

**CLORE PERFORMING ARTS AWARDS**  
Awards made in Rounds 1 to 10

Organisation	Project title and summary	Round	Grant (£)
<b>All Saints Roman Catholic School</b> Warrington	<b>Perfect Performance:</b> The grant enabled the School to acquire a collection of pitched instruments to replace instruments which were over 30 years old and in a terrible state of repair, and which were described by the School's Music Advisor as being 'inferior and dangerous'. <i>It was felt that this was an exemplary application from a school in a former mining community which was doing well in every field other than instrumental music. The programme supported this application as an exception (to its usual rule of not funding applications solely for instruments) because it enabled the School to implement the musical aspects of its carefully considered arts policy, and because a very small amount of funding could make a very big difference.</i>	Round 3 2006	£1,231
<b>Alnwick Playhouse Trust/Border Box</b> Northumberland	<b>Border Box:</b> Border Box helps around 20 young musicians (aged 10-18) from north Northumberland to learn the styles, techniques and repertoire of traditional dance music from Northumberland and the Borders. The band had rehearsed regularly at Alnwick Playhouse and had won several awards. The Award paid for the start-up of a skills development programme working towards competition-level performances, by allowing for regular rehearsal workshops for the band, for more individual support, for producing new arrangements for the band etc. <i>It was felt that this proposal had been carefully thought-through; represented good value for money; was developmental in its approach; and had a commendable focus on young people and traditional, regional music.</i>	Round 4 2006	£3,300
<b>Alton College</b> Hampshire	<b>Life Force Festival:</b> Organised by the music department of an FE college, this project comprised four concerts/workshops in different musical styles and was a response to the limited range of professional music-making in the area. The concerts/workshops were promoted to the College's feeder secondary schools, other sixth form colleges in the county and ensembles from Hampshire and Surrey Music Services. There was space for 60-200 young people in each of the four sessions which covered music technology, sound manipulation, jazz, writing for strings and gospel from scratch. <i>The Specialist Advisers welcomed this imaginative, well informed application from an FE college and the opportunity it presented for other schools and colleges. The project was carefully thought through and likely to make an impact well beyond its duration. The musicians and composers named in the application had strong reputations, both musically and for their ability to relate to young people.</i>	Round 10 2009	£2,000
<b>An Lanntair</b> Isle of Lewis, Scotland	<b>Trumpets in the Sky:</b> A partnership between An Lanntair arts centre on the Isle of Lewis and the Hebridean Celtic Festival saw artists and makers from The Puppet Lab working with children and young people in 10 community venues on Lewis and Harris, to design and build ten giant trumpets featuring drawings, photographs and maps illustrating locally significant stories. The young people also worked with musicians and learnt about the sounds and structures of Celtic music. These sessions were recorded to create the soundtracks that were played through the giant trumpets as they paraded through the streets of Stornoway and the Festival grounds. <i>The Specialist Advisers liked this unusually imaginative proposal involving children and young people in the creation of a performance that would be one of the highlights of the Festival. It combined design, making and music, professional and non-professional artists and benefitted two island communities.</i>	Round 9 2009	£6,350

<b>Arab Cultural Community</b> South London	<b>The Interactive Music &amp; Art Initiative:</b> The grant funded a series of 40 free Arab music and visual arts workshops and classes for young people under the age of 18, living in Southwark. London-based Arab artists and tutors introduced the young people to the history and practice of different Arab music and visual forms, increasing cultural understanding between different generations of the Arab community and helping younger people relate to their inherited culture in a British context. <i>The Specialist Advisers liked this application because it offered young people the opportunity to learn more about Arab culture through their interaction with experienced musicians and visual artists and because through this project, the ACC was using the arts and education in the arts to challenge discrimination, racism and fear of 'the other,' in the wake of 7 July 2005.</i>	Round 6 2007	£7,000
<b>Arrochar Primary School</b> Arrochar, Scotland	<b>Scottish History Alive!</b> This project aimed to connect pupils from a small school on the banks of Loch Lomond with the history of their area, particularly through the archaeological remains of local villages, cleared or abandoned over the centuries. Over a five day period, the pupils worked with two professional actor/directors and a musician from Theatre Alba, to recreate the story of the people who lived in one of those villages, High Morlaggan, in the 1800s. They produced and performed a play at the Open Air Township Museum in Auchindrain, itself, an abandoned village. <i>It was felt that the strength of this project was the way it promised to bring local history and landscape to life for children, through participatory theatre, with a well-regarded professional company.</i>	Round 9 2009	£3,300
<b>art4change</b> Co. Fermanagh	<b>Dance4Change.</b> The grant allowed Northern Irish company, art4change, to establish a youth dance company for County Fermanagh. 14 young people were recruited through workshops in local secondary schools and worked together for 2 weeks to form a company called Connect Youth Dance. They devised a 20 minute piece entitled <i>Spooked</i> which was performed 11 times in schools, community halls and theatres. <i>The Specialist Advisers were impressed by the fact that this new company was working to strengthen dance in education and the community in Northern Ireland.</i>	Round 3 2006	£9,125
