education
- provided employment for local artists and arts administrators
- provided volunteering opportunities for over 60 students and recent graduates
- engaged a small number of local people as volunteers in collecting research through the artists' residency programme
- undertook an interesting exploration of documentary theatre form
- hosted a successful (if limited) work-in-progress/sharing of research event
- produced a useful report
- collated all research materials

learning

- useful, developmental, creative exploration is much more successful when there are concrete examples of work to play with as opposed to a predominance of abstract discussion of ideas
- longer run-in time to projects is required and more sensible timing around holidays
- when a member of staff is representing the company in the community s/he must be fully clear about the aims/objectives of the company and the parameters for negotiation
- more thought must be given to opening work-in-progress to the public, in terms of framing, purpose and quality
- greater time and resources must be put into the marketing of events to ensure as wide an attendance from the desired audience as possible
- more consideration must be put into documenting work – we must be clear about the purpose and desired use of the documentation this will then determine how we document (i.e. broadcast quality, sound/av etc.) and appropriate funding must be sought to enable this at initial fundraising stage
- realistic time and resources are required to successfully disseminate and follow up work (both research & projects more generally) and must be built into initial fundraising



regeneration generation

“Oh I love it! It’s a change from the usual because it’s got a point to it”.
Barbara Davies, third age participant

introduction

This participative training programme for north Liverpool residents was a central plank of *Living Place Project*. The company believes passionately in facilitating access both to quality arts product and to the means of cultural production. It was essential, therefore, to facilitate local people to make their own creative work as well as the company making professional work in response to local need.

Collective Encounters was keen to deliver a different kind of participative programme than was already available to the communities of north Liverpool: the majority of existing community arts provision is rooted in short term, low impact, non-transferable skills such as samba classes and ballroom dancing. We wanted to create a project which would have a medium to long-term impact on those involved, and offer an alternative model of practice for locally based training initiatives.

We aimed to deliver a course in each of 7 north Liverpool communities and to involve between 10 – 15 people in each group. We planned that the courses would:

- provide drama/theatre skills training
- develop soft skills such as communication and teamwork
- enhance community relations and involvement by exploring participants’ understanding of equal opportunities
- exploration in-depth how regeneration impacts on the lives of participants
- culminate in each group producing and performing their own short piece of new work as part of a festival surrounding the company’s site-specific production

As these were to be the first training courses the company was to deliver we consulted a variety of existing training providers, community facilities and arts organisations both locally and nationally to assist in our developing an appropriate content, structure and accreditation process for the course. Arising from this consultation we decided to pursue accreditation in an effort to enhance the long terms effects of the courses.

In January 2005 Collective Encounters secured £20,000 from Arena Housing to deliver courses with residents in Anfield and Breckfield. We were unsuccessful in raising further funds within the time frame available, so we ran two instead of the hoped for seven courses:

- a twelve-day intensive summer school was delivered for young women at risk of exclusion
- a twice-weekly, ten week programme was provided for third age residents

In line with the company's theatre for social change policy and ethic we choose Forum Theatre as the tool by which to facilitate this training. Forum Theatre is an internationally renowned style equally useful as both process and product. The aim of forum theatre is to create a space where audience and actors can enter into discussions and dialogue about pressing social concerns and come up with possible solutions to social problems. Actors and audience alike are required to explore the world through the eyes of others, to try alternative approaches, and to identify root causes of problems. It is often referred to as a 'rehearsal for change'.



Photo taken of by Summer School participant.

recruitment

Recruitment began in June 2005 approximately 6 weeks prior to the start of the course. Information sheets were produced in house and young peoples and third age services in the locale were targeted. A training administrator was appointed and she contacted and visited relevant groups and services with information and application packs in an effort to generate interest. (For a full list please see Appendix 4).

The company has an open policy in terms of equal opportunities, and community activities specifically aimed at disabled people were also targeted. All printed information was available in a variety of different formats for disabled people to ensure full accessibility. This did generate some interest from young people who attended the Aspergers groups run by Albion Youth Centre, but unfortunately the parents of these people felt it was too far to travel.

We successfully recruited eight participants for each of the two groups. Two professional drama facilitators were recruited and two recent drama/theatre studies graduates were employed to support the facilitators and develop their own facilitation skills. Workshop

tutors were inducted into the aims and objectives the course and taken through the course handbook which had been compiled by the Administrative Director and gave information such as key policies, aims, stakeholders, internal moderation procedures, progression pathways for participants, complaints/grievance procedure and equal opportunities.

strengths

- Recruited sixteen local people to take part in the course

weaknesses

- The lead in time for recruitment was not long enough and in future we need to be more creative about the range of ways in which we encourage people to engage with our participative and training programmes.
- We need to produce appropriate marketing materials to aid the recruitment process.
- We had hoped to recruit local community/youth workers to support the drama facilitators' in delivering the course but due to time and budget constraints this was not possible.

accreditation

Collective Encounters' Administrative Director first met with Open College Network in May 2005 and was advised that we would need to go through a centre approval process and audit prior to course accreditation. This process would take three months from application to centre approval. Funding restrictions meant elements of the project needed to complete by 22nd August 2005, in time for a presentation at Arena Housing tenants' conference scheduled for this date, with the remainder completed by 17th September 2005. OCN advised that this was possible on condition that units chosen were either from OCN's unit bank or from the new National Progression Units due to become available over the summer. Each unit equals approximately 30 hours of learning time for each participant, and three units are equal to a full qualification. Time factors meant the company decided to deliver one unit from the national progression framework per course.

Internal moderation meeting were held with all course personnel at the beginning to agree assessment criteria; in the middle to make any recommended adjustments to the criteria; and at the end of both courses. These meetings were fully documented and minuted and a proforma completed in line with OCN recommendations. It was decided at the first meeting that each participant would need to keep a learner's diary for later assessment by Open College Network.

While it would have been desirable for participants to have had the opportunity to achieve a full qualification we decided that within the timeframe we were working in, we needed to simply take a useful beginning step towards more enhanced accreditation in the future. All participants on the training courses were successful in completing the required unit and achieving appropriate accreditation.

strengths

- We became an approved OCN accredited centre.
- Sixteen participants achieved three Open College Network level one credits.
- We delivered one unit from National Progression Framework in Understanding Equal Opportunities and one Unit from National Progression Framework in Developing team work and communication skills

weaknesses

- Course accreditation was applied for very late and so became a stressful and hurried process.

courses

"I really liked writing our own play, it got us thinking about our lives."
Natalie Gibbs, Summer School participant

Workshops were predominately drama-based, using forum theatre techniques, imagery and improvisation to facilitate skills development and an exploration of ideas. Participants were encouraged to undertake research into the key issues: they were provided with disposable cameras to capture images showing how they responded to their local area, and had supported access to computer facilities. To monitor their development and enable accreditation all participants were supported to maintain learner diaries.

The groups quickly identified the issues which were most pertinent to them. For the third age group it was their experience of compulsory purchase orders and the uncertainty of plans being made by City Council and private sector agencies: they wanted to know what was going to happen to them. For the young women's group the closure of shared spaces such as youth centre and the locking of the community parks meant that the majority of their leisure time was now occupied with hanging out on the streets. The young people felt open enough to talk about their experiences of anti-social behavior, under age drinking, drug taking and the gap the closure of these spaces had left.

