

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA
UNIVERSITY OF LONDON



PERFORMING LOCAL PLACES

WORKING WITH COUNCILS TO REACH NEW COMMUNITIES AND
FACILITATE WELLBEING IN LIVING ENVIRONMENTS



THE ARTS AND CULTURE SECTOR HAS AN IMPORTANT ROLE TO PLAY IN OUR PUBLIC SERVICES. WHETHER IT'S IMPROVING HEALTH AND WELL-BEING THROUGH ARTS ACTIVITIES WHICH ENGAGE PEOPLE PHYSICALLY AND EMOTIONALLY, OR USING CULTURAL ORGANISATIONS TO BUILD STRONGER COMMUNITIES, INNOVATIVE NEW SCHEMES ACROSS THE UK ARE PAVING THE WAY TO IMPROVED OUTCOMES FOR PEOPLE AND COMMUNITIES, AND BETTER VALUE FOR MONEY FOR COMMISSIONERS.

Slay and Ellis-Petersen, *The Art of Commissioning*,
The New Economics Foundation, 2016

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Arts & Humanities
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St Mungo's
Ending homelessness
Rebuilding lives



'PLACE ATTACHMENT' REFERS TO THE EMOTIONAL BONDS AN INDIVIDUAL FEELS TO AN AREA OR PLACE.... ATTACHMENT IS GENERALLY SEEN AS HAVING POSITIVE IMPACTS FOR BOTH INDIVIDUALS AND FOR NEIGHBOURHOODS.

Livingstone *et al*, *People's Attachment to Place*, Joseph Rowntree Foundation, 2011

PLACE AND IDENTITY CAN BE POWERFULLY CONNECTED. ATTACHMENT TO PLACE IS A VERY IMPORTANT FACTOR IN SOME YOUNG PEOPLE'S LIFE CHOICES.

Green and White, *Attachment to place, social networks, mobility and prospects of young people*, Joseph Rowntree Foundation, 2007

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1. INTRODUCTION

This report:

- Documents and evaluates two arts projects that responded to council agendas where residents participated in activities aimed at shifting attitudes to their local place,
- Identifies findings and makes recommendations, transferable to other contexts,
- Introduces the ideas and practices of 'performing' place.

It is for:

- Local authority commissioners with responsibility for community, health and wellbeing,
- Local authority arts officers and managers,
- Arts practitioners working in social engagement projects.

In 2016–2017, two arts projects in Camden (London) and Oldham developed 'place attachment' with two different community groups. As a result of these projects, such place-focussed arts practice is recommended as one viable and cost-effective method of easing location and improving community wellbeing. ('Easing location' refers to where residents feel more at ease or more content where they live.) Abbreviated to *Performing Local Places*, the full title of the award to fund this project was: 'Performing Places: working with local councils to reach new communities and facilitate wellbeing in living environments'.

The report comprises:

- a summary,
- context for the projects,
- description and evaluation of the projects,
- recommendations and conclusions.

2. SUMMARY

SPECIALISTS IN PERFORMING PLACE PRACTICES FROM THE ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA, UNIVERSITY OF LONDON (CENTRAL) WORKED WITH TWO LOCAL AUTHORITIES, CAMDEN AND OLDHAM COUNCILS, RESPONDING TO COUNCIL PRIORITIES. PRIMARILY FUNDED BY THE ARTS AND HUMANITIES RESEARCH COUNCIL (AHRC), THE WORK SOUGHT TO PROVOKE NEW WAYS OF CONSIDERING 'PLACE' BY LOCAL RESIDENTS.

- In Camden, participants comprised adults currently living with a mental illness in 24-hour supported living residencies run by the St Mungo's Housing Association. The remit for the 17 arts work sessions was to encourage the residents to begin to favour a move from fully supported living to semi-independent dwellings.
- In Oldham, a week-long participatory, interactive performance narrative took place in one neighbourhood (Clarksfield) experiencing population change, with longer-established residents and new migrants.
- This document identifies the value to local authorities in commissioning arts practices, the importance of 'place' today and the influence of previous arts work on *Performing Local Places*.
- Transferable **KEY POINTS** are offered in the project sections together with **RECOMMENDATIONS** arising from each project. See pp.15, 16, 20, 21, 23, 28, 31, 32.
- A final section draws conclusions and makes overarching recommendations.

SUMMARY OF FINDINGS

These findings are extracted from two external evaluation reports, one for each project:

- Oldham: Paul Shelmerdine, Business Intelligence, 2017.
- Camden (London): Andreja Mesaric and Rose Thompson, McPin Foundation, 2017.

(See www.performingplaces.org/local.html)

OLDHAM

Positive forms of engagement

- It was clear that the mixture of outreach work conducted by the team including work in schools, with parents, local residents and community groups successfully enabled the project to engage with a wide range of Clarksfield residents.
- Response to the project has been positive from all involved, with participants increasingly owning the fictional narrative as the week progressed. Those involved in the workshops were seen to be actively participating in the activities.

Broad reach with repeated participant interest

- Researchers estimated that the various workshops and final event attracted around 1000 individuals in total. A number of children attending the final event had also been present at school workshops. Based on these figures around one in five local residents played some part in the week's activities. Many more are likely to have heard about them from children, neighbours and others.

A clear catalyst for future engagement building good memories of place

- The event was welcomed by those involved. It was recognised by the project team and commissioner that a one-week long series of events may not provoke long-term change but may act as a catalyst for future engagement within the Clarksfield community. It was 'an event' that attracted the community, and the memory of such an event was part of the project's intentions.

Increased feeling of being in place

- The nature of the week's events meant that the same faces became recognisable to members of the research team as the week wore on. Some of the changes in the observed behaviours of these individuals such as increased confidence and increased feeling of being in place are an indicator of the programme's success.

CAMDEN

The meaning of 'moving on'

- The initial project aim of helping clients think about physically 'moving on' from 24-hour supported accommodation to more independent forms of supported living proved to be too ambitious for the particular set of clients who were most engaged with the project. Interviews with staff and clients from St Mungo's, however, revealed different understandings of what 'moving on' could mean, including clients coming to accept some aspects of what has happened to them, thus providing the platform from which some clients may be able to build a meaningful life.

Improved sense of wellbeing

- Clients reported several outcomes related to wellbeing, including improved mood and being more relaxed as a result of taking part in the sessions. Some clients also reported gaining confidence as a result of engaging with the project.

New sense of connectedness among clients

- Participating in the project allowed clients to create relationships with others living in the house that they did not engage with previously. The core group of participants felt more confident to talk to and support each other and spent time with each other outside of the project. Some clients attributed this development specifically to the nature of the arts activities.

Changes in the way clients feel about being resident at St Mungo's

- Taking part in the project made several of the clients feel more settled and more comfortable with living in St Mungo's supported accommodation. For clients who had only been at St Mungo's a short time, it helped ease their transition from inpatient services to supported accommodation.

New sense of having a place within local community

- Engaging with the project allowed clients to establish a sense of place and feel more connected to the local community. Clients reported having built new positive associations with the local area and developed a feeling that they could have a place within the local community.

3. CONTEXT

COMMISSIONING THE ARTS FOR SOCIAL AGENDAS

Whilst primarily funded by the AHRC, the two *Performing Local Places* projects were commissioned by senior figures in Oldham and Camden Councils. Working through and with the arts to achieve community cohesion and wellbeing, as we were doing in these two projects, is not new¹. Such work has received additional attention and support in the recent period of cuts to public funding, however, with a particular interest in how commissioning the arts for social agendas might meet cross-cutting council priorities.

The aim of the New Economics Foundation (NEF) is 'to improve quality of life by promoting innovative solutions that challenge mainstream thinking on economic, environmental and social issues' as cited in their recent report, *The Art of Commissioning: How commissioners can release the potential of the arts and cultural sector* (Slay and Ellis-Petersen, 2016: i). Their report identifies such 'innovative solutions', predicated on a number of arts projects as advancing health and wellbeing. Duncan Selbie, Chief Executive of Public Health, England, makes this point:

Arts and culture, including music, dance, theatre, visual arts and writing, can play an important role in supporting individuals to be healthier and happier. There are many opportunities for evidence based arts and cultural interventions to form part of the offering to individuals to improve their health and wellbeing, from individual clinical based arts therapies to community arts projects, and from cultural hubs to cultural and heritage venues (Slay, 2016: 3).

This important report offers examples of new ways of delivering health and social outcomes working with and through the arts. Selbie notes that the arts and cultural sector is developing its ability to work with the 'public sector procurement systems' and suggests that public sector commissioners might reflect further 'on how their commissioning and procurement pathways can better support [arts and cultural] SMEs, of all forms, to engage'. (3) This *Performing Local Places* report offers successful examples of such mutual commitments.

A further endorsement of the increased interest and advocacy in commissioning the arts by councils to meet council priorities is evidenced in the inaugural 2017 Hearts for the Arts awards (see, <http://forthearts.org.uk/campaigns/heart-for-the-arts/>). The National Campaign for the Arts and What Next? created a set of awards for local councils and individual council employees who support and champion the arts. Oldham's *EARTHED* project, reported in this document, was shortlisted for the category 'Best local authority arts project encouraging community cohesion'.

Performing Local Places and this report sit in this current context of such renewed energy where commissioning arts projects can meet social agendas.

¹ See, for example, *Arts on Prescription: Arts-based social prescribing for better mental wellbeing*, Cultural Commissioning Programme, 2015: https://www.ncvo.org.uk/images/images/practical_support/public-services/cultural-commissioning/AonP-17-11-15.pdf

Within the document, key outcomes from the public health initiative, Arts on Prescription, are listed as:

- Increased treatment options available to those experiencing mental wellbeing issues,
- Reduced reliance on antidepressant or tranquiliser medications,
- Reduced amount of GP contact time devoted to people experiencing mental wellbeing issues,
- Increased self-esteem and confidence amongst participants and improved quality of life,
- Increased transferable skills for participants, including employability skills,
- Increased participation in arts and cultural activities (1).

WHY IS A FOCUS ON PLACE IMPORTANT TODAY?

A body of research² identifies the importance of place in contemporary society, suggesting that if we attend more to how people feel about — and respond to — place, people flourish and have a greater chance of wellbeing. Broadly, research falls into four areas.