<b>Arts Connection</b> Powys	<b>Llanfyllin Drama Heritage Project:</b> Arts Connection is a community arts organisation based in Llanfyllin, a small rural town in North Powys. The project was inspired by a former workhouse, Y Dolydd, which featured in the television programme <i>Restoration</i> . Arts Connection recorded local memories of the workhouse and used these as a starting point for Syrcas Circus to create a final performance with over 30 local children and young people. <i>The Specialist Advisers liked the way in which the project took a local landmark as its starting point and involved creative skills in the contemporary interpretation of local heritage. They also liked the way in which the project demonstrated an inter-generational dimension, its public end product and the involvement of both primary and secondary age pupils.</i>	Round 4 2006	£2,000
<b>Attik Dance</b> Devon	<b>Touching Base:</b> Attik Dance is a small-scale contemporary dance company based at the Barbican Theatre. It tours performances and workshops to school and community venues. The grant funded an innovative dance performance and workshop programme devised in partnership with eight Devon secondary schools around the students' own ideas on the theme of touch. <i>The Specialist Advisers were impressed by the quality of the creative process for the young people involved and by the number of schools working in partnership in an under-served area of Devon.</i>	Round 2 2005	£7,364
<b>Aune Head Arts</b> Devon	<b>Granite Shadows:</b> This project involved two groups of children with vastly different experiences of Devon – all 29 pupils from a small school on Dartmoor and Year 3 pupils from a much larger school in Plymouth. The groups worked individually with a writer and a shadow puppeteer to create stories inspired by their own visits to Dartmoor National Park. A story from each school was selected to form the basis of a shadow	Round 3 2006	£6,000

	puppet play and both groups came together for a joint performance for their families at Lee Moor Village Hall. <i>It was felt that this was a true cultural exchange. The grant recognised the commitment of Aune Head Arts to arts activity that is relevant to, and celebrates, rural lives and culture.</i>		
<b>Bedlam Dance Company</b> Chichester	<b>Doing:</b> This was an education project linked to a touring production by Bedlam Dance Company, then in residence at Chichester University. <i>Doing</i> enabled about 150 young people aged 12 to 18, with limited experience of dance, to work with an award-winning choreographer, Yael Flexer. Working in partnership with three venues/promoters: The Mill in Banbury, Farnham Maltings and West Sussex rural touring network, it delivered workshops for young people from schools and youth groups. <i>The Specialist Advisers liked this application because the company was run by a young and respected choreographer who was likely to be able to engage with the young people, it involved a public performance in three locations and would reach a large number of young people.</i>	Round 6 2007	£6,954
<b>Beechfield Primary School</b> Belfast	<b>African drumming:</b> Beechfield Primary School is situated on the interface of Catholic and Protestant communities in Belfast. This project involved the School's 7–11 year-old pupils and pupils from the nearby St. Matthew's Primary School. Beechfield raised the money to buy a set of djembes (African drums) and held joint drumming workshops, culminating in a concert at the end of the year. The project aimed to provide pupils with the opportunity to acquire new skills, to work with other young people from another community and to share this work with their parents and neighbours. <i>The Specialist Advisers were impressed to see two schools working in partnership in this way. In addition to having artistic, educational and social goals, they felt that the project represented excellent value for money.</i>	Round 2 2005	£1,200
<b>Belgrade Theatre</b> Coventry	<b>New Black Programme:</b> This project offered young people from minority ethnic communities an opportunity to voice their experiences through writing for performance in Coventry's mainstream theatre. The grant funded a ten-week course comprising workshops of two and a half hours, and involved around 20 young people aged 13-18, identified mainly by the theatre's principal partner, the <i>Zion Outreach Project</i> . The resulting scripts were used in either readings or performances at the Theatre's community and education festival. <i>The Specialist Advisers liked this application because it was part of a new venture for the Theatre. Under its new direction they felt it had the contacts to recruit effectively, and it was still relatively rare for performing arts organisations to prioritise minority voices.</i>	Round 7 2008	£8,894
<b>Bewdley School and Sixth Form Centre</b> Worcestershire	<b>Shift – Moving Bodies and Perception:</b> This project involved boys (Years 9, 10 and 11) and girls (Year 11) in a series of workshops run by professional company <i>Being Frank Physical Theatre</i> on the theme of Mary Shelley's <i>Frankenstein</i> . Another group of students worked with a film production company, <i>Rainmaker</i> , to produce a film of the project. <i>The Specialist Advisers liked this application because it attempted to involve boys in dance in an imaginative way. It involved a respected dance company and was an intensive project that led to a performance. It also involved pupils who might not have wished to dance in learning how to make a film which enabled the performance to reach a wider audience.</i>	Round 2008	£7,200
<b>Big Telly Theatre</b> Portstewart, Northern Ireland	<b>Theatre Out There:</b> This five week project involved young people in making site-specific theatre in three different and challenging settings: a car, the dark and on the street. The proposal was a response to the fact that many young people living in rural Northern Ireland have limited opportunities to see or make contemporary forms of theatre. It aimed to show them the creative potential of their immediate environment and to provide an experience on which they could build, whether as makers or consumers of theatre. <i>The Specialist Advisers liked this application because it was a response to an identified need and because its structure and content were likely to attract and retain the interest of the young people at whom it was</i>	Round 10 2009	£9,850

	<i>aimed. The company had a good reputation and the quality of the work would be high.</i>		
