

SHARING THE STAGE

LEARNING FROM PHASE ONE: RESEARCH AND DEVELOPMENT



CALOUSTE GULBENKIAN
FOUNDATION

UK BRANCH



FIRST PHASE LEARNING REPORT



Above: Artangel's project to improve the wellbeing of isolated older men moved from cookery workshops to a performed installation.

Right: *We, The Crowd* was a performance which saw non-professional performers – such as primary school students, footballers and church goers – star alongside professional actors and musicians. The story explored what music and football meant to people aged from eight to 85 living in Newcastle's West End.

Front cover: The National Theatre of Scotland's *Home Away* saw ten participatory performing arts companies performing a new piece of theatre exploring their place in the world – the experiences which connect and the forces which isolate us. Pictured are performers from Brisbane. Photo: Jassy Earl.



Sharing the Stage: Learning from Research and Development

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INTRODUCTION

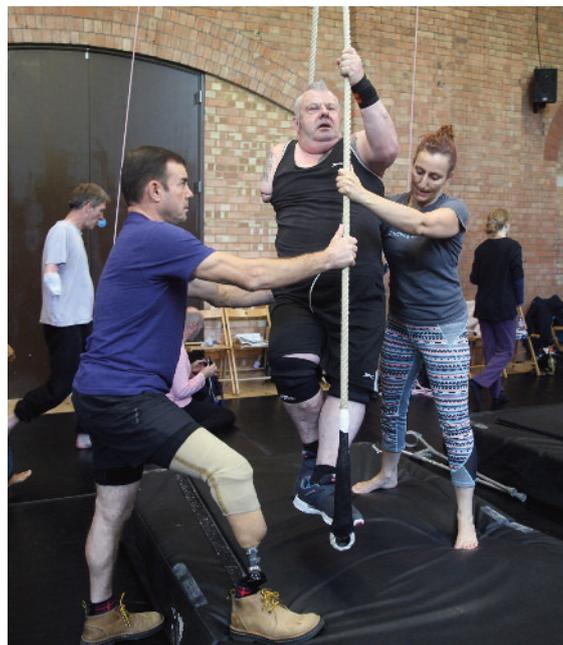
The Calouste Gulbenkian Foundation (UK Branch) aspires to bring about long-term improvements in wellbeing, particularly for the most vulnerable, by creating connections across boundaries which deliver social, cultural and environmental value. Our Sharing the Stage initiative is part of a five-year socially engaged arts programme (2014-2019), helping us to achieve our purpose by supporting arts projects in which vulnerable and under-served groups of people 'share the stage' with professional performers, and projects that are based on partnerships between arts organisations and social partners.

This document reflects on key themes and emerging learning from the first phase of Sharing the Stage, in which a cohort of 14 projects were given research and development grants (R&D) to design participatory performing arts projects that push the boundaries of their existing practice. We will continue to explore these key themes and emerging areas of learning in subsequent stages of the programme, in order to support reflective practice in the sector.

Sharing the Stage was seen as a rare opportunity to spend focused and funded time on project development, and this time was identified by the projects as having supported their practice in a number of ways: including strengthening the artistic work, increasing and deepening the engagement of participants, helping to establish new partnerships and build new artistic relationships.

THE BENEFITS OF ARTS PARTICIPATION

Participation in the arts is associated with higher levels of subjective wellbeing, with evidence to suggest it contributes to community cohesion, reduces social exclusion and isolation, and makes communities and groups feel safer and stronger. Sharing the Stage projects offer ways to engage a range of people excluded from society, such as the homeless, isolated older people, disabled people and more.



Graeae Theatre Company's training of disabled veterans, including circus fitness, will build towards a high-profile performance in 2018. Photo: Alison Baskerville. (Supplied for 2015 Annual Review but not used)

BACKGROUND

The Sharing the Stage initiative was developed on the basis of a scoping exercise which identified that, although there is a great deal of innovation in participatory performing arts, generally the work is fragmented and practitioners often feel isolated. There are insufficient opportunities for networking and the exchange of practice. The work is also regarded as under recognised and undervalued with questions often posed about its artistic merit.