1. There has been a loss of a sense of place or attachment to place (place attachment) in recent years. Various reasons are cited, including: mass enforced migration where previous 'places' are left behind; where existing residents resent newcomers changing the local; increase in choice for global travel for work; and an increase in the digital and inhabiting virtual places. This loss is very often detrimental to people's sense of locality and identity.
2. People's attachment to place is considered a positive, beneficial thing.
3. 'Operations' or actions change an anonymous space or site into a place. Place then becomes inhabited and familiar, leading to some sense of attachment.
4. It is generally agreed that attachment to place is more likely after longer term residence but other criteria for developing attachment to place are disputed. For example, affluence and age are stated as helping place attachment according to Livingstone et al. (2011) whereas Batty et al. (2011) suggest that 'neighbourhood mattered most to people where both the economic legacy and future prospects for their community were *least* favourable'.

It is possible to contest some of these points, of course. For example:

- A loss or change of place might be *desirable*, having a positive effect rather than negative: it might lead to wider cultural understandings, for example.
- Operations and actions within a space by some can have a negative impact on others, creating dislike of place by these others rather than an attachment.

- Some have argued that long periods of time are not necessary to become attached to a place; this can happen quickly (for example, Mackey, 2007; Perec, 2008).
- Long term residence may lead to an increasing boredom or dislike of place.

Notwithstanding such contestations, there is much support for feelings of place attachment as a key to creating happier lives and, as Clare Bamba said, 'Given the concurrent focus on place-making and place-shaping within local governance arrangements, there is a pressing need for critical attention to such policy formulation and an examination of the multiple ways in which wellbeing and place mutually constitute one another' (Atkinson et al. 2012: xix). *Performing Local Places* was created to achieve this.

WHAT DO WE MEAN BY 'PLACE'?

A focus of much research and discussion in the 20th and 21st century, place is most usefully described as a combination of physical location and cognitive engagement. It is not just 'space'; place has familiarity. Place is a perceived environment or location with which people believe they have a personal relationship. People interact — psychologically and physically — with place (Mackey, 2007: 181). It has qualities of a conceptual state of mind and a site.

Place can have a negative impact on behaviours. Places can invoke territorial, embedded and defensive attitudes as people become protective of 'their space'. Yet it is also somewhere that is desirable and cared for. This might be in remembering other places with affection and longing or recognising present comfort, familiarity and belonging.

Attachment to place, and working to produce such place attachment can be complex therefore: not wanting to prompt territorialism yet wishing to ease location.

PRIOR RESEARCH AND RATIONALE FOR PERFORMING LOCAL PLACES

Led by Professor Sally Mackey from The Royal Central School of Speech and Drama, University of London, with colleagues Professor Mike Pearson and Margaret Ames from Aberystwyth University, a previous research project

² For example, Atkinson et al., 2012; Batty et al., 2011; Curtis, 2010; Green and White, 2007; Kearns, 2014; Livingstone et al., 2011; Taylor, 2008; Young, 2001.



called *Challenging Place* took place, 2011–2014. Funded by the AHRC, *Challenging Place* worked with arts organisations to deliver place-based performance practices to understand how people’s attitudes to their places shifted. *Performing Local Places* was funded as a direct follow-on from the *Challenging Place* grant by the AHRC for ‘impact and engagement’.³

Fully entitled ‘Challenging concepts of “liquid” place through performance practices in community contexts’, Mackey, Ames and Pearson worked on three practical projects followed by creating a website, a symposium and several papers. Project partners comprised:

- Cyrff Ystwyth, Aberystwyth, a disabled and non-disabled performance company. Participants were members of Cyrff Ystwyth, some of them longstanding members. In this project, participants were invited to refresh embedded places with new memories through a performance in and around a disused chapel in a rural village.

- Half Moon Theatre, London, a professional and participatory theatre organisation for young people in Limehouse, London. Participants in the project were members of the ‘senior’ youth theatre. Here, we worked on rethinking places of fear and, also, how to think differently about everyday places.
- Oldham Theatre Workshop, a community theatre organisation within Oldham Council, Greater Manchester. Participants in this project were drop-in migrants residing in Oldham at the time. We set out to ease their new location (see photograph, above.)

The work asked whether performance-related practices could ease or enhance personal feelings about local place. In an age of unwelcome rootedness for some, as well as extensive movement and dislocation for others, we found such active engagement can make a difference to people’s lives (for examples of the work, see www.performingplaces.org).

³ This is described by the AHRC: ‘The AHRC Follow-on Funding for Impact and Engagement Scheme (FoF) provides funds to support innovative and creative engagements with new audiences and user communities which stimulate pathways to impact. Funds will be awarded for knowledge exchange, public engagement, active dissemination and commercialisation activities that arise unforeseeably during the lifespan of or following an AHRC-funded project.’ <http://www.ahrc.ac.uk/funding/opportunities/current/followonfunding/> (accessed 9.02.17)

With Professor Valerie Walkerdine and Dr David Studdert, Mackey worked on another, separate, place project in Abergavenny in 2013—2014. Also funded by the AHRC, 'Performing Abergavenny: creating a connected community beyond divisions of class locality and history' sought to use performance practices (and other activities such as a place-based town 'treasure hunt') to bring different communities together in Abergavenny.

We began by creating a street theatre event in the centre of town with actors asking what people liked about the town and what they would like to change. On the basis of the answers, a number of activities were developed, including a treasure hunt, a local history Facebook page 'Forgotten Abergavenny', a film of an Abergavenny version of '500 miles', an evening at the Borough Theatre showcasing 'Abergavenny Voices' and 'Picnic at the Pool', a festival in Bailey Park celebrating the open air pool and including a community-made mural on the site of the old swimming pool (<http://abergavennycommunity.org/performing-abergavenny-creating-a-connected-community-beyond-divisions-of-class-locality-and-history>).

Performing Local Places

The success of the practical projects with participants in Limehouse (London), Aberystwyth, Oldham and Abergavenny led to planned new pathways and impacts in *Performing Local Places*.

Five consultation events were held with Camden Council and Oldham Council in 2014 and 2015 comprising presentations, discussions and reviewing documentation from the Challenging Place project. As a result of these meetings, Bruce Penhale, Head of Stronger Communities Service Neighbourhoods Directorate, Oldham Council, identified potential for *Performing Local Places* in the Clarksfield area of Oldham in order to address a new sense of social cohesion. After a similar level of discussions with Camden Council, Richard Elphick, Strategic Commissioner, Mental Health, commissioned a new route via the Borough's Supported Living Programme as a key local priority. *Performing Local Places* was a co-development with departments in Camden and Oldham Councils and, crucially for impact, was demand-led. We shared skills and expertise with voluntary and community workers and artists through a process of knowledge exchange and worked towards a holistic approach in-service delivery for new target groups within these geographical areas. These activities were new dissemination pathways from the original award (for example, bringing together council staff, researchers, arts practitioners and community workers) which took the model of performing place practices in a new direction, to new participants and recipients. In summary, building substantially on potential impact beyond that of the original award, this new phase responded to high priority needs of local authorities and community users.

4. THE PROJECTS

TO NOTE:

1. The two projects were very different. Oldham's *EARTHED* project had contact with around 1000 participants; the Camden project had contact with a maximum of 15 clients and a core of 5. The projects operated in diverse ways. Oldham had a longer gestation period followed by one week of intensive project, and Camden comprised 17 weekly sessions after a short planning phase.

The accounts that follow differ in their content, appropriate for each project.

2. Certain sections that follow are authored by two evaluation teams:

Oldham: Paul Shelmerdine. 2017. *Performing Local Places: EARTHED*. A project evaluation. Oldham: Business Intelligence.

Camden: Andreja Mesaric and Rose Thompson. 2017. *An Evaluation of the Performing Local Places project, Camden*. London: McPin Foundation.

All sections with font in italics are taken directly from the relevant report. The full evaluation reports are available at www.performingplaces.org/local.html.

3. Both projects made use of the performing places model of practices developed in the previous *Challenging Place* project which had the intention of stimulating new perceptions of location or place. Such activities were expected to include practices such as:

- Re-experiences: repeated performance-based activities in everyday settings;
- Subversions: improvisations in different locations that subvert the normal use of those locations;
- Scapes: framing everyday sites through sound, object, crafts or other methods to create an alternative representation of location;
- Markings: activities that focus on very precise detail of places and 'home';
- Narratives: unusual, imaginary narratives focussed on place and followed throughout a timespan.

These are evident in the accounts for both projects in the following pages.

5. PROJECT 1: PERFORMING LOCAL PLACES: OLDHAM, EARTHED

PERFORMING LOCAL PLACES OR EARTHED AS IT BECAME KNOWN IN OLDHAM WAS COMMISSIONED BY OLDHAM COUNCIL IN RESPONSE TO COUNCIL PRIORITIES IN ADVOCATING STRONGER COMMUNITIES AND COMMUNITY COHESION. THE MAIN AIM OF THE PROJECT WAS TO EASE POTENTIAL COMMUNITY FRICTIONS BETWEEN EXISTING RESIDENTS AND MORE RECENT GROUPS SETTling IN CLARKSFIELD.

The project intended to make use of, expand and develop performing place practices where physical places are subverted, shifted, given profile and reframed through a range of different kinds of performance-related events. Such activities re-engage people with their locality and environment, easing and improving people's feelings in their location.

A narrative was developed to frame the week's intensive arts project. Two visitors and their baby — beings from another planet — were teleported down from their spacecraft into Clarksfield as part of a scheduled stop in their space journeying. They were tourists, seeking knowledge and experience of Clarksfield as well as finding fuel for their spacecraft. Fuel was gathered — or 'sucked' — from positive energy to be found in people and the area. At the end of the week, they would return to their spacecraft from a launch pad to travel home.

This narrative served several functions:

- Welcoming 'aliens' to Clarksfield — a key metaphor for a source of tensions in Clarksfield. These 'aliens' represented a new stranger presence in Clarksfield, potentially bringing others in Clarksfield together to welcome new people;
- inviting positive responses to the area as 'fuel' was collected;
- seeing the place of Clarksfield afresh through 'alien' eyes;

- changing the landscape as the aliens innocently placed themselves in it or 'decorated' it differently — thus refreshing it for residents;
- offering a focus — a spectacle — for families and neighbours to talk about and engage with;
- providing a source for arts and creative work within outreach workshops in schools and community halls.