<b>Bognor Regis Community College</b> Sussex	<b>Off the Wall:</b> This project combined live and filmed original comedy devised with 25 secondary school students who had become disengaged from mainstream school life and were following the Alternative Curriculum in the College's Focus Unit. They worked with a comedian and digital artist to devise, perform and film comedy pieces, as well as constructing art installations around the College. <i>The Specialist Advisers were impressed by the combination of comedy, live art and film and disengaged pupils, and also by the opportunity for participants to show their work to a public audience locally, live or on film, according to their choice.</i>	Round 2 2005	£7,000
<b>Borough Music School</b> London	<b>Queen Elizabeth Visits Southwark:</b> The School offers instrumental tuition to local primary school children at subsidised rates. They worked in partnership with the Playhouse Theatre Southwark to devise, rehearse and present a play on the Tudor theme of 'Queen Elizabeth visits Southwark'. <i>It was felt that this was an innovative and ambitious project for a small music school with the strong involvement of a local primary school. It clearly demonstrated the standard of projects that even small organisations could put together with some imagination.</i>	Round 1 2005	£6,500
<b>Bradford Youth Development Partnership/ Asian Theatre School</b> Bradford	<b>Act it Out:</b> 8 to 13 year olds from Manningham, in Bradford were introduced to the Asian Theatre School by BYDP. The project comprised 60 workshops over nine months and culminated in a public performance. <i>This company has a strong reputation for its youth theatre work with mainly young Asian people in Bradford. The Specialist Advisers were impressed that the application came from a youth development organisation that recognised the potential value of participatory arts activity to young people.</i>	Round 3 2006	£6,225
<b>Cambridge Music Festival</b> Cambridge	<b>Music and Movement with the Britten Sinfonia:</b> Two musicians from the Britten Sinfonia worked in Cambridgeshire's two new special needs schools during their first term in Autumn 2006. The artists explored rhythmic impulses in music expressed through movement. The project ended with work-sharing sessions for staff, parents and friends and was delivered as part of Cambridge Music Festival's education programme. <i>This was a rare opportunity for pupils aged 4 to 19, with complex needs, to work with one of the country's leading chamber orchestras.</i>	Round 3 2006	£7,375
<b>Canongate Youth Project</b> Edinburgh	<b>Tell Me a Tale:</b> This long-established Edinburgh youth organisation worked with the recently re-opened Netherbow Arts Centre. The project involved introducing about 60 children, aged 5 – 12, to high quality performances by adult storytellers (six storytelling sessions, one for each group of ten children) and then used the experience to inspire the children to create tell their own stories. These were recorded on CD. <i>The Specialist Advisers liked the use of storytelling – listening to, and creating stories – and the way in which the project introduced children to a neighbouring arts venue. 'Tell Me a Tale' also demonstrated excellent value for money.</i>	Round 4 2006	£1,920
<b>Castle Federation</b> Northumberland	<b>Singing, Dancing and Performing for England ... Your Country Needs You:</b> This project was a joint initiative between three small first schools in rural Northumberland. The children wanted to learn more about the Second World War so local residents who had lived through the War spoke to the children about their experiences and memories. A professional storyteller then worked with the children to record their own imaginary stories from the time. Two musicians also worked with the children, their parents and with community groups to write songs about this period of history and a dance and drama practitioner taught dance from the 1940s. <i>The Specialist Advisers liked the collaborative aspect of this application and the fact that three small schools would achieve more together than they could alone. They liked the variety of art</i>	Round 10 2009	£7,200

	<i>forms and the opportunity to learn about nationally significant historic events from a local angle, and the fact that parents and other local residents would be involved.</i>		
<b>Changemakers (Youth Action Team)</b> Birmingham	<b>Pantatonic:</b> Members of Changemakers Youth Action Team in Birmingham set up and ran a steel-pan project for up to 16 young people who live on three estates in Birmingham. The 13 to 18 year olds met for intensive training sessions over a six week period, culminating in a performance to an audience of other residents. <i>The Specialist Advisers liked the personal tone of this application. The lead musician grew up in an environment similar to the one in which he now wanted to work with other young people. A letter of support from a partner in the project (another funder) confirmed that he had the musical and teaching skills to achieve the project's objective. The short, intensive nature of the project demonstrated his understanding of what would appeal to this group of young people. They also liked the fact that friends and families of the young musicians would have the opportunity to hear them play.</i>	Round 10 2009	£4,700
<b>Charter Academy</b> Hampshire	<b>Tales from Portsmouth:</b> The Charter Academy in Portsmouth opened in September 2009 after a period as a school in special measures with poor academic results. In this project the Academy worked with the New Theatre Royal in Portsmouth over a six month period to connect its students with their city, its history and environment. A series of workshops culminated in a performance and the project aimed to broaden the participants' imaginations and to increase their expectations of what they might achieve. <i>The Specialist Advisers liked the fact that this newly opened school was taking the opportunity to give their pupils a different kind of experience, working with theatre professionals from their local theatre. They liked the multi-disciplinary nature of the project, the fact that it would involve a large number of pupils from different year groups, and that the final performance would demonstrate what had been achieved.</i>	Round 10 2009	£8,750
<b>Chat's Palace Arts Centre</b> East London	<b>Rhythm, Life and Roots:</b> Chat's Palace is a well regarded community arts centre in Hackney, with 30 years of experience of working with marginalised individuals and groups. The grant funded a 12-week workshop programme for 30 participants of secondary school age, exploring the history of black dance and leading to a production week and performance. <i>The Specialist Advisers liked this application because: Chat's Palace had a strong track record of working with young people; the content of the project was relevant to the intended participants and would attract a lot of interest; it would be demanding for the participants who would be undertaking research, as well as developing their dance skills; and it would lead to a public performance.</i>	Round 6 2007	£8,792