To address the perceived challenges, Sharing the Stage supported a cohort of arts organisations interested in working with social partners to develop new models of participatory practice based on strong collaborations. In Phase One R&D grants were offered to invite proposals from consortia comprising organisations of different scales, sectors, disciplines and geographical locations. This approach enabled organisations who would not have otherwise had the opportunity to work together to learn from each other's process, networks and expertise.

We continued to bring together the Sharing the Stage projects as a learning community, hosting four meetings with the group across the year. At these meetings, the projects shared learning emerging from their R&D, met with strategic projects also supported by the Foundation and co-developed an evaluation

framework which will be used to collect data from the projects we supported in 2016. We hope that the shared data the projects will produce will make a contribution to the growing evidence base around participatory practice.

As 2016-2018 sees the three phases of our Inquiry into the Civic Role of Arts Organisations take place, we imagine there may be lessons to be learnt from these Sharing the Stage projects which can be examined by the Inquiry.



Above: The Uplifters project – part of LIFT's engagement in Tottenham – will introduce a diverse group of students to the arts, enabling them over a 5-year period to create their own participatory experiences and build relationships with the local community. Photo: Alex Hyndman. (Pic supplied for 2015 Annual Review but not used)



Left: Contact Theatre and partners pilot an initiative for Sharing the Stage that will bring together young participants from an underserved area of North Manchester to create a spectacular production combining aerial performance and digital arts. *Escape 2015*, photo: Junior Akinola.

OVERARCHING THEMES

From discussions at learning community meetings and reflections from learning reports completed by the projects at the end of the R&D phase, a number of overarching themes emerged, including the opportunities and challenges faced by organisations working in this space.

● Working with the Community

The Sharing the Stage projects developed work across settings and with a range of participant groups, often in communities where people do not traditionally identify with the arts. Many of the organisations therefore spent significant time during the development phase embedding themselves and their practices in the community; providing ‘taster sessions’ to potential participants, learning to structure sessions around the needs of the group and responding to local interest. The development of relationships and engagement of participants therefore became a core component of many of the projects, leading to a new appreciation of the work that takes place before the art. For projects working in complex communities, time was required to discover the right invitation to offer groups with varied needs, often drawing on local expertise or existing networks to reach a shared focus for sessions and the project as a whole.

“We quickly learnt that a unifying approach to developing ideas was limiting for the artists and the communities involved. We had to be very open to local solutions to challenges of engaging the artists and participants”

Simon Sharkey, Associate Director
The National Theatre of Scotland

● Brokerage

Many projects also pointed to the importance of developing a key contact within the community or setting in which they were working. This individual often brokered initial relationships and interest. The arts organisation leading the project was then able to build this interest with inspirational visits and taster sessions. These brokers were also key to developing practitioners’ understanding of social and cultural contexts, ensuring a common understanding about the purpose of the project and alignment with local values. These brokers, as well as the project participants themselves, also often became important advocates for the work, helping spread the impact of the projects within communities beyond the individuals directly involved.

LIFTing Tottenham, London International Festival of Theatre (LIFT)

As part of a separate strategic partnership with the Foundation under the Participatory Performing Arts Strand, LIFT has begun a six-year commitment that aims to make one of London’s most deprived areas, Tottenham, a beacon for exceptional international participatory arts practice. As part of LIFT’s biennial festival that brings the world’s most innovative theatre-makers to London, this project will create a platform for engaging non-professional performers and revealing the stories of London’s diverse communities.

Brokering and engagement has been underway since 2014 and key to establishing trust in the community and with local organisations has been the recruitment of a local producer, born and bred in Tottenham. The producer has acted as an important broker and her understanding of challenges in the area and community dynamics has been key to local partners engagement in the project. Several stakeholders had felt they had been let down before by visiting organisations who lacked a long term commitment to the area.

“Integral to our work in Tottenham we are learning how to best engage with a diverse, vibrant and often edgy community, the longitudinal approach being a key factor in how we are perceived and received. Already other organisations in the sector are enquiring about the model and approach and are inspired by its bold and long-term nature.”

