

# **A SOCIAL GLUE**

**GREATER MANCHESTER:  
A CREATIVE HEALTH CITY REGION**

PARALLEL NARRATIVES



# INTRODUCTION

**A *Social Glue* is a snapshot in time of the fast-growing field of culture, health and wellbeing and its place in Greater Manchester's ongoing cultural evolution. These *Parallel Narratives* offer an accompanying illustration of *practice* and helps to position Greater Manchester as a heartland and incubator of not only new thinking, but of action. A *Social Glue* asserts that culture and creativity, in all its forms, has the potency to be part of the transformation of peoples' lives, the communities we live in and the potential for living well. It is an exploration of the arts of the possible. These *Parallel Narratives* offer an illustration of the depth and breadth of experience and practice across the city-region. We have deliberately not lingered on work by larger, well known organisations, focussing instead on a broad, cross section of narratives, much of which is participant led and rooted in community.**

The parallel narratives were initially gathered over 2019/20 over which time Covid-19 began reeking its vicious impact on the health and care sector and on our cultural communities in different ways. Embarking on this collection and study of practice in culture, health and wellbeing today, would undoubtedly reflect the pandemic in subtly different ways, where the flowering of social movements would feature more prominently in these rapidly evolving times.

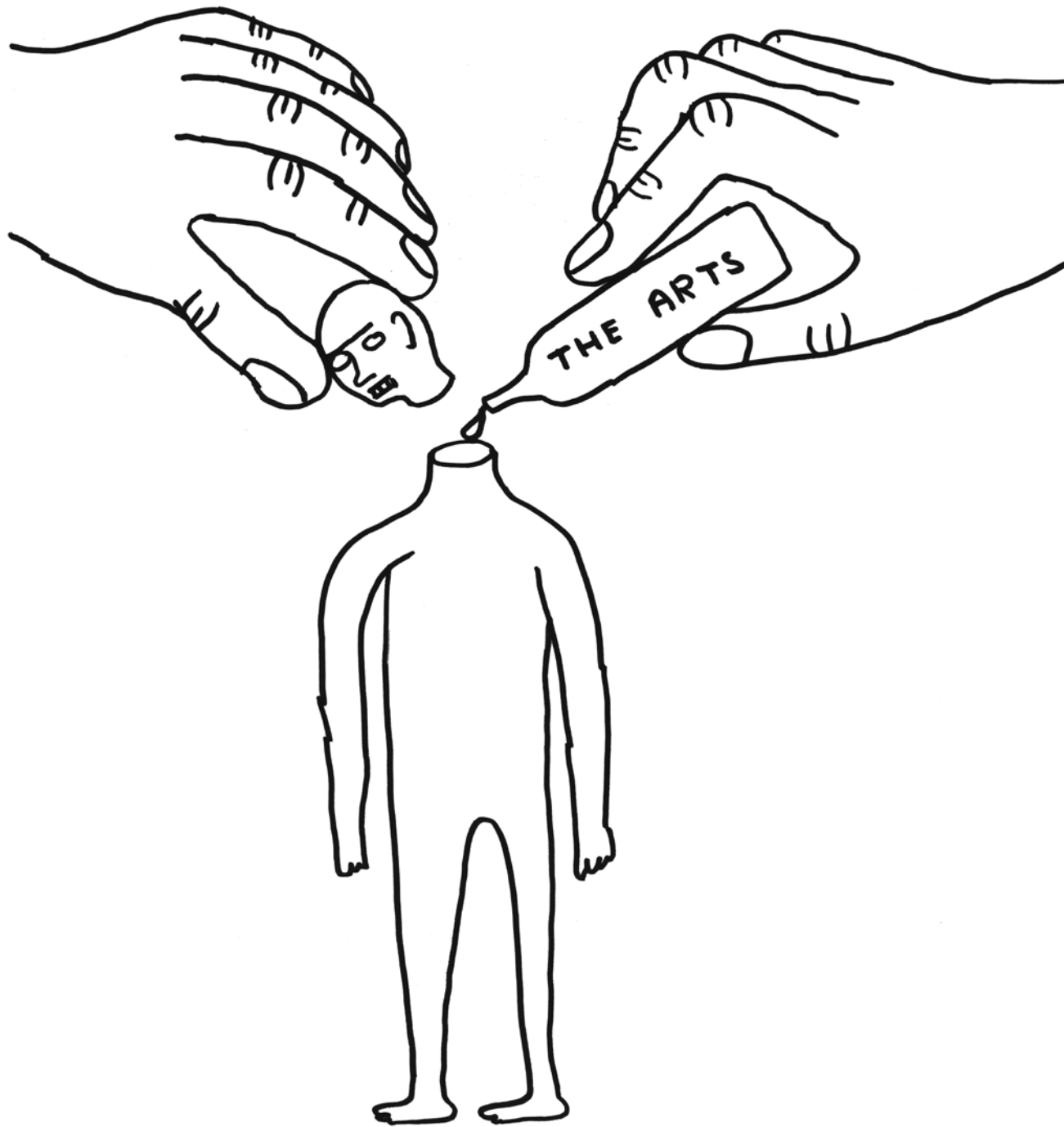
All the work within this document in some way, celebrates the people who are participating in collective, creative processes, offering a useful reference point and resource to anyone looking to find out more about this field of work. But this isn't meant as a directory or a place to select an intervention off the peg, although of course some of the projects and programmes explored here are very current and could be commissioned or built upon. These *Parallel Narratives* don't pretend to capture everything that is happening in Greater Manchester - an impossible thing in such a diverse and constantly changing environment - but instead, give the reader a taste of what is possible so as to inspire us towards what we might achieve. This is a space for creative practitioners to offer us insights into new ways of thinking, being and doing, written in their own words.

A Social Glue discusses evidence-based practice as a way to better understand what works when we are thinking about the relationship between culture and creativity, health and care. This approach is held up alongside the reality of rising inequalities and the need to do things differently here and now, and to address the factors that underpin and influence unequal health outcomes. The examples in *Parallel Narratives* help ground us in practice - what it looks like and what it feels like - placing the lived experience of participants, artists and health professionals - and citizens - at the heart of our thinking. Whatever has gone before - all the success and failures - we can learn from them, nurturing new ideas and creating *with* people, communities and professionals from the arts, from health and from care.

**From participatory or socially engaged artists to disciplines of poet, musician or curator, the artists that we are concerned with have similar values. They work to ensure that culture, creativity, the arts and heritage are something everyone has access to and if they want - participate in - perhaps even instigate and influence.**



## THE ARTS ARE LIKE GLUE



### LEFT THE ARTS ARE LIKE GLUE

Illustration by David Shrigley for the  
All-Party Parliamentary Group on Arts,  
Health and Wellbeing report, *Creative  
Health*.

The last decade has seen a flowering of work in this field, and the recent publication of the report of the All Party Parliamentary Group on Arts, Health & Wellbeing - *Creative Health* (2017), not only provides us with impetus to build allegiances, but confirms that across the city-region we have a rich seam of gold in our communities and in our cultural, health and care sectors. Greater Manchester has been described as 'the crucible of the Arts and Health movement' and *A Social Glue* builds on this heritage, blurring the boundaries of care, of health and wellbeing, and of creativity in all its forms. But more than that, it moves us towards being a Creative Health City Region where the value of culture and creativity are better understood and those prepared to do things differently are central to social change.

I want to thank all the individuals and organisations that have generously contributed their stories to the *Parallel Narratives* and *A Social Glue* and look forward to exploring further how we build a community of collective endeavour that mixes up the threads of health, wellbeing and culture in all its forms.

#### Dr Clive Parkinson

The Manchester Institute for Arts, Health & Social Change  
May 2021

# PARALLEL NARRATIVES

The Five Ways to Wellbeing are evidence-based actions that individuals and groups can pursue in their daily lives, or which can be developed into policies and services that should improve wellbeing. These actions - Connect, Be Active, Take Notice, Keep Learning and Give - embedded as they are in the popular language of wellbeing, offer a useful framework for understanding the following examples of practice. Here we will provide the reader with a GM inflection to the 5-Ways, offering them as an introduction to these *Parallel Narratives*.



LEFT  
A PROUD MAN

Winning image from the Old Frame New Picture competition by Macc. Photo by Darren Robinson

## CONNECT

*Build connections with people around you; friends, family and neighbours.*

### GM CONNECTS

To others - through SPACE and The Golden Years Caravan with **Art with Heart**.

To place, heritage and history - through **Manchester Histories** and **Peterloo 2019** and AI & AI's "**The Fire Within**" in Wigan. To the world - through projects like **With One Voice** and the **International Arts & Homelessness Festival**.

## BE ACTIVE

*Exercising makes you feel good!*

### GM MOVES

With "**Cap and Dove**" and **The Circus House** in Longsight.

Figuratively – exploring art as a social movement with "**Live Well Make Art**" and Brunswick's "**Women's Footprints**". Moving minds - with **Theatre in Probation & Prisons**, **Inspiring Women Oldham**, **We are Willow**, **Venture Arts** and **Contact Theatre**. Be moved by participating and creating with Manchester Camerata and **Music in Mind**.

## TAKE NOTICE

*Be aware of the world around you and what you are feeling.*

### GM TAKES NOTICE

We connect with our ever-changing built environment through **Standard Practice** and (the legendary) **Mancsy**. We open our eyes and our ears with support from **Lime Art**, through Lucy Burscough's "**Facing Out**" explore the lived experience of facial cancer.

## KEEP LEARNING

*Learning new things will make you more confident.*

### GM LEARNS

We learn everything we can about everything we can. About the mental health of our children and young people through the **i-THRIVE** programme. At **Arc** in Stockport, we develop as citizen journalists with **The Men's Room** and try out every new instrument with **Brighter Sound**. We learn throughout life – in our early years with **Z Arts** and into our more senior years with **Cultural Champions**, and **The Storybox Project** in Bury.

## GIVE

*Seeing yourself, and your happiness, linked to the wider community can be incredibly rewarding.*

### GM GIVES AND CARES:

We care about our young people and students, and they give back through **42nd Street** and **(in)sane Mcr**. We care about our recovery community through **Portraits of Recovery**, about our living arrangements with **Bolton at Home** and about each other with **Made by Mortals**.

“By 2024 Greater Manchester will be the UK city-region where heritage, culture and the arts play a key part in the health and wellbeing of its diverse residents and workforce; a global leader addressing systemic inequalities across the life-course, demonstrating and nurturing the power of collective, creative action for social change.”

#### THE MANCHESTER DECLARATION

## CONNECT

### GM CONNECTS

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# ART WITH HEART

**As we all plug in and switch off, the art of conversation and connection are in danger of dying out. At Art with Heart we're constantly trying to find ways to stimulate conversations and foster connection in our communities.**

Earlier this year we toured The Golden Years Caravan, a roving cinema and gallery which celebrated the creativity and culture of Greater Manchester's elderly, and challenged stigmas surrounding ageing.

The digital divide between generations has led to a loneliness epidemic among the elderly. With this in mind, we built a social space for people to use alongside the artworks. A space in which people could connect, discuss what they had seen and their experiences of ageing. It was both heartening and saddening to see how much a simple invitation for connection can mean; one participant remarked, 'It's lonely in the house when you're on your own. It's been nice, coming here, talking to you, doing this.' Another, 'Sometimes I don't want to go out. I have today and I'm really glad I did. I don't think anyone will leave here not feeling better.'

Another activity designed to instigate connection at the caravan was Conversation Corner. The principle is simple, two people take a seat and spend 10 minutes answering a series of questions which prompt conversation. They can choose from 'Light Bites' designed to kick start conversations between strangers, and 'Deep Dish', which encourages deeper connection between family and friends.

When the caravan visited Hulme, a mother and her son gave Conversation Corner a go. Afterwards she told us they had never spoken like that before, sharing so openly and honestly. Later that day, the boy returned with his older sisters. Mum looked on happily as the three of them squeezed on the bench and the boy guided his big sisters through each question!

Another of our projects designed to encourage connection is SPACE, a wellbeing room curated and hosted by mental health practitioner Steph Walker. SPACE offers a cup of tea, a chat, and wellbeing tips and activities, as well as offering signposts to wellbeing initiatives and services. SPACE has popped up in libraries, community centres, cafes and arts centres.

The most progressive acts in society are those that create solutions to prevent problems from developing, as opposed to waiting and responding to problems only when they've already arisen. Integrating awareness and incorporating a sense of collective care and responsibility for wellbeing and mental health into every day social and creative activities is a much needed and progressive step.

**RACHEL MOORHOUSE**  
CO-FOUNDER ART WITH HEART

[artwithheart.org.uk](http://artwithheart.org.uk) / @artwith\_heart

## RIGHT CONVERSATION CORNER

Art with Heart's Golden Years Caravan project. Photo by Joe Smith.





# MANCHESTER HISTORIES

## PETERLOO 2019

“At Manchester Histories we believe that history belongs to everyone. Each one of us has a story to tell and a history to relate, and every person’s and every group’s history matters”.

PROFESSOR HANNAH BARKER  
CHAIR OF MANCHESTER HISTORIES

Manchester Histories is a growing and dynamic charity that works collaboratively with people, organisations, and partners to reveal, share and celebrate Greater Manchester’s diverse histories and heritage. The charity hosts the Manchester Histories Festival, which in 2020 will mark the 50-year anniversary of the Chronically Sick and Disabled Persons Act (CSDPA), commemorating the life and work of the late Lord Alf Morris, who was born and bred in Manchester and served as MP for Wythenshawe, subsequently becoming Britain’s first Minister for Disabled People. ‘Celebrating Alf’s Act: 50 Years of Disabled People’s Rights’ will mark the start of a year-long programme of events around disabled people’s rights and activism, hosted by the People’s History Museum.

Manchester Histories works with people and communities across Greater Manchester to recognise, explore and value histories, delivering projects, training, exhibitions and events. Its ‘Hidden Histories, Hidden Historians’ project (2016-7) supported a series of heritage skills development workshops and co-creation of toolkits and digital archives, working alongside community groups including Levenshulme Inspire, FC United Sporting Memories, M13 Youth Project, Manchester People First and Oldham Youth Council. In 2018, Manchester Histories worked alongside creative music charity Brighter Sound and Manchester City Council to co-produce a unique cultural programme in commemoration of the forgotten story of the 1918 Battle of Manchester Hill, a late action in the First World War with special resonance for the City of Manchester. Filmed footage of the event was used to create a 360-degree virtual reality experience, showcased at Manchester Histories Festival 2018.

Peterloo 2019 was a commemorative programme organised to mark the 200th anniversary of one of the most important episodes in the history of Manchester. The Peterloo Massacre is widely acknowledged as a significant event in the history of public protest, democracy, universal suffrage and representation, and is a part of Manchester’s radical tradition. A ‘people’s project’ led by Manchester Histories and co-curated over a four-year period alongside a wealth of community and cultural partners, Peterloo 2019 was underpinned by three central themes: *Protest, Democracy and Freedom of Speech*. The programme was designed to both honour and respect the sacrifice of the 18 people who lost their lives and over 700 people who were injured on the 16th August 1819, and to challenge people to assess the health of democratic processes today, connected to contemporary protests such as climate change and social justice campaigns across the world.