Timeline:

The final *EARTHED* project (5 days intensive, 6th to 10th September, 2016) comprised:

- a range of workshops in two Clarksfield primary schools,
- post-school family and over 60s' workshops at a local church hall and elsewhere,
- a series of 'pop-up' street performance activities comprising walkabouts and community interactions all over Clarksfield,
- a finale in a small park at Clarksfield (a mini-festival to bid farewell to the alien characters).

Please see Appendix C for a breakdown of activities.



CONTEXT: CLARKSFIELD

Clarksfield is a neighbourhood in Oldham, a town on the edge of Manchester. Oldham has a population of 224,897 (in the 2011 census) and a history of migration, originally to support the mill industry (see Mackey, 2016: 114–16).

GEOGRAPHY, POPULATION AND ECONOMIC ACTIVITY

The 53 streets identified as Clarksfield cover an area of approximately 0.16 square miles and include 1824 properties. As such, the housing mix in the area consists heavily of 1930s’ ‘two up-two down’ back to back terraced housing with housing being amongst the cheapest in the town. Because of this, the take-up of private rented housing is high with a short-term transient population evident. Community facilities are mostly to the upper side of the area where there is a primary school, a park (Peanut Park) and a mosque. There are no community centres that are not religiously affiliated. Shops are accessible to both sides of the area.

Midyear population estimates (2015) indicate that there are 5,225 individuals in the Clarksfield area, 2% of Oldham’s estimated 230,823 total population. The area is demographically young with 52% younger than 30 years of age compared to a borough average of 41%. The same mid-year estimates show that the proportion of those aged 65 and over in Clarksfield (7%) is considerably lower than the Oldham average of 16%.

The area is historically white working class. Official statistics such as those contained within the latest Census (2011) are not conclusive, and intelligence from the Oldham Council neighbourhood’s team detail how the ethnic composition of the area has changed much over the past 15 years with not only an increase in the south Asian population but also those of Eastern European including Romanian, Hungarian, Polish and Slovakian. Many of these are of Roma heritage. To a lesser extent there is evidence of Iraqi asylum seekers, and Portuguese speaking Africans. Several respondents to phase one of the evaluation indicated that Pakistani and Bangladeshi communities traditionally found in the neighbouring Glodwick were starting to expand into the Clarksfield area.

Local intelligence from the Community Services division of Oldham Council indicates that some second and third generation Pakistani and Bangladeshi people are less welcoming of new migrant communities than the elders of the same community who, because of their own earlier experience as migrants, are perhaps more able to show empathy for the issues faced by the newly emerging community. A breakdown of the ethnicity of primary school children at the two local primary schools, Clarksfield Primary and Greenacres Primary can be seen on the next page.

Statistics taken from Census 2011 indicated a working age (16–74) population of 3,188. Of these, 42% indicated that they were in full- or part-time employment. This is considerably lower than the Oldham average of 50%. A further 10% were declared as being self-employed; this is higher than the borough average of 8%. 8% of Clarksfield residents were shown to be unemployed. This was marginally higher than the 5% borough average. 12% of those in the Clarksfield area are looking after home or family.

EDUCATION

Clarksfield Primary and Greenacres Primary schools had workshops as part of the *EARTHED* project.

Across both schools most pupils are from a Pakistani background; the ethnicity composition of Greenacres is far more varied than Clarksfield.

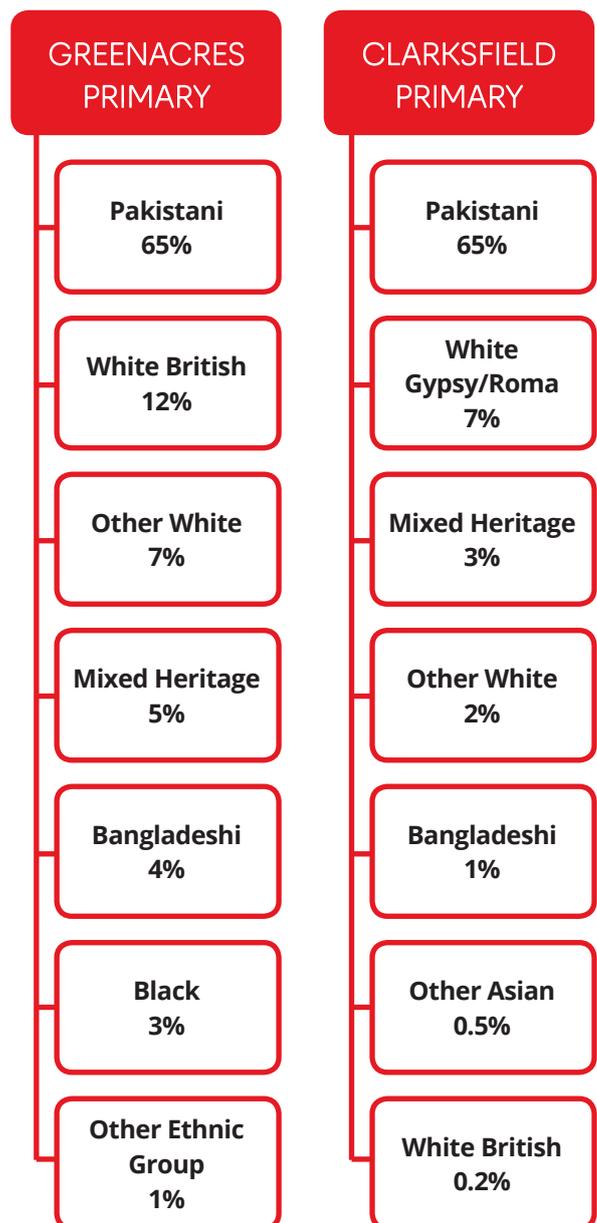
Clarksfield has 6.8% White Gypsy/Roma pupils, whilst none are recorded as attending Greenacres. Across Oldham 0.47% of pupils are recorded as being White Gypsy/Roma. However it should be borne in mind that people of Roma heritage can be unwilling to report this because of their previous experience of discrimination in other countries.

Across Oldham, 17.1% of total pupils are from a Pakistani Background, compared to 64.9% at Greenacres and 86.2% at Clarksfield.

White British pupils make up the second highest proportion of pupils at Greenacres (12.1%), whilst being the least represented group at Clarksfield (0.2%). Both are significantly lower than the Oldham average of 55.7%.

The proportion of Bangladeshi pupils is higher at Greenacres (3.5%) than Clarksfield (1.2%). Both are lower than the Oldham average of 13.6%.

For the most recent school year (2015/16), both schools had higher than average rates of persistent absenteeism. The average percentage of Oldham pupils missing more than 12 school days was 9.1%, compared to 22% at Greenacres and 12% at Clarksfield.



RESIDENTS' PERCEPTIONS

Pre-project research was undertaken by Business Intelligence into residents' responses to the place of Clarksfield. The Clarksfield Residents' Survey (CRS) was the most useful method of collecting data and provided the highest response (116 respondents). This was supplemented by door-to-door interviews and the statistics below include both CRS and door-to-door interviews. Questions were devised by the evaluation team and Mackey to focus on feelings towards the 'place' of Clarksfield. These responses offer further context of Clarksfield, although the sample of the population is too small to be properly representative.

Belonging

- 60% of respondents who stated they had lived in the area for 21 years or more reported that they had little or no feeling of belonging to the area.
- 55% of respondents felt they have a very or fairly strong sense of belonging to the Clarksfield community. When considering the impact of ethnic background, it became apparent that those respondents of white British heritage were less likely to feel strongly that they belong to the area (35%) compared to around 83% Pakistani respondents.
- 75% respondents stated that they considered Clarksfield as home.
- 72% felt that the Clarksfield area had deteriorated in the last two years.
- 66% of respondents stated that they would not recommend Clarksfield to friends and family from other parts of Oldham. 62% would not recommend the area to those living outside of Oldham.

Sustainability

- 30% respondents plan to stay in the area for 21 years or more. A further 17% plan to remain in the area for 11–20 years.
- 20% plan to stay in the area for two years or less.

- 80% respondents stated that they have at least one good friend living in the Clarksfield area (although 33% had also stated that they have no good friends in the Clarksfield area).

Community Cohesion

- 30% agree that people of different ethnic groups get along; 38% respondents disagree that people from different ethnic groups get along.
- 33% respondents agree that having a mix of people in a neighbourhood makes it a good place to live.
- 66% respondents agree that people from different age groups get along.
- 50% respondents feel that there is a great deal or fair amount of tension between people of different ethnic backgrounds.

Community Safety

- 48% respondents felt that they felt either fairly or very unsafe in Clarksfield after dark compared to around a quarter who feel unsafe during the day.
- 30% respondents stated that there are areas within Clarksfield that they would consider to be 'no go'. The same proportion felt that there could be 'no go' areas within the Clarksfield area in the future.⁴

KEY POINTS OFFERED from 'Context: Clarksfield' section:

- Working with a community to assess the impact of change through an arts event benefits from having prior knowledge of the residents' perceptions,
- Arts teams planning projects are advantaged by having a clear understanding of an area. Ideally, the statistics and information above would be known prior to a project.

⁴ These statistics are extracted from the Business Intelligence evaluation report on the *EARTHED* project.

OLDHAM PROJECT: STAGE 1, PLANNING AND OUTREACH

Mackey worked with Oldham Theatre Workshop (OTW) on the project. Of particular benefit was her previous work with them on *Challenging Place* (see above and www.performingplaces.org) and had worked with OTW's artistic director, James Atherton, on several projects before that. (Atherton was a student at Central in the mid-1990s.) Mackey knew the team at OTW well. Because of this, the OTW team (Atherton, Craig Harris and Becky Proudfoot) were already familiar with the model of performing place practices and understood how such practices could be reinterpreted in different environments.

OTW's local knowledge and high-level of creativity was critical to this planning. As an in-house arts arm of Oldham Council, their access to council staff was of major importance also.

There were two particular areas of the planning and outreach period worth noting.

1. CREATION OF THE IDEA

The inspiration for the specific project came from OTW. Whilst Mackey held the overall vision for *Performing Local Places* and had worked closely with OTW on the previous project (training, guiding and advising in *Challenging Place*), in this project she was able to confidently release the leadership for creative ideas to OTW. After visits to the site, meetings with council staff and early discussions, the OTW team devised the narrative for the week, with Mackey contributing in person or by telephone and conference calls.