Once the issues were clarified each group developed a twenty-minute Forum Theatre performance piece.

strengths

- Participants were given the opportunity to work with established theatre professionals and were introduced to a non-traditional theatrical experience.
- Local issues were explored through techniques such as imagery, devising and story telling, and the impacts of regeneration on an individual level were debated and discussed.
- The courses enhanced communication skills as participants became increasingly able to articulate these issues to others within the group and later, to audiences in an open debate that followed showcase presentations.
- Introduced participants to professional theatre making processes.

weaknesses

- Due to the timing of the *Living Place Project* programme of work Collective Encounters' artistic director was of necessity focused on the site-specific production during the time of *Regeneration Generation* and so was unable to provide a necessary artistic overview to the training. This led to an over heavy and inappropriate burden on the Administrative Director and a lack of artistic consistency across the programme of work.

performances

"Anfield is my home it's where I hang out, under the shadow of the stadium. When the youth club closed the park became my new home, I started knocking around with a new crowd, I got involved in stuff I shouldn't have. My Mum and Dad want to move out now.... they say it's no good around here anymore." (*script extract*)

The young women's' group performed their piece twice at the Arena Housing Tenants' Conference in the prestigious environment of St George's Hall. It was a fascinating experience. Apart from Arena staff and executives, the audience was predominately made up of north Liverpool residents aged over 65. This resulted in a dynamic exchange of views and ideas as stereotypes were exploded and pre-conceptions challenged. Actors and audience together explored issues surrounding anti-social behavior and sought realistic local solutions to this multi-faceted (inter)national problem.

"From compulsory purchase orders to the promotion of tourism at the expense of local residents, the actors gave a very fine performance that every leader of this city who claims to be acting in the best interests of Liverpool people should see"
Jim Noakes (Kensington Labour Party), *Daily Post*

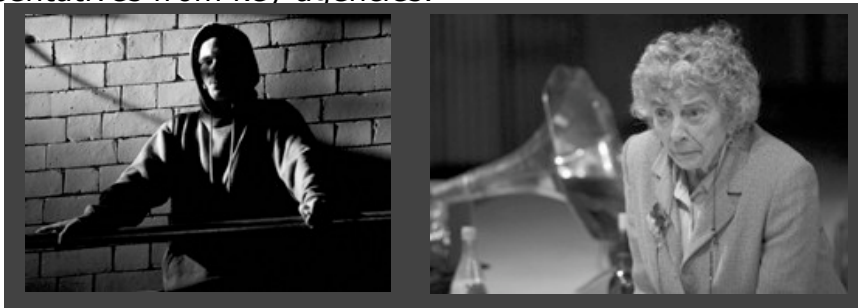
Keen to perform in central arts venues, the Third Age group performed their piece for live audiences both at Unity Theatre and FACT, and via live web-cast at the latter venue. This was the first live forum web-cast in the UK and gave participants the opportunity to explore some of the possibilities of new technology. The audience combined local residents with representatives from agencies involved in the regeneration of the area, and a healthy debate accompanied the performances.

strengths

- Two pieces of new work were performed in city centre venues to audiences of approximately 200.
- The FACT performance was first UK live forum theatre webcast.
- The company received extremely positive feedback from audience members and participants alike both face-to-face and in the local press.

weaknesses

- Budget limitations meant that the production values of the final performances were not as high as we would have hoped.
- With greater resources we could have achieved greater audience numbers and more representatives from key agencies.



meeting the aims, goals and objectives

successful: ▪ partially successful: ▪ unsuccessful: ▪

Goal 5	Develop and deliver participative community theatre programmes for local people	▪ Objectives	<ul style="list-style-type: none"> i. Register with Open College Network and provide programmes which could result in participants achieving OCN credits ii. Deliver one course in each of the 7 north Liverpool communities iii. Facilitate local people to explore issues around regeneration and its impact on their lives iv. Facilitate local people to develop their own creative work which articulates their own experiences v. Use a range of drama/theatre skills and techniques vi. Develop soft skills such as communicating and teamwork vii. Build the capacity of groups to continue working alone beyond Collective Encounters involvement viii. Provide opportunities for local people to perform in city centre venues ix. Be innovative in terms of performance style x. Create a festival of work to support/surround the site-specific performance
Goal 6	Provide volunteering and capacity building opportunities for local residents and students	▪ Objectives	<ul style="list-style-type: none"> i. Support local youth/community workers to work alongside arts professionals in delivering the participative programme iv. Provide work experience and apprenticeship opportunities in arts administration, project management and production
Goal 7	Develop partnerships with key organisations to ensure project impact	▪ Objectives	<ul style="list-style-type: none"> i. Build relationships with agencies responsible for leading on the regeneration of north Liverpool ii. Build relationships with key community groups and organisations in north Liverpool

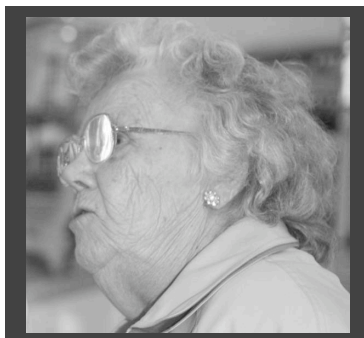
summary of key achievements & learning

achievements

- recruited sixteen local people to take part in the courses and facilitated them to achieve accreditation
- successfully registered as an accredited centre
- delivered two courses successfully over a three month period
- developed a very strong partnership with Arena Housing, the lead RSL for Anfield/Breckfield
- enhanced our community partnerships with key agencies in Anfield/Breckfield
- produced a devised twenty minute play exploring older residents experience of compulsory purchase orders, seen by audience of 29 at FACT and 41 at Unity Theatre
- produced a devised twenty minute play exploring the issues surrounding anti-social behavior, experienced by 92 people across two performances at Arena Housing tenants conference
- worked with FACT to run the first ever live forum theatre webcast in the UK

learning

- recruitment needs to start much earlier in future and should tap more successfully into existing networks, groups and activities; target school drama groups as well as community based groups; include an extensive taster workshop programme; use quality recruitment flyers which have been professionally designed and printed
- the company's work must be programmed in a way that the artistic director can have a significant input into the development and monitoring/delivery of participative training programmes
- sufficient funding should be secured to ensure theatre visits for participants and high quality production values for their work
- participants should have the opportunity to work with a range of professional artists
- in future course staff should undergo Internal Moderation Training and, where possible, attend external moderation and quality assurance seminars at OCN
- a longer time frame is required for courses to run if capacity is to be built within the group to continue running after the project ends
- more extensive and interesting documentation should be done of participative work in the future



Regeneration Generation participants. Photos by Patrick Baldwin & other participants.

the harmony suite:

elegance, deprivation and regeneration in north Liverpool, 2005

introduction

The Harmony Suite set out to re-imagine the documentary theatre form for a new audience, and to tell the story of a people living through change. Based on months of research with local residents and investigations into policy and provision the piece sought to make some sense of a very confusing and uncertain situation.

Performed in the shadows of the Anfield stadium, the show 'untinned' a street of derelict houses and used the magic of theatre to bring the space to life with light, multimedia, music and live performance.

script development

Following *Living Place Live* and building on the collaborations of the previous 12 months, the writer and director began working together to develop ideas for the final site-specific performance. The collaborations and ideas of the rest of the creative team informed this development process and it was totally rooted in the research that had been undertaken.