Manchester Central Library was the hub of Peterloo activity and played a pivotal role; launching the commemorations with Manchester Histories Festival in June 2019. The wider programme across Greater Manchester featured over 180

RIGHT  
MANCHESTER HISTORIES  
FESTIVAL







LEFT  
**EXTINCTION REBELLION**

Extinction Rebellion at Manchester  
Histories. Image Jonathan Keenan

exhibitions, talks, tours and debates including Artist GM, supporting a creative practitioner and an archivist in each Greater Manchester district to co-explore local archives, Descendants, an independent film by film-maker Matt Johns focused on the living descendants of individuals who were at Peterloo, and Protest Music, bringing together a community of Manchester-based creative artists - including MC Fox, che3kz, Streetwise Opera, producer Mandy Wigby, RNCM students and the Ignition Orchestra led by Katie Chatburn - to co-create brand new, original protest music, culminating in two performances at the Royal Northern College of Music (RNCM).

From the Crowd, the showcase event of Peterloo 2019, marked the 200th anniversary weekend and included 91 volunteer performers as 'The Laurels' and 'Rebel Karaoke', providing a performance platform for hundreds of people to take to the stage outside Manchester Central. At 1.30 pm, the time of the massacre 200 years ago, a poignant moment was marked by a powerful poem written and performed by one of the city's most exciting up-and-coming poets, Jardel Rodrigues. His piece introduced the 'Reading of the Names' of the dead, at which living descendants were invited to read aloud their ancestor's name. Participants included a relative of reformer Richard Carlile who flew in from USA, a relative of Edward Dawson who was killed at Peterloo, a relative of the founder of The Guardian newspaper, and a 95-year-old descendant of a clockmaker from Rochdale.

Peterloo 2019 created a fitting, meaningful and high-profile response to the events of 200 years ago, increasing awareness of the story of Peterloo, its contemporary relevance and its significance for Manchester and UK political history. Over 6,000 tickets were sold for events held at Manchester Library, with over 45,000 web hits for the Peterloo 2019 website from June - August 2019. Partner events themed around the commemorations saw huge visitor numbers, including over 100,000 visits to the People's History Museum 'Disrupt' Exhibition and 214,106 visits to John Rylands Library for 'Peterloo: Manchester's Fight for Freedom'.

"It was enjoyable and important to expose pupils to their heritage of protest and change. Some of the current Year 10s have used the techniques learned to consider their own campaign for GCSE. It was a chance for pupils to be exposed to the idea that they come from a history of change that it's not just something that happens elsewhere in the world."

"The project has inspired people to find out more about Peterloo - to volunteer more or again, to join a political party, to cherish memory, to research their family background, campaign, see current issues in a longer historical and political context, to learn British Sign Language, to collaborate more and to continue new-found friendships."

**KAREN SHANNON**  
CHIEF EXECUTIVE OF MANCHESTER HISTORIES

[manchesterhistories.co.uk](http://manchesterhistories.co.uk) / @mcrhistfest



# THE FIRE WITHIN

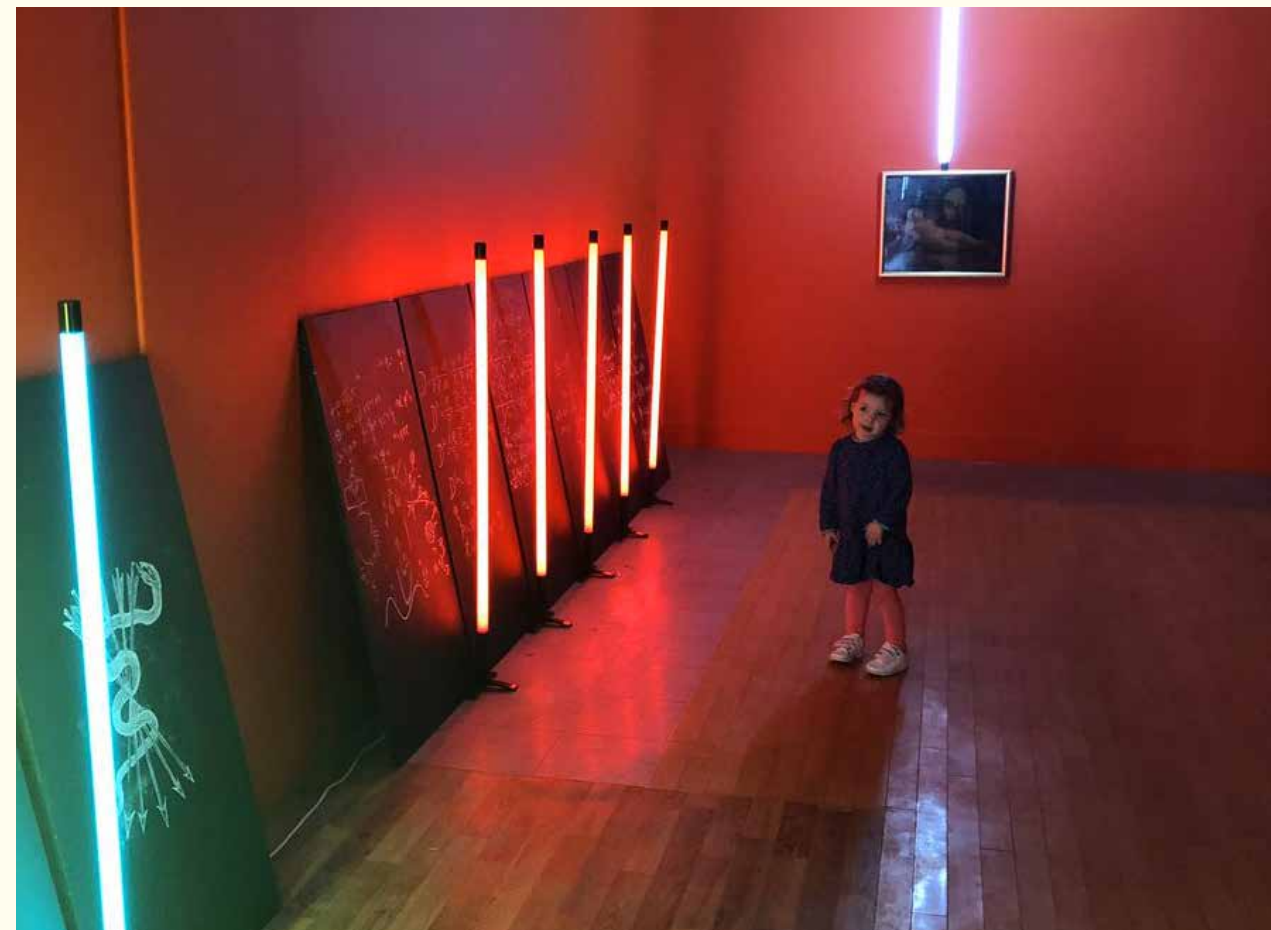
Wigan's new cultural manifesto 'The Fire Within' launched in a ground-breaking transformation of public space in the heart of Wigan town centre in May 2019. The Fire Within Festival marked the first iteration of the borough's 5-year plan to spark, ignite and fuel culture, arts and heritage activity for both residents and visitors to enjoy, exhibiting unseen treasures from Wigan Museum's archives alongside new commissions from artistic talent across the Borough, welcoming over 36,000 visitors in the first sixteen weeks.

Under a glass atrium, the public is invited to navigate their own journey through five installation spaces showcasing amazing new art, and experience film screenings, bands, poetry, workshops and much more on the Emoji Stage in The Fire Within HQ. The Fire Within seeks to engage, challenge and galvanise everyone to take centre stage and explore new ways of seeing the world, creating pivotal cultural innovations and experiences to transform Wigan Borough's future. Visitors are invited to discover the fire within Wigan's magnificent heritage and the extraordinary people who are shaping life on this explosive ground beneath our feet.

In 1892, my great-grandfather died tragically during shaft sinking in a Wigan coal mine, leaving his widow Anne with a young family to care for. There was no offer of widow's pensions, or benefits for miner's families, only the Poor Law remained, and with it the threat of the workhouse in Frog Lane. To survive, my great-grandmother Anne started baking pies in her fireside oven. She and her children went out selling the pies to the local community, and the business grew. Generations of her family would emerge to build the Edwards award-winning bakery and contribute to the culture of our town.

I always remember my grandfather's dedicated passionate belief in hard work and incredible attention to creative detail, which I have come to recognise as the eye of an artist. I knew from his work that great success could be achieved here, but as I grew up in Wigan, I knew my desire to create art could not be fostered in my hometown at that time - it just wasn't something that happened in Wigan. And so I moved to London, and after studying with my partner AL, began a journey of creativity that took us from London to New York, to Paris, to Beijing, on a journey around the world.

My mother Gladys would call me on her hotline from Wigan and ask me as we were travelling, "When are you coming home?", and during my travels, I never knew what she meant. It was only when we returned here to look after her during a terminal illness that I truly understood. I was a Wiganer, through and through, and this town and its people meant something to me, as all our roots do. The place we are born inspires us, shapes us, and should be fought for. It should be the place we dream it to be, because what is stopping that from happening?



ABOVE  
THE FIRE WITHIN

Image from The Fire Within, Satellite of Love, Newton by AL and AL. AL VFX

Since returning to Wigan, we have made our best work from our studio in Standish. We have made films which have been broadcast internationally on television, a space opera which premiered on Broadway in New York, exhibitions and award-winning films which have been shown in 50 countries around the world and are currently being developed into multi-million-pound cinematic releases. The point is this, anything is possible in our great town. My family's story, like George Orwell's *The Road to Wigan Pier*, is about a struggle towards liberation, liberation from the constrictions of class.

We stand together upon this explosive ground beneath our feet. My great-grandfather's death in a pit carved from this combustible rock sparked the ingenuity of my ancestor's future. My mother passed on The Fire Within me, which was given to her by her father, from one generation to the next - this burning desire to make the best of every moment, to ignite dreams and make them real. It is here that we share The Fire Within, that we hope to ignite The Fire Within you, and spark the next generation to search for the creative dreams in your hearts and share those dreams with the people around you. We are all the imagineers of our future. We can expect no one else to do it for us.

**AL AND AL**  
ARTIST CREATIVE DIRECTORS  
THE FIRE WITHIN

[thefirewithin.org.uk/](http://thefirewithin.org.uk/) @FireWithinWigan



# WITH ONE VOICE

## INTERNATIONAL ARTS & HOMELESSNESS FESTIVAL

Connection is at the heart of creativity - singers connecting with each other musically and through friendship at a weekly rehearsal, actors connecting with an audience who sit spellbound at what they are witnessing, painters connecting with their own skills and talents. When you transpose this process into an area like homelessness where one of the main issues is isolation, the results are profound. And in Greater Manchester, there is a wealth of this work – the examples above could apply to any number of projects, from the Booth Centre, Streetwise Opera, Men's Room, Back on Track, Mustard Tree, Emmaus Mossley to Lowry's 'Put Big Light On'.

And sometimes the connections away from the spotlight are the most profound. I will never forget hearing, while at Streetwise Opera, that one of the performers in a show had got in touch with his long-lost daughters to invite them to see him perform. They not only came, but one brought her 6-year-old daughter, his granddaughter he had never met before. This first connection was made in a theatre not a hostel while he was doing something that he was proud of – he was able to show what was strong about him, not what was wrong.

And since 2012, I have witnessed another kind of connection – that of a community coming together who believe in the same thing. 2012 was the year of the London Olympics and we at Streetwise had been asked to put on an event that would give a creative platform to people who were homeless. We decided to put on a showcase where 34 projects from around the UK could perform whatever they wanted – we had singers, actors, rappers – all coming together 'with one voice', the name we gave to the event. And when this event was repeated in 2016 at the Rio Olympics, With One Voice became our official name, later changing to Arts & Homelessness International. And then in 2018, our first Summit and Festival took place in Greater Manchester, connecting projects from around the world and 100,000 members of the public.

This wider community connection creates solidarity, momentum and good ideas spreading in a way that would be impossible otherwise. It is interesting to note that the depth of co-production in homelessness that began through the Manchester Homelessness Charter is the result of people in the Charter witnessing the radical co-production in Brazil. You can then trace a ripple effect – delegates from Tokyo came to Manchester and saw the Charter and are implementing it there and co-production is also forming in the homeless sector in other areas of the UK.

Our sector of arts and homelessness is young and still forming – when we are alone, working on our projects in isolation, we often feel like sticks that can easily be broken. Together, this sector is creating a bundle of sticks and that is much harder to break.

**MATT PEACOCK MBE**  
DIRECTOR, ARTS & HOMELESSNESS INT

[with-one-voice.com](http://with-one-voice.com)  
[artshomelessint.com](http://artshomelessint.com)

### RIGHT THE SUPERHEROES OF HOMELESSNESS

The Superheroes of Homelessness by  
The Men's Room at Piccadilly Gardens.  
With One Voice International Arts  
and Homelessness Festival.  
Photo by Rey Trombetta





“We want a healthier Greater Manchester, where all its people can share the benefits of engaging in and enjoying the arts and creative activities with each other, and we want to make our streets, neighbourhoods and communities better places to live.”

LIVE WELL MAKE ART

BE ACTIVE  
GM MOVES

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# CAP AND DOVE

With the support of Greater Manchester Combined Authority (GMCA) and as part of the Great Place scheme, GM Arts, an association of arts officers from all 10 GM boroughs, has commissioned artist Joshua Sofaer to deliver a unique collaborative artwork as a lasting legacy of Peterloo. 'Cap and Dove' will harness and take forward the spirit captured in the Peterloo commemorations during summer 2019, when thousands of people from across Greater Manchester commemorated the 200th anniversary of Peterloo by taking part in a city-region wide programme of celebratory events. The artwork's name was selected to reflect the 'cap of liberty' and 'dove of peace' as symbols of resistance and reconciliation.

Cap and Dove is a travelling mini arts centre which houses a tiny theatre and a shop, whilst the structure and decorations tell stories about all ten districts of Greater Manchester. The project began in autumn 2019 when Joshua started the process of creating Cap and Dove in collaboration with local artists and communities across GM. Cap and Dove will tour Greater Manchester and visit each district in late 2021 or 2022, subject to pandemic restrictions, with performances and interventions by local people at every stop of the tour.

"There's almost no art that isn't collaborative", says Joshua "and ultimately this artwork is about people. I'm looking forward to working with local people as part of the creative process and talking to them about what matters to them. It's exciting for me as an artist to be given the challenge of creating a work which connects with ten different places - each with their own history and identity. It will be fascinating to explore and decipher how they can be united through one distinctive and unifying theme. It's a fantastic project with so many possibilities."