Beki Bateson
Executive Director, LIFT

● Recruiting and retaining participants

The success of participant recruitment was perceived to be dependent on a number of factors. These included the nature of the local area, its existing services, partner organisations and participant experience. The retention of participants was regarded as a challenge particularly for projects working in areas such as criminal justice and substance misuse. Participants in these settings often face multiple challenges; in particular they may be susceptible to relapse or transfer to different facilities, limiting their ability to commit to the full length of a project. In these circumstances, the delivering organisation strove to remain flexible, ultimately drawing on relationships with social partners and their expertise in working in these settings to mitigate the effect of such changes on the project and participants.

● Overcoming access barriers

Both Walled City Music and Entelechy Arts have been working with their partners to experiment with how digital technology can break down the barriers between elderly, disabled, able-bodied, professional and non-professional artists. Walled City Music used both 'off the shelf' technologies, like apps on iPads, and bespoke instruments (developed to cater to one disabled participant's unique range of movement). In response to the challenges some disabled participants experienced when accessing sessions, they are now interested in exploring how these same musical tools could be used to aid remote collaboration between artists and participants in the future, reducing the financial and physical barriers to participation.

"We needed to find a way of individuals feeling that their specific contribution as a participant would matter greatly to the success of the project, and that no special skill would be required, other than to be themselves."

Nic Green
Artistic Director of TURN

The Boys Project – The Royal Court Theatre, Bryony Kimmings Ltd.

Through Sharing the Stage, the Royal Court began recruitment and development for a three-year multi-platform project, using arts and activism to challenge stereotypes of young men from disadvantaged backgrounds across the UK. The 50 young men recruited underwent an intensive, paid arts industry training programme from September 2016 leading to a large-scale artwork, a national social media campaign and a touring theatre show.

Reflecting on the R&D process, the Royal Court highlighted the importance of having time and space to test a range of recruitment techniques that enabled them to challenge their own perceptions of the target group they wanted to engage:

"Eventually, we were able to define the target group, not as a social demographic, but in a completely different way. Our ideal participant is now a young man who may have

made mistakes in his past, come through the justice or care system, have had an impoverished or under-privileged life, or he may not have experienced any of this and has only seen it around him. The crucial element is that, at the point we find them, they are at the crossroads of wanting something more. Wanting to find power to change something positively"

Lucy Davies
Executive Director, The Royal Court

● Understanding the value

Each of the 14 projects was delivered by consortia of organisations. Many involved arts organisations working in new ways with organisations in the social sector such as care homes, recovery agencies, local authorities and prisons. For many projects this meant developing new ways of communicating the value of their work, as social sector organisations often needed guidance to fully understand the unique role participatory processes play in creating inclusivity and reducing stigma.

A key area of learning for the projects has therefore been how best to present the outcomes of participatory performing arts projects in a way that is both understood by and is complementary to the intended outcomes of partner organisations. For A Moment's Peace Theatre this involved changing the language around the project, making it clear that the unique experiences and expertise of the project partners and participants were central to the outcomes of the project.

Successful collaboration with partners within each consortium was dependent on understanding the range of values held by; the partnership organisations, artists and participants, together with a common appetite for something different. Once these values were understood, projects were better able to develop processes to secure effective joint working.

“Working in partnership, we feel we have created a project that was bigger than the sum of its parts, building on the expertise of the project partners in order to develop momentum around a shared way of working that not only benefits from decades of experience but is also genuinely open to new ideas and has absorbed changes and challenges in this new context.”

Matthew Greenall
Executive Director, Walled City Music

● Negotiating partnerships

Through time spent with partners gaining knowledge of each other's practice, organisations working in different sectors developed ways of considering how the project could work best for each organisation, adjusting for different organisational structures, ethos and values.

This was approached in a number of ways. Some projects used steering groups which included representatives of current and likely future partner organisations in order to draw on their expertise and increase shared learning through the R&D process. Others felt it was sufficient to rely on the existing management and review structures within social partner organisations, in order to best support the needs for their participants and plan appropriate ways forward.

Re:frame and Re:create – Geese Theatre Company, Changes UK, Reach out Recovery and The REP

With an established reputation for using the arts as a tool in criminal justice settings, Geese Theatre Company used Sharing the Stage to test how engagement in a creative process could aid the recovery of people in recovery from alcohol and substance addiction. The project drew on expertise from their partners, an arts venue and two recovery agencies, as well as Geese's established model, which develops

group cohesion, explores risk and responsibility, and uses the metaphor of 'the mask' to support participants to find creative ways of sharing their stories with an audience.