It was at this point in the process that one of the biggest changes in the project took place. From the beginning of the project until May 2005 the intention had been to animate a tower block for the final performance. The designated block was Bispham House in Marybone and a great deal of planning had taken place with Liverpool Housing Action Trust, owners of the block to secure this. From January 2005 onwards, however, several problems arose: LHAT were in the process of selling the block to private owners and the transfer dates were uncertain; while the majority of tenants were to have moved out by the time of our performance there would be several flats still occupied, and the remaining residents felt very vulnerable; we had not raised as much money as we had hoped to for the final production – several significant pots of money which had seemed hopeful did not come through. The tower block also presented a significant creative problem: there was no possibility for a collective experience for the audience. They would be split into small groups and travel around the space, which held a great deal of potential creatively, but only if there could be a 'shared experience' as well to underpin the piece. The plan had been to open and close the piece with the audience outside the space together and to perform on the façade of the block, however, the logistical problems attached to this (different ownership of land etc.) meant that this was becoming less feasible. Finally, the vast majority of the people we had met through our research were living in part-tinned-up streets, very few in our area lived in tower blocks. Eventually, therefore, we moved away from the tower block idea as a performance space and decided to work in a derelict street.

This led to the idea of a street party to provide the backbone to the narrative. From here we identified which composite characters were needed to fully reflect the people we had met and the stories they had told. We developed a naturalistic storyline to take us through the piece, and developed the theatrical devices necessary to enable a more abstract exploration of the key issues and themes as well. Many of the ideas relating to documentary theatre that we had explored throughout the development process came into play as we plotted the scene structure and dramatic form.

From this point, the writer began work on the final script, also working with a composer to develop four new songs; the director worked with the multimedia designers to develop and finalise the necessary media requirements and we were able to identify who else we needed for the production/design team.

The writer produced a first draft which, following feedback from the director, was developed into a rehearsal draft. Significant further changes and development took place in re-writes through the rehearsal period.

strengths

- the director and writer had developed an excellent working relationship through *Living Place Live* and this strengthened through work on *The Harmony Suite*
- the change in site was a very good decision and provided an excellent and relevant venue for the piece
- the script was strong and successfully wove together a range of documentary theatre techniques into a unified and coherent theatrical piece
- the collaboration between the writer and composer was strong and creative

weaknesses

- it took too long to make the decision to move away from the tower block – having had this as the initial creative impulse the artistic director found it difficult to move away
- the process meant that writing began much too late – in future there needs to be time for a three draft process before going into rehearsal
- the late development of the script (given the overall timeframe of the project) meant that we were very late starting to develop multimedia, this combined with some communication difficulties and uncertain budget led to problems with this aspect of the work



production process

The Harmony Suite. Photos by Leila Romaya

The production process began directly after *Living Place Live* when the writer was commissioned to write a full-length play for a site-specific setting. The final decision to shift the site from the tower block to a derelict street was made in late April after *Living Place Live*. This decision resulted in 8 weeks of research and negotiations with the city council, Arena Housing and Safe Estates before a new site was agreed and secured. Another major factor in securing the site was the proximity of Anfield Football Ground to the site. Liverpool Football Club were approached fairly early on in negotiations regarding permission to use the site although they were unable to make a decision until the European Cup fixtures draw was made in late June - 6 weeks before rehearsals were due to start.

Houses situated in close proximity to Tinsley Street were leafleted twice in the run up to the show, and local people were made aware of the event and impending road closure. There was very little resistance to the event with the majority of local people welcoming the attention, bar one local residence who voiced strong objections to a seven day road closure.

The majority of the creative team and actors were made up of personnel who had been engaged through earlier parts of the project. Casting and recruitment calls were put out for a designer, costume designer, stage management and a small percentage of performers. National channels for advertising such as Arts Jobs and Arts Professional were used to secure the remainder of the creative team once local channels had been exhausted. Auditions were held within community centres to give local people who had been involved in the research or with an interest in acting, a chance to take part.

Rehearsals for the show took place at Liverpool Hope University over a period of 4 weeks and a mock of the set including scaffolding was installed in the Great Hall. The cast for the show was large meaning a huge amount of coordination by stage management in terms of company calls. Stage Management was made up of a team of experience professionals working alongside volunteers who wanted to gain experience in the field.

The company officially gained access to the site for set fit up and rigging 10 days before the opening night. Site clearance and health and safety checks had been undertaken in the site three weeks prior to this.

strengths

- Arena Housing displayed a huge commitment and the Neighbourhood Management Team worked closely with project manager to secure the site. This factor helped lever council support and develop strong community links in Anfield and Breckfield
- the event was well supported locally with residents in the surrounding area to Tinsley street welcoming the influx of people and attention
- casting calls generated much interest on a national level from professional actors and the company was overwhelmed with responses
- *The Harmony Suite* employed 85% local artists and support staff for the event
- the show achieved 98% capacity for each performance with a predominately local audience

weaknesses

- the change of site from tower block to derelict street had a major impact on negotiations as it meant briefs and contracts could not be drawn up until extremely late in the process, leaving creative personnel in limbo
- the delay in confirming the site had a huge impact on the production and creative process, and increased the risk element of the event
- attendance at community centre auditions was low

the show



The Harmony Suite. Photo by Steve Denton.

The Harmony Suite was an epic undertaking. It sought to tell a hugely complex story in an accessible and entertaining format. It sought to represent an array of voices and a political situation, while retaining a poetic approach. It sought to animate a derelict street and transform it into a place of beauty, magic and life. The show used a wide range of performance techniques and theatrical devices to try and achieve these aims. The show used an integrated cast of 27, comprising professional actors, recent theatre graduates, community members and final year students.

The piece told the story of Lilly, the street's last remaining resident, who wanted to have one last bash before she moved into sheltered accommodation and left the street to its uncertain future. Having organised a street party as the final farewell, she was forced to confront the breakdown of her community when no-one seemed to be coming. One of

the few guests who did show was a researcher from a local arts organisation who introduced the audience to his Kafkaesque journey through bureaucracy, re-branding and policy over-load.

With characters representing the disengaged young people the artists had met, the many committed community workers, those who aspired to move upwards and onwards as well as those who had been left behind, it's no surprise that one member of the audience told the company "that was my life on the stage".

The naturalistic through line provided an opportunity for the company to present composite characters, representatives of the many people we had met who told us similar stories and were experiencing the same difficulties and issues. It also provided a hook for the audience – the familiarity of a story with a beginning, middle and end. It offered the opportunity for identification with key characters and for a re-working of real incidents. The abstract strand of the piece enabled us to explore the key issues in a more poetic manner, utilising song, dance, media, verbatim footage and choral work. The confusion and despair experienced by individuals was contextualised within the bigger picture, addressing the decimation of the manufacturing base, the onset of globalisation, the complexity of urban renewal. The weaving together of these two strands was an attempt to re-imagine the documentary theatre form – to move away from the strict 'verbatim theatre' common in Britain today – to move away from a predominately word based theatre to a more visual, visceral live experience.

strengths

- the show engaged a 90% local audience who offered extremely positive feedback and considered their issues well represented
- the street was transformed, did become magical and enchanted many audience members
- the piece developed an innovative form of documentary theatre
- it found a way of exploring complex issues with poetry and accessibility

weaknesses

- the piece was too long – while two hours is not long to explore the issues and stories at play, this was too long for an audience to sit at night on an open street
- the piece was intended to end with the audience being invited to join the cast on the street for a party – so culminating Lilly's journey, and providing everyone present with a collective experience to talk, eat and engage. Due to a large funding bid falling through at the last minute and the run-time of the show combined with the time we needed to 'get out' of the street each night, this was not possible. This was a great disappointment as the audience participation in the party had been a key reason for choosing the theme of Lilly's street party in the first place and led to a problematic ending of the piece.
- Technical difficulties (primarily financial and time-based) were not fully resolved and impacted on the quality of the production.

marketing, press and audience

The event was publicised in both Unity Theatre and FACT’s season brochures three months prior to the event. The print and E campaign started 8 weeks prior to the event, with print and e fliers distributed nationally in the first instance followed by a local campaign. A mailing list for print distribution was built in house and the company gained Liverpool and Everyman Playhouse for data from previous documentary theatre show bookers. Four weeks before the show a team of volunteers from Breckfield North Everton Community Council.