**JOSHUA SOFAER**  
ARTIST

[joshuasofaer.com](http://joshuasofaer.com)  
[joshuasofaer.com/2020/03/building-cap-dove/](http://joshuasofaer.com/2020/03/building-cap-dove/)

RIGHT  
**CAP & DOVE**

Cap & Dove, a tiny travelling arts centre, housing a one-window museum, theatre, and shop. Photo by Simon Webb.





# THE CIRCUS HOUSE

The Circus House is a community circus based in Longsight, Manchester. The company was set up to provide access for the people of Manchester to the healthy and creative disciplines that make up circus. There are a wide variety of classes for adults and children available throughout the week in a range of different skill areas. These include manipulation skills like juggling and plate spinning, acrobatic skills such as tumbling, aerial skills like trapeze and silks and finally balancing skills such as tightwire and unicycle.

All of the classes contain some element of physical training and are led by experienced tutors who make sure that the skills and the training are pitched at an appropriate level for all participants, from beginners through to professional level training. Attendees report a number of benefits of taking part in the classes ranging from “I never thought I’d be strong enough to do that” to “I’m really glad I came tonight it’s cheered me right up”. At The Circus House, there is a strong emphasis on it being a wider community and not just a training gym so for those who want to there is the opportunity to perform in shows throughout the year. Many of the members of The Circus House have made their stage debut in community performances.

The Circus House runs a range of social circus programmes throughout the year, some supported by partner funding, others from within the resources of The Circus House. Some examples would be:

Aerial circus sessions for young women who weren’t taking part in regular physical activity.

A circus skills programme for disabled young people as a means of physical therapy.

The Women’s Wellbeing Circus, for women suffering from conditions affecting their mental health.

The Circus House are firm advocates of the benefits to both mental and physical health of participation in the healthy and creative disciplines that make up circus. As such they are always interested in talking to anyone who would like to find out more about the possibilities of participation in the world of circus.’

**OWEN GAYNOR**  
CO-DIRECTOR, WORKSHOPS AND PERFORMANCE  
THE CIRCUS HOUSE

[thecircushouse.co.uk](http://thecircushouse.co.uk)

RIGHT  
THE CIRCUS HOUSE  
PLATE SPINNING

Photo by Jessica Stewart.





# LIVE WELL MAKE ART

## WOMEN'S FOOTPRINTS

Live Well Make Art (LWMA) is an informal network of arts professionals and activists, health professionals and activists, academics, and people who care passionately about the health of Greater Manchester. LWMA operates as a *social movement* and has been working together for just over two years. We want a healthier Greater Manchester, where all its people can share the benefits of engaging in and enjoying the arts and creative activities with each other, and we want to make our streets, neighbourhoods and communities better places to live.

LWMA has worked closely with GM Culture and a range of other key partners in delivering a series of networking events and professional and personal development opportunities for individuals and organisations working across culture, health and wellbeing. This has included a micro-grants programme, through which twenty-three awards of £300 - £500 were made in support of encouraging cross arts and health collaboration in R&D and the exploration of new ideas. LWMA has also provided more intensive support for a number of projects, including 'Women's Footprints', an intergenerational group for women living mainly in the Brunswick and Ardwick area of Manchester.

LWMA and Women's Footprints 'Creative Wellbeing' programme, co-ordinated by Arts Facilitator Hebe Reilly, saw the group engage in weekly creativity sessions and a range of cultural activities, including trips to the Royal Exchange Theatre and The Whitworth, a Cultural Dance event and a series of ceramics workshops with artist Laura Negus.

"I think the arts are good for wellbeing. Sometimes you can go through a low spell or be depressed, it helps you to move and change, it lifts your spirits. It can be good physical exercise and it can make you laugh. It's something to look forward to. People can be isolated, lonely, it's good to have somewhere to go, where you can meet people and support each other.

By chance I was walking by the Brunswick Centre and went in. I didn't even know that places like this existed in England. I've been working since I was 16. My life was work, look after the kids, washing and cleaning, planning what I'm doing for tea tomorrow. When you're working you haven't got time to do anything. Now I'm meeting different people from different ways of life. Before I had an inner circle and didn't venture out, now I look at people in a different way.

Making the pot, it was so soothing making something, I forgot I had pain."

[livewellmakeart.wordpress.com](http://livewellmakeart.wordpress.com/) / @LiveWellMakeAr1

### RIGHT WOMEN'S FOOTPRINTS PROJECT

Part of Live Well Make Art.  
Photo by Lydia Entwistle.



# THEATRE IN PRISONS AND PROBATION (TIPP)

TiPP was established in Manchester in the early 1990s and has been based in the University of Manchester's drama department since 1996. Their work originated within the context of the Criminal Justice System, primarily delivering theatre-based participatory work within the prison and probation service. The company's practice is dynamic and continuously evolving and as well as working within the CJS, they now work within a multiplicity of art forms, engaging with disadvantaged and dispossessed people across a wider social spectrum. They work with people who are away from the mainstream of society; people who have offended in the context of the CJS, people who are at risk of offending, people who are financially disadvantaged or who are otherwise socially disenfranchised - people who have had no previous engagement with the arts. They are committed to the idea that the participatory arts have the power to transform people's lives for the better.

Changing Stories was a participatory arts project funded by the National Lottery Arts Project Grant and based in six secure institutions in the North-West of England that ran for a year between April 2018 and March 2019. Participatory artists worked with adult men, women and children in secure settings to create theatre, music, and writing inspired by the stories that shape their lives. The project was designed to equip participants with the language of the creative arts so that they could legitimately speak about the life experiences that define who they are. Changing Stories workshops developed participants' theatre improvisation and devising skills, creative writing skills, and acting skills; they learned to play instruments, compose original music, write lyrics and perform live together as an ensemble. Changing Stories was designed to improve self-efficacy, impact positively on levels of self-agency and increase social and cultural capital. Participants mastered new skills and began to change the story of their lives.

TiPP's work is concerned with personal and social change through active participation in high quality, participatory arts programmes. Their extensive experience has led to the development of a highly adaptable framework within which we are able to create diverse and distinctive projects. Their engagement is sensitive, and their knowledge is deep and grounded in both the artistic and interactive skills of their team. Each of the company-practitioners is a skilled artist in their own right, but they are also adept at working in very challenging circumstances with potentially volatile and highly vulnerable people.

Knife Sculptures - Recognising that knife crime is never far from the top of any youth offending team agenda list, in 2019 Stockport Youth Offending Team approached TiPP with an idea for a summer project. Taking further inspiration from The Knife Angel and Stormzy's Glastonbury performance, TiPP designed a project that saw young people from Stockport and Oldham working with a welder and sculptor to repurpose confiscated knives into pieces of sculptural art. As with all of their projects, the process of the project was as much, if not more, important than the final artwork; the discussions and exchanges between artist, justice agency workers and young people played a vital role in the process of reflection and change. The sculptures were displayed at this year's Annual Youth Justice Board Convention.



ABOVE  
TiPP's CHANGING  
STORIES WORKSHOP

Documentary Image by Paul Gent.

Over the past twenty-five years TiPP have delivered projects in all of the ten boroughs of Greater Manchester. Their approach is to work in close partnership with agencies and develop creative arts projects that respond to need, or seek to engage specific communities in discussions around key issues and topics. They have worked with all the Greater Manchester Youth Offending Teams, partnered with regeneration and crime reduction agencies and worked closely with Manchester City Council on a six-year programme that sought to upskill men in prison prior to their release back to the city. Their work with young people has a clear focus on progression and they aim to help them successfully re-enter mainstream education or training.

Critically, they believe that engagement with the arts should be a fun and positive experience. While their sessions may be exploring serious and contentious personal and social issues, they always remember that play and laughter are essential to wellbeing, learning and creative practice.

**SIMON RUDING**  
DIRECTOR  
TIPP

[tipp.org.uk](http://tipp.org.uk) / [@TippMcr](https://twitter.com/TippMcr)



# INSPIRE WOMEN OLDHAM

## *Becoming Visible - Because we are changed when we are seen and heard*

*Inspire Women Oldham* is a multicultural community of women who nurture women to re-connect and re-imagine their lives, promoting civic engagement, embracing and celebrating new power values. Based in a beautiful Women's Centre in Oldham, our belief in the tremendous changes that can be created when labels and coercive power are absent is our success. It has taken great courage to create an authentic space at a time when to be truly valued by "the system" you must adhere to rules and regulations driven by old power structures.

From the outset, *Inspire* has been about collective participation de-emphasising the role of traditional hierarchies. How we operate is important because it sends out a clear message that "you can connect here, you can contribute here, you can learn here, you can re-discover the gifts, the assets you left behind when you began to see yourself only as a set of labels defined by others". We trust you and we see you, you decided to show up, to make that change, we only need know your name. This is the space where change begins for you. There is value in each of us; you are here to re-discover and reconnect with yours. These connections and journeys of re-discovery have created an incredible creative space where women have begun to love art in all its mediums again - visual, auditory and performing.

We share our expansive skills, a richness of cultures and diversity. What's important for us is doing things together. What the space creates is flattened hierarchy, incredible diversity, joy, kindness, noise and laughter, and above all the removal of layers of disempowerment brought about by years of being defined only as a label, a person to be fixed, a passenger.

Expectations about participation increase as women begin taking control of their lives and recognise the value of their input in enabling others. Women become confident in sharing their skills, teaching others and reaching out to women who like themselves have known the negative impacts of poor health, isolation and loneliness. This in turn has a tremendous positive impact on their wellbeing. So many women speak about the effects of belonging, no longer feeling isolated or lonely, feeling they have a purpose and value, feeling they can contribute to enabling other women to feel that too. It was hard to know where our power had gone or how to get it back. None of the women had co-created anything before - there was no step-by-step handbook, we made our path by walking it. This was long before co-production or indeed social prescribing raised its head. The Big Society was emerging as the new kid on the block. For many of us who had served long and hard in the Third Sector we quite rightly held our heads in our hands. But honestly, for *Inspire* it was words, systems and processes that we had no power in influencing - in fact influencing wasn't something we thought about much back then. As women have gained confidence and skills, that has significantly changed in the last two years with the emergence of the "StrongHer Together" and "Young Women Changemakers" campaigns.



ABOVE  
**STRONGER TOGETHER**

March with Oldham  
Women's Labour Group 2019

I would like you to imagine for a moment that whatever role you play in life, whatever you have done prior to this moment today, that you are able just for a few moments to press the pause button. I want you to imagine that up until this point in your life you have never felt heard; you have only ever been in spaces where you have been seen as something to be fixed; a passenger; medicalised; isolated; labelled. No value, no purpose, and no part of you felt that was ever going to change. Now imagine sharing a journey with over 500 women who experienced that too. That's *Inspire*, and that's why they matter so much in the learning journey of those seeking new models of power.

An awful lot of those stories are about mental health; a system that runs on old power - keepers of medical knowledge. *Inspire* favours approaches that embrace **power with**, rather than **power over**. They act to improve their own conditions, surrounded by a crowd of like-minded women. They try things out, they co-create activity, they share ideas and compassion. This has opened up their world to a space where power is very different. Power is not top-down, everyone is welcome here to contribute, and power is sideways, woman-to-woman. Participatory and equitable approaches have enabled many women to discover that wisdom and wealth reside in them, that they can invent solutions. Their creativity and innovation shows that a different world and a new approach to power are possible.

Women discovering their voices, women becoming visible, women changing because they are being seen and heard.

**SALLY BONNIE FRSA**  
FOUNDER  
INSPIRE WOMEN OLDHAM/YOUNG WOMEN CHANGEMAKERS

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# WE ARE WILLOW

**WE ARE WILLOW** is a UK based multidisciplinary arts collective collaborating on commercial and self-initiated projects for national and international audiences. Through a passion for visuals and sound with over 20 years' experience in the arts and creative industries, We Are Willow strive to create unique and challenging work which embraces the talents of their collaborators.

## *A Different Light*

On world mental health day October 10th, 2018, I launched my most ambitious creative project to date 'A Different Light' at HOME Manchester in collaboration with Manchester Mind. Developed over two years to raise awareness of male mental health, the work involves a range of artists featuring four film commissions, spoken word and a 12-track album of music. When I say 'I' I actually mean 'We' as everything involves the help of others. I owe the success of this project to everyone who was willing to believe in my idea and contribute creatively, physically, emotionally and financially.

When you're told to 'man up', we must remember mental health affects us all regardless of gender, and that being a man (or the perception of what it means to be a man) is not a barrier to finding a healthier, happier self. There are elements of life that we all find difficult to broach in regular conversation, yet which remain simmering beneath the surface - a combination of the beauty and struggles in our everyday. These I attempt to tackle through lyrics, music and aesthetics. To clear my head I move, be it a few miles cycling or a thousand flying. Moving and experiencing other places outside of my day to day provides clarity, alternative perspectives, along with a new sense of self and fresh inspiration.

I find human nature fascinating and the fact that we all see the world differently is one of the defining reasons I collaborate. During the making of 'A Different Light' we were given the opportunity to work with all male amateur choir 'Chorus of Others' through Manchester International Festival. I'd been struggling to find the final lines for one of the album tracks and remembered a poem I'd written when I was 18 (21 years ago, as I'm now 39) which I thought the choir could sing. Their enthusiasm and positivity overwhelmed me. They'd never been in a recording studio before and their harmonies sounded better than we could've hoped for. It sparked something in me that I'd not felt for a while - an honesty that was infectious, reminding me why I do the things I do. If someone had told me when I was 18 that the poem I'd just written would end up being sung by a full choir 20 years later for a project I'd devised, I wouldn't have believed it. The best bit is that for some reason I'd always remembered those four lines and they proved their worth, reaffirming that perseverance, self-belief and hard work can pay off.

RIGHT  
WE ARE WILLOW,  
A DIFFERENT LIGHT







LEFT  
WE ARE WILLOW,  
A DIFFERENT LIGHT,  
ONE YEAR ON

After launching this body of work, I moved to Stockport. I know the area through We Are Willow co-founder Daren Newman, who was born and bred in these parts, and have always felt a fond association with the place. Slowly but surely over the months that followed I began to consider how I could continue the legacy of the project and reach out to new audiences. This finally led to a reinvention of the project 'A Different Light - One Year On' in collaboration with Stockport & District Mind at Stockport War Memorial Art Gallery on October 10th, 2019.

Stockport & District Mind is a small organisation with a responsibility to provide services to a large community, contributing to positive change through the support of local people. It therefore seemed fitting to work together as 'A Different Light' stems from a passion for human nature and the internal battles we face on a daily basis, combined with the deeper emotional struggles we all endure as individuals. Through this work my aim has always been to challenge and inspire audiences and celebrate the artists involved - to highlight that creative outlets can increase awareness of sensitive issues that affect us both directly and indirectly.

This project continues to affect people, including myself, and with every corner turned this work leads me down another avenue of anxiety, apprehension but also great positivity. I've begun to accept these emotions can readily travel hand in hand especially when making new ground with something you believe in. There have been several stumbling blocks hindering the second launch of this work and everyone has strengthened my belief in its purpose.