<b>Chichester Nursery School</b> Sussex	<b>Natural Expression:</b> This ambitious project brought together two professional artists (one drama and one dance and movement specialist) to work over two-and-half terms with 200 children under the age of five, attending this nursery school and children's centre. The workshops were based around the children's interests, e.g. animals and nature. Dissemination of the lessons learned was an important aspect of this project. The nursery school and children's centre provided a hub for 15 other providers, through which the lessons learned were shared with colleagues and parents. <i>The Specialist Advisers were impressed by the School's potential to share the experience of this project widely.</i>	Round 2 2005	£5,000
<b>Chisenhale Dance Space</b> London	<b>Choreography, Creativity &amp; the Camera</b> A group of eighteen 13 – 18 year olds from diverse communities worked with a Hollywood film-maker, dance artists and a storyboard artist to learn skills in choreographing for the camera and capturing performance on film. <i>The Specialist Advisers particularly liked the following project elements: the project demonstrated a focus on making rather than consuming art; it involved a highly experienced alternative type of artist; and the venue was a long-established and neutral space where young people find it easy to work.</i>	Round 4 2006	£9,964

<b>Christ Church Armley Youth Project</b> Leeds	<b>Crossing Bridges:</b> This project brought together local children, aged 7 to 12, and the children of asylum seekers and refugees who use Meeting Point, a social project in Leeds. Over 40 children worked together on different art forms (including dance, drama, drumming, poetry, music and movement) for half a term each, between April 2008 and March 2009. They also held holiday dance and drama workshops. <i>The Specialist Advisers liked this application because it aimed to act as a catalyst for positive change and achievement. It would be working with children young enough not to have developed strong prejudices and it would use a range of artforms with a view to engaging children with different interests and levels of ability. It would also involve professionals in the delivery of the project.</i>	Round 6 2007	£9,800
<b>Citadel Arts Centre</b> Lancashire	<b>Sin Tellens Cum Wom (St Helens Comes Home):</b> A local dialect project that aimed to engage young people with their local heritage by exploring native Lancashire. Young people worked with the local community – including elderly people, specialist dialect performers and drama practitioners – in order to discover the local dialect and create a variety of theatre performances. <i>The Specialist Advisers liked this project because it focused on the discovery and use of the local dialect as a stimulus for young people's creativity. It would involve an established youth theatre group, with a big age spectrum, as well as the local community and older people. The final performance would be an integral part of the St Helen's Festival, and it provided excellent long- term potential in a multi-ethnic community.</i>	Round 8 2008	£8,730
<b>City of Birmingham Symphony Orchestra</b> Birmingham	<b>Reach for the Roots:</b> A multi-disciplinary project developed in partnership with the Dame Ellen Pinsent School brought together a team of professional musicians, dancers and visual artists with students of mixed ability from four special schools. The aim of the project was to use traditional instruments and Soundbeam Technology to create a collaborative performance inspired by the theme of the spring garden. <i>The Specialist Advisers supported this application because it provided a combination of art forms in a SEN context, involving four schools. The 40 Dame Ellen Pinsent pupils would work with their peers from other schools, forming relationships based on shared experience. The project was also tightly focussed and well planned with a clear beginning, middle and end.</i>	Round 8 2008	£10,000
<b>Company of Angels</b> Cambridge	<b>The Young Mothers' Project:</b> A series of workshops targeted at hard-to-reach groups in the Cambridge area were created to run alongside a new dance theatre production, 'Virgins', at The Junction in Autumn 2006. The production addressed issues around teenage sexual health, family and relationships and the workshops culminated in a public performance. <i>The Specialist Advisers were impressed by the Company's track record; by the unusual focus on teenage mothers; by the involvement of two schools and a youth work charity; and by the work to develop an audience for the Junction's new theatre space.</i>	Round 3 2006	£9,700
<b>Congleton Community Projects</b> Cheshire	<b>Ice:</b> Working with local professional artists, 300 young people from ten primary schools were involved in scripting and performing 'Ice', a new interpretation of <i>The Snow Queen</i> set outdoors in Congleton Town Park against the backdrop of an ice palace. Before the performance a five-day public residency involving youth groups and local children making giant puppets and processional images was held in the town centre. Congleton Community Projects has over ten years experience of delivering community events and working with children and youth groups. <i>This was a creative and accessible project and the Specialist Advisers particularly commended the strong community focus. They liked the ambition and scale of this imaginative project, and its public end product, and felt that this would be a memorable experience for all the participating children.</i>	Round 4 2006	£5,000
<b>Connectingvibes</b> London	<b>One Blood:</b> Connectingvibes is a touring dance company based at City & Islington College. It is partnered with IRIE! Dance Theatre which provides expertise in African and Caribbean dance forms. The company	Round 2 2005	£7,000