Initially the company hoped to mount a city centre and north Liverpool billboard campaign to generate audience and interest in the show, however enough funds were not secured to mount the campaign. Tickets for the production could either be booked via north Liverpool community centres or the Unity Theatre Box Office and tickets were free to all.



The Harmony Suite. Photo by Steve Denton.

Press releases were distributed via the following networks:

Source	Description
National regeneration and urban renewal press	Press release distributed via Emma Shadd, PR agent and Triangle PR (Arena Housing Press Agent)
Local press	Press release distributed via Claire Trenholm
National arts press	Press release distributed via Collective Encounters to 250 critics, arts reporters and listings

Print for the campaign was distributed via the following networks:

Source	Quantity	Description
Liverpool Lighthouse	700	Fliers distributed at all community events
Walton New Century Halls	500	Fliers distributed at all community events
Breckfield and North Everton Community Centre (BNEC)	5000	Leaflet drop covering 5000 homes in the Anfield and Breckfield area
Marybone Youth and Community Centre	250	Fliers distributed at all community events
Anfield Breckside Community Council (ABCC)	1000	Leaflet drop covering 1000 homes in the Anfield and Breckfield area
Collective Encounters Mailing List	2000	<ul style="list-style-type: none"> • Contributors to Research • Board of directors, funders and strategic partners • North west based arts and culture providers • National site specific and documentary theatre producers • Mailing list subscribers
Liverpool Everyman Playhouse documentary theatre bookers	500	Flier Distribution and letter

strengths

- local distribution had a massive impact on bookings for the show meaning a 90% local audience was secured through the community network
- free ticketing encouraged local people to attend and ensured accessibility
- Unity Theatre box office administered 98% of all ticket bookings
- the company achieved press coverage in Mailout Magazine, Radio Merseyside interview, Century FM interview, Inside Housing Magazine, Arts Council Newsletter, Liverpool Echo and Liverpool Daily Post

weaknesses

- The marketing and press budget for the show was the first component to be cut meaning the event did not achieve adequate national attention.
- As tickets were free there was a tendency for audience to overbook tickets and not hand tickets back to box office for reselling.
- The coordination of box offices at each of the community centres was time consuming and not productive with some administrative staff at the centres were unwilling to take on additional responsibility.

meeting the aims, goals & objectives

successful: ▪ partially successful: ▪ unsuccessful: ▪

Goal 3	Explore 'collective creation' in practice	▪ Objectives	v. Experiment with the documentary theatre form	▪
			vi. Explore the integration of multimedia in live performance	▪

Goal 4	Create a high-impact, large-scale, site specific performance in north Liverpool	▪ Objectives	i. Re-imagine the documentary theatre form in a highly visual and exciting way	▪
			ii. Articulate research findings	▪
			iii. Place the north Liverpool situation within a wider (inter)national context	▪
			iv. Attract an audience combining local people, policy makers & more traditional theatre goers	▪
			v. Integrate a cast of professional actors, drama students and local people	▪
			vi. Achieve high quality, professional production values	▪
			vii. Produce a performance which offers an innovative alternative to the traditional theatre experience	▪
			viii. Provide local and regional artists the opportunity to work on something large-scale and exciting	▪

Goal 6	Provide volunteering and capacity building opportunities for local residents and students	▪ Objectives	i. Provide work experience and apprenticeship opportunities in arts administration, project management and production	▪
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summary of key achievements & learning

achievements

- successful animation of an non-traditional urban space into a performance venue
- produced a strong, exciting show which clearly reflected the aims of the company
- achieved 98% capacity audiences, with 90% local people – could easily have filled another 3 – 4 performances
- developed some very strong creative relationships
- as the company's first production this was a high profile event which increased our capacity for future delivery and taught us a great deal about site-specific production

learning

- longer lead in time is needed for site-specific production
- we need to be very clear about all budget requirements well in advance of production and have completed fundraising before we enter into a pre-production process
- firmer deadlines for the production of production components are required
- it was absolutely vital to have the mock up of the set in rehearsal and this should be replicated in all future situations
- we need to find more effective ways of having access to all multimedia components in rehearsal to ensure full integration



the wider debate

introduction

Throughout *Living Place Project* Collective Encounters' artistic director Sarah Thornton was employed part time as a Senior Lecturer in Drama & Theatre Studies by Liverpool Hope University. Sarah's work with Collective Encounters constituted her Practice as Research. Collective Encounters is keen to locate its work within a wider theatre for social change context, and to open its work for interrogation by academic as well as arts and community development communities.

conferences and festivals

During Living Place Project Sarah gave papers at three international conferences:

- April 2004 Political Futures: Alternative Theatre in Britain Today
University of Reading
Living Place Project: Strategic Political Theatre
- July 2004 Interventionist Theatre: Empowerment and Conflict Resolution
Bretton Hall, University of Leeds
Influencing Policy: Living Place Project and Theatre for Social Change
- Sept 2005 Performance and Possibility: Theatre for Social Change in the 21st Century
Liverpool Hope University
The Harmony Suite: Creative Exploration of Lived Experience

Early in 2004 Sarah was successful in securing funding to undertake a research visit to Canada: a country with a very strong history of Documentary Theatre. The focus for the visit was an international political theatre conference/festival but in addition Sarah met with several other theatre companies, practitioners and academics and saw a variety of documentary theatre performance.

strengths

- excellent networking opportunities which led to the development of some interesting and useful contacts
- generated interest in Collective Encounters' work among the academic community
- garnered support from some key players in the field of theatre for social change
- stimulated interest and encouraging attendance at *Performance and Possibility*
- excellent learning opportunities for the artistic director
- opened the possibility of international collaborations

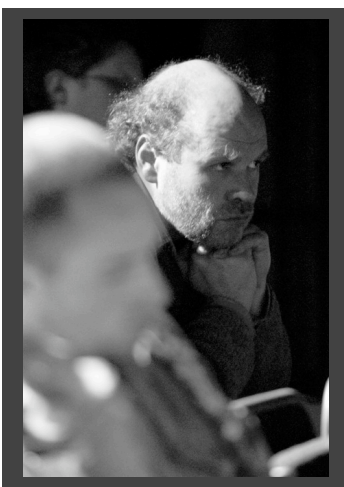
performance & possibility: theatre for social change in the twenty first century

In response to the widespread interest and popularity of activist political theatre, Collective Encounters partnered with Liverpool Hope University to host an international conference to coincide with *Harmony Suite*. The conference brought together scholars, researchers and artists to examine, debate, present and share current practices and ideas. The conference was particularly, though not exclusively, interested in theatre and performance happening outside of the traditional 'theatre estate'.