I often struggle to live in the moment distracted by the past and concerned with the future, but when you take a moment to breathe and be in the present you begin to appreciate unique occasions. This was highlighted during the Stockport launch, set in an incredible building and supported by a wealth of good people, to a sell-out audience unaware 'Chorus of Others' were to perform during the final film screening. The evening ended with tears of emotion and an electric atmosphere that connected the room - the entire purpose of the work.

By working with others I believe you can gain a better understanding of yourself and I stand by the motto that you either 'do it or don't do it' - nobody is missing what doesn't exist, so you have to make it a reality to have an impact. In my experience good things don't come easy, I just remind myself there are good people everywhere who are willing to help and support you through the difficult times. So, if reading this has even slightly stirred and inspired you to find something that shakes the weight from your shoulders and forces a smile it has been worth it.

Dedicated to the Dads and the Lads, The Mums and the Sons.

**CHRIS BUTLER**  
ARTIST & MUSICIAN, CO-FOUNDER OF WE ARE WILLOW

[wearewillow.com](http://wearewillow.com)



# VENTURE ARTS

**Venture Arts' vision is for a world in which learning disabled people with learning disabilities are empowered, celebrated and included in the arts, culture and society. We want people to be seen and represented equally and recognised for their contribution to the cultural sector as artists, curators, workers and advocates.**

Learning disabled people have not been represented in the arts much in the past. They are still dogged by institutionalisation despite the physical walls having been dismantled in the 80's and 90's. Within community settings, people are still confined by care sector barriers so cultural enjoyment is rarely a priority for those that support and, even if it is, this has to be arranged around inflexible support shifts. Long-held and in-ground stereotypes surrounding learning disability mean that people are often seen as not capable of enjoying nor participating in culture as others do. At Venture Arts, a group of some 100 learning disabled people from Manchester are overturning stereotypes and making a difference to their communities in quite phenomenal ways.

Venture Arts core work is in visual arts and in this element of our work learning disabled artists have really achieved some incredible and astounding successes. Artist, Barry Finan has had a piece of work acquired by the Whitworth for their permanent fine art collection as well as being one of only 10 artists selected for the prestigious British Ceramics Biennial in 2019. Both firsts for a learning-disabled artist. Another artist working with us will be represented at Glasgow International in 2020. Many other artists working with us are showing and selling work across the UK and internationally. They are being taken seriously in the art world for their talents and creative life perspectives.

An important part of our work is to see artists making work with other artists in the region, so we run a number of commissions with artists with and without disabilities collaborating and working as equals to make new, interesting and important work. These projects have reached high acclaim by opening up new dialogues about why we make art and who it is for. These are aptly named our Conversations Series.

Sarah Munro, Director, BALTIC who we partnered with in 2016 said of our first 'conversation'; Outsiderxchanges: "They were able to overtly challenge elitism within the art world. There was a real sense of making visible the constraints of the art world that exist for everybody, not just for disabled artists. There was also a strong sense of comradeship and that they were working as a group to create a collective practice."

Culture is a very welcoming and forward thinking place to be in terms of diversity and this has been very much led by the Arts Councils Creative Case for Diversity directive which drives forward the need for arts, museums and cultural organisations to embrace diversity in all its forms in order to enrich our society as a whole.

Learning disabled people in Manchester have exemplified this through working in the majority of Manchester's cultural institutions including HOME, Royal Exchange Theatre, Manchester Museum, People's History Museum and the Whitworth. This has shown that through learning disabled people being welcomed as workers into venues they can affect change from within.

## RIGHT CHICKEN DRUMSTICK AND BURGER

Ahmed Mohammed 'Chicken drumstick  
and burger2' 2018 Printmaking A4

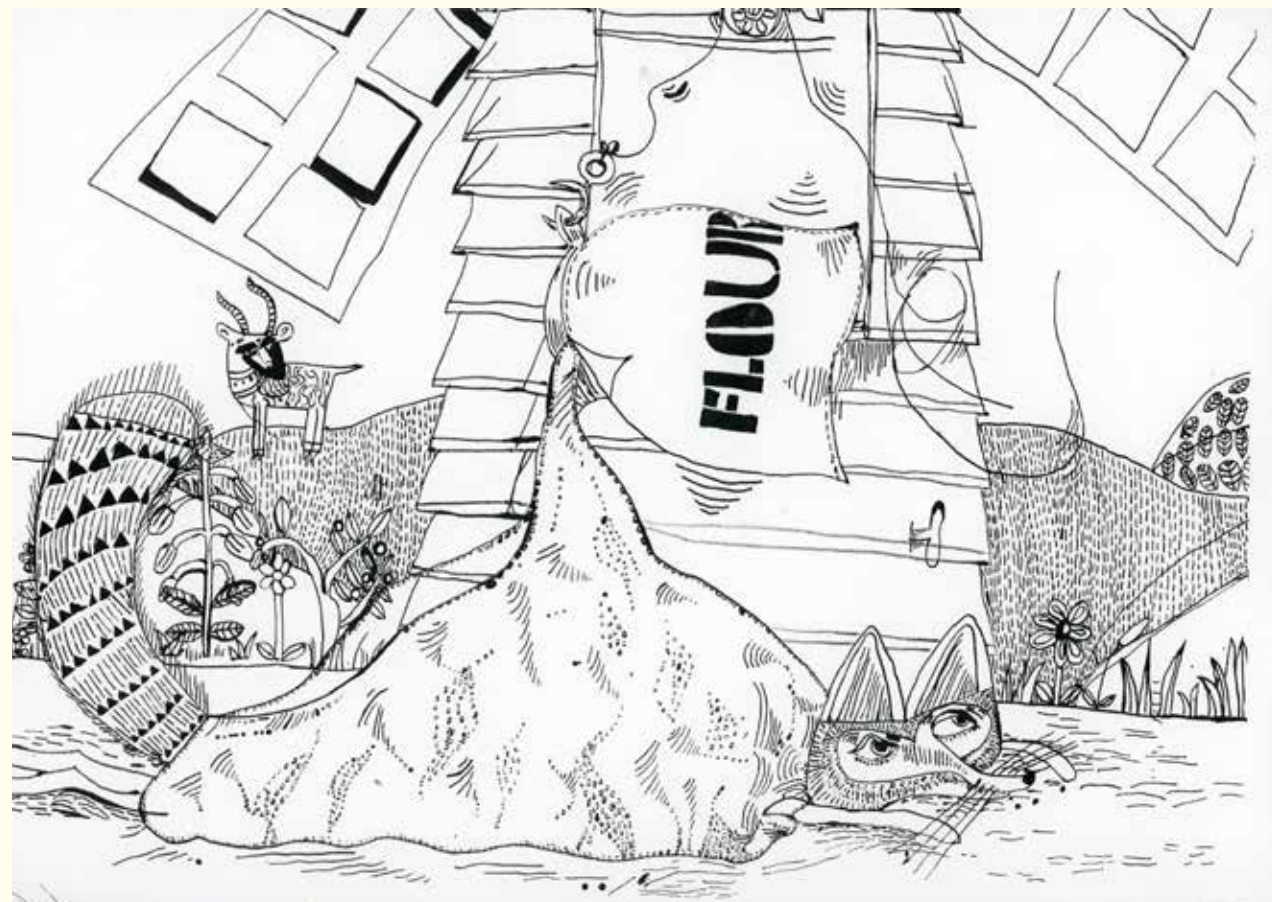






TOP LEFT  
UNTITLED

Andrew Johnstone, 2020



BOTTOM LEFT  
LOCKDOWN WORK

Andrew Johnstone, 2020

“I value the trust that has been built up by the two organisations and the progressive ways in which we continue to collaborate and seek further opportunities to profile the artist, develop skills and career pathways and nurture participants... It has also enabled us to broaden our access provisions and have a much deeper understanding of the ways in which we can make HOME as accessible and welcoming as possible. I am so grateful for the relationship that we have built and everything I have learnt from Venture Arts, it is truly the best part of my job.” Rosie Stuart, Young People’s Producer, HOME

We work with people who are passionate about the arts and their role in it. In 2017 a group of learning-disabled artists from organisations across the North of England organised a conference at HOME that asked the wider arts world about better representation in the arts. This was led by Venture Arts and drew in audiences from across the arts sector of over 200 people.

Another exciting way in which one of our artists is creating change is by being part of a project run by Battersea Arts Centre called Co-create Change. Co-creation is a co-operative process in which people with diverse experiences, skills and knowledge come together and work in non-hierarchical ways to address a common issue, and which enables people and communities to be actively involved in shaping the things which impact their lives. It shifts power, resource and ownership towards the people the work is intended to benefit, as opposed to the traditional ‘top down’ approach. It encourages every individual to activate their creative potential and realise their own ability to make change.

In the Exchange 62 project, Venture Arts Artist Dominic Bennett will be designing a residency for disabled artists from Hull and Leeds, driving forward change for disabled people through his activism. When asked what change he’d like to see through the project his response was as follows.

“I want more people to see the work of disabled artists and give us the respect we deserve.”

That pretty much says it all.

**AMANDA SUTTON**  
DIRECTOR  
VENTURE ARTS

[venturearts.org](http://venturearts.org)



# CONTACT

**Contact is where young people change their lives through the arts, and audiences of all ages experience exciting new shows. At Contact, young people aged 13 to 30 genuinely lead, working alongside staff in deciding the artistic programme, making staff appointments and acting as full Board members.**

Health, science and wellbeing are important to young people, and important to Contact. Our staff team includes a dedicated Health and Science Producer, and when our building re-opens this year we'll be unveiling a brand new health, science and wellbeing space, supported by Wellcome Trust. We want to be able to offer free use of this space to community groups with a health focus.

Contact produces and commissions work that aims to raise awareness around health issues, and to discuss health inequalities. We have collaborated with people with lived experience of health issues, researchers, academics and healthcare professionals, to explore topics including FGM (Rites 2015, supported by Dignity Alert Research Forum), teenage cancer care (There Is A Light 2017, in partnership with BRIGHTLIGHT), and pregnancy and abortion (I told my mum I was going on an R.E. trip 2017, subsequently adapted for film by the BBC). In 2018 we were funded by Public Health England to create a show based on the testimonies of HIV+ people living in Greater Manchester, in partnership with charity BHA for Equality. Written by Cheryl Martin, "I am because we are" toured to community venues in seven GM boroughs, including refugee arrival projects, clinical service providers, arts festivals, BME and LGBT+ groups, a church and a prison.

The production aimed to raise awareness and reduce the stigma surrounding HIV, and performances were supported by sexual health workers and HIV+ speakers. Many audience members who saw the production told us that they had not previously known that having an undetectable viral load means you cannot transmit HIV. Others reported that the show had changed their attitudes: 'I would be more willing to get tested myself and would feel less threatened if someone I know told me they had been diagnosed. I would be more willing to share living space with someone that was HIV+.' One audience member told us 'I'm HIV+ myself – the play inspired me to live openly as a HIV+ person and encourage others to do the same.'

Contact also support young artists, creatives and activists to make change in their communities. Our development programmes 'The Agency' and 'Future Fires' help young people to design their own socially engaged enterprises and arts projects. Many of their initiatives aim to have health and wellbeing outcomes. 'Uniquely Us', for example, is a theatre and arts programme run by young autistic women for young autistic women, with a focus on improving wellbeing. 'Clay Help' uses pottery-making as a jumping off point for open discussion of mental health issues, supported by a mental health worker. This year, new projects from The Agency and Future Fires will include creative activities to help those dealing with addiction, body image workshops, and a video game that raises awareness around mental health and provides an element of interactive therapy.



ABOVE  
**BRIGHT LIGHT**

There is a light.  
Photo by, Joel Chester-Fildes

Our new health, science and wellbeing space will support our young creatives to develop projects like this, and to deliver wellbeing-focused workshops. We know that for many young people the simple act of participating in a creative activity can have a benefit on wellbeing, even when the activity does not directly focus on issues of mental health. When participatory arts activities do directly focus on health issues, they provide a uniquely safe and rewarding space for young people to explore these issues together and to make positive steps towards wellbeing.

**CHLOE COURTNEY**  
HEALTH & SCIENCE PRODUCER, CONTACT THEATRE

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# MUSIC IN MIND

**MANCHESTER CAMERATA** is a registered charity working and performing in Manchester and worldwide since 1972. Be it opening Glastonbury festival in front of 40,000 people or working intimately in care homes with people living with dementia, we believe in the transformative and connecting nature of music.

Manchester Camerata in the Community works to empower people through making music: whether that's in schools, with teachers, for people with dementia or for their carers – it's at the core of our community work. Since 2012, we have worked with over 6,000 people living with dementia, in both fields of young and later onset dementia.

Firstly, young onset dementia. Our recent work, 'Hidden' (with Dementia Voices), was funded by the Wellcome Trust and won Best Overall Performance at the 2019 Manchester Culture Awards. Our current work in this field is with a group of people supported by Wigan LLAMS. We currently sit on the younger onset and rarer forms task group with Dementia United.

Secondly is our work with later onset dementia, namely Music in Mind. Started in 2012, Music in Mind is our pioneering music therapy-based project for people living with dementia and their carers, delivered by the orchestra's specialist team of musicians and resident music therapists. This important initiative uses group-based musical improvisation to encourage and empower people with dementia to express themselves and communicate with others – a conversation without words.

Central to Music in Mind is the training of health care professionals so, as access to care homes has not been possible due to the pandemic, Music in Mind: Remote was conceived. Funded by Innovate UK (a government grant), Music in Mind: Remote is a research-based, comprehensive online training resource, hosted on the Manchester Camerata website and delivered by our specialist music team in combination with both group and individual online training sessions. The project started in August 2020, and has provided an opportunity to train 36 carers from 12 care homes, working with 360 people. All participants have been involved in earlier Music in Mind live workshops, but the next stage of Music in Mind: Remote training for care workers will begin in February with a mixture of new-starters and previously trained Music in Mind care workers. When conditions allow, we will return to a blend of both live (in-person) delivery and online training sessions. Internationally, we will continue to train musicians in Sweden, Taiwan and Japan in best practice of the Music in Mind methodology, through a mixture of online and in-person workshops.

RIGHT  
MUSIC IN MIND,  
MANCHESTER CAMERATA.







LEFT  
MUSIC IN MIND,  
MANCHESTER CAMERATA.

## RESEARCH AND EVALUATION

### *Music in Mind 2012-2020*

Our ongoing research and evaluation programme with the University of Manchester is integral to each phase of Music in Mind delivery and informs the ongoing programme development. Since 2015, we have worked with Professor John Keady at the University of Manchester, and the now-Dr Robyn Dowlen on a ESRC CSE PhD studentship to research the 'In the Moment with music' effects of Music in Mind on people living with dementia. Plans are in place for the next stage of research to begin in 2022-23.