There were periods of conflict and debate. Mackey was unhappy with the use of the loaded term 'alien', for example, particularly in such a context as Clarksfield. Nor was she happy with the use of E.A.R.T.H.E.D. as the name of the facilitators and translators for the aliens. In each case, members of OTW convinced her that these would be effective and they were, in fact, appropriate.

The artistic vision for this project was ambitious and innovative. Of note was:

- the exceptional idea for the week-long narrative and the determination to follow this through,
- the innovative 'performance' of the aliens (professional actors) walking around the streets of Clarksfield which was filled with spontaneous creative moments,

- the range of workshop together with the ideas artists selected by the OTW creative team and their adaptation of performing place practices based on a briefing document and a day's workshop,
- the commitment to individual ideas, pursuing them to a successful conclusion despite serious challenges (for example, how to make the aliens disappear as if teleported up to the spacecraft, in a willow-crafted launchpad in the middle of a crowded field).

2. OUTREACH AND ADMINISTRATION

Of critical importance was the work undertaken by Proudfoot, the outreach officer for the Oldham project. It proved difficult to find and secure relevant contacts in, or connected with, Clarksfield. Some were fully committed from the early stages (for example, the vicar of St Barnabas Church in Clarksfield). Local Connectors, people in useful community positions of influence, were most important, however. The time needed for this work was extensive.

In the case of some Roma and Asian residents, translation was also key. Some translations were paid for; some were undertaken voluntarily. See Appendix A for an example of a document that went into the two primary schools to be taken home to families after the week's project. An Asian project worker and a Romani volunteer translated these for free.

Appendix B shows a list of activities undertaken for outreach and administration of the project, assembled by Proudfoot.

KEY POINTS OFFERED from 'Oldham Project. Stage 1 Planning and Outreach'

- Flair in the original creative thinking behind the project was vital to its innovative approach and success.
- Outreach work was critical. Ample time to develop access to local connectors is needed.



OLDHAM PROJECT: STAGE 2, THE WEEK'S INTENSIVE, TUESDAY 6TH - SATURDAY 10TH SEPTEMBER, 2016

There were three main threads to the narrative played out during the week:

- structured workshops in schools and community bases,
- Alien walkabouts or free-form 'pop-up' performance,
- the final event, a mini-festival in Beckett Meadows (a green space in Clarksfield) acting as a send-off for the Aliens.

As well as the core team from OTW and Central and the freelance artists, all three threads were supported by a group of five young adults who were members of Oldham Theatre Workshop and retain close links with the organisation.

1. Workshops: Each workshop focussed on performing place activities (see Appendix C for the list of workshops). For example, the drumming workshop included drumming out rhythms to the street names in Clarksfield, inviting youngsters to tap out the rhythm on their street signs later in the day. This was echoed at the over-60s workshop at the Salvation Army. Some drama workshops included making a physicalised map of Clarksfield and getting a 'taxi driver' to 'drive' the aliens around. A launch-pad was created out of willow weaving workshops. Aliens attended the end of most workshops to 'share' the work.

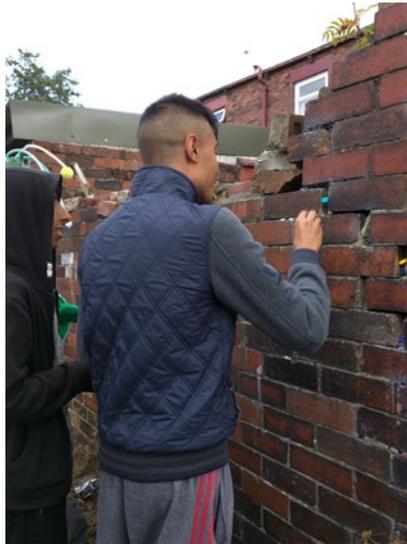
The schools' workshops were staple fare of a project such as this. Through connecting with the youngsters (and staff), the workshops ensured recognition of the Aliens around Clarksfield. They offered an unusual event to discuss at home and elsewhere and, because of this work in schools, youngsters urged families to attend the final event on the Saturday which was advertised to groups across the week. Adults were engaged, often, through their children.

Other family workshops (six) took place in the hall of the Church of England St Barnabas Church mainly after school, with one at the Salvation Army for over-60s. Numbers attending workshops are given on p.20.

2. Walkabouts: Aliens were out in streets each day, communicating with residents. Chiefly, they interacted with people and location, drawing attention to the landscape in different ways. Less easy to understand than the more familiar community drama and arts workshops described above, some individual examples follow to illustrate the events. In all these cases, members of the E.A.R.T.H.E.D team acted as translators, interpreting the Aliens' language (which was called Bow-gee, also the name of their fictional planet) to people who were approached. A small selection of examples follow.⁵

⁵ Photographs are limited in showing people. The spontaneous nature of these moments prevented the necessary permissions being sought in many cases.





PUBLIC TRANSPORT

A bus stopped on Lees Road near to Beckett Meadows during a walkabout. The male Alien, supported and translated by Atherton, asked the bus driver the way to St Barnabas Church. A woman thought to be a local resident got up from the back of the bus and said he didn't need to catch a bus, the church was just round the corner and proceeded to explain where. The Alien thanked them and gave the bus driver a piece of Lego, which was accepted with a smile. (The Aliens used Lego bricks as a multipurpose tool.)

POSTMAN ENCOUNTER

An interaction took place between the male Alien and a local postman. Whilst the postman attempted to speak Bow-gee, the E.A.R.T.H.E.D team acted as interpreters providing language advice and providing alternatives to the postman as he attempted to communicate with the Alien. The postman and the Alien spent some time looking up at the sky for the hovering spacecraft.

KICKING UP GRASS AT BECKETT MEADOWS AND NEARBY STREET ACTIVITY

Whilst visiting the Beckett Meadows location, council workers were machine-cutting the grass. The male Alien ran around the field, kicking the cut grass into the air gleefully.

He was observed by two Asian teenagers (approximately 14 years of age) who initially filmed and photographed him. The E.A.R.T.H.E.D representatives encouraged them to be introduced to the Alien. They were invited to come to Beckett Meadows on the Saturday — which they did.

Following this incident, the Alien and the E.A.R.T.H.E.D representatives went out into a street. The Alien attempted to talk to the men who had mown the grass (and even to the lawnmowing machines) using a combination of Bow-gee and sing-song English words he had picked up. The Asian teenagers followed. There followed a conversation culminating in them placing Lego pieces in walls, as if to make good the damaged walls. On the return to St Barnabas Church Hall, the Alien characters were greeted and waved at by what appeared to be a young couple of Romanian origin. At least two other cars with Asian children in waved extensively to the Aliens, clearly delighted to see them. This response was repeated in other walkabouts.

There were less favourable responses.

TESCO EXPRESS

On a trip to Tesco with the Alien characters, the project team sensed some hostility at their presence as some people kept their distance. A security guard asked members of the team if they had permission from 'Marketing' to be in there.



BETTING SHOP

The team felt a slight shift in perceptions towards them when they reached Lees Road, a central road in Clarksfield; they felt less protected. The team entered a local betting shop which consisted mainly of working-class white British males who were hostile towards the group, did not engage and one of them stated, quite angrily, they were 'here to lose money, not to have fun'.

3. The final send-off in Beckett Meadows was a mini-festival. Including groups and activities from the week, it had been promoted all week as the send-off moment. School children were asked to tell their families, people in the street who met the Aliens were told about it, it was advertised in local shops and on school noticeboards. With food, henna artists, green screens, drumming workshops, the handing out of flashing wrist bands and the presence of the Aliens, the event attracted approximately 400 people (although not all at the same time).

The event was focused on 'sending off the Aliens as a climax to the week, and numbers were at their peak at that later point in the afternoon. Having such an ending to the event was most important as a focus for all the activities of the week but also as a participatory, mini-spectacle.

KEY POINTS OFFERED from 'Oldham Project: Stage 2, The week's intensive'

- The high quality of the project work on offer was important for its success. Participants bought into the narrative and accepted it.
- Having unusual, spontaneous performance activities (i.e. the Aliens' walkabouts or pop-up theatre) together with planned workshops provided a rounded, interrelated event that spread across the area in different ways, engaging a large number of Clarksfield residents.
- The trajectory towards a final event as a highlight of the week was important to build excitement, allow closure of the project and offer a heightened focus.

EVALUATION

A full evaluation document of *EARTHED* authored by Business Intelligence is available at www.performingplaces.org/local.html. The overall findings from the project are provided in the initial Summary of this document on pp.5-6.

1. ENGAGEMENT

It was estimated that around 1000 people were involved with *EARTHED*, approximately 20% of the Clarksfield population. (Researchers recognise there was repetition in some of the numbers below where engagement is suggested of over 1100 people.)

	Min	Max	
Creative Café	25	55	
Music Workshop	8	30	
Stay and Play	26	33	
Green screen Film Workshop	10	25	
Craft Workshop	25	30	
Clarksfield Primary School workshops		270	
Greenacres Primary School workshops		90	
Over 60s workshop	12	12	
Pop- Up Theatre/ Walkabouts		200	estimate
Final Celebrations	30	400	estimate

- 34% respondents stated that the project had brought them together with people of different ages.
- 29% respondents stated that the project had brought them together with people of different ethnic backgrounds. Interestingly, this number was observed as much higher in the workshops and at the final event by the project team.
- 88% of respondents attended the final event with their children and/or friends
- 83% of respondents to the evaluation form indicated that they had stayed for longer than 30 minutes. Interestingly, no respondents stated that their attendance had been fluid, although this was clearly observed by researchers.
- 65% of respondents indicated that they had experienced the alien characters on one or more occasions.

2. IMPACT ON CLARKSFIELD RESIDENTS.

Business Intelligence's evaluation of *EARTHED* focuses on the effect of the project. A number of research techniques were used by the evaluation team including observation of the week, surveys, evaluation forms, a post-project focus group (n10) and interviews with artists, core team and support team. A statistical evaluation of the impact of the project was difficult; capturing most people's views was not possible in the midst of building a fictional narrative. Business Intelligence's evaluation takes account of all these research methods including the week-long observations by two researchers.

Arising from this multi-modal research, the overall findings from the project are provided in the initial Summary of this document, pp.5-6. An extract from the most statistic-based form of evaluation is included here.

An evaluation form was designed and distributed at the final event at Beckett Meadows once the final event had ended, electronically via the Oldham Council consultation portal as well as being shared wherever possible by groups involved in the various activities. What follows is a summary of the key findings from the evaluation (n41).