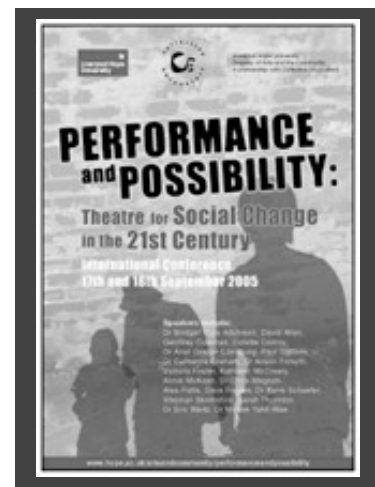
The conference had two keynote speakers. Prof Tim Prentki, from University College Winchester, who spoke about the role of theatre in building and sustaining communities in relation to the global issues around radical rather than liberal democracies. Prof Alan Filewod, from the University of Guelph looked at recent developments in documentary theatre and questioned the political agency of 'actuality' authorised in the speaking body of the actor.

There were conference panels and groups exploring Comedy, Subversion and Carnival; The Actor in Theatre for Social Change; Protest Theatre; Strategic Theatre for Social Change; Documentary Theatre; Participatory Processes and Measuring Success. Over 50 speakers and delegates came from throughout the UK as well as Canada, Australia, the US, Ireland and Israel to share ideas.

The plenary session was delivered by Ian Tabbron, Head of Theatre for Arts Council England, North West. He spoke about the importance of the influx of ideas and level of debate found at the conference and encouraged Collective Encounters and Hope to apply for ACE funding to run the conference on a two yearly basis.



Photos by Patrick Baldwin.
Poster design by Libby Griffin.



strengths

- very interesting programme with a good balance of academics and practitioners

- good opportunity to locate *Living Place Project* within a wider Theatre for Social Change context and disseminate information about Collective Encounters nationally and internationally
- useful introduction to other likeminded companies and practitioners for potential future collaboration
- successful partnership with Liverpool Hope and an opportunity to lead on the Deanery of Arts and Community's first international conference
- successful opportunity for a recent graduate to support the artistic director in administering the conference

weaknesses

- the programming led to organisational and management difficulties for the company, in particular for the artistic director as she was co-ordinating it simultaneously with directing THS
- we had hoped to publish the conference proceedings but have been unable to gain sufficient publishing interest to pursue this. We are, however, making several of the papers available on the Collective Encounters website
- the conference could have been much more effectively documented – the debates and discussions, for instance, were not recorded

publications

Following the culmination of *Living Place Project* Sarah was awarded research leave from Liverpool Hope to write up her work and is currently awaiting confirmation of several publications:

- *Once More with Meaning: Strengthening the Links between Research & Teaching in Drama & Theatre Studies using Living Place Project as a Case Study* (awaiting confirmation of publication of in PRIME Liverpool Hope's refereed Learning and Teaching Journal)
- *The Politics of Participation: Community Engagement in Living Place Project* (awaiting confirmation of publication in a new Routledge Reader in Applied Theatre edited by Prof Tim Prentki and Dr Sheila Preston)
- *Living Place Project as Strategic Theatre for Social Change* (awaiting confirmation of publication, possibly along with publication of *The Harmony Suite* in Studies in Theatre and Performance the refereed journal of the Standing Conference of UK Drama Departments)

Sarah has also been approached to write a section in a new book about contemporary documentary theatre practice. There are several other academics writing about Collective Encounters' work. Dr Catherine Graham of the University of McMaster is teaching and writing about the company and is in the process of writing a review of *The Harmony Suite* for the UK journal Research in Drama Education. Arlene Godbard has written about Collective Encounters in her book *New Creative Community: the Art of Cultural Development* (New Village Press: Oakland, USA).

strengths

- dissemination of Collective Encounters' work to a wider international community of academics

- introduction of Collective Encounters' work to undergraduate and postgraduate students

meeting the aims, goals and objectives

successful: ▪ Partially successful: ▪ unsuccessful: B

Goal 8	Place <i>Living Place Project</i> within a wider theatre for social change context	▪ Objectives	<ul style="list-style-type: none"> i. Give papers and presentations at relevant (inter)national academic conferences and events ii. Host, with Liverpool Hope, an international conference on Theatre for Social Change which allows for interrogation of the wider issues iii. Network with key theatre for social change practitioners and academics and disseminate project information iv. Publish articles about <i>Living Place Project</i> in relevant academic journals and trade publications 	▪
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summary of key achievements & learning

achievements

- excellent relationships developed with a wide range of academics and practitioners who are keen to disseminate information about Collective Encounters work, and recognise us an exciting and innovative force in the theatre for social change movement
- successfully located the company within the theatre for social change/political theatre movement
- excellent partnership with Liverpool Hope which is mutually beneficial
- Arts Council England: North West are keen to support us to deliver a bi-annual theatre for social change conference

learning

- publication is an extremely time consuming and lengthy process and needs to be planned for more effectively
- future conferences need to be coordinated by someone other than the artistic director
- future conferences should be fully documented and audio recorded



fundraising

Overall £194,000 was raised for *Living Place Project* over a 16-month period from March 2004 to August 2005 against an income target of £224, 000. Successful relationships were forged with a number for Housing Associations, public funding bodies and private trusts and foundations. The project received much local support from small pots of funds such as Local Network Fund, Neighbourhood Renewal Fund and Awards for All. Bids were pitched on a regeneration agenda and the engagement of local people and local tenants in the regeneration debate.

The fundraising target for *The Harmony Suite* of £124,000 was only 75% reached, meaning costs were cut and paired down through all aspects of the delivery of the show. Fundraising for the event began after Arena Housing committed £30,000 towards the event. Arts Council England North West matched this and the event also enjoyed the support of Awards for All, PH Holt and Liverpool Culture Company. The main factors in this target not being reached were that the Liverpool Culture Company bids was only 40% successful and a late bid to the Foundation for Sports and the Arts was unsuccessful. In addition, costs had increased, as site clearance of Tinsley Street to the value of £5000 had not been originally budgeted for.

strengths

- overall Arts Council North West committed its largest grant to the company to date (£60,000 from three difference applications) with both funding officers attending *The Harmony Suite* and the Head of Drama giving the closing address at *Performance and Possibility Conference*
- funders such as PH Holt, Arena Housing, Liverpool Culture Company have indicated that they would like to continue to support the company and its work in the future

weaknesses

- fundraising lost some momentum as the company focused on *Living Place Live* and the general management and delivery of *Living Place*
- a solution to fundraising had been the engagement of professional fundraisers innovation3, however the company proved to be unreliable and unsuccessful in bids that they independently submitted
- outside of Arts Council England funding the post of Project Manager, grant funding towards core and overhead costs remained elusive
- management fees at a set percent were not worked into bids until quite late into the project meaning the company had committed to a high level of activity and output without much administrative support or back up

the future

2006/07: (dis)connected

(dis)connected is a new programme of work that builds on the achievements of *Living Place Project* and explores some of the key social and political issues which have arisen through the work. The central theme of (dis)connected is disengagement.