	encourages students from traditionally under-represented groups within the performing arts to progress to higher level courses and prepares members for a career in the arts by giving them the opportunity to work in a rigorous and disciplined way with a team of professional artists. The grant funded <i>One Blood</i> , a devised piece fusing African, Caribbean and contemporary dance/music which was toured to local schools and colleges with workshops delivered by the young people who are the company members. <i>The Specialist Advisers were impressed by the fact that this project benefitted not only the company members but the school students who would see the performance and participate in workshops. The company members would provide valuable role models for the students.</i>		
<b>Cotherstone Primary School</b> County Durham	<b>Cotherstone School Choir Project:</b> This small, rural primary school (88 pupils) had wanted to establish a choir for some time but did not have the resources to do so. It identified two grandparents who were prepared to take on the task of running an after-school choir which would perform at local and regional events and produce a CD of local folk songs. <i>This application demonstrated an awareness of the benefits of the choir to the pupils and to the school. The Specialist Advisers were impressed by the resourceful, intergenerational solution to the problem!</i>	Round 3 2006	£1,131
<b>Cottingley Primary School and Children's Centre</b> Leeds	<b>Do Ya Know What...?:</b> Cottingley Primary School and Children's Centre serves an area of high deprivation on the outskirts of Leeds and is resourced to support deaf and hearing-impaired pupils. The school has a strong commitment to the arts and has achieved an Artsmark gold status. This was a 20-week project, designed to support parental involvement in their children's learning, through the arts. It involved children aged 3 to 5 (Foundation Stage) working with professional artists, using storytelling, shadow puppetry, movement and the building of a 'den' in which to perform. <i>The Assessors found the commitment to working with parents and carers under stress particularly compelling. They liked the recognition of the role of the arts in the development of very young children, and the involvement of professional artists with expertise in working with early years.</i>	Round 5 2007	£8,500
<b>Dance East</b> Suffolk	<b>Flying Feet: Creating New Youth Dance:</b> The grant enabled Dance East to commission two choreographers to create works with two youth dance companies, 'Spin Off' for young people aged 16+, with varying special needs, and Waveney Youth Dance Company for 13-18 year-olds in Lowestoft. It was each group's first opportunity to work with a professional choreographer to produce work of a sufficiently high standard to tour. <i>The Specialist Advisers were impressed by this community education project focusing on young people with different levels of need and ability, and treating them all equally. They were also pleased to see that the new works would be shared.</i>	Round 4 2006	£8,200
<b>Dance Initiative Greater Manchester</b> Manchester	<b>STRIDE:</b> Following Dance Initiative Greater Manchester (DiGM) and all-male Company, Chameleon's, successful pilot introducing boys and young men to dance, they were invited by local authorities in Tameside, East Manchester and Rochdale to roll out the project. The grant funded workshops in each borough with a view to setting up regular dance groups where demand existed. Over 200 boys and young men were involved and some had the opportunity to showcase their work at DiGM's biennial international festival, <i>Urban Moves</i> . <i>The Specialist Advisers liked the focus of this project on boys and young men and the fact that it would be delivered by a company of dancers of the highest quality, who have demonstrated their ability to involve boys in dance. They liked the aspiration that, through this project, some participants may become role models within their communities.</i>	Round 10 2009	£9,891
<b>DanceXchange</b> Birmingham	<b>Resolve:</b> This was a partnership between DanceXchange, <i>Walsall Youth Arts</i> and <i>Cannock Youth Service</i> . DanceXchange described both Walsall and Staffordshire as 'cold spots' for dance and the project involved	Round 7 2008	£10,000

	<p>approximately 125 vulnerable young people. They worked with a contemporary dance artist (street dance and parkour) and a conflict resolution trainer. The content was influenced by the experience and ideas of the young people and the two groups performed to each other in 'home and away' venues. <i>The Specialist Advisers like this application because it built directly on participants' own experience, it involved partnerships with two youth agencies in two 'cold spots' for dance and DanceXchange had an excellent reputation.</i></p>		
<p><b>Development Coll</b> Isle of Chol, Scotland</p>	<p><b>Bridging the Gap:</b> A partnership between Development Coll and Feis Cholla (Coll's traditional arts tuition festival established in 2008) to support the musical development of the island's children and young people throughout the year. The project provided 15 young people from Coll with weekly tuition in song, traditional music, dance and drama for each of three terms. Students practiced their performance skills at a series of ceilidhs. <i>The Specialist Advisers liked the imaginative way in which the project created continuity for young musicians, dancers and actors, who have to live away from home during the week. Feis Cholla was a young member of the Feis movement in the Highlands and Islands and recognised the importance of investing time and money in developing the creativity and performance skills of younger people.</i></p>	<p>Round 9 2009</p>	<p>£5,200</p>
<p><b>Drake Music</b> Scotland, Glasgow</p>	<p><b>Moving Music Project:</b> This project involved a group of 24 children and young people with physical disabilities and complex needs from a special school in Glasgow. The young people worked with music leaders from Drake Music Project, the composer Howard Moody and four players from the SCO to develop a performance of a new work. Howard Moody's commission was for a mixed ensemble comprising acoustic and 'virtual' orchestral instruments which were played by the young people using a variety of interfaces. <i>The Specialist Advisers liked this application because it involved players from one of Scotland's leading orchestras and the composer Howard Moody, ensuring the artistic quality. It offered access to composition and performance, regardless of physical or intellectual ability and Drake Music Project was highly experienced at this work.</i></p>	<p>Round 6 2007</p>	<p>£8,000</p>