Geese Theatre Company felt strongly about the importance of the role of the recovery agency staff with whom they were working, in both signposting participants to the project and shaping the model of what was

offered to these at risk participants. Work with the two recovery agencies during the R&D period eventually led to the development of a two-stage model rather than a mixed participant group. This new approach was developed in order to fit with two distinct approaches to recovery delivered by the agencies – abstinence and harm reduction.

● Delivering partnerships

Staff changes and budget cuts often presented significant challenges to partnership working, particularly when these changes affected relationships with individuals in partner organisations who were important internal champions for the work.

Close relationships with partners were also important in supporting the longevity of projects beyond research and development. The strength and nature of the collaboration with partners often having significant influence on how the initial project evolved, both in terms of scale and ambition.

For all projects, the consortia approach to funding created new ways of working with partners which could be applied as projects were scaled up to full production, as well as informing the way the organisations approach future collaborations and support the legacy of their work.

“I’m excited about working with a company whose ethos is so similar to our own but expressed in such a different way”

Alex Harvey
Artistic Director, Ockham’s Razor

● Participant expectations and outcomes

During the R&D phase projects explored the expectations participants had of the process and considered ways in which the needs of the group could be embedded into their artistic practise at the next stage. Some projects concluded that participants should be paid for their time. Opportunities for accreditation and routes to employment were a particular focus for some social partners, such as those working in criminal justice or with young people, who saw such progression routes as an important outcome. For other projects, a focus on hard outcomes was considered less important and participation in the process, even at the developmental stages, was perceived as cathartic for participants facing difficult issues and challenges.

“Through participation, whether in a seemingly minimal research capacity or more developed performance role, I witnessed people come alive again. One woman has chronic lung disease, performed and said it gave her a reason to get up in the morning again. Another recovering from a stroke couldn’t stop smiling and was early every day as she enjoyed being part of the project so much.”

Geraldine Pilgrim
Artistic Director, Geraldine Pilgrim Ltd

● Quality in participatory settings

What we mean by quality in a participatory setting emerged as both a common theme and point of contention among the projects. Project reports commonly explored the tension between quality of process versus quality of product, with quality referring to authenticity, integrity and strength of connection between the art and the participant.

Despite projects being clear about the importance of quality in the process not just in the performance, performances are regarded as important opportunities to establish the quality of the work and provide opportunities for participants to feel gratification in the culmination of their work.

Performances provided an opportunity to test the work groups developed through the R&D process as well as the quality of the partnership working which underpinned it, often challenging prior expectations of what could be achieved working with non-professional performers in a range of unconventional settings. As previously mentioned, projects often experienced challenges to communicating the value of their work to partner organisations and performances and informal ‘sharings’ enabled stakeholders to come together to celebrate and reflect on the work.

● Legacy

Legacy was also explored in a number of ways, including the legacy of the project for participants, the legacy of the model of working explored in the project and the legacy of the partnerships formed to deliver Sharing the Stage.

Projects increasingly regarded it as important to provide space for participants to develop their own creative, training and personal skills, sometimes becoming peer mentors and facilitators for the group, helping to secure the work’s future.

To support the legacy of its R&D model, Cardboard Citizens created a Replication Kit, a set of tools available online in the form of video tutorials, thus enabling other local groups to create their own projects.

During 2016, Geese Theatre Company worked towards a high-profile performance in Birmingham. Beyond this, the aspiration is that the ensemble will develop into a functioning entity in its own right, supported initially by Geese and becoming sustainable beyond the life of this round of funding. Through the next phase of Sharing the Stage, Geese and its partners hope the ensemble will become part of the artistic and cultural landscape of the region. It will continue to develop work which both directly and indirectly begins to challenge some of society’s stigmatising perceptions of what it means to be addicted to drugs or alcohol.