Since its inception in 2012, our evaluations have revealed consistent impacts and results each time Music in Mind has been delivered. Participants at one care home data demonstrated:

- Increased social interaction with other residents (100%)
- Increased activity levels outside Music in Mind sessions (77%)
- Greater sense of wellbeing (100%)
- Increased musical interaction and confidence to express oneself musically (88%)

### *Music in Mind: Remote 2020-ongoing*

Since the pandemic, Music in Mind: Remote has been delivered by care workers on our behalf through our training, each adapting the programme to suit their residents' needs. It has also provided not only a CPD for the carers but also given them some much-needed support by our practitioners. Recent case studies have shown that while we cannot be there in person, the benefits of Music in Mind have still continued, not only for the residents but for carers too:

"The new project tracks have helped with more fun music making, have lifted the mood, and helped with concentration in the sessions. The remote project came at the right time due to a very difficult year. It has lifted the spirits of the residents, given hope to the activity staff to continue with the sessions with new resources, suggestions, and ideas. Sharing ideas with other care homes taking part in the projects has been very useful." Activity Coordinator, Manchester care home

### LIZZIE HOSKIN

[LHoskin@manchestercamerata.com](mailto:LHoskin@manchestercamerata.com) / [manchestercamerata.co.uk](http://manchestercamerata.co.uk)



“I’ve had people who needed to find loved ones. I’ve dropped them off to the hospital. They’ve not had any money, they’ve been stranded... We should come out and show whoever’s done this that it doesn’t matter because (in) Manchester, we’re glue and we stick together when it counts.”

TAXI DRIVER, A.J. SINGH,  
SPEAKING TO CHANNEL 4 NEWS  
IN THE AFTERMATH OF THE  
MANCHESTER ARENA BOMBING.

## TAKE NOTICE

### GM TAKES NOTICE

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# STANDARD PRACTICE

Standard Practice started working together in 2016 to build a pub with 600 members of the public (The Pilcrow at NOMA). Since then, we have been busy. We've opened gallery spaces, a wood workshop, a pottery, a tiny cinema and a dry-cleaners. We've run workshops, consultation events, political campaigns, dog shows and marathons. We've made a playground, shelters, public artworks, hundreds of stools, 3000 bowls of dhal, countless mugs, a garden and spaces for communities to develop.

We always take a DIY approach to the world around us, making things up as we go along, learning by doing. The pace of change in our towns and cities has never been faster at any point in human history and the system we are living in is increasingly complex. For the average citizen, the agents driving change are remote and the pace of transformation can be dizzying. This can lead to a misplaced belief that the world is something that happens to you, and that all you can do is move through it. Feeling divorced from your environment will obviously lead to a huge number of social problems.

Active citizenship is key to a healthy city and places work best when everybody is involved with building them. So how can we provoke participation in place? How do we help people to feel like protagonists instead of passengers? Appealing to individual creativity is perhaps the most direct way to allow individuals to place their stamp on their surroundings and claim their stake in the city. Creativity is universal and transcends circumstance, class, gender and context. Creative participation in place does not mean fine art or high culture, it means presenting opportunities for agency throughout the city. Threads to tug at in the fabric of the city that prove that your individuality can affect change.

Our job is to present these loose ends, unfinished sentences, unanswered questions and unresolved designs for open-ended collaboration. These projects need to be visible and they need to be plentiful, reminding all citizens that the streets are ours.

**BEN YOUNG**  
CREATIVE PRINCIPAL  
STANDARD PRACTICE

[standardpractice.studio](http://standardpractice.studio) / [@standardpstudio](https://www.instagram.com/standardpstudio)

TOP RIGHT  
WITH LOVE PROJECT,  
STANDARD PRACTICE



BOTTOM RIGHT  
WORKING THINGS OUT,  
STANDARD PRACTICE

Photo, Ben Young.





# MANCSY

One of my initial intentions when I established Mancsy was to get people to engage with their surroundings, particularly the back streets of Manchester. I was trying to engage a non-art audience through a game I later called #finderskeepers. I was developing work which playfully referred to street artist Banksy using the moniker Mancsy. The subject was driven by Manchester themes. I used screenprint to make small additional giveaways. The project was born of academic research and initially was only due to run for five months.

As anonymity was part of the concept, I used social media to advertise the locations of the work back in January to May 2012; at this time there was a small but dedicated following. The project continued, it's gained momentum and within a year there were many people playing and engaging with social media chat.

I grew motivated as I realised my intentions to engage a non-art audience to explore the city through an art game was working. I hadn't realised how social media dialogue would fuel my ideas. Equally I hadn't thought about the long-term implications of the project. I was overwhelmed when members of my original non-art cohort reported that they had wandered into Manchester Art Gallery off the back of some of my work. Furthermore, I have introduced people to the People's History Museum, John Rylands Library, the WCML, Manchester Museum and the Whitworth. I have seen them make-up work themselves and submit ideas.

There have been Mancsy meet-ups and swap shops, I even went to one venue and observed the activity. Via social media where people said they 'used to' make art or write poetry, I encourage them. I'm delighted that some publish and perform their work, and that my anonymous encouragement initiated their return and creative connections. I am always delighted to know that families participate in the game, and often children suggest ideas. When I see children make a random act of kindness in Greater Manchester I contact the school or the parents and offer them a print to encourage further acts of kindness and civic pride. I've worked with several schools, community groups and children's projects to encourage children to be creative and think about how they can share their work and ideas.

On a baseline level, I believe this activity is engaging strangers within the community. It utilises art as a mechanism to physically seek and explore, but also consider ideas and messages which are present within my work. I encourage people take notice, to think about ideas, but also step outside the front door and to participate in our society and own the space around us.

The journey is ongoing and collaborative.

MANCSY

[mancsy.co.uk](http://mancsy.co.uk) / [@RealMancsy](https://twitter.com/RealMancsy)

RIGHT  
PANKHURST MANCHESTER

Artwork by Mancsy.





**Lime is a multi-award winning Arts and Health organisation with global recognition for excellence in the delivery of art + wellbeing projects in hospital and community healthcare settings. Established in 1973, and based at Manchester NHS Foundation Trust (MFT), Lime boasts a diverse portfolio of projects spanning 47 years.**

Lime's work is driven by the belief that creativity has a powerful role to play in self-determination, well-being and the health of society. Projects compliment delivery of excellent clinical care and transform healthcare environments to enhance quality of life, for thousands of NHS staff, patients and visitors every year.

Lime forges partnerships within health, education and cultural sectors nationally and internationally and has received numerous awards and recognition for quality and best practice, including a Highly Commended award from the Design and Health International Academy, the 2019 shortlist for Best Collaborative Arts Project and winner of the BBH international category 'Patient Choice' award.

The artistic vision combines Visual Art + Design, Performance Art + Music and includes several key programme strands; Arts commissioning for the built environment, a patient focused participatory arts programme, a new NHS Employee Health and Wellbeing Programme, Paediatric Music for Health projects and a live public performance and concert programme. New and innovative programme strands are addressed to Lime's vision and strategy and involve exciting collaborations and partnerships with research institutes, specialist medical units, universities, distinguished performing arts and music schools, creative institutions, theatre companies, and public institutions such as the BBC.

Each year Lime builds on its existing strengths and in 2019 witnessed the successful establishment of a multi-disciplinary adult arts project at Manchester Royal Infirmary, a ground breaking MFT Artist Residency Programme and the establishment of the UK's first Hospital Printmaking Studio. Combined these programmes resulted in a series of new artistic commissions and residencies, access to printmaking activities for over 800 NHS staff, a hospital-based artist training programme and 1000's of artworks produced by MFT patients, service users and staff. A collection of selected artworks by Lien resident artists, including co-created artwork with and by adult patients and NHS staff are on public display at two newly designated hospital gallery areas at Manchester Royal Infirmary.

Emily Robertson, Ward Sister at Manchester Royal Infirmary, who was recently awarded a British Empire Medal in the Queen's Birthday Honours for services to Nursing and Older People's Care said:

"Being involved with Limes Artist Residency project has been both fascinating and rewarding. Getting to know Jacqui, the artist and hearing her observations during my working day made me see my role and contribution from an entirely different perspective, which challenged me emotionally and has impacted my practice positively.

"Shift' is a celebration of nursing and I hope it helps nurses to recognise their value and the weight of the contribution they make to society with their professionalism and hard work. I also hope it will give the public an insight into the experience of the nurse and the emotional labour and practical challenges every shift involves."

The Lime Hospital Print Studio was launched in autumn 2019 and between October and December provided 16 printmaking workshops that were delivered by Lime Artists in Residence and guest artists. Workshops enabled 128 MFT staff to access the studio to learn new printmaking techniques and skills. Lime collated data from 120 returned staff evaluation surveys that evidenced how:

100% of respondents felt they had benefited (some or a great deal of benefit) from having the opportunity to do something creative, and 98% of respondents felt that they had benefited from learning a new skill. 99% felt that the workshops were beneficial for their personal wellbeing. [...]

92% of respondents agreed that they felt less stressed as a result of attending the workshop, 89% agreed that the workshop helped them to connect with colleagues, and 85% agreed that they have a more positive view of their employer as a result of the workshop (Winkcup Report 2019).

In April 2021 a new Arts + Wellbeing Centre will open at the Oxford Road Hospital Campus. The centre will have a very distinctive role supporting the Trust's visionary arts + wellbeing programme and provides a valuable resource and cultural access point for healthcare professionals, students and trainees, where the world class cultural life of the hospitals is created and celebrated. This level of innovation, housed in a custom-built creative studio space, places MFT at the forefront of supporting NHS staff well-being in direct response to the coronavirus pandemic and presents a ground breaking global first.

RMCH Paediatric Mortuary Project Viewing suite and consultations with bereaved mothers + glass artists Sasha Ward

The RMCH Paediatric Mortuary Art and Design Project saw leading UK glass artist Sasha Ward working intensively with over 60 bereaved individuals and 45 staff to develop an integrated art and design scheme throughout the mortuary viewing suites. Fully supported and guided by LIME and Sasha Ward, bereaved families were included at every stage of the creative decision-making process. This enabled families to make informed artistic decisions in response to their own personal experience using the mortuary. They decided and agreed that abstraction was an appropriate art form and with ongoing support from the lead artist, they made further decisions about shape, form, colour, composition and line. This supported and engaged the creative process and has ensured not only high-quality artistic output but also the creation of a therapeutic environment that supports complexities of service delivery. Artworks and feature glass works are now fully installed and have transformed this department into a calm and reassuring environment for parents and families who need to use the service in the future.

"Discussing the arts project has been cathartic for us. We were really worried about coming here today.... But now we have talked to you (artists), I think what you are doing is really important for other families and how you are going about it with parents and families so involved is really good. I think what you are doing is going to help heal my daughter from trauma she has not been able to let go of. We will come back to see how things have developed at the next session. We want to be involved." Bereaved Grandmother (in conversation during art + design consultation with Lead Artist Sasha Ward, 2018.)



RMCH Music for Health delivers an innovative programme of ward-based professional musicians' residencies where a team of specially trained musicians work sensitively in the wards and at the bedside with children, young people, families and staff at Royal Manchester Children's Hospital. LIME Music for Health also delivers accredited training programmes for music and medical students at The Royal Northern College of Music and The University of Manchester Medical School.

LIME's LIVE Performance programme based at Manchester Royal Eye Hospital (MREH) in partnership with RNCM, Live Music Now and Music in Hospitals, coordinates 135 concerts in the MREH atrium each year, providing a combination of classical, folk, jazz and world music for thousands of visitors and patients to enjoy.

**RIGHT  
LIME ART**

Artist in Residence Jacqui Symons - Ward-based print making with nursing staff to celebrate International Nurses day 2019.

**BELOW  
LIME ART**

Glass artist and designer Sasha Ward leading creative consultations with bereaved mothers for Royal Manchester Children's Hospital mortuary project, 2018





## FACING OUT

Described as an international exemplar in the Arts for Health field, 'Facing Out' was a project proudly born of that culture. In 2017, Changing Faces, the UK's national charity for people with visible difference, published *Facial Disfigurement in the UK*, a damning report which found that 67% of people attach fewer positive attributes and characteristics to people with a visible difference, far higher than discrimination based on ethnicity or gender. This reflects a body of research with similar findings, including Ranik and Borah's, which found that strangers shown photographs of people with facial differences such as scars are more likely to judge them as 'dishonest, unsuitable for employment, unintelligent, and unattractive.'

When someone acquires a facial difference due to experiencing and being treated for a facial cancer, the psychosocial impact can be profound. These people are twice as likely to commit suicide as other cancer patients. Cancer, with its associated changes to lifestyle, employment status and social life, often has a negative impact on a person's sense of who they are. This is exacerbated when changes to the face may cause loss of functionality (speech, smell, vision, hearing or the ability to eat and drink normally) and, more insidiously, loss of social anonymity, when a different appearance may draw strangers' gazes in public and illicit unwanted conversations. Post-treatment is a difficult time, and agoraphobia and depression are a risk. It was at this point that I engaged with five local people and asked them to participate in the National Lottery/Arts Council funded 'Facing Out' project.

Over the last decade I have developed a 'portraiture for health' model of working, intended to create positive social impacts. Facing Out is the latest of five ambitious projects that have been delivered in the city, in partnership with hospital patients and staff at MFT, MU and MMU academics, and Manchester's cultural institutions. The Facing Out portraits were created in the Maggie's Centre, a beautiful building close to The Christie which offers visitors free social, practical and emotional support when they or a loved one has a cancer diagnosis. There, I spoke to nearly 4,000 people about the subjects of my paintings and the particular challenges faced by people with facial cancers. 37,000 saw the work in progress and more than 1,000 people took part in workshops or attended engagement events.

My conscious intention when embarking on my projects is to offer the subjects a new story about their illness, an exciting and heartening experience to share with friends and family, a different and positive narrative that can help to combat the more traumatic elements of their illness, a salve for their psychological scarring: to use portraiture to reframe their experience and aid in accepting and celebrating the new aspects of their identity. The subjects were not only empowered to share their stories within the setting of their portraits, they also co-curated their exhibition at The Whitworth, choosing artworks that spoke of who they were and illustrated aspects of their lives and experience of living with a cancer diagnosis. These stories were recorded, and exhibition visitors could listen to the subjects talk about their choice of artworks in their own words. Here is Bern Corri, who tragically lost his sight during the project, posting on Facebook about his experience of co-curating the exhibition:



ABOVE  
BERNARD CORRI

Featuring in the painting and photo is the wonderful poet, raconteur and Mancunian wit, Bernard Corri. Photograph ©LucyBurscough.

"Ya know worrits like. Some rare days ya just feel like saying "Oh fiddlesticks to it all", or words of a similar nature... cos ya just can't seem to find no inspiration for anything... And that sure ain't me. But then like the poem says, "The light will always find a way through somehow" and today it came rushing like a wildebeest on acid down at the Whitworth Art Gallery in Manchester. There can't be many days when ya go out thinking you have to choose a piece of art that you can't even see to sit next to your own ugly mug shot, and end up finding an original Van Gogh is available to pick!!! ... Me and Vinny side by side in an art gallery. Life really is a dream innit? Never give up people!"