<p><b>Drop Inn</b> Derbyshire</p>	<p><b>Drop Inn Arts Project:</b> A collaboration between BET4, a regional arts project and The Drop Inn, a community charity established by parents to engage young people at risk of substance misuse. Using a variety of art forms, young people were given the opportunity to express issues which impact on their lives and increase their engagement with the local community in Belper. BET4's improvisatory, multi-art form approach meant that the young people had a strong influence on the design of the project and its final product. <i>The Specialist Advisers liked the project's strong community roots and the appropriateness of BET4, the artists' collective with which it would be working on this project.</i></p>	<p>Round 3 2006</p>	<p>£7,350</p>
<p><b>Dundee Repertory Theatre</b> Dundee, Scotland</p>	<p><b>Performance Development for Primary Schools:</b> Dundee Repertory Theatre offered two primary schools in the city the opportunity to work with a playwright, a designer, a composer and a theatre director, towards a performance on the Theatre's main stage. The project involved around 30, 8 to 10 year olds from each of the two schools and included training for their teachers in producing a piece of theatre in a professional way. The project was a response to the fact that few primary schools have a drama specialist on the staff and was therefore an experience on which teachers and pupils could build, both individually and in their future work with others. <i>The Specialist Advisers liked the fact that the project would involve two schools where pupils are highly unlikely to have had any previous experience of working with theatre professionals. They would learn about the whole process of producing a performance and would experience the extraordinary sensation of being on a large, professional stage. The fact that the teachers would receive training in direction and production skills was an added benefit.</i></p>	<p>Round 10 2009</p>	<p>£9,500</p>



<b>Echo Echo Dance Theatre Company</b> Derry, Northern Ireland	<b>Youth Dance Development Course:</b> This Derry-based youth dance development course worked with young people aged 16-18, from Northern Ireland. It was a partnership between Echo Echo Dance Theatre and the <i>Dance Department of Ulster University, Magee Campus</i> and operated in three phases: dance workshops in schools across Northern Ireland in autumn 2008; a one-week course at Easter 2009; and a three-week, full-time summer school culminating in a performance at the <i>Waterside Theatre</i> in Derry. <i>The Specialist Advisers liked this application because it filled a gap in contemporary dance training, particularly for those who might be interested in pursuing dance into further education or training. It promised to increase access to opportunity for young people with limited exposure to dance and there may be opportunities for participants to work with Echo Echo in the future.</i>	Round 7 2008	£8,884
<b>Elmbridge School Partnership</b> Esher, Surrey	<b>International Week:</b> The project offered an opportunity for all infant, primary and secondary schools in Elmbridge to take part in a collaboratively funded arts experience celebrating International Week (9-13 February 2009). Artists housed in some of the schools enabled children to participate in a wide variety of activities from different countries, including African drumming and ceramics, Indian dancing and Far and Wide Puppets. <i>The Specialist Advisers liked this application because it was a rare example of a large number of schools (20+) working together in one borough. There was clear evidence of professional artistic input and it had been well-planned, incorporating large numbers of beneficiaries as participants and/or audience. It was felt that this is an unusually strong 'arts week' application.</i>	Round 8 2008	£9,900
<b>Epic Arts</b> London	<b>Recycling all the Way:</b> Epic Arts promotes inclusion, social integration and community regeneration through the arts, working with people of all ages and abilities. This year-long project on the theme of recycling and the environment involved almost half the pupils at Malmesbury Primary School in Bow, with some children will be working on the project every week and smaller groups undertaking specialist tasks. The theme of the project is recycling and the environment. <i>The Specialist Advisers commended the involvement of children from all year groups in a range of arts activities over a long period, and the fact that the project would have a presence in the school throughout the year. They were also keen to support the work of a relatively new company with a clear vision to promote inclusion through creativity.</i>	Round 4 2006	£9,000
<b>Firebird Trust</b> Leicester	<b>Enough Space for Everyone:</b> This application brought together young people with learning disabilities and disadvantaged pupils from mainstream schools in Leicester, with the ensemble Between the Notes, and scientists from the University of Leicester to explore musical ideas inspired by the concept of space. A final performance took place at the Richard Attenborough Centre, part of the University of Leicester. <i>The Specialist Advisers liked the scientific inspiration for the project; the track record of the musicians; and the partnership with the Richard Attenborough Centre.</i>	Round 3 2006	£8,983
<b>Flying Gorillas</b> London	<b>Flying Gorillas in West London:</b> This touring company, based in West London, was seeking to work with its local community and designed a dance and live music programme for children aged 3-11 from mainstream, primary and special schools, and hard-to-reach students. In addition the programme offered training, work placements and employment opportunities for young people aged 16-24. The programme had a strong long-term view which allowed the company to concentrate on the quality of work with individual groups. <i>The Specialist Advisers were impressed by the focus on children experiencing discrimination or disadvantage in various ways. The company had a strong reputation for its touring work and for its originality.</i>	Round 3 2006	£7,000
<b>Friction Arts</b> Birmingham	<b>Turf Wars:</b> Friction Arts is an artist-led organisation with a reputation for its site-specific works and work with young people. This project was idea of a group of young people and single mothers of various ages	Round 4 2006	£9,950