The Royal Court Theatre is explicitly building legacy into the final stages of its project. The aspiration, shared by the Royal Court and Synergy Theatre Project, is that young people participating in the project will gain employment through their involvement in the project. It sees the creative skills the participants have gained from the participatory process, and will take into working life, as a key component of legacy.

The first R&D phase of Sharing the Stage enabled the projects to use it as an incubator for new models of participatory practice, the common aspiration being to work together – both with their consortia partners and through the learning community – to embed a culture of creativity in the artists, participants, communities and organisations involved, as well as achieving a wider positive influence on the landscape of participatory performing arts practice.



Actors in treatment for substance abuse stage a production with the Geese Theatre company.

WHAT'S NEXT?

With partner funding from the Esmée Fairbairn Foundation, we are supporting ten of the projects to scale up their models to full production in 2016 and 2017. The learning community established in 2015 will continue to meet. The aims of the group will be to support individual projects and to simultaneously engage a wider group of practitioners to discuss issues important to the future development of participatory practice.

Our attention in the UK Branch is concentrated on our Inquiry into the Civic Role of Arts Organisations as it finishes Phase One and moves into Phase Two. We hope that participatory performing arts may develop a more secure philosophical underpinning as the result of this Inquiry.

ANNEX 1

THE PROJECTS

Each consortium was led by a lead arts organisation (highlighted in bold) whose partners for phase one are listed below.

A Moment's Peace Theatre Company, Royal Conservatoire Scotland, Dundee Rep, International Network of Street Papers

Entelechy Arts (Upswing, The Albany, The ARC, London Borough of Lewisham)

The Royal Court Theatre, Bryony Kimmings Ltd

Artangel, VitalArts, St Luke's Community Centre, Age UK Islington

Geese Theatre Company, The Rep Birmingham, Angels Dance Theatre, Real Access

Sage Gateshead, North Music Trust, Newcastle United Football Foundation, Newcastle Football Club

The Arches, Nic Green, Arts Admin, LIFT

Geraldine Pilgrim Ltd, The Peel Institute, Novak, Catherine Low Settlement

Synergy Theatre Project, Young Vic Theatre, HMP Brixton

Cardboard Citizens, Bromley-by-Bow Centre

Graeae Theatre Company, Gravity and Levity, Airhedz

Walled City Music, University of Ulster, Drake Music, St Magnus Festival

Contact, Ockham's Razor, Imitating The Dog

National Theatre of Scotland, A Moment's Peace Theatre Company



Performers working on a piece of theatre to be staged at the Young Vic Theatre and at HMP Brixton.

ANNEX 2

PROJECT DESCRIPTIONS

Participating Group: People with Disabilities

Walled City Music, University of Ulster, Drake Music, St Magnus International Festival

The overall purpose of Inclusive Creativity is to increase accessibility and inclusivity in music and the performing arts, making participation accessible to all regardless of disabling barriers.

The R&D phase in 2014/15 brought together a group of young musicians with and without learning and physical disabilities in Derry, Northern Ireland, to explore new ways of making music including the development of new digital interfaces.

Members of the group worked alongside student composers and professional musicians at an intensive residential in Orkney, resulting in a mutually rich exchange of knowledge and discovery. The Derry-based ensemble, Acoustronic, continue to meet and 'jam' regularly.

Moving forward the project will expand in multiple directions: working with different art forms, different participant groups, and a range of international partners.

Graeae Theatre Company, Gravity and Levity, Airhedz

The project aims to engage and train deaf and disabled non-professionals (veterans, ex-Paralympians and disabled young people) through a programme that explores cross-fertilisation of army-based fitness regime, physiotherapy for rehabilitation, and circus fitness. By performing alongside professional disabled artists at the Greenwich and Docklands Festival 2016, the participants had an opportunity to have their stories heard by a wide audience. The project pushes artistic boundaries and has great potential to change public perceptions regarding the capabilities of disabled people.