"I'm a pretty positive person. Being part of the project has been another positive experience I would never had had if it wasn't for the cancer. I've met some lovely people and been part of a special project. The impact of those 'positive chemicals' in our bodies can never be overestimated in my quest to hang on to life." Graeme Heward, portrait subject.

Three hundred people attended the exhibition launch and celebrated the subjects and their stories, with nearly 90,000 visiting The Whitworth when the exhibition was on display in early 2019.

LUCY BURSCOUGH  
ARTIST

@LucyBurscough/ [lucysart.co.uk](http://lucysart.co.uk)



“It reminds me of something that I’ve always believed in: that art gives us worth as humans, no matter who we are. And as a consequence makes us more humane.”

SIMON ARMITAGE

## KEEP LEARNING

### GM LEARNS

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# I-THRIVE

## ARTS, CULTURE AND MENTAL HEALTH

**THRIVE is the national transformation of children's mental health services, a solution-focussed national framework for CAMHS (Child and Adolescent Mental Health Services). THRIVE seeks to develop a common language not solely defined by health, and widen the clinical offer to meet the needs and strengths of young people, families and communities. GM i-THRIVE is Greater Manchester's team implementing this systems change, and is the only team nationally to include an Arts, Culture and Mental Health Programme in their approach.**

Working with leaders, local communities and Communities of Practice, the team aim to increase understanding and use of the growing body of evidence surrounding arts and mental health and well-being (this work supports the wider iTHRIVE team's scope to improve access, broaden the clinical offer, increase patient choice, patient safety, and support quality).

### HOW?

GM i-THRIVE is building on the links between arts and health and the history of practice in GM to increase understanding and activity around the important roles arts and cultural engagement play in well-being.

The Arts, Culture and Mental Health Programme includes four broad aims:

#### ONE MAP CURRENT PROVISION

In a workforce-wide survey of current practice, understanding and attitudes, our team aimed to understand what is available, readiness for change and enablers.

#### TWO INNOVATE AND LINK

A number of children's services have been funded to co-deliver projects in their areas, in partnerships between NHS services and cultural organisations.

#### THREE EVALUATION

In a unique 12-month partnership between people from arts, health and academic backgrounds, we have co-developed an evaluation kit for and with the arts and cultural sector, so that commissioners can be supported to better understand and make use of the complex evidence around such options. We hope to demonstrate that such arts-led options are effective and needed, as available evidence indicates that arts-led interventions comprise empowering, safe and cost-effective approaches towards sustainable change in a young person's recovery.



ABOVE  
i-THRIVE

Image provided by i-Thrive,  
sourced from unsplash.com.

#### FOUR SHARING KNOWLEDGE AND PRACTICE:

We facilitate the sharing of evidence through our Ambassador programme. Ambassadors share resources and offer bespoke support to others who are passionate about progressing arts in health in theory and practice. We have delivered training in partnership with 42nd Street, fostering links and innovation between the health and the arts sectors, and sharing learning around the arts-led interventions we are embedding in partnership with Great Place.

The programme is led by Dr Katherine Taylor, a clinical psychologist and researcher, in partnership with Great Place. The programme was developed following three years at Arts for Health at MMU with an interest in creativity and culture in mental health across the lifespan. Katherine continues to work clinically in CAMHS and hopes that remaining engaged in direct services will help to understand the challenges and opportunities in implementing i-THRIVE.

DR KATHERINE TAYLOR

[GM.THRIVE@mft.nhs.uk](mailto:GM.THRIVE@mft.nhs.uk) [implementingthrive.org](http://implementingthrive.org)



# ARTS FOR RECOVERY IN THE COMMUNITY (ARC)

Our Arts for Wellbeing programme is centred around learning creative skills which in turn raise confidence and aspirations. Through practices including painting, textiles, printmaking, ceramics and creative writing, many participants rediscover something they haven't tried since school in a relaxed and encouraging environment. Others find that they have a talent in an area they had no prior experience of – and are astonished by what they are able to create. We use this creative learning process as the starting point to build resilience with people who are extremely fragile when they join us. Our activities enable the most vulnerable people to stabilise, rebuild structure, begin to make new friendships, refresh their skills and begin to look forward to an independent future in which they can manage their mental health.

“I was quite broken, through circumstances, a couple of years ago. It's been a brilliant process attending Arc...I've been able to start mending myself.”

PARTICIPANT, 2018

Some people make the transition to volunteering, passing on what they have learnt to the next generation of participants. Nicki says, “When I started out as a participant, I was nervous and stressed but enjoyed being part of a group with similar people in a safe space. I loved coming every week and having that time just for me and for me to be creative. I started out volunteering in the centre and then went on to lead my own craft sessions. I've loved volunteering as I've been able to share my skills and encourage participants to leave their worries at the door, the same way that I was encouraged. I feel lucky to have found Arc when I did; coming here as a volunteer has made me feel brave enough that I could do things again after being out of work for 10 years.” From participant to facilitator in less than 12 months, Nicki has now returned to work.

Our Young Peoples Programme is also focussed on exploring and deepening arts skills but, more significantly, when a vulnerable young person learns that they are not alone, that they have a place and value, and a time to express that, then our work has the most impact on that young person's quality of life and relationship with their family. Across all of our programmes, including community-wide projects and courses for the public, we can see how the arts have an amazing ability to bring people together, to learn the importance of tolerance, acceptance, patience and understanding. To learn that there are things which connect us if we can only listen to each other. And that to share our narratives is important, helping us make sense of our experiences and our world, reinforcing that we are not alone.

All this learning has a profound impact on our mental health.

**JACQUI WOOD**  
ARTISTIC DIRECTOR  
ARC  
[arc-centre.org](http://arc-centre.org)

RIGHT  
ARC

Arc, Families creating together.



# THE MEN'S ROOM

## WHAT STOPS US FROM BEING WELL?

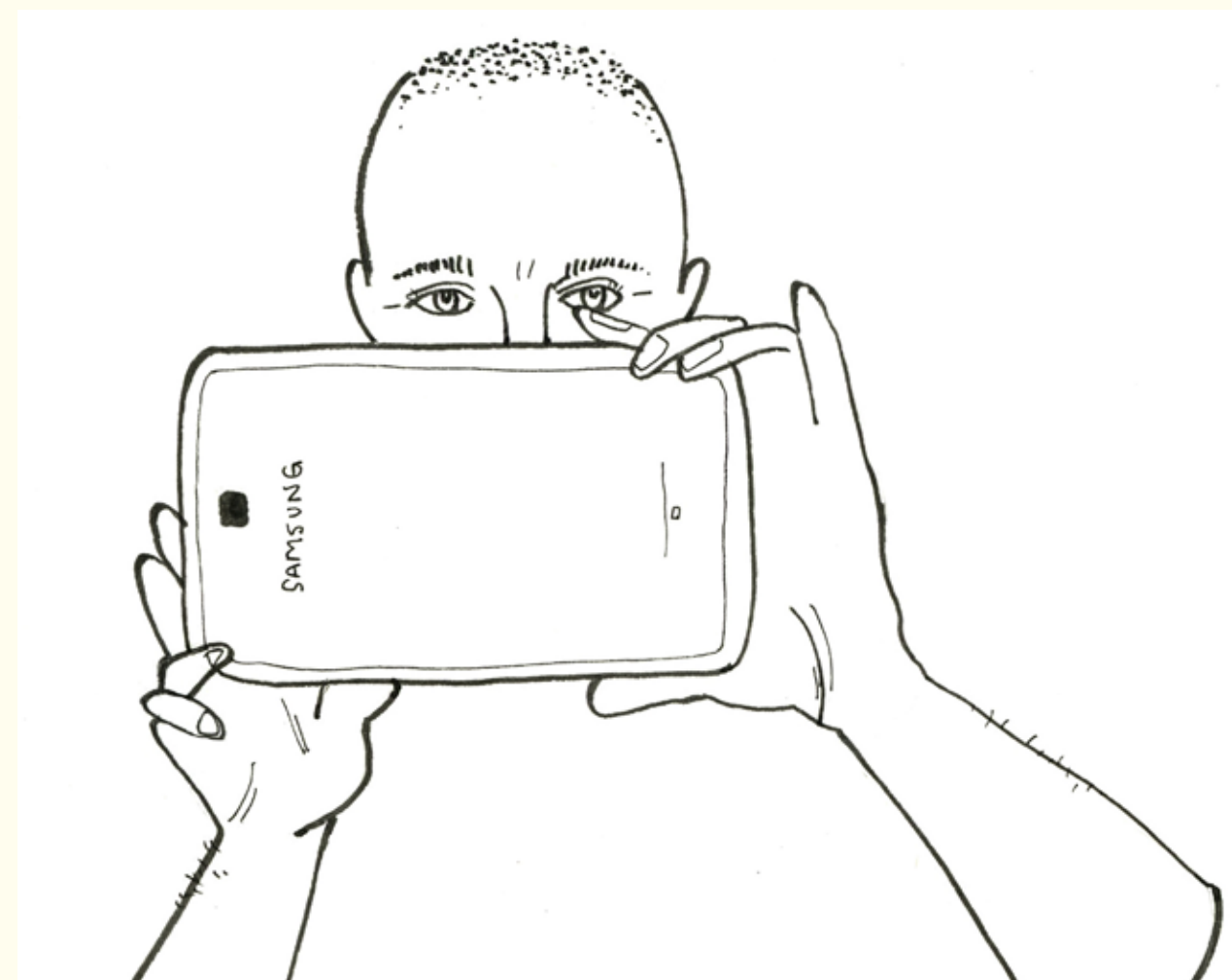
**The Men's Room is an arts, health and social care charity working with male and trans sex workers and homeless people. We believe that the arts are a transformative tool which can improve people's lives, and we aim to help the people we work with become happier, healthier and more creative.**

We have just completed the first phase of a year-long project which will explore the question of 'What stops us from being well?' This is an exciting project which joins key partners together in an exploration of both mental and physical health. The findings will be disseminated artistically, resulting in an exhibition, a piece of interactive theatre and a short film which will create an opportunity to have a 'Conversation of Change.' All of these will take place at HOME.

The health benefits of participation in a creative project have been widely documented, and this project aims to take these improvements to the next level. By discussing 'What stops us from being well?' with those people who can effect change, the hope is that this project will contribute towards changes being made which will boost participants' mental and physical health. This is an exciting opportunity for health and social care professionals to get involved in an artistic project which aims to understand better the health concerns of the people with whom we work.

In the first phase of the project, we worked with Salford-based People's Voice Media, who trained some of our service users to become 'Community Reporters'. They gathered stories from within their communities, exploring what stops people from being well. The Community Reporters' movement is an international movement which aims to bring about social change. By giving a voice to people who often remain unheard, our project gives them a sense of agency, enabling them to tell their stories and share their experiences.

These stories will then be mobilised in a creative way in the second phase of the project. The stories will be curated by the group, who will identify the common themes which stop our service users from being well. Working alongside sketch artist, photographer and storyteller Len Grant, who is involved in the project throughout its duration, the group will create an exhibition which will be displayed at HOME in their Inspire Gallery from April to June.



ABOVE  
**THE MEN'S ROOM**

Billy, The Men's Room, Len Grant.

In the third phase of the project we will be working with the acclaimed 'Theatre of the Oppressed' organisation Cardboard Citizens. We will create with them a piece of legislative theatre, which will be performed by service users at HOME in May. The audience will comprise stakeholders and policymakers who will be able to make decisions and who have the power to make changes which will impact positively on our service users' lives. This 'Conversation of Change' event will aim to address the often detrimental effects of not getting your voice heard.

The entire project will be documented by a film maker and the finished film will be shown at HOME's 'A City Seen' screening to a paying audience, with a panel discussion accompanying it. Throughout the duration of the project, our service users will receive professional training and have an opportunity to learn new skills, ranging from interviewing and reporting, to exhibition curation and legislative theatre. These skills all help improve self-esteem and contribute to an improved sense of wellbeing.

**SHELLEY WAGON**  
HEAD OF CREATIVE PROVISION  
THE MEN'S ROOM

[mroom.co.uk](http://mroom.co.uk)



# BRIGHTER SOUND

## THE SWAN STREET COLLECTIVE

For the last four years, an evolving ensemble of young music-makers with additional needs has been meeting regularly at Band on the Wall (Brighter Sound HQ) to play, sing, create new music, record and perform. The group is supported and led by a cohort of experienced musicians, producers and technicians from across the region who work regularly with children and young people across a broad spectrum of disabilities. The group meets regularly over a six- to eight-week period to explore a variety of accessible acoustic instruments, electronic assistive technologies and vocal techniques to create music, socialise and have a great time in the process. The group comprises of young people aged 14 to 21, all of whom share a love of music and a determination and desire to play and perform as a group. They are a complete inspiration!

To make this happen, Brighter Sound has partnered with the Greater Manchester Music Hub (GMMH) and the combined education authorities of Salford, Tameside, Stockport, Bolton, Oldham, Trafford, Wigan, Bury and Rochdale, to bring talented disabled young people together to explore and discover their musical potential and push the boundaries of possibility both instrumentally and vocally. Brighter Sound facilitate and manage the sessions with funding from Youth Music and GMCA. These culminate in yearly performances as part of the GMMH showcase performance - always a delightful and humbling experience for invited audiences and supporting musicians.

The focus of each weekly music session is to allow members of the group the freedom to explore the range of instruments and technologies on offer in structured 'group jams' in which the members of the group explore different 'soundworlds' using voices, acoustic instruments and digital music technology specially adapted for accessible music making. Out of these sessions come new ideas that are gradually developed and structured into pieces of music over the weeks. These are sometimes arrangements of well-known songs, loose group improvisations or group compositions. The group often joyfully immerse themselves in improvisations that sometimes last for ten or fifteen minutes, before ending in mutual and spontaneous applause from participants, facilitators and onlookers alike.

Supporting parents, carers, siblings and relatives who also often stay to listen to the sessions are an enthusiastic audience offering encouragement and the occasional helping hand when needed. The enjoyment, support and dedication to the collective shown by family and friends is a vital part of its survival and success. Apart from their obvious transport and wheelchair assistance, they offer a much-needed boost to confidence by their vocal and practical support and are on hand to advise facilitators on all sorts of individual issues and needs.



ABOVE  
BRIGHTER SOUND

Image credit, Rachel Bywater.

The use of assistive technology is playing an increasingly important part in how the members of the group access and create their music. The development of many new electronic instruments and software-based apps that are adaptable to suit the needs of any musician has hugely increased the potential and scope of what is possible - to the point where players with very limited movement can now contribute to a group session with far greater intent and precision. Instruments such as the Korg Kaossilator and iPad apps like ThumbJam have a wide range of synthesiser and acoustic instrumental sounds that can be played on any range of notes and using a touch screen instead of a keyboard.