Political disenfranchisement, apathy, 'anti-social behaviour' and 'the decline of community spirit' have been the source of much debate in recent years. Disengagement is perceived as a major social problem both by grass roots community activists and at the highest governmental levels of policy making. But from what are people disengaged?

The programme will incorporate two core strands:

- an intergenerational training programme for local people, resulting in a legislative theatre performance event
- a satirical, site-specific, professional cabaret animating a de-commissioned library in Everton/Anfield.

(dis)connected Training Programme: Last year Collective Encounters ran two training programmes: one for local third age residents, and the other for young women. This year participants from each of these groups will come together to work on an inter-generational project. By also expanding the group to welcome new members, the company will provide training to approximately 20 people from north Liverpool. Building on the accreditation achieved last year, this course aims to enable participants to achieve a full Level One qualification, by delivering two further units from the National Progression Framework.

Working over a five-month period the group will begin with skills development and issue exploration moving on to devise their own piece of 'Legislative Theatre', which articulates their own feelings about disengagement. This is form of performance which shows its audience the issues as the actors see them, asks the audience to intervene in the action and make suggestions for better outcomes, then explores with the audience ways of improving the situation in the long term. Originating in Brazil, Legislative Theatre is a very democratic form, which Brazilian lawmakers use to feed local peoples views into both policy development and legislation.

The end of course 'Legislative Theatre' event will be performed at FACT to a live audience of decision makers, policy makers and local people, as well as national and international audience via an online webcast. The piece will have high production values, be professionally resourced and will experiment with the integration of multimedia in live performance.

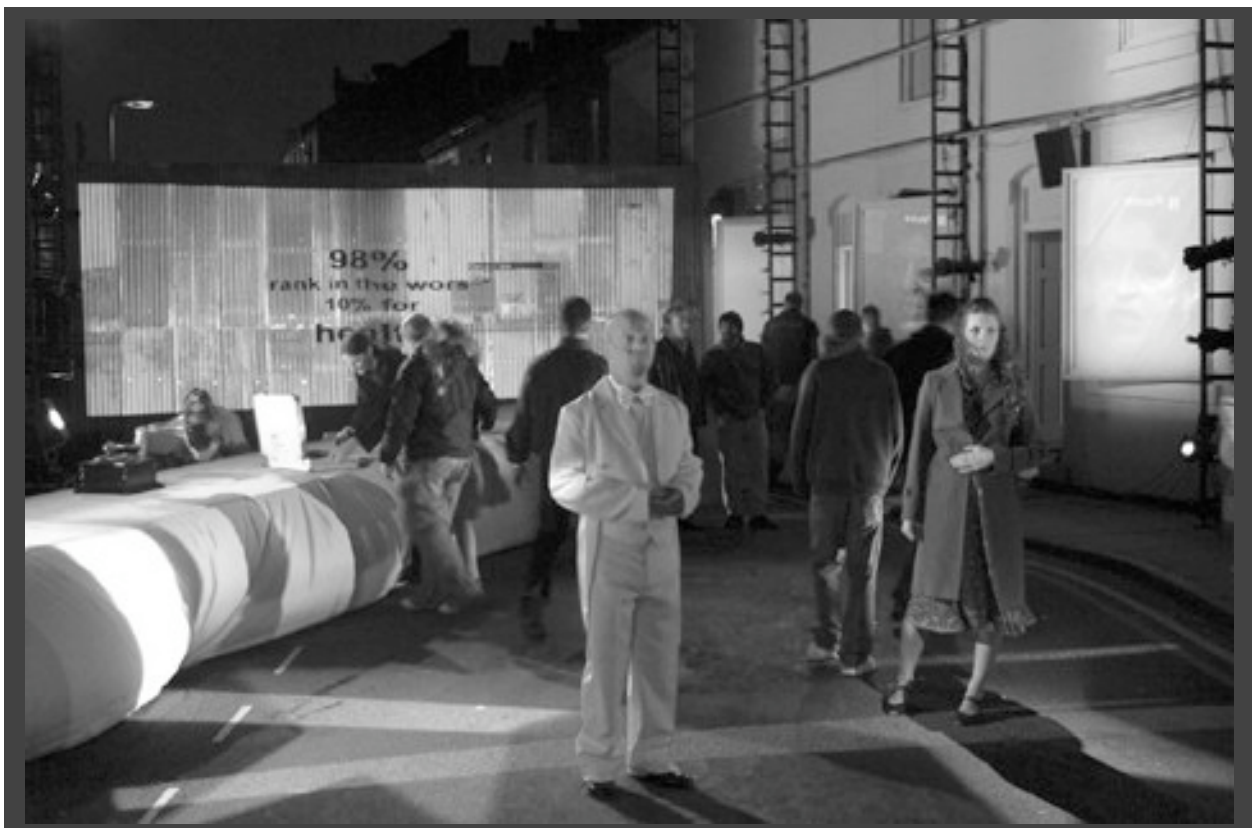
(dis)connected Cabaret: Taking a radical standpoint, this performance piece will challenge orthodox thinking on social inclusion, will question the notion of disengagement and will examine the rise and fall of democracy in the western world. While the focus will be on the situation in the UK, and even more specifically in north Liverpool, the themes will inevitably echo across the developed world. The audience will be invited to question their own relationship to 'society' and the role they play as individuals in the world.

In order to explore these complex and challenging themes we aim to re-invent the form of political cabaret. Looking back for inspiration to the subversive cabarets of the '20's and '30's in Paris and Berlin, and forward to the most cutting edge developments in mixed media performance we seek a fusion of music/song, multimedia and live action. Above all, it will be engaging, visually stunning and fun. A professional team of director, writer, composer, designers, actors, musicians and dancers will collaborate to create a unique Christmas show.

Building on our successful animation of a part-derelict street last year, the cabaret aims to transform a disused library on Everton Brow into a magical cabaret venue. The production aims to build on our significant local audience (90% of the audience for our professional production last year were local people), as well as reaching out to a more traditional theatre going public both regionally and nationally.

company development

Collective Encounters is currently in the process of writing a new 5 year business plan and developing a long-term programme of work based on our learning and research through Living Place Project, as well as the vision and creative ideas of the company.