- 67% of respondents felt that the project had made them think more positively about the Clarksfield area.
- 92% of respondents indicated that they either loved or liked the project.

RECOMMENDATIONS

Please see p.32 for additional project recommendations.

Recommendations extracted from the Business Intelligence report suggest:

- *It is clear that the project has acted as a catalyst to open doors to discussion and opportunities for future work in the Clarksfield area. It is recommended that Oldham Council build on the success of the project in this neighbourhood.*
- *Arts projects built into whole communities, working to council priorities, is a transferable concept. Engaging 20% of an entire community is exceptional.*
- *Harnessing the creative talent and enthusiasm of the project team for further such projects in and around Oldham is highly recommended.*
- *Statistically evaluating the impact of such arts work on the direct community is problematic. Additional methods are required.*

6. PROJECT 2: PERFORMING LOCAL PLACES: CAMDEN

Mackey's original AHRC grant application, *Performing Local Places*, was supported by the Strategic Commissioner for Mental Health at Camden Council who stated:

We see particular potential within our Mental Health Supported Living Pathway which is a key part of our Accommodation Strategy and which may offer new community users of Performing Place. The Pathway service comprises a 'stepping stone' supporting people with their mental health recovery and enabling people to develop their skills to live independently. We . . . are very keen to see how *Performing Local Places* will impact on those in receipt of the Council's service, helping individuals to reconsider their everyday environment and gain a sense of 'where they are' and 'where they can go' using an arts and cultural intervention. . . . Importantly, this project will work with a marginalised group of people who currently find significant barriers to participation in arts and cultural activities (Strategic Commissioner Mental Health, 6th August 2015).

Camden Council commission homelessness charity and housing association St Mungo's to support adults with mental health issues in the borough. Each night, St Mungo's provides housing and support for 2,600 people. The charity also helps thousands more each year through a range of emergency, health, skills and homelessness prevention services across the south of England including London, Brighton, Bristol, and Oxfordshire. St Mungo's vision is that 'everyone has a place to call home and can fulfil their hopes and ambitions'. St Mungo's aims to be 'empowering, inclusive, committed, creative and accountable'. Within 'creative', they state staff work to 'develop new approaches and innovative ideas so that people get the help they need.

They do this by:

- Listening and learning,
- Being open to change,
- Working with others to achieve more,
- Finding solutions to the challenges we face'.

(http://www.mungos.org/about/values_and_objectives, accessed 30th January 2017)

The focus of Performing Local Places in Camden was to work with clients who lived in St Mungo's 24-hour supported accommodation. The project also worked with a number of clients from other St Mungo's residences in the area, where clients were living more independently and were supported by staff only during normal working hours.

Performing Local Places was to work specifically with clients living at St Mungo's Adamson Road supported living accommodation (comprising six flats, an office and communal space) to begin to think about 'moving on'. At the time of the intervention, there were 21 clients living at Adamson Road in five shared and one self-contained flat. Many of the clients had moved there after spending a period of time in hospital due to a mental health diagnosis. Clients living in the flats can access 24-hour support and are supported by key workers. Clients meet their key worker at monthly sessions and informally at least once a week. There are a number of group activities available that are run by St Mungo's staff and volunteers, including walking, gardening and peer support groups, art and dance therapy.

CAMDEN PROJECT: STAGE 1, PLANNING AND OUTREACH

Mackey worked with two facilitators on the project: Vishni Velada Billson and Sam Adams. Of particular benefit, once again, was that she had worked with these two before on *Challenging Place* (see pp.8-9 and www.performingplaces.org). Because of this, Billson and Adams were already familiar with the ideas and practices of performing place and understood how performing place practices could be translated into different environments. Adams was training to be a Dramatherapist at the time with a particular focus on mental health, and Billson was employed nearly full-time at Clean Break Theatre Company, also in Camden. Both were highly experienced drama facilitators.



* This includes the staff taster session and staff training session. The sessions with residents ran from 15 July to 18 November 2016, including three taster sessions at Adamson Road, St Cuthbert's Road and Haverstock Hill.

Planning for the project included the following meetings and outreach activities:

- Three meetings with Camden Council (including arts and mental health staff);
- Two meetings at St Mungo's, Adamson Road, with staff;
- One tour to three other residencies (both 24/7 supported living and semi-independents) by all the team and a further visit to the other 24/7 building prior to a taster session by two of the team;
- Attending two St Mungo's residents' community meetings at Adamson Road;
- Several creative planning meetings with the two facilitators (Billson and Adams), an artist (Liz Atkins), Mackey and project manager Adelina Ong;
- Taster' session in the Adamson Road arts studio with 11 members of St Mungo's staff trying out simple performing place activities.
- Three 'taster' sessions at three different St Mungo's residencies with varying client attendance from three to six (with the *Performing Local Places* team and St Mungo's staff)

Outreach activity continued throughout the project to encourage residents to attend the sessions. The majority of this was undertaken and organised by the project manager, Ong. This included:

- Weekly phone calls to staff in several residencies to request they knock on residents' doors reminding them of the session; place invitations under the residents' doors as well as on noticeboards (see Appendix D); update on the health of some residents.

- The project manager and volunteers from Central went to Haverstock Hill, the other 24/7 residence, on Friday mornings to knock on doors to encourage people to attend. Friday morning knocking on doors at Adamson Road took place as well, together with seeking residents in the nearby community café. A further visit was made to a semi-independent residency to meet with some residents there.
- Staff travelled with clients from other residencies.
- Taxis from other residencies were used, on occasion, to transport people to Adamson Road.

Despite the ongoing and very positive support from the St Mungo's manager in the local area, it was difficult to attract clients from other residencies. There appeared to be reasons for this: a reported reluctance by one or two to 'return' to Adamson Road; a fear or reluctance to travel outside one's own residence; alternative arrangements (for example, doctor's appointments) at the time of the session; and potential anxiety in undertaking anything outside the everyday.

KEY POINTS OFFERED from 'Camden Project: Stage 1, Planning and outreach'

- Where colleagues share a history of practice (in this instance, in performing place practices), it is easier to take on challenging new environments.
- Outreach work was essential to encourage participation.
- A strongly supportive manager from St Mungo's was critical to the success of planning the project.



CAMDEN PROJECT: STAGE 2, JULY – NOVEMBER SESSIONS, 2016

17 Place sessions took place at Adamson Road and its surrounding streets and open spaces. Numbers of participants varied. One week, there was only one resident present, for example. There was a core group of four or five participants, and this remained fairly consistent from half-way through until the end of the project.

The initial plan was to work with clients from these residences over 17 weeks to create a body of performance-based work in the local area and beyond. Initial sessions consisted of 'making' activities where clients created simple improvised objects from tissue paper and similar materials, and placed them around the activities room where the project was taking place. Later sessions developed these 'making' activities, asking clients to create 'places' or 'scapes', often based around clients' positive memories. In the second half of the project, the focus shifted to getting clients outside to engage with the local area including leaving behind traces of the group's presence. These traces often consisted of trails made of ordinary everyday items such as flour, cake sprinkles, plastic daisies and paper tags with messages handwritten by clients. Other external activities included tying imitation autumn leaves in a nearby tree-lined walkway, creating a small 'performance space' in a nearby church garden and building a temporary 'party' site on a triangle of pavement. These activities often took on elements of performance. In one session, for example, the group re-created one client's positive memory of a tea party with scones through an improvisational activity where everyone took on a character.

Facilitators helped clients think about the significance of these outings into the local area through reflection sessions before and after.

McPin Foundation's evaluation report makes the point that these activities may well have particular relevance to some clients living in the supported accommodation. The performing place practices were intended to make residents feel comfortable and at ease in the local environment.

All clients have experienced mental illness and some may have experienced homelessness; some having also experienced abuse. Many clients have experienced having very little control over where they live or for how long. Clients may have negative associations with the area around Adamson Road because of the circumstances that led them to living there. Practices that intentionally involve working with small and ordinary physical features of a location, such as brick walls or plants to create experiences that may be positively memorable, may be particularly well-suited to helping clients come to terms with their current environment.

OVERVIEW OF SESSIONS

Within sessions, facilitators and clients worked together on a number of activities. These were not discrete activities, but worked in reciprocal, non-linear ways, with ideas and images arising in one activity, inspiring the content of later activities and always focused on 'place'. Activities included:





- *Warm up activities – including focused drama exercises and mindfulness.*
- *Reflections – the group gathered at the beginning and end of the sessions to reflect on their work. Reflection served as an opportunity to revisit what happened in the previous week's session and to link this to the work planned for the session to come. At the end of sessions, reflection allowed clients to think about what had happened in the session that was significant for the group and could be linked in with the theme of place.*
- *Making based – The majority of sessions involved some active 'making' of objects from arts materials such as tissue paper. In some sessions small objects or positive messages were produced which were taken out in to the local area and 'gifted' to the community.*
- *Narratives – Throughout the project, clients frequently offered up short narratives from their own personal histories or linked activities with popular narratives. One theme that arose in the later stages of the project, for example, was the story of Hansel and Gretel, and the idea of leaving trails to mark the path through different environments.*
- *Memories – Some clients spoke in a relatively concrete way about their childhoods or places they had been as children, or about their experiences of being homeless. Others spoke in a much more ambiguous or dream-like way about events that may have been the retelling of memories and childhood events. It was unclear to what extent these narratives did or did not incorporate elements of fantasy or narratives that ran counter to the event being described.*
- *Performance based activities – The key performance work happening within the majority of sessions in the latter part of the project involved the making of trails and working in outside sites. The clients and members of the team went out into the local area and created visible trails through the environment. This could take the form of using 'sprinkles' to form Hansel and Gretel like trails leading out from the accommodation to the ice cream parlour, Sprinkles, or taking made objects out into the area, 'gifting' them to the community and placing them or attaching them to parts of the physical environment. Small, individual performances were given by each member of the group in the form of telling stories in a nearby church garden. Always, this was about changing the look of local places and experiencing such places differently, in line with the focus of the project.*

Larger scale versions of this type of activity involved the Performing Local Places team and clients creating an installation on 'the triangle', an area of pavement near Adamson Road. This installation used astro-turf, bubble machines and umbrellas on a sunny day to 'disrupt' the ordinary and everyday atmosphere of the location.