Members of the group are all given opportunities to play on more conventional instruments such as keyboards, drums and various tuned and untuned percussion. They are encouraged to bring any instruments they already play; in the past, members have played clarinet and guitar. Voice work and improving vocal skills is an integral part of every session with members learning microphone techniques and sometimes creating new lyrics for their songs. This year we have managed to include a new member who, although housebound, accesses the sessions via a remote video and audio link with the support of her family and a visiting music practitioner.

“He has gained so much confidence... he believes in himself. He’s always singing and practicing the songs. He loves the group and feels part of a group.”

PARENT

‘It has been great socially - meeting different people who all enjoy doing the same as me.’

PARTICIPANT

LUCY WALLACE  
PROJECT MANAGER  
BRIGHTER SOUND

[brightersound.com/](http://brightersound.com/) @BrighterSound

# Z-ARTS

Z-arts is a charity-run family arts hub based in Hulme, with creative activities aimed at families and young people taking place six days a week. Last year we welcomed over 70,000 children and families through our door who watched or took part in creative and cultural activities. Our core aims are to encourage children to:

- To improve their own standards
- Find their voice
- Recognise all their positive qualities
- Set challenges so they feel a sense of achievement
- Celebrate personal success
- Recognise their achievements, enthusiasm and perseverance
- Encourage children to showcase their work, skills and progress

We believe that theatre and the arts are for everyone! Through our work, young people are inspired, immersed and offered creative opportunities to learn, grow and achieve.

Our creative programme includes in-school learning, after-school clubs, community fun days and holiday provision. Children come from communities that surround Z-arts, mainly from Hulme and Moss Side. Z-arts helps give children the best start in life, preparing them to make the most of life's opportunities and deal with its challenges. With 20 years of knowledge and experience, we know the arts helps children believe they can be the change in their own lives. Z-arts equips them with the skills and belief to make the most of opportunities and successfully overcome obstacles.

Our creative projects offer an aspirational approach as a tool for transformative change, and provide young people with tools of resilience through creative practice, as well as an outlet that can help them face challenges in the future. It is our aim that young people who attend sessions and take part in activities with their families and carers will increase self-confidence, self-worth and physical health and acquire building blocks to take them into adult life.

Z-arts believes in all young people and we want them to believe in themselves. We don't want children to unnecessarily be uneasy, uncertain of who they are, lack a sense of worth or have negative thoughts. We want to normalise creative and imaginative social and artistic interventions in children's and young people's wellbeing, in an era that is increasingly screen-based and individualistic.

**GILL BALFOUR AND SASKIA METCALF**  
Z-ARTS

[z-arts.org](http://z-arts.org)



TOP RIGHT  
**BIG IMAGINATIONS  
FESTIVAL - CRAFTS**

Credit Lizzie Henshaw.



BOTTOM RIGHT  
**BIG IMAGINATIONS  
FESTIVAL - CHALK**

Credit Lizzie Henshaw.



# GM CULTURE CHAMPIONS

The Greater Manchester Culture Champions programme is a large-scale cultural activism and leadership scheme for people aged 50+. The rationale behind the programme builds upon the citizen-based approach to ageing in Manchester and Greater Manchester's Ageing Hub. This champions agency, active participation and work led by older people themselves. The ethos is to work "with and for" local people. This longstanding approach seeks to improve the quality of life for older people and make the city-region one of the best places to grow older.

The Culture Champions participate in, advocate for and shape cultural activity – in organisations and their communities – from volunteering programmes and workshops to festivals and radio shows. The current programme spans five boroughs and the champions are becoming a powerful resource for mobilising older people, focusing co-production across the cultural sector and democratising arts and cultural activity with and for older people.

The Culture Champions scheme has an emphasis on reaching older people at risk of social isolation and uses culture as a vehicle to encourage active citizenship. We do this by working with a wide range of partners such as housing providers, voluntary and community organisations and a wide number of cultural organisations across Greater Manchester.

To support this work, we have developed the role of Greater Manchester Culture Champion Manager. This is a unique role that supports, develops and contributes to age-friendly work beyond the museums. It combines heritage, culture, public health and local government. The role is based at Manchester Museum and in the GM Ageing Hub team and supports localities across the region to develop an asset-based approach to developing new age-friendly cultural programmes in their local areas, creating a sense of local identity and developing civic space in their communities.

The scheme has an internationally recognised track record in leading innovative age-friendly practice. The Manchester Museums and Galleries Partnership (the Whitworth, Manchester Art Gallery and Manchester Museum), who initiated the first culture champions project in Manchester, has shared its approach and work with colleagues across the world in Japan, Taiwan, the US, Denmark, Australia and Hong Kong.

The Greater Manchester Culture Champion programme owes a lot of its success to the unique partnership between culture, local government and local funders. For example, the GM Cultural Champion Manager is based between Manchester Museum and the Greater Manchester Ageing Hub. The work is funded by GMCA (through Great Place), Ambition for Ageing and Trafford Housing Trust. Another key element that marks the new set of culture champions projects aside from the original Manchester based project is the involvement of such a diverse range of organisations including housing providers and VCSE's. Each project uniquely reflects the cultural assets in their borough as well as addressing the needs of the local age-friendly audiences.



ABOVE  
EDDIE SHERWOOD

One of the winning images from the Old  
Frame New Picture competition by Macc.

"I feel on top of the world like a million bucks"

"I no longer have to stay indoors and look at the four walls"

"I have a new lease of life, I feel confident, inspired, informed and connected"

"I think the need to be creative and take part in cultural activities is embedded deep into humanity. From ancient people to the present day. Whether that is making things with our hands or using our voices".

"It's become a way of life, it's me getting to know you. You do things differently; you meet different people".

**EMMA HORRIDGE**  
FORMER AGE-FRIENDLY CULTURE CHAMPIONS MANAGER (GM)  
MANCHESTER MUSEUM

@ChampionsGM

Feedback from Trafford Culture Champions:

"Being part of Culture Champions has opened up a world of interesting projects, people and causes that just happen to share a similar age bracket. I've got involved in other champions projects and formed solid friendships with people I'd otherwise not have met. For such a short project I can see it will have real impact in linking and kickstarting lots of relationships, events and ideas."

"Already as part of Culture Champions I feel better connected with my area, more confident in my skills, and a better citizen. It's good to feel creative, especially at an age when it's easy to do same old same old and retreat from taking part. It's like I can cope better with change and be more positive about what's happening. I'm less scared of going out on the street. It's something I can do myself to make things better, whatever is happening on the big stage."

# THE STORYBOX PROJECT

## SMALL THINGS CREATIVE PROJECTS

The Storybox Project is an initiative developed with, by and for people living with dementia. It is run by Small Things Creative Projects, an artist-led social enterprise based in Bury that is interested in the role of arts and creativity in contexts of learning, development and change. The project began in 2005 inspired by a desire to explore how the spontaneity and playfulness of theatre can be used to engage, enliven and empower people living with dementia, alongside the people that support them. It is based on a foundation of empathy, imagination and togetherness, and uses these core values as a starting point to explore notions of identity, care, relationships and culture.

Central to The Storybox Project is the belief that creative participation can improve wellbeing and quality of life for people living with dementia, whilst also reducing social isolation. Alongside this, the project is motivated by the belief that everybody should have the opportunity to try new things and to be culturally active throughout their life. At the heart of The Storybox Project lies a sense of collaboration, with the idea that each workshop or residency needs three groups of collaborators participating on equal terms in order to function and to be a success. These collaborators are: people living with dementia, people supporting those living with dementia, and the project's artists and facilitators.

The understanding is that each collaborator comes to the project as an expert bringing their own knowledge and experience, and that in taking part they engage in an exchange where everybody is both a giver and receiver of knowledge. This idea of equality is fundamental to The Storybox Project and has the ability to challenge and reshape the nature of hierarchy and relationships between those who are cared for and their carers. It also means that artists participating in the project as facilitators acknowledge that they are taking part in a process of learning which will ask them to constantly reflect upon the work they do and use this reflection as a tool to develop their own creative practice.

On a practical level The Storybox Project is based upon artist-led residencies and workshops. Each of these is designed around a different theme and uses a variety of music, props and costumes to stimulate and engage the participants. The sessions are sensory and fun experiences where games are played and stories are made up to encourage togetherness, improve concentration and lift mood. The emphasis of the sessions is on the present. Whilst naturally the stimulus may evoke memories, The Storybox Project is not a reminiscence project. Through the development of the work it has been observed that working with personal memories can be frustrating, upsetting or confusing to people with dementia, so these sessions are designed to be a celebration of the moment. This has a fun, liberating effect on the participants where there is no right and wrong, and where each participant can feel valued and validated.

Each workshop / residency serves as a starting point to create shared experiences and allow for an affirmed sense of self, improving physical health, mental capacity, self-esteem and confidence and exploring and enhancing inter-personal relationships



ABOVE  
SMALL THINGS  
CREATIVE PROJECTS  
James Mulkeen

and workplace culture. They leave a legacy of practical activities and creative ideas in each setting where the project has taken place. Finally, they allow the time and space to explore how people with dementia can be empowered to take the lead and express their own ideas and personality through engagement in creative projects where they are supported and encouraged to take the lead.

Perhaps the best way to reflect upon the unique specialness of the project is to read what participants have said about their experiences of taking part:

“It’s a rare chance for that person to reclaim themselves. To be whoever they want and to live in the moment, and just for that second, to be free without fear of saying or doing the wrong thing, and not needing anyone else by their side to guide them.”

“The most rewarding moments were when people who don’t usually participate, joined in with us. It feels great to see the effect a session is having. I remember on the very first session everyone’s hands were up in the air. All of us. Together.”

LIZ POSTLETHWAITE  
DIRECTOR  
SMALL THINGS CREATIVE PROJECTS

[smallthings.org.uk](http://smallthings.org.uk)



“When people say that poetry is a luxury, or an option, or for the educated middle classes, or that it shouldn’t be read at school because it is irrelevant, or any of the strange and stupid things that are said about poetry and its place in our lives, I suspect that the people doing the saying have had things pretty easy. A tough life needs a tough language – and that is what poetry is. That is what literature offers – a language powerful enough to say how it is.”

JEANETTE WINTERSON

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# 42ND STREET

## THE HORSFALL

**42nd Street is an organisation for young people aged 11-25 throughout Greater Manchester to support their mental health and emotional wellbeing. It provides a range of individual therapeutic services as well as various group sessions.**

42nd Street has a strong link to Mental Health and Arts work through its onsite gallery and creative space The Horsfall. The gallery aims to reach out to those young people facing additional pressures in society and who may not be accessing either arts-based projects or mental health support. It offers drop-in sessions to increase the confidence of young people and has a model of work which ensures that all creative sessions with young people are supported by a mental health practitioner. The gallery undertakes intensive work with young people in a supportive and constructive manner which gives insight into the lives of the young people in a powerful and dynamic manner.

The organisation is youth-led and as such often uses the arts to give voice to young people in aspects of their life that affect their mental health. Recently, responding to a rise in self-referrals stating loneliness as the need for support, the organisation commissioned peer research in the topic (supporting young people in the charity to research other young people) and from this made film, theatre, music, and immersive exhibition pieces on the theme of ‘being alone and being together’, exploring our time alone in positive and creative ways and exploring coming together, working with others in new groups.

The organisation provides regular mental health training for artists and arts organisations working with young people. Its recent symposium ‘Mental Health and the Arts’ brought mental health managers, NHS staff, academics, artists and youth workers together to explore the role of arts and mental health.

We are currently working with a 19-year-old female ‘X’, who is autistic and exhibits difficulties in communicating, emotion recognition and expression and social interaction. She is a great artist and created hand-made prints with The Gift Shop Project at our creative space The Horsfall, producing wrapping paper, book covers and pencil cases. Later she attended two of our Pop-up Shops (where we sell the items) with her parents and continues to access 42nd Street’s art drop-ins where she has made prints which were featured in their last exhibition ‘A Room Of Your Own’, which focused on being positive and content spending time by yourself. In addition, she is part of the cohort who will receive further development and be featured in the final exhibition at the end of the project. Her next step is to join 42nd Street’s Creative Agents, a more structured group working on creative projects with professional artists.



ABOVE  
**THE FUTURE IS OURS**

The Horsfall. Photo by Audrey Albert.

We interviewed her mother about what she thought about the Pop-up Shop and its influence on her daughter: “We use art for calming and have a lot of those colouring books, but it’s hard to keep between the lines and can be frustrating. Free drawing is better, but it’s having the imagination and some direction as well, and a calm atmosphere. I think her art productivity has changed, in what she’s doing, the type of drawings she’s doing, using different colours, trying out different things. Before she used to do the same thing over and over again, now it’s different, she’s developing.”

Later in conversation she said that ‘X’ used to draw people with sad faces but now they are happy figures. She also stated that she is pleased that we have selected ‘X’ for the final exhibition because her daughter showed interest in a photo exhibition they visited produced by artists with autism in Sale. She ended the conversation by explaining that it’s a really big thing for her daughter to have come to the Pop Up because she doesn’t like crowds.

Participant X, who was confident enough at this stage to be interviewed separately from her mother, told us that she liked making the products, she liked the people in the group, and the artist. She likes going to places and taking pictures of animals on her phone. Animals make her feel calm and so does taking photos.

**ROD KIPPEN**  
**CREATIVE PRODUCER**  
**42ND STREET**

[42ndstreet.org.uk](http://42ndstreet.org.uk)



# (IN)SANE

**We want to reimagine the conversation around mental health because everyone has mental health in the same way they have physical health. We want to talk about something hard without it being hard to talk about.**

(in)sane is a multimedia arts platform which aims to open discussion around mental health through testimonial works from a diverse range of artists. We are a student-led arts collective, dedicated to changing the discussion of mental health issues, promoting understanding and empathy in a society that ignores, demonises and negates those who suffer from such issues. We think that the dialogue around mental health needs to change. We believe that the best way to do that is through creative expression and community. There are limited (if any) platforms which facilitate an open and honest discussion around mental health in public. We are tackling the topic of mental health and illness through the medium of art, to transform the ways in which we approach and tackle the challenges of the current global mental health crisis.

Everyone who has helped to make (in)sane happen so far has had experiences with mental health, whether that be themselves or someone close to them. This is not unique to us - everyone has mental health fluctuations, and everyone experiences pain at some point in their life. We have all found creativity immensely helpful in the journeys to overcome our mental health challenges and want to share this experience with others through the creation of a safe sharing space for this work to be exhibited.

We have high hopes for the future. We are aiming to make a socio-political ruckus, because the mental health crisis cannot and should not be ignored any longer. We hope that we can use art to make meaningful change and expand our organisation to find ways of making direct impacts on things like NHS waiting lists, government legislation and how mental health is handled in educational establishments.

Our mission is one of hope, honesty and sharing. It is important to us that the environment in which the topic of mental health is explored is a safe and supportive one. We want to talk about something hard without it being hard to talk about. This is where the art comes in. We think that creative expression is a safe way to express difficult things. We want to get as many stories and experiences out there and so diversity is very important to us. We aim to get artists and audience members from a diverse range of backgrounds. This is to ensure that as many voices as possible are being heard, but also to spark discussion among different points of reference.