	called 'Curio City Crew', which meets regularly at Friction Arts' base. The group had identified territorial issues between two areas of Birmingham, Five Ways and Ladywood and over a 12 week period, worked to create a multi-media performance called <i>Horizons</i> which they aimed to perform in parks on either side of the divide. The final performances took place indoors owing to poor weather. <i>The Specialist Advisers felt that this was an innovative drama, dance, and film projection project, involving outdoor work and public performances. They were pleased to see a project which was the participants' idea and would be led by them (with the support of professional arts practitioners), thereby building their creative and event management experience.</i>		
<b>Friends of Butleigh School</b> Somerset	<b>Butleigh Circus:</b> Some of the parents of pupils at Butleigh School have circus skills and were providing weekly two-hour workshops for interested pupils. This project was designed to build on these foundations by bringing in three circus artists from Circomedia in Bristol to work with all 106 of the school's pupils over five days, and to direct and support all of them, regardless of age or ability, in a performance in a big top, on the school field, at the end of the week. <i>The Specialist Advisers appreciated that the project offered children the opportunity to work closely with professional circus performers and to perform in a big top (as distinct from a school hall) to a public audience. It took the tradition of parental involvement in extra-curricular activities to a new level and was a wholly inclusive project. The Friends of Butleigh School were contributing more than half the budget themselves.</i>	Round 9 2009	£3,000
<b>Friends of Penmaes</b> South Powys	<b>Music Extravaganza:</b> Penmaes is a school for about 100 children, aged 2 to 19, with a range of learning difficulties. Pupils and staff worked with Powys Dance, Arts Alive and musicians, over eight weeks, to produce an arts event. <i>This application impressed the Assessors with its focus on collaboration between artists of different disciplines in an area with a lack of arts provision. They were pleased to see two companies with good track records working together. They liked the ambition to work with recycled materials where possible, and the exuberant tone of the application.</i>	Round 5 2007	£1,820
<b>Fusion Theatre Ltd.</b> Barton-upon-Humber, North Lancashire	<b>Chomp – A Zombie Musical:</b> This project enabled collaborative working amongst young people in North East Lincolnshire as they wrote, rehearsed and toured a new musical show: <i>Chomp – A Zombie Musical</i> . The production was conceived by a core group of young participants during workshops with the professional writer Andy Evans and the grant allowed more young people to become involved in all stages. <i>This application was considered strong because the concept had been developed by the young people/performers. It involved theatre, music and dance, and culminated in a final piece to be performed four times at separate regional venues, as well as at the Big Youth Theatre in London. As a result of this initiative, young people would experience being part of a company and would have the opportunity to experience the work of other youth groups.</i>	Round 8 2008	£9,307
<b>Hackney Empire</b> London	<b>Artist Development Programme:</b> This was a ten day intensive vocational training project for around 35 aspiring young performers aged 14-18 in Hackney, enabling them to work with theatre professionals on an intensive basis. <i>This was a well organised, highly focused artistic activity to develop new work, resulting in show-casing at the end of the project. It was a dynamic project in an area of significant disadvantage, linked to an effective education and outreach programme with close ties to local secondary schools.</i>	Round 1 2005	£10,000
<b>Hall for Cornwall,</b> Truro	<b>Dawn Chorus:</b> The project aimed to support 100 young people to develop scripts for live performance and for film, and was the first time the Hall for Cornwall had developed such a project. Taster workshops took place across Cornwall and those selected then took part in monthly workshops and a theatre or film visit. Each participant had a writing mentor, access to an e-group and a training plan, each writing a script for	Round 6 2007	£9,000

	live performance and one for a film. Their work was read by a panel of readers who offered constructive feedback and there were public readings of the scripts. <i>The Specialist Advisers liked this application because it was a rare opportunity for young people in Cornwall interested in creating work for live performance and film. It involved professionals as teachers, mentors and performers and it would create new work which might subsequently be developed.</i>		
<b>Harrogate International Festival,</b> Yorkshire	<b>Beck Beats:</b> This was an urban music project involving DJ-ing, live band performance and song writing and took place in February 2008 in Starbeck, Harrogate. It involved about 70 young people, aged 10-18 and key elements included designing flyers and posters, writing a press release with a PR professional, liaising with the local media, and co-ordinating the event production with event technicians. <i>The Specialist Advisers liked this application because of its emphasis on event management skills, as well as the more traditional music-making skills. They liked the way non-traditional participants were being engaged by the festival and the partnership between the primary and secondary school.</i>	Round 6 2007	£7,000
<b>Haverstock School</b> North London	<b>Performing Arts Summer School:</b> This was a one-week performing arts summer school for 50 pupils in transition from primary schools to Haverstock School, a business and enterprise college. The summer school involved teachers, teaching assistants and 10 older pupils from different year groups, working with the younger children on a choice of dance, drama, music and art, and culminated in an end-of-week performance for families and guests. <i>The Specialist Advisers like this application because it was an imaginative response to the challenge of transition from primary to secondary school; all the professionals involved were teachers and teaching assistants from the participating schools; it would lead to a production; and it involved older pupils working with younger pupils.</i>	Round 7 2008	£8,000