The Performing Local Places team reported performance based activities to be more difficult to make work than they had initially expected. Some of the later performance based activities were based on ideas or narratives that had been offered up by clients at an earlier point in the project. Over time, members of the team felt that the performance work of the walks out into the community and the creation of trails was having an impact and the clients came to enjoy these activities.

[. . .] we wanted to give them a sense of being able to shake the local area that they were in, not just feel alienated from it, to give them the sense of being able to, at first, just make little changes to it and enjoy that thought that they have this little knowledge of owl card hiding somewhere or a fake autumn leaf looking like a real leaf hanging from somewhere, and it is just for them. But after it while, it really shifted from making them feel like they can change the local area, to making them feel like they are communicating with people in the local area. Doing one of our works, [Client] actually met an artist who came up to her and said "are you people who have been hanging all those messages? Thank you so much, I really enjoy them, they really make my day" and [Client] was just blown away. (A member of the Performing Local Places team.)

For an example of an individual session plan with reflections by the facilitators, see Appendix E.

MOVING ON

There was a particular turning point about half-way through the project which is useful to highlight. The team had realised that it was more difficult for the clients to embrace the work than originally anticipated. Creating a core group was taking some time, and there was uncertainty about achieving one at all. The original intent had been to encourage clients from 24/7 supported accommodation to be more confident about moving out to semi-independent residencies. Performing place practices would assist here, and there had been plans to undertake work physically across the streets of north-west London to help this. As one of the team explained in interview:

The original purpose was to take the genre, the ideas of performing place, to take some of the things, not the exact things that we've done before but to replicate them, so narratives, subversion, revisioning local places, to take some of those ideas from the previous project, 'Challenging Place', to experiment with them at St Mungo's in a non-threatening way and to see if they made an impact upon the residents in terms of their attitude to moving on from fully supported living to semi-independent living. That was the original purpose of it, whether we could make a difference, whether we could encourage people in this rather obscure abstract way, to rethink where they are or where they might go as a result of doing these strange performance activities. (A member of the *Performing Local Places* team.)

This was reconsidered half-way through the project, and it was decided to consider 'moving on' as localised, moving out from the immediate dwelling place to feeling more at ease and some sense of belonging in the nearby neighbourhood, rather than expanding horizons further. It became clear that the original plans were over-ambitious for a 17-week project. After accepting that the original aim was too advanced for the scale and length of the project, the work settled and became focused on moving out to multiple nearby areas.

Sarah Curtis describes 'virtuous landscapes' for people with mental health problems (2010: 35–63) as settings such as therapeutic landscapes; such settings already exist and are valuable. Rural landscapes of beauty are typical of such recommended landscapes. In many ways, our intent was to construct a virtuous urban landscape through participants' interactions with it. The landscape beyond the Adamson Road residence would become somewhere with which they felt more comfortable; it would make life in the area better for them. We had not originally envisaged this change from 'moving on' to semi-independent dwellings to 'moving out' to nearby locations and had concerns about the need to change focus. In their research for the evaluation, McPin Foundation identified some useful points, however, as this next paragraph makes clear.

Interviews with staff and clients from St Mungo's . . . revealed different understandings of what 'moving on' could mean to the Performing Local Places team. Many clients at St Mungo's have been through very negative life events (frequently more than one), including homelessness, experiences of abuse and mental health problems. For some, their arrival at Adamson Road was a result of a series of traumatic events, which may

have involved the loss of a home or contact with inpatient mental health services. In this context 'moving on' may involve clients coming to accept some aspects of what has happened to them, and provide the platform from which they may be able to build a meaningful life. There was evidence that some clients felt that the project had helped them in this form of 'moving on'.

I think I tried to feel more settled here but things haven't changed for me really since [names significant negative event]. I'm trying not to dwell on feelings about [significant negative event]. A lot of my time is taken up by things like that when I'm not in the [Performing Place] group so it's another reason why I like to be involved in the groups, which is kind of moving on. [. . .] So yes, I've sort of moved on. I've accepted that I live here now. I've accepted that . . . [Client 01]

This sense of 'moving on' as a form of personal development was also felt by participants who had very recently moved out into independent living.

Well, for me, it means, like, where I'm at the moment with my new flat I'm thinking about what I can do to decorate the place, make it look like mine, you know? So I have quite a good selection of ideas, and I think what it's done is take, like, not a stagnant brain literally, but, like, a stagnant imagination and it's brought it back to life. Because I was always very creative but I, sort of, got out of the habit of it, so now I'm, you know, being creative again. So that's my moving on, is going back to my roots and, you know, getting all my art stuff out again and doing all of that kind of stuff, yes. (Client 02)

KEY POINTS OFFERED from 'Camden Project: Stage 2, July to November sessions'

- Tenacity, commitment, collaboration and a sharing of processes and thoughts amongst the *Performing Local Places* team was important for maintaining a positive approach.
- The high quality of the project work on offer was important for its success including the ability to adapt and build from participants' ideas in lateral and unusual ways.
- Ambitious goals are not always achievable; recognising when these need to be shifted is essential.

EVALUATION

A full evaluation document of this project authored by the McPin Foundation is available at www.performingplaces.org/local.html. The overall findings from the project are provided in the initial Summary of this document.

Because of the limited numbers of participants, it was not possible to undertake any statistical analysis and, as the McPin Foundation suggests, it would be difficult to identify to what extent the findings are transferable to other clients in supported living. A researcher from McPin attended every practical workshop and several of the meetings. In addition, the following interviews were undertaken:

INTERVIEWS WITH CLIENTS AT ST MUNGO'S

Interviews (n=5) were conducted with St Mungo's clients who had participated in Performing Local Places. The focus of these interviews was people's experiences of the sessions and their thoughts about the challenges involved in 'moving on'. We also attempted to interview people who had participated in a taster or a session and then decided not to go back, but we were unable to secure these interviews.

INTERVIEWS WITH ST MUNGO'S STAFF

Interviews were conducted with St Mungo's staff (n=6) who had either participated in Performing Local Places, or who had been involved in encouraging clients to take part. Interviews were also conducted with senior management about their reasons for engaging with the project and what the benefits and challenges of the project might be.

INTERVIEWS WITH THE PERFORMING LOCAL PLACES TEAM

Interviews were conducted with core team members (n= 4). The content of these interviews concerned the original rationale for Performing Local Places and the body of work on which this was based. Interviews also concerned the experiences of the facilitators of the project, the benefits of the work and the challenges they may have faced in implementing this work at St Mungo's.

The following diagram is extracted from the McPin Foundation report and describes how the *Performing Local Places* project worked as a model. The last column, highlighted, identifies the impact on the client group.

It is worth noting that St Mungo's have decided to fund and continue with the *Performing Local Places* project (calling it *Finding Your Place* to distinguish it from its precursor).

DESCRIBING THE PERFORMING PLACES PROJECT – HOW DID IT WORK?

INPUTS/ RESOURCES	ACTIVITIES	LOCAL CONTEXT: CHALLENGES	LOCAL CONTEXT: ENABLERS	IMPACT/ OUTCOMES
<p>Funding for the staffing of the Central team:</p> <ul style="list-style-type: none"> • Project lead • Facilitator time • Project co-ordination <p>Staff time from St Mungo's support staff during sessions, and outside of sessions to promote activities</p> <p>Materials for the sessions including visual arts materials (e.g. wool, tissue paper, crepe paper, cloth, coloured pens and pencils, card, etc.)</p> <p>Refreshments for clients</p> <p>Photocopying of posters to advertise the project</p> <p>Conceptual expertise</p>	<p>Outreach work</p> <p>Non-linear planning process including 'deep listening' and reflection</p> <p>15 sessions in which facilitators responded 'in the moment' to shape the evolution of the project</p> <p>Framing of everyday places through the activities of making, performance, and telling narratives and memories</p> <p>Activities evolved over time, were responsive to the relationship between the Performing Local Places team and the participants</p>	<p>Motivation of clients to attend, traumatic personal histories and impact of mental health (e.g. medications can impact on memory)</p> <p>Clients from more independent living arrangements not wanting to 'go back' to Adamson's Road</p> <p>Competing demands on staff time outside of sessions to promote; some staff being unclear of project purpose</p> <p>Other available activities or medical appointments</p> <p>Demands on facilitator and co-ordinators' time and emotional energy</p>	<p>Relationships built between project team and clients</p> <p>Flexibility of the practice enabled facilitators to respond 'in the moment'</p> <p>Positive attitude of St Mungo's management towards participation in the project</p> <p>Environment at Adamson's road is very calm, very attractive</p> <p>Support staff view their role as helping people move on from dark places to more hopeful places, congruent with the theme of 'moving on'</p> <p>Support staff who were positive towards the project and encouraged clients to attend</p>	<p>Changes in the way clients feel about being resident at St Mungo's; acceptance of situation</p> <p>Improved sense of wellbeing</p> <p>New sense of having a place within local community, being able to give back</p> <p>New sense of connectedness among the clients who took part, physically more comfortable with each other, feel able to support each other</p>

RECOMMENDATIONS

Please see p.32 for additional project recommendations.

The McPin Foundation report identifies the following recommendations:

TIME

Creating more time at the outset of the project would allow facilitators to work with clients and St Mungo's staff. This would enable them to build relationships with the staff and clients, which may enable clients to feel more confident in participating in some of the more demanding activities. From a practical perspective, planned activities took longer to complete than initially expected, including the formation of a group who consistently attended sessions. Only once a core group was established, were the facilitators able to do work that was more challenging to participants, effectively meaning that work that was potentially more useful received less time. We would recommend running this project over a longer time period in this type of setting.

SUPERVISION

Because of the permeable boundaries of this work and the deep emotional engagement required by the facilitators, it would be a recommendation that appropriate clinical supervision is put in place to ensure there is ongoing active space for reflection. (In the follow-up project, facilitators arranged clinical supervision.)

WORKING WITH ST MUNGO'S STAFF

Staff working on a day-to-day basis with clients were not always best placed to explain the project to potential participants. There was also some suggestion that they felt repeatedly reminding clients about the project was not appropriate to the clients they worked with. We would recommend regular planning meetings between the St Mungo's staff and the Performing Local Places team throughout any future extension of the project, to enable all parties to fully understand the aims of the project and how they could best work together to improve client engagement. (The Performing Local Places team held a post-project reflection and explanation day with the St Mungo's staff to explore with them, further, the underlying rationale for the work. This built upon the original staff taster session.)