ABOVE  
(IN)SANCE

Image courtesy of (in)sane

(in)sane has so far held two events in Manchester, each featuring over fifty performances, raising money for 42nd Street, creating connections, friendships and mentoring relationships and sparking new and exciting collaborations. A third event is in the planning stage.

“Brilliant - moving, funny and some fantastic performance work throughout the evening. This inspiring initiative is re-framing the public debate about ‘young people’ and ‘mental health’ in a wholly new and incredibly inspiring way. Being part of (in)sane made me feel like I wasn’t alone in how I was thinking. It made me feel connected to a diverse company of artists, all of us bonded with two things in common, survival and hope.”

@insane\_mcr

# PORTRAITS OF RECOVERY (PORE)

**Portraits of Recovery is a Manchester based visual arts charity whose work investigates the relational intersectionality of contemporary art and recovery from substance use. PORE was founded in 2011 on the resilience of lived experience and ambition by Mark Prest an LGBT+ man, himself in recovery.**

PORe's vision and purpose is for social and cultural change via contributions to an emergent cultural identity for the UK's recovery community. A parallel is how Queer, Black, LGBT+, Women and disability art movements have taken control and re-invented themselves through their own cultural production. The central argument made within the co-authored book chapter by Mark Prest and Professor Ali Roy: Roy, A. & Prest, M. (2014). [Culture change: art, addiction and the recovery agenda](#). In: J. Reynolds and Z. Zontou, eds., *Addiction and Performance*. Cambridge: Cambridge Scholars Publishing.

Internationally unique - eight years of award-winning cultural production has fostered new, culturally competent approaches to recovery and established a new North West England arts and social movement. Under the proactive slogan RECOVERISM, as allied to the arts it supports the emancipatory reframing of addiction and recovery identities. Recoverism looks at recovering people and their communities as social assets with newly collective, responsible ways of living, free from substance or self-harming and defeating behaviours. Activism as art for social and cultural change seeks to introduce increased access to and participation in high quality arts. That embeds Recoverism and Recoverist ideology within wider society and the mainstream arts and culture.

Greater Manchester is a Recoverist incubator and the city it's base camp. Recoverism as an ideology can help support society to better look at itself and to shift how we work, think, live, love, connect and express ourselves. Identification thru the pain of living, PORE's working offers up Recoverism as a mutually inclusive cultural philosophy and methodology that can be applied to all areas of society. This approach simultaneously reframes addiction as a health, social and cultural issue and not a perceived moral failing.

Unseen: Simultaneous Realities was a recent internationally award-winning project, for which PORE commissioned 3 diverse artists: David Hoyle (LGBT+), Sutapa Biswas (South Asian) and Invisible Flock (disability), in partnership with Touchstones, HOME - Manchester, the Whitworth and local addiction recovery agencies. Unseen explored the viability and desire for Greater Manchester's LGBT+, South Asian and disability Recoverist groups to be visible and understood. See: [portraitsofrecovery.org.uk/projects/unseen-simultaneous-realities](http://portraitsofrecovery.org.uk/projects/unseen-simultaneous-realities)

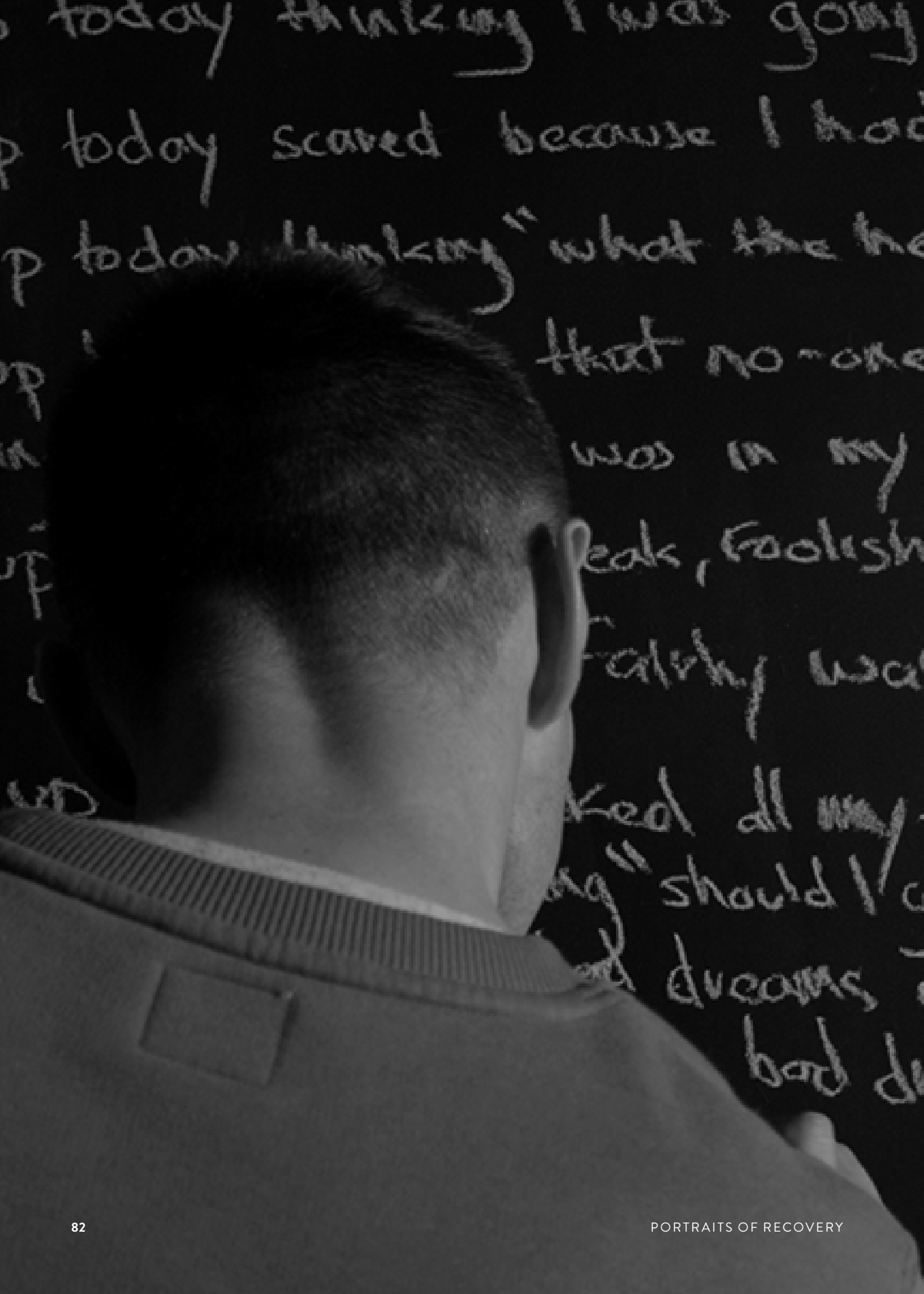
In 2009 PORE concluded a 3rd European partnership. Art and Social Change, an Erasmus Plus project with partners from Italy, Lithuania, Germany and Arts and Health Southwest to develop new training methods using the arts to prevent burnout for healthcare professionals, working within addiction recovery. PORE delivered three UK based training rounds led by applied theatre artist Kate McCoy with a notes for decision makers disseminated to networks. As part of 2019 World

## RIGHT DAVID HOYLE, APPLE AND OTHER FRUITS

David Hoyle, Apple and Other Fruits,  
2017, performance, Home, Manchester.  
PORe commission for UNSEEN:  
Simultaneous Realities.  
Photo by Leigh Baxter.







LEFT  
**MELANIE MANCHOT**

Melanie Manchot, *Twelve* (detail),  
2015, multi channel video installation,  
size variable. A PORE commission.  
Courtesy Paraffin and the artist.

Healthcare Congress Europe (Manchester) and to coincide with director Mark Prest's co-authored conference paper, PORE and the Whitworth presented a single screen viewing of *Twelve* by Melanie Manchot. Commissioned by PORE after touring England in 2015 - 16, this multi-channel installation was included in recent exhibitions: *HOOKED*, Science Gallery London and *FACT*, Liverpool's Group Therapy: Mental Distress in a Digital Age (toured to Big Anxiety Festival, Sydney Australia).

*Wonderland* (2016) was a research partnership with Prof. Amanda Ravetz, MMU by and for people in recovery from substance use and/or mental health issues. Working with the artist Cristina Nunez and her self-portrait method, researchers, and participants collaborated to explore how artistic research can further recovery journeys. See [here](#) for further details and to view film of the same name.

**ELEVATE – K.I.S.S (Keep it Simple Stupid)**

This is an exciting time for PORE as in 2020 PORE was awarded 2 years Elevate funding by Arts Council England. The Elevate funding programme aims to strengthen the resilience of diverse arts organisations, museums, and libraries not in receipt of National Portfolio funding.

PORe's organisational development project K.I.S.S aims to strengthen the resilience of PORE by development of a new strategic business plan (in the first year) and budgets supported by external consultancy; securing founding director Mark Prest as paid staff; two new staff members to increase capacity; diversification of fundraising and business development to support and secure a 5 year funding strategy; put in place appropriate new digital resources; address Board development to reflect the diversity of contemporary society across England and resilience focused strategic partnership building.

2021 will see PORE deliver its new project "Sounds at the Edges". Funded through the European Social Fund it will offer a range of participatory introductions, through partnerships providing cultural/artistic experiences and creating connection opportunities for relationship development between the recovery community, artists, and cultural organisations. Drawing on materials and making, with creative response as a tool for well-being, participation opens opportunities for experiential learning, social reintegration, and employability through new knowledge of art and recovery.

**MARK PREST**  
FOUNDING DIRECTOR  
PORE

[portraitsofrecovery.org.uk](http://portraitsofrecovery.org.uk) / [@P\\_O\\_Re](https://www.instagram.com/P_O_Re)

# BOLTON AT HOME

## HOUSING PERCENT FOR ART

*“Mr One Million has given me a sense of purpose. Before this I didn’t have anything left to do. With this I’ve got hope that there’s stuff going on for me out there... it’s safe to say if I hadn’t have come and done this, I don’t know where I’d be, to be honest.”*

**Bolton at Home’s Housing Percent for Art service is nationally unique, the only one of its type located in a social housing context. Bolton at Home is a community benefit society and registered social housing provider, managing over 18,000 properties across Bolton. Its Housing Percent for Art service was established in 1997 and has a long track record of working with communities, partners, artists and arts organisations to deliver a broad range of socially engaged arts projects that benefit Bolton at Home’s customers and neighbourhoods.**

Housing Percent for Art offers customers the opportunity to work alongside professional artists and engage with a wide range of creative experiences; it also serves as an effective tool for Bolton at Home to engage with these customers on a more creative, constructive and democratic level. Housing Arts Officers work with communities, local stakeholders and partners to develop and deliver creative initiatives that improve health and wellbeing, confidence and capacity, and community cohesion. We also support and involve our customers in annual festivals and campaigns, such as Manchester Day Parade, Bolton Pride, Bolton Light Festival, International Women’s Day, 16 Days of Activism.

Working in partnership, over the last 20 years we have developed and delivered a wide range of arts projects involving marginalised individuals and communities - to reduce social isolation, help people feel better about where they live and interact more positively with each other, build confidence and self-esteem, and also help support people into education, training or employment.

Some of our arts and health projects include: Freedom in Dance (2000) a project involving older residents of social housing schemes in Bolton in dance and physical movement; Behind Closed Doors (2003) a multimedia awareness raising project with clients of Barnardo’s Phoenix Project supporting Asian women and children experiencing or fleeing domestic violence; Unearthing (2007) a creative resource developed in partnership with Hope Mountain aimed at helping families to improve relationships and find positive solutions; Mr One Million (2012 – 2016) working with young unemployed men on a variety of multimedia projects focusing on themes such as young dads, mental health and addiction; Encountering the Unexpected (2016-18) working with Bolton Libraries & Museum Service and the University of Leicester to develop a programme that used the arts to engage older people with the Museum’s natural history collections; The Travelling Happiness Bar (2017-18) another partnership project with Bolton Libraries & Museums Service and funded through the Carnegie Libraries ‘Engaging Libraries’ programme as a creative way of engaging a range of people in the five ways to wellbeing.



ABOVE  
**BOLTON AT HOME.**

Bolton at Home. The Travelling Happiness Bar, World Mental Health Day, 2018

Bolton at Home’s Housing Percent for Art service is currently leading on the GM Ambition for Ageing Culture Champions programme for Bolton and is also part of a project team looking at establishing a Bolton Arts and Health Network.

**GAYNOR COX**  
HOUSING ARTS OFFICER  
BOLTON AT HOME

[boltonathome.org.uk/percent-for-art](http://boltonathome.org.uk/percent-for-art)



# MADE BY MORTALS

Made by Mortals makes ‘People-Powered Music Theatre’. What we mean by this is original music theatre made by GM residents with a diverse range of lived experience living in small towns on the outskirts of the big city, working in collaboration with professional artists. Our work is put together through compassion, consensus and humour and it always aims to bring about social action and champion the power of community to change the worlds in which our participants live.

Our shows help people express their experiences of inequality in ‘the system’ in a creative and accessible way. Participants use their own experiences to create characters, story and lyrics. We then use comedy, music, movement, song and film in our shows to help our audiences better understand that experience. Through this approach we are able to capture audiences’ hearts and minds and entertain them at the same time. We find this approach helps people really connect with our work and better understand the issues we want them to understand/act upon.

We work with lots of health and social care organisations across GM. Many GM organisations are committed to people-centred outcomes - our shows/workshops can help them to better understand the context of their work and consult with people with lived experience in a more meaningful and accessible way. We talk to practitioners and commissioners to discover the issues that affect their practice and then consider how our shows can help them with those issues. By doing this our shows help people change something they have already identified needs to change but are not sure how to go about it. This allows us to take the path of least resistance to bring about action.

All of our shows are performed by community participants. This means our audiences are presented with ‘real people’ through our work, many of whom may have experienced the inequalities the piece is exploring. This makes these issues more real for our audiences and helps them to empathise with the problems at hand. We also ensure that our audiences interact with our participant performers, allowing an open dialogue to take place as part of the spectacle of our performances. These dialogues are often unrehearsed and leave room for developing nuances and putting ‘meat-on-the-bones’ of any particular point of interest.

**PAUL HINE**  
DIRECTOR  
MADE BY MORTALS

[madebymortals.org/](http://madebymortals.org/) @MadeByMortals

## TOP RIGHT DISCUSSION

Post-show discussion during ‘Rats in the Sofa’, a show exploring safeguarding.  
Photo taken by Martyn Nolan.



## BOTTOM RIGHT AUDIENCE PARTICIPATION

Audience participating alongside performers in ‘Rats in the Sofa’ production. Photo taken by Martyn Nolan.





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