Participating Group: People with Multiple Needs

A Moment's Peace Theatre Company, Royal Conservatoire Scotland, Dundee Repertory Theatre, International Network of Street Papers

Working with people whose lives are impacted by homelessness and temporary accommodation in four regions across Scotland, the project aims to create 12 distinct yet interconnected cross-art form performance pieces communicating the compelling stories of the participants. A collaborative book documenting and analysing innovative participatory work will be produced as part of the project. Big Issue Scotland is committed to document the initiative, enabling it to reach a global audience by engaging with its international network of 126 street papers and six million worldwide readerships. The project addresses the needs of a particularly vulnerable community, it provides mainstream platforms for marginalised individuals and communities to be heard, and offers an opportunity to raise the profile of participatory practice.

Cardboard Citizens, Bromley-by-Bow Centre

Cardboard Citizens will train participants from homeless/vulnerable backgrounds as citizen-researcher-performers who will survey one London street and record its residents and workers to develop a verbatim theatre piece, which will later be performed to local and non-local audiences. Street/Life will foster cross-boundary dialogue between the marginalised and better-off groups, providing a theatrical snapshot of a London street. The project explores the use of theatre as a means of enquiry and site for debate, and involves the participants across all stages of production. Development of a digital toolkit will enable replication of the project.

Geese Theatre Company, The Rep Birmingham, Angels Dance Theatre, Real Access, Chris O'Connell

This is a collaborative project designed to engage people actively involved in alcohol and substance misuse recovery with the aim of forming a permanent ensemble company. Using a range of approaches (drama, movement and creative writing), participants will investigate creative responses to addiction and the recovery process, culminating in a high-profile pilot performance at the REP, Birmingham. The aspiration is to develop an ensemble that is sustainable beyond the life of the project and will continue to develop work, which both directly and indirectly begins to challenge some of society's stigmatising perceptions about addiction to drugs and alcohol. The model is focused on progression routes for the participants and aims to be replicable across different regional areas and underserved groups.

Synergy Theatre Project, Young Vic Theatre, HMP Brixton

Synergy proposes to facilitate collaboration between the Young Vic and HMP Brixton to create a unique piece of theatre designed to be made and played both in the prison and the theatre. Prisoners at HMP Brixton are approaching release and an opportunity to engage in the arts project inside and outside prison provides both continuity and crucial support on the path to social reintegration. Its objective is to impact on behaviour and future motivations and to increase employability through the development of transferable skills – demanding the discipline and commitment required in professional settings. As well as pushing practice boundaries, the project aims to increase participants' self-esteem and support a challenging transition in life.

Participating Group: Older People

Artangel, VitalArts, Luke's Community Centre, Age UK Islington

The project aims to improve the wellbeing of older men who find themselves alone later in life and lack basic skills such as cooking. The stories of these men often depict bereavement and a sense of loneliness and isolation. With the engagement of a dramaturge, Artangel has developed a cookery school with men who are 70+ and want to learn how to cook. The objective of the Research and Development phase is to develop an ambitious collaborative project led by the dramaturg and move from cookery workshops to a more explicit process that leads to a public performed installation. This will feature world-class professional actors performing alongside the participants from the cookery school in a piece built around their individual stories, experiences and personalities.

Entelechy Arts, Upswing, The Albany, The ARC, London Borough of Lewisham

The objective of the project is to lay the foundations for a larger work co-authored and performed by isolated older participants. The initial phase of the project aims to establish a series of creative laboratories that bring together isolated older people with circus artists, poets, writers, digital artists, producers, health teams and filmmakers. Through a cross-disciplinary approach, these diverse groups will explore ideas of balance and uncertainty and change in later life, finding ways to communicate the multiple experiences of the isolated ageing narrative. The project aims to have impact on social care, the health sector and the arts and brings together a number of unusual suspects within those fields.

Geraldine Pilgrim Co., The Peel Institute, Novak, Katherine Low Settlement

The objectives of the project are to make a difference to the way older people are perceived by society and the wider arts sector and to have a positive impact on the participants. The consortia propose to develop a touring performance for theatres, sheltered housing/care homes and community user centres, celebrating memories of happiness and the changes that happen as we age. The project aims to explore and strengthen relationships between the different parties involved and to run a pilot. The model is developed so that long-term partners can continue a legacy of events, supporting further inclusion of this neglected part of society.