DOCUMENTING THE PROJECT

Using video and photography to document the project caused some problems for some of the clients, and the presence of an extra observer could be difficult given the small size of the group. The Performing Local Places worked with clients to avoid taking photos/video of them, as appropriate. For projects of this kind, we would recommend careful consideration in project design about the forms of documentation that are suitable given the nature of the clients involved, including exploring options with potential clients, should documentation be needed.

7. CONCLUSIONS AND RECOMMENDATIONS

Performing Local Places was an AHRC ‘follow-on funding for impact and engagement’ award. It took principles and practices from earlier award-winning work (*Challenging Place*) and invited councils to identify cross-cutting priorities that might benefit from such practices. Performing place practices were thus rolled out into new contexts and with new variations of practice.

Findings from each of the evaluation reports suggest that the two projects in *Performing Local Places* succeeded in their aims; these findings are detailed in the Summary at the start of the document. **Participants increased their attachment to place and concomitant benefits accrued.** Each project was limited and each evaluation indicates that further work would be of additional benefit to the participants. (A second project was established in Camden immediately this first was completed).

Performing place as a cultural practice was disseminated through two symposia: Greater London and Greater Manchester council staff with strategic and commissioning authority were invited. To increase understanding of the value of the work, this report was sent to all local authorities in the UK.

Recommendations for each project (Oldham and Camden) are given on pp.21 and 31. Arising from *Performing Local Places* as a whole project, overall recommendations are that:

- Place attachment is recognised as an important means to wellbeing by all local authorities.
- Enhancing place attachment is assumed as able to meet mainstream council agendas.
- Performing place is understood as an innovative and lateral arts practice that facilitates and achieves place attachment. This is in line with the opening quote in this document: ‘innovative new schemes across the UK are paving the way to improved outcomes for people and communities, and better value for money for commissioners’. (Slay and Ellis-Petersen, 2016: 5).
- Experienced, highly creative, trained practitioners are employed for this work. Such practitioners will combine expert levels of performance-related facilitation for a wide range of participants with a flair for unusual and lateral creative ideas. They will be able to inspire and attract others to work with them, whether local authority figures or specialist artists, and they will have been ‘trained’ in performing place practices.
- In planning projects, sufficient time and resources are allocated to the following:
 - organisation and administration of projects;
 - planning project ideas over a regular and continuous period of time with reflection periods to muse on ideas before implementing them;
 - experimentation with new practices;
 - outreach work of longevity, depth and rigour;
 - enthusing, collaborating and discussing with relevant figures in councils and organisations who are supporting the work;
 - inviting and promoting attendance by these figures at key moments;
 - phasing performing place practices in certain contexts, allowing for reflection between stages of the work;
 - documenting during the process and seeking permissions for use of images (as appropriate);
 - debriefing;
 - disseminating project work confidently;
 - sharing and reflecting on affective moment.



CODA: AFFECTIVE MOMENTS

This document has been produced as evidence of the success of performing place practices in *Performing Local Places*. Evaluation is focussed on 'effect', which was the remit of the two evaluation teams. The *Performing Local Places* project team are particularly interested in 'affective moments' in the projects exhibited by individuals, groups and 'moments' in places. These are rarely captured on camera, potentially only seen or heard by one person and difficult to communicate because they are slight, ephemeral and barely count as 'evidence'. These are affective, where something is suddenly felt and a slight shift of understanding is experienced, provoked by the arts work. Below, we offer some examples.

In Oldham, a Clarksfield resident with her baby watched some children and the two Aliens decorating railings and a telephone box with wool. One of the team explained the Alien narrative and the mother said, watching the children and Aliens, 'These are the moments we remember in life'.

In Camden, one client expressed a moment of surprise and delight at having seen traces left from their previous week's work on the streets.

In Camden, two women waiting for a bus in a bus shelter shared a decoration of the shelter's poles in wool with the clients (who were on their way to some gardens to perform short pieces). The clients agreed those women would remember the bus shelter differently now.

In Oldham, at a music workshop where five Roma girls were singing, comparing themselves to the straggling

weeds in the landscape, a Clarksfield resident said 'A mum with a baby was here this afternoon . . . she got tearful as they sang and said "They are so lovely. I don't know why we hate them. Their parents must be so proud"'.

In Camden, towards the end of a session, one client unexpectedly danced in water fountains with one of the *Performing Local Places* team.

In Camden, one client was seen by one of the team taking medicine in the office, slowly and dully. He then walked into the studio and immediately lifted his hand to mimic a leaf falling, joining in with the group activity, already ongoing, with focus and pleasure; it was a sharp change of mood within two minutes.

In Oldham, the shock and surprise and delight of all attending the Alien launch was palpable when the Aliens disappeared so effectively.

A project worker talking of Asian youths in Oldham: 'They played football and then the football disappeared under Mike's skirt. They bought into it 100% and didn't question at all if this was real or not. Suspension of disbelief was complete'.

Sitting in the triangle decorated by the Camden participants, clients were proud as they watched people walk by, who admired and enjoyed the party-look.

In Camden, as we built in closure of the project, one client asked with some anxiety 'what will happen to the community of us when the project ends?'

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APPENDIX A

POST OLDHAM PROJECT: an example of a flier given to all Urdu-speaking pupils in the two primary schools. A further translation was offered in a Romani language.



EARTHED and the Alien visit to Clarksfield

Last week did you or members of your family experience something unusual? You could have been part of the EARTHED project and an Alien visit to Clarksfield between the 6th and 10th September!

- You may have been in a workshop in a school or community hall.
- You may have simply seen an Alien in the streets because they were tourists in Clarksfield for the week.
- You may have shown the Aliens around or given them energy to help fuel their rocket.
- You may have been in Beckett's Meadow to see them off back to their planet on Saturday 10th.

So ..what has it all been about?

The week's events were about:

1. the physical place of Clarksfield as a place to live
2. how 'strange' performances and workshops can lead to us feeling more connected to the place we live because we've 're-looked' at it
3. how 'strange' performances and workshops can lead to us feeling more connected to all the people here

The things that happened included:

1. Children at Greenacres and Clarksfield Primaries playing out drum beats to the name of their street for the Aliens
2. A local passenger on a bus explained to an Alien how to find St Barnabas Church.
3. Teenage girls sang – beautifully – about themselves as plants struggling through stones
4. A telephone box and railings have been decorated in wool
5. The Aliens went shopping in Tesco.
6. Good neighbour stories such as: 'Once at Clarksfield bus stop, I didn't have enough money and this lady gave me money for my fare. People are kind here.'

So many different things! We hope you had new positive memories and experiences. We hope you enjoyed the place of Clarksfield anew after seeing it slightly differently through 'alien' eyes.

Clarksfield has shown how hospitable it is to people from distant places.

EARTHED was a collaboration between Oldham Theatre Workshop and the Royal Central School of Speech and Drama, London.

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ارتھ اور ایلیئن آئے کالکسفلڈ میں۔
پچھلے ہفتے آپ بالکل ہیملی نے کچھ غیر معمولی تجربہ کیا۔
سکتا ہے آپ ارتھ اور ایلیئن آئے کالکسفلڈ کا حصہ بنے ہوں چھ اور دن سنیکریکے درمیان۔
: ہو سکتا ہے ورکشاپ آپ کے سکول اور سماجی مرکز میں۔

: ہو سکتا ہے آپ نے ایک ایلیئن دیکھا ہو گلی میں کیوں کیوں وہ سیاحت کر رہے تھے کالکسفلڈ میں۔
: ہو سکتا ہے آپ نے ایلیئن کو اس دیکھا ہو یا ان کے روکنے میں ایلیئن کو طاقت دینے میں مدد کی ہو۔
: ہو سکتا ہے آپ نے بیکنٹ کے گھاس کے میدان میں ہفتہ 10th کو ان کو واپس اپنے سینارے میں جلتے دیکھا ہو۔
: تو یہ سب کچھ ہمارے ہیں تھا!
اس ہفتے کی تقریب کس بارے میں تھی!

ایک: فریکل جگہ کالکسفلڈ جیسی رہنے کی جگہ۔
کنا عجیب... پرفارمنس اور ورکشاپ ہم کو محسوس کرتی تھی اور ہم کو جوڑ دیتی تھی اس جگہ سے جہاں ہم رہتے ہیں
کیوں کہ ہم اس کو بھر رہے دیکھتے ہیں۔
تین: کنا عجیب... پرفارمنس اور ورکشاپ ہم کو محسوس کرتی تھی اور جوڑتی تھی یہاں کے سب لوگوں سے۔
جو چیزیں یہاں ہوتی ان میں شامل ہیں!
ایک: کالکسفلڈ پر اٹھری سکول اور گرین ایگرس سکول کے بچوں نے زرم بجائی اپنی اسٹریٹ کے نام پر ایلیئن کے لیے۔
دو: مقامی بس سوار نے ایلیئن کو بتایا کہ "سٹ بارنابیس چرچ کیسے ڈھونڈ سکتے ہیں۔"
تین: نو عمر لڑکیوں نے خوبصورتی گایا اپنے بارے میں کہ وہ پوچھے تھی اور کینے پتھر وں میں مشکل سے نکلی۔
چار: ٹیلیفون بکس اور ریلنگ کو اون سے سجایا گیا۔
ایلیئن نے "نیکسکو" میں خریداری کرنے گئے۔
پانچ: اچھے ہمسایوں کی کہہ انہاں جیسے گئے "ایک دفعہ کالکسفلڈ کے بس اسٹاپ پر میرے پاس پیسے کم تھے تو ایک عورت نے مجھے پیسے دیے گراؤں گئے یہاں لوگ مہربان ہیں۔
بہت سی مختلف چیزیں!
ہم امید کرتے ہیں کہ آپ نے مثبت یادیں تجربہ کی ہوں گی۔ ہم امید کرتے ہیں آپ کو مزہ آیا ہو گا کالکسفلڈ میں اور
مختلف جگہ لگی ہو گی ایلیئنکی نظروں سے دیکھنے کے بعد کالکسفلڈ نے دیکھا ہے کہ وہ کتنے مہمان نواز ہیں اور
کے لوگوں کے ساتھ۔
سکول آف سیچورر زرمہ لندن کے درمیان اشتراک میں تھا۔

APPENDIX B

PERFORMING LOCAL PLACES: OLDHAM, EARTHED.