appendix 1

living place personnel

For the company:			
Artistic Director	Sarah Thornton		
Company Manager	Annette Burghes		
Administrator	Nicholas Kelly		
My Perfect Place		Documentary Theatre Student Researchers	
Director: Sarah Thornton	Assistant Director: Anne-Marie Finnegan	Kate Atkins Rachel Benson Helen Bilio Angela Breineder Leah Christian Julia Collington Laura Crabtree Emma Dawson Nicloa Greig Samuel Horne	Serena James Ryan Lea Edda Markus Lisa Moron Jackie Prudom Paula Sanderson Joanne Smith Fionnula Brady Kristy Merrett Jenna Herbert
Student actors:		Independent Student Researchers	
Joanne Deaking	Gareth McGiveron	Christina Savage Deborah Hartley Annette Wheeler Kate Newman Anne-Marie Finnegan	Janice Daintry Collette McBride
Katie Fitzpatrick	Suzanne McGlade		
Christina Giddings	Rachel Morton		
Eleanor-Jane Haddon	Janine Moynihan		
Deborah Hartley	Claire Murphy		
Chris Henderson	Kelly Nevett		
Emily Howells	Eddie O'Donnell		
Wendy Jardine	Leeanne Patterson		
Claire Johnson	Nicola Reynolds		
Lowri Jones	Stephanie Rutledge		
Rachel King	Christina Savage		
Michelle Lynch	Chloe Stokes		
Katie Marshall	Daniela Varley Angela Wooley		
Pilot Research		Regeneration Generation	
Artistic Director	Sarah Thornton	Co-ordinator	Annette Burghes
Writer	Robert Farquhar	Project Administrator	Jamie Beddard
Multimedia	Mike Wight	Facilitators	Carmel Cleary
Sound	Kal Ross	Support Workers	Fiona Thompson
Actor	Jane Hogarth		Jayne Thackray
Recent Graduates	Chris Shelley		Fiona Thompson
Students	Chrissy Savage Trevor Fleming Rosie Wilkinson	Performance and Possibility	
		Co-ordinator	Sarah Thornton
		Assistant Co-ordinator	Charlotte Smith
		Administration	Janet Beddoes
Artists Residencies		Living Place Live	
Co-ordinator	Nick Owen	Co-ordinator	Annette Burghes
Drama	Sarah Thornton	Artistic Director	Sarah Thornton
	Jane Hogarth	Writer	Nicholas Kelly
	Paula Simms	Multimedia/Light/ Sound	Mike Wight
Writing	Nicholas Kelly	Actors	Kal Ross
Film/Photography	Mike Wight		Jane Hogarth
	Kal Ross		Paula Simms
Psychology	Dr Geoff Bunn		Mike Neary

Student/grad support	Rosie Wilkinson Fiona Thompson Samantha Porciello Laura Street		Chrissy Savage Chris Shelley Trevor Fleming
The Harmony Suite			
Creative Team:		Cast:	
Director	Sarah Thornton	Gary Bowman	Ron Meadows
Writer	Nicholas Kelly	Jayne Barrett	Michael Neary
Designer	Steve Denton	June Broughton	Alex O'Toole
Design Assistant	Jen Riddick	Carmel Clowes	Ann Roberts
Composer	Simon James	Laura Crabtree	Paul Robinson
Multimedia	Mike Wight/Kal Ross	Joan Davidson	Christina Savage
Lighting Design	Mike Wight	Michelle Fowles	Chris Shelley, Charlotte Smith
Lighting Operation	Marc Williams	Liz Graham	Paula Simms
Sound Design	Kal Ross	Alison Griffin	Bekah Sloan
Sound Operation	Ian Davies	Danny Hayes	Jenny Stokes
Choreographer	Sarah Black	Jane Hogarth	Michael Tattersal
Assistant Director	Trevor Fleming	Jenna Hughes	Jayne Taylor
Wardrobe Supervisor	Laurie Major	Jenna Jungbluth	
Wardrobe Assistant	Carl Perry	Kelly King	
Production Manager	Robert Longthorne	Musicians:	
CSM	Joanna Atkinson	Carl Bowry	Martin Smith
DSM	Adrian Billinge	Simon James	Mike Smith
ASM	Rosie Wilkinson		Mike Wilson
Crew:		Co-ordinator:	Annette Burghes
Brendan Ansdell	Damion Holling	Assistant:	Fiona Thompson
Justin Brennan	Julie Dearney		
Ben Collins	Howard McCauley		
Mary Cummings	Paul McDonough		
Darren Fry	Sean Pritchard		

appendix 2

ethical research policy

Collective Encounters is committed to developing, maintaining and implementing an ethical research policy, which adheres to best practice both in the way it gathers research and in the way it uses this material creatively and practically. The policy has drawn on guidelines from The British Psychological Society, The Social Research Association, Arts Council England and the Market Research Society, and has taken advice from practitioners engaged in arts-based ethical research in academic and theatre-based contexts in Canada, Australia and the UK.

1 General

- 1.1 In all their work researchers shall conduct themselves in a professional and courteous manner. They shall value integrity, impartiality and respect for persons and evidence and shall seek to establish the highest ethical standards in their work. Researchers are in a position of privilege and trust and should conduct themselves accordingly.
- 1.2 Researchers should not allow their professional responsibilities or standards of practice be diminished by considerations of religion, sex, race, age, nationality, party politics, social standing, class, self-interest or other extraneous factors. Researchers should also recognise that, in our multi-cultural and multiethnic society and where investigations involve individuals of different ages, gender and social background, the researcher may not fully understand the content or implications of all the research they are gathering, and must not become judgmental in their practice.
- 1.3 Researchers should be aware that collecting personal information can sometimes be painful to participants and should be sensitive in this process. Researchers will be equipped with appropriate referral information to use should the need arise.
- 1.4 Researchers should check whether participants who become distressed during an interview wish to postpone the session or withdraw from the research. If in the course of an interview a participant is uneasy about undertaking any tasks s/he should be reassured, and if s/he is still uneasy or upset the interview should be stopped.
- 1.5 Account should be taken of Collective Encounters' own procedures and guidelines for working with children, young people and other vulnerable groups. Researchers are responsible for implementing these policies in practice.

2 Consent and Withdrawal

- 2.1 All individuals contributing to the research must first be made aware of Collective Encounters' research policy and the objectives and specific details of the particular project. The researcher must inform all participants of the objectives of the research and explain in concrete terms how the participant's contribution may be used afterwards. Collective Encounters will attach a project specific appendix to the Ethical Research Policy outlining the detail of this in relation to each body of work/project.
- 2.2 If participants are giving an individual interview (whether AV recorded or not) they must sign a consent form prior to the interview.
- 2.3 If participants are contributing to street-based or workshop-based research, verbal consent must be obtained prior to the commencement of the session.
- 2.4 If participants are to be recorded audio-visually written consent must be obtained (whether in a street interview or in a workshop situation).
- 2.5 All parties should have the opportunity to ask questions prior to participation.
- 2.6 Researchers should at all times respect the right of individuals and groups not to be researched. Coercion will not be used under any circumstances.
- 2.6 Where research is undertaken in schools or other similar organisations, informed consent must be obtained from class and head teachers. Where research with under 16's is to be recorded with AV technology, consent must be obtained from parents or those in locoparentis.
- 2.7 The researcher should recognise and uphold the rights of those whose capacity to give valid consent to interventions may be diminished including the young, those with learning disabilities, the elderly, those in the care of an institution or detained under the provisions of the law.
- 2.8 Participants have the right to listen to/read their own edited transcripts at any point in the research and development process. Care will be taken to ensure that all participants are aware that they may withdraw from the research at any time. The participant has the right to withdraw retrospectively any consent given, and to require that their own data, including recordings, be destroyed.

3 Confidentiality

- 3.1 Collective Encounters abides by the Data Protection Act and so will fully respect the confidentiality of participants' personal details and will only store contact details where prior consent has been given, and then will only use the details to keep participants' informed of Collective Encounters' work and opportunities for involvement as specified by the participant in her/his written consent form.
- 3.2 Researchers should be aware that all information provided by the process remains confidential, unless the participant has given express permission that it may be released via a written consent form.
- 3.3 In exceptional circumstances, where there is sufficient evidence to raise serious concern about the safety of participants, or about others who may be threatened by the participant's behavior, the researcher may take such steps as are judged necessary to inform appropriate third parties without prior consent after first consulting an experienced and disinterested colleague, unless the delay caused by seeking this advice would involve a significant risk to life or health.