Participating Group: Vulnerable/Underserved Communities

Artsadmin, Nic Green, The Arches, LIFT

TURN is a performance project created especially for the historic Govan Dry Docks and aims to understand the transitioning world of a post-industrial city through the narratives of its communities. Across three significant evenings in the September lunar calendar, a composition for bells and voice will ring out from the Docks, as the low tide turns. Bringing together radio-broadcast speech, a bespoke choir and a series of hand-cast bells made in and with the people of Govan, TURN will be a unique performance of people, place and acoustic instrumentation, drawing a number of 'circles' in its creation. It pays attention to the macro-cycles of moon and tide, and is structured around and consciously integrated into these systems. Within this we draw geographical circles in and around Govan, with the creation of hand bells and the re-ringing of disused church bells, as well as presenting the stories of local life cycles and change, through the voices of women celebrating their birthdays.

National Theatre of Scotland (NTS), British Council and Glasgow Life

The project aims to celebrate NTS's 10th anniversary by creating 10 new performance pieces. Home Away will depart from NTS's debut show, Home, and explore the notion of what happens when you leave home, are trapped by it, dependent on it, isolated in it, return to it, are forced from it, or when it is taken away. NTS is also working with five international communities in the exploration of what home is and what away means. The collective voices of the disenfranchised will explore the idea of 'home'. As part of the process, the company will be revisiting key participatory work and relationships that it has developed across Scotland over the past decade. This provides an opportunity to analyse the long-term impact of its early interventions with vulnerable communities. As a pioneer of 'theatre without walls', collaboration with local companies/venues across Scotland is central to NTS's work and encourages cross-scale partnerships. All ten projects were brought together at Tramway Glasgow in a festival during October 2016.

Sage Gateshead/North Music Trust, Newcastle United Football Foundation, Newcastle Football Club

Using a "place-based" approach, the consortia propose to research how the lives of those in local underserved communities can be improved through participation in music and sport. Social pedagogy will be used as an approach for advancing participatory practice to combine art, cultural, sport and social impacts. The project will include staging large-scale participatory orchestral performances at Newcastle United football ground before Premier League matches. The project has the ambition to establish participatory performing arts activism where individuals and communities use music and sport to determine the conditions in which they live, work and learn. The project presents a particularly interesting model of knowledge-sharing between the arts and sport sectors and aspires to explore innovative financial models drawing on budgets from health and social care as well as the arts, cultural and sports funders.

Participating Group: Young People

Royal Court Theatre, Bryony Kimmings Ltd

The aspiration of the wider project is that through art, expressive activism and professional performance, demonised young men from inner city estates will have an alternative way of articulating and expressing their masculinity. The objective of the project is to run a small number of residencies or micro art projects that further develop relationships with the participants and collectively examine the potential of the project to be scaled nationwide and internationally. In the long term, these groups of young men from across the country will work towards a large public art common goal focused around equality and positive action. The project aims to offer routes into work in the industry and the participants will be given responsibility and an opportunity to deliver non-prescriptive types of performances, which will have greater impact than conventional methodologies.

Contact (Manchester Young People's Theatre Ltd), Ockham's Razor, Imitating The Dog

The project consists of a large-scale, site-specific piece working mainly with NEET (Not in Education, Employment or Training) young people from Harpurhey, North Manchester, the UK's second most

deprived neighbourhood. The process is an exploration of the relationship between complex digital architectural mapping and aerial performance, with 20 young people to be recruited to participate during this initial phase. Contact will also signpost further creative training opportunities within the organisation and across Manchester's arts ecology.



Cardboard Citizens' pilot verbatim piece, *Street/Life*, was performed in their workshop space in Whitechapel and welcomed the local community to discuss what home means to them. Photo: Joanna Layla. (Pic was supplied for but not used in 2015 Annual Review. The above caption was supplied)

ABOUT THE CALOUSTE GULBENKIAN FOUNDATION

The Calouste Gulbenkian Foundation is an international charitable foundation with cultural, educational, social and scientific interests. Based in Lisbon with branches in London and Paris, the Foundation is in a privileged position to support national and transnational work tackling contemporary issues. The purpose of the UK Branch, based in London, is to bring about long-term improvements in wellbeing particularly for the most vulnerable, by creating connections across boundaries (national borders, communities, disciplines and sectors) which deliver social, cultural and environmental value.