Outreach and planning activities. (March to September, 2016). This document represents important preparation undertaken for the community project by just one person in the project team.

BP: Becky Proudfoot.

Numbers in brackets are the exchanges made.

This document does not include phone calls.

Creative team planning meetings	Oldham Theatre Workshop (OTW) creative team, with and without Sally Mackey (SM)	10 (approx. 30 hours) April to September
Creative team training sessions	OTW, project artists, with and without SM	2 (approx. 12 hours) June to September
Creative team training sessions	OTW and Mike Hugo (actor)	1 (approx. 4 hours) June
Meetings with Vicar at St Barnabas	OTW creative team with SM	1 (approx. 1.5 hours) April
Meetings with Vicar at St Barnabas	OTW (Becky Proudfoot (BP))	5 (approx. 5 hours)
April to September		
Meeting with Group Leader of Youth Club	BP	1 (approx. 1 hour) April
Meeting with Group Leader of Mother and Baby Group	BP	2 (approx. 1 hour) April and September
Meeting with Community Leader at Bilal Mosque	BP	3 (approx. 4 hours) April to September
Meeting with Outreach worker from MigRom	BP	2 (approx. 3 hours) June to September
Meeting with Roma Community Leaders	BP	7 (approx. 12 hours) June to September
Meeting with Salvation Army Leaders	BP and SM	1 (approx. 1 hour) April
Meeting with Oldham Council Business Intelligence	BP and SM (on phone)	1 (approx. 1 hour) June
Meeting with Oldham Council Business Intelligence	BP	1 (approx. 1.5 hours) June
Meeting with Costume designer	OTW Creative team	2 (approx. 2 hours) May to August
Meeting with Clarksfield Primary School	BP	1 (approx. 1 hour) July
Meeting with Greenacres Primary School	BP	1 (approx. 1 hour) September

E-mail exchanges with	BP to Clarksfield Primary planning and co-ordination - 18 (36)	April to September
	BP to District Co-Ordinator for Oldham Council (Clarksfield area) - 3 (6)	April to August
	BP to Central Project Manager (Adelina Ong) on organisation matters - 40 (80)	April to September
	BP to SM on organisation matters and updates - 100 (200)	April to September
	Artists on planning and booking - 15 (30)	August to September
	BP to Business Intelligence on evaluation planning - 30 (60)	May to September
	BP to Roma Community Leaders on delivery and participation - 15 (30)	June to September
	BP to Bilal Mosque on delivery and participation - 5 (10)	April to September
	BP to MigRom on delivery and participation - 5 (10)	June to September
	BP to Salvation Army on delivery and participation - 3 (6)	May to September
	BP to Group Leader of Mother and Baby Group on delivery and participation - 4 (8)	April to September
	BP to Oldham Council Events Team on booking land and marquees - 3 (6)	April to September
	BP to Designer for the project - 5 (10)	April to September
	BP to Vicar at St Barabas - on delivery and participation (15) (30)	April to September
	BP to Greenacres Primary School - 5 (10)	June to September
Sourcing and buying goods		(approx. 24 hours) August and September
Flyering and delivering posters around Clarksfield		(approx. 10 hours) August and September
Scouting the area for locations to deliver work		(approx. 3 hours) April to September

APPENDIX C

DETAILED SCHEDULE OF THE OLDHAM WEEK'S ACTIVITIES.

Monday 5th September All-day planning meeting including with workshop leaders, Roma support and pop-up team (approx. 25 people).

Tuesday 6th September

- 11.00am – 11.30am – Clarksfield Primary School: Assembly style introduction to the project for years 3, 4 and 5
- 12.00pm – 2.00pm – Out and About: pop up street theatre activities with the characters and pop-up Team
- 3.30pm – 5.30pm – St Barnabas Church Hall: Creative Café, Food and activities open to the public to find out about the week (Najma, Cherry, Vix, James, Craig, Becky, Sally, Pop up Team, Characters)

Wednesday 7th September

- 9.15am – 12.00pm – Clarksfield Primary School: Drama workshop, music workshop, year 3 (Craig and Iain)
- 1.30pm – 2.30pm – Salvation Army: over 60s Group (James and Craig, characters)
- 3.30pm – 5.30pm – St Barnabas Church Hall: Music Workshop (James)
- Pop up street theatre team: out and about all day

Thursday 8th September

- 9.15am – 12.00pm – Clarksfield Primary School: Drama workshop, music workshop, willow weaving workshop year 4 (Craig, Iain, Cherry)
- 1.15pm – 2.45pm – St Barnabas Church Hall: Stay and Play Mother and Babies (Najma, Romina, Characters)
- 3.30pm – 5.30pm – St Barnabas Church Hall: Green Screen Film Workshop (Sean from Mako, James, Becky, Craig)
- Pop up street theatre team: out and about all day.

Friday 9th September

- 9.15am – 12.00pm – Clarksfield Primary School: Drama workshop, music workshop year 5 (Craig and Iain)
- 9.15am – 12.00pm – Greenacres Primary (Becky, James, Meriel, characters)
- 3.30pm – 5.30pm – St Barnabas Church Hall: Craft Workshop (Meriel)
- Pop up street theatre team: out and about all day.

Saturday 10th September

- 8.30am – 1.00pm – preparation for afternoon
- 1.30pm – 4.00pm – Beckett Meadows: Final Celebration, All staff/team.

Activities at Beckett Meadows event included free food, face painting, henna, drumming, green screen filming, handing out 'bracelets' – and lift off for the aliens.

APPENDIX D

EXEMPLAR INVITATION TO ST MUNGO'S ADAMSON ROAD RESIDENTS,
POSTED UNDER DOORS.



Come join us for

A GAME OF TRAILS...

We missed you last week. We journeyed to a place called Sprinkles, leaving sprinkles along the way

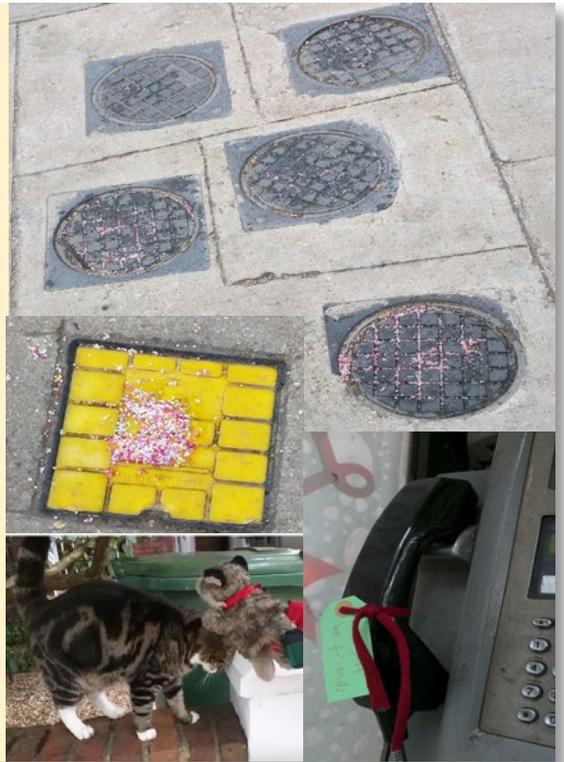
Do come and join us - for the next session of Discovering Local Places. It will be one of your last opportunities to join in this immensely enjoyable series of events.

We'll be creating trails with you to some very interesting places!

Time: 11.15am to 12.15pm

Venue: 33-35 Adamson Rd, London NW3 3HT, UK

Date: Oct 14 (Friday)



APPENDIX E

AUTUMN LEAVES – PENULTIMATE SESSION: ADAMSON ROAD, 28TH OCTOBER 2016

OVERVIEW

- To prepare and remind group about ending; with creative evaluation and coffee/farewell in following two sessions. To do a final outing and leave a final creation/ offering in the community.

ACTIVITY

- To create calm atmosphere with music gently playing and tea & toast prepared
- Tablecloth reflections on previous week beginning about sharing their story Performance at St Peter's last week
- Introduce 'Autumn' theme to frame change, transitions, need to hibernate through winter before re-birth of spring, growth and mobility to connect metaphors
- Some movement exercise - 2 movements that suggest moving from one season to another e.g. Summer to Autumn OR using your story/place to create sequence/ movement about that experience
- Share selection of autumnal materials - explain task of creating a mobile
- Follow trail of to the park - E.g. sand/chalk footprints/ baby pumpkins in trees re Halloween/Christmas decorations?
- Add to mobiles with natural finds
- Repeat of movement exercise in response to mobile movement?
- Place somewhere or on way back to Adamson
- Have coffee? Outside Hampstead - weather and time dependant
- Reiterate creative evaluation/last session next week, souvenir gifts for attending, and remind of power of internal saboteur
- End.

KEY MOMENTS

- Comments were free flowing from residents (5) as they entered the space about the different coloured autumnal leaves on the table making conversations about their transitional and seasonal significance to the final session easier.

- We were also able to move from discussion and observing the leaves to standing movements in arms/ hand to represent an individual physical response and these were beautifully reflected back to that person ritualising and embodying a falling leaf from a tree. This exchange was quiet and very moving.
- Once at the place we had opted to use for our gift to the community we spent some time looking at the place and exploring what we could see and what we felt. Every resident thereafter, perhaps informed by how the first had expressed themselves, then spoke eloquently and more importantly, poetically, about what they saw. Facilitators repeated their words as we have become in the habit of doing to allow them to hear what they had said, which is a very useful technique for highlighting the calibre of work and/or relevance.
- Thereafter residents very quickly and energetically engaged with the task of decorating the trees for the community to re-experience the walkway and we took a walk around the green to come back to the space with a fresh eye.
- At this point when we reached what the residents had created, they were asked to revisit their falling leaves movement which they had done in the space. Everyone did so with ease.
- The only point of tension was when one resident and then another expressed they did not want to be photographed and in retrospect this was understandable as it seemed to take us out of the present moment.
- As a final farewell to our gifting, which symbolically also represented the project, the residents words were repeated by them again and they were asked to complete their spontaneous poems. This session, was in essence a very good ending for all concerned, including the facilitators. The next session planned is a creative evaluation in the space, and a coffee farewell two weeks after.

After the session: we discussed ideas for the 'presents' we would leave for the participants. This was to be a large photo frame to include: personalised certificates of achievement, a piece of astro-turf, and an individualised photo collage.





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PERFORMING
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