4 Debriefing and Feedback

- 4.1 All participants will be invited to events at which the findings of research/drafts of the play are shared back with the community
- 4.2 If direct quotation, attribution or footage from an interview is to be used in written or performance contexts, the individual participant will be invited to view/read the extract/ transcript prior to inclusion
- 4.3 Participants will all be given details of how to contact the researcher via Collective Encounters and of how to make a complaint.

5 Complaints Procedure

- 5.1 If a participant is unhappy with the way in which they are treated in the research process they should make a formal complaint directly to Collective Encounters Company Manager.
- 5.2 If they are unhappy with the way in which their interview is being used in either written or performance contexts they should make a complaint directly to the Collective Encounters Artistic Director.
- 5.3 The relevant manager will then arrange a meeting with the complainant to ascertain the details of the complaint; the complainant's interview transcript will be withdrawn from the body of research; and the complaint will be followed up appropriately in keeping with wider company policies and procedures.

6 Guidelines for approaching potential participants

- 6.1 Approach people courteously when you request an interview: show your Collective Encounters identity card, introduce yourself as a researcher and outline the nature of the research and intent behind the project.
- 6.2 Respect participants' convenience: in the street: don't force them to step into the road, or stop anyone who is about to go into a shop or get on to a bus.
- 6.3 Accept a refusal without question, at once, and with a smile.
- 6.4 Show good manners to other street users: don't obstruct the pavement, or block access to shop windows or entrances.
- 6.5 Dress appropriately for the place and circumstances where you are working; don't eat or smoke on the street.
- 6.6 Take commonsense precautions for your own security: always tell your family and/or the company where you are going before starting work on interviews; always work in pairs when outdoors; leave your handbag/wallet at home, and carry the minimum of essential possessions and cash; keep your car keys in your pocket.

living place project

Objectives of the research

- 1 Living Place Project seeks to explore the impact that regeneration is having on the residents of north Liverpool. In order to do this it hopes to:
 - gather stories, images, ideas and opinions from local people about how they experience life in their communities at the moment, how this has changed in recent years, and what changes they anticipate in the coming years.
 - ascertain local people's anxieties/concerns and hopes/aspirations in relation to their community and its development
 - generate an understanding of how people feel their direct community relates to the city as a whole, and their personal connection to it
 - undertake more formal research into policy and practice from both primary and secondary sources to contextualise local research
- 2 Collective Encounters is undertaking this research in order to gain a clear sense of the key issues which face the majority of people in north inner Liverpool: to find points of communality, and to ensure that this voice is heard in the regeneration of the city. It hopes that the research will influence policy and practice in this regard.

How might the participant's contribution be used?

1 Collective Encounters plans to use the research material in the following ways:

- anonymous synopsis transcripts of interviews will be stored in a research database housed on our website and searchable by the public
- research will all be fed into a formal research report available to housing agencies, city council and other regeneration agencies, as well as to community organisations and individuals where appropriate
- several 'sharing of research' events will be held to monitor progress, check accuracy and ensure the strategic development of the project
- research will form the basis for a documentary theatre piece to be performed on and in Bispham House flats in September 2005.
- There are other possibilities for further creative documentation of the research (i.e. a documentary film, a touring piece of forum/legislative theatre)

2 Practically, with consent participant's contributions may be used as follows:

- An anonymous transcript of the interview will be stored in our research database and will be available on-line
- Audio recording of the interview (where relevant) will be available to interested parties on request
- Findings drawn from the interview will be included in the company's formal research report
- Direct quotations may be used where relevant (in both written and performed contexts)
- Recorded footage of the participant may be used in performance contexts

3 Participants Rights

- Participants will be encouraged to review their transcript/footage and/or general research findings at specified points in the research/development process
- Participants have the right to review their transcript/footage at any time
- Participants have the right to withdraw their transcript/footage at any time prior to performance
- Participants will not be identified individually on our research database – personal details of participants will not be publicly available
- Where participants have agreed, their quotations, footage and opinions will be directly attributable to them through direct quotation in written reports and performance contexts

appendix 3

research & consultation

forums/interviews/public meetings:

arts based workshops:

- Anfield Breckside Community Council
- ABCC Tenants Associations Forum
- Asylum Link
- Breckfield/North Everton Neighbourhood Centre
- Eldonian Village Hall
- Eldonian Sports Centre
- Hamlet Hotel
- Heaven n Hell
- Kirkdale Community Centre
- Marybone Inner City Residents Association
- Marybone/St Joseph's Public Meeting
- Merchant Seamen, Vauxhall
- Mini Martin Mere Meeting
- Marybone Youth & Community Centre)
- North Liverpool Regeneration Company
- Regeneration Centre, Anfield
- Rotunda Community College
- Scottie Press
- The Glass House, Vauxhall
- Tony McGann Centre
- Walton New Century Halls
- Whitechapel Centre

- Anfield Youth Club
- City Safe (Breckfield/North Everton)
- Dobson Court Sheltered Accommodation
- Down Memory Lane Group, Vauxhall
- English Through History Group, Kirkdale
- Holy Cross Primary School
- ICT Club, Vauxhall
- Kirkdale Youth Club
- Lee Jones Centre, Vauxhall
- Line Dancing, Walton
- Marybone Youth Club
- St Josephs Primary School
- West Everton Community Council
- West Everton/Breckfield Sure Start (WEBSS): Community Parents
- Vauxhall Millennium Centre
- WEBSS: Dads group
- WEBSS: Parents with disabilities
- Writers Group, Vauxhall

voxpops/questionnaires/psychogeography:

- Anfield Stadium
- Breck Road high street
- County Road high street
- Derby Road
- Everton Brow
- Everton Shopping Centre
- Goodison Park
- Great Homer Street Market
- Heritage Market
- Leeds Street
- Mersey Ferries
- Oil Street - New Travellers Site
- Scotland Road
- Skaters & Alternatives hang out
- Stanley Road shopping area
- St Josephs > Everton > Breckfield > Anfield > Walton > Kirkdale > Vauxhall
- Vauxhall Canal
- Vernon Sangster Sports Centre

additional agencies/others interviewed:

- Arena Housing
- CDS Housing
- Cosmopolitan Housing
- Local Councilors
- LIFE Education Action Zone
- Liverpool City Council (LCC): North Liverpool Neighbourhood Management
- LCC: Regeneration Dept
- Liverpool Culture Company
- Liverpool Housing Action Trust
- LHT
- Merseyside Police
- New Heartlands
- Riverside Housing

appendix 4

regeneration generation recruitment

Column A shows the number of applications received post visit and **column B** shows the number of young and third age people who actually started the course.

Summer School	A	B
Anfield Street Project	5	4
Albion Youth Centre	2	2
Anfield Youth Club	1	0
Breckfield Youth Service	1	1
Everton Youth Club	1	0
Marybone Youth and Community Centre	2	0
Kirkdale Community Centre	3	0
Walton New Century Halls	1	0
Other	1	1
TOTAL	17	8
Third Age Group	A	B
The Loop Project	3	1
Active Age Centre	4	2
Nifty Fifty's	3	3

Sheltered Accommodation	0	0
Liverpool Lighthouse events	2	0
League of Well Doers	0	0
Other	2	2
TOTAL	14	8