<b>Highfields School</b> Huddersfield	<b>Old Roots, New Shoots:</b> This project used the performing arts to mark the closure of two Huddersfield schools for young people with severe and complex needs and celebrate the opening of a new school, Castle Hill, on a single site. The two schools had both worked with arts company Shabang for over 20 years and wished to involve it in the move as a reassuring presence for students and staff. Shebang worked with students to create a tree for the new entrance hall and a piece of music to commemorate the event. <i>The Specialist Advisers liked the fact that this application had come from the schools and its detailed description of the process Shabang and the schools would go through – from pre-move workshops to performances on the new site.</i>	Round 3 2006	£7,000
<b>Hightide</b> Suffolk	<b>First Look:</b> Hightide is a specialist in the production of new theatrical work. It produces shows for individual venues and also runs an annual festival in Halesworth in Suffolk. The project was planned in collaboration with Suffolk County Council and Aldeburgh Music, where Hightide runs residencies to promote a better understanding of professional theatre practice among young people, by allowing them to develop and realise texts in partnership with a professional artist. It involved 75 16 to 18 year- olds drawn from five sixth forms and a specialist arts college. Each group of 25 had four sessions with a professional practitioner, looking at character and language; taking the roles of director, designer or actor in a professionally run rehearsal; observing a company in rehearsal and then talking to their workshop leader about their response to this way of working. <i>The Specialist Advisers liked the fact that the project offered senior students from six Suffolk schools the opportunity to work together in a supportive but challenging professional environment, and to learn about the development and realisation of a text.</i>	Round 9 2009	£7,380
<b>Hilton Lane Primary School,</b>	<b>The Tuba Has Landed:</b> This 12 week project involved 140 children, aged 7-9, from two schools: Hilton Lane Primary School in Little Hulton, Walkden and St. Andrew's Methodist Primary School in Salford. They	Round 4 2006	£9,910

Salford <b>St. Andrew's Methodist Primary School</b> Salford	prepared and performed Robin Grant's operetta, the story of an alien tuba arriving from outer space and taken on a journey by the children who find it. Led by the team that led its first 'run' in 2005, the children wrote their own dialogue, designed their own movement and dance and created their own costumes. <i>It was felt that this was a project was particularly joyful in its content as well as being musically interesting. It involved a tried and tested professional team ensuring artistic excellence and would bring two schools together which usually have limited access to opportunities to participate in exciting art projects.</i>		
<b>Horton in Ribblesdale Primary School</b> North Yorkshire	<b>Performing arts for the children – a collaborative project:</b> Horton in Ribblesdale Primary School applied to the Foundation on behalf of itself and two other primary schools, Austwick and Clapham, in rural North Yorkshire. Many of the children travel to school by bus and the possibility of organising activities after school is limited. Enrichment activities therefore have to take place in school hours. The schools applied for a grant to support a year-long programme of visits by professional artists and arts organisations including well known companies such as Kala Sangam and Ludus as well as theatre-in-education companies, musicians and storytellers. <i>The Specialist Advisers felt that the project illustrated the potential for small rural schools to pool their resources to achieve more as a group of three than they could alone. The challenges were financial and logistical and the proposed programme addressed both. The programme of visits by artists and arts companies had been carefully thought through and promised the children and teachers a memorable year.</i>	Round 9 2009	£10,000
<b>Huddersfield Contemporary Music Festival</b> Yorkshire	<b>Klankspeeltuïn - Sound Playground:</b> Huddersfield Contemporary Music Festival is well known for its learning and participation programming and this project offered something completely different, bringing a <i>Klankspeeltuïn</i> , a 'sound playground', from its home in Holland to Dewsbury, in Yorkshire. The sound playground comprised three installations, on which young people from the age of 7 upwards could make their own music. <i>Klankspeeltuïn's</i> nine day visit included workshops for primary schools and families. <i>The Klankspeeltuïn offered an unusual, interesting and enjoyable 'way in' to making and listening to music for at least 400 children over a short period of time. It was a refreshingly different kind of opportunity, which was likely to be highly memorable for those taking part.</i>	Round 10 2009	£9,700
<b>Impington Village College</b> Cambridgeshire	<b>Fuse:</b> This was an ambitious and experimental project, involving the multi-award-winning Wayne McGregor/Random Dance company, along with 30 young people of mixed ability from rural communities – 15 from Impington's mainstream student body and 15 from <i>Ideal</i> – the on site special-needs school. Both Wayne and his team worked directly with the young people involved. <i>The Specialist Advisers liked this project because it came from an excellent company, with extensive experience of education work. The involvement of 16+ year-olds with and without special needs was relatively rare and should be encouraged. They also supported the use of the full company (12 dancers, 2 choreographers) to realise the project and liked the fact that it was clearly defined, with a shared end result.</i>	Round 8 2007	£9,845
<b>Indian Community Centre</b> Belfast	<b>Youth Drama Spectrum Programme:</b> The Centre, in North Belfast, was working to promote better understanding between different minority ethnic groups in Northern Ireland and successfully applied to the Arts Council of Northern Ireland for funds to support a post to develop its arts programme. The Centre believes that the arts (drama, dance, music) are particularly effective in tackling prejudice and bringing communities together and this project delivered a range of arts-based workshops to schools, colleges and community centres across Northern Ireland during the first half of 2006. <i>The Specialist Advisers felt that this was a modest project which sought to address racism and cultural misunderstanding (based on ethnicity rather than religion, in this case) in an area where there are few other providers.</i>	Round 2 2005	£5,000

<b>Interplay Theatre</b> Leeds	<b>Leeds West Lyrical Quest:</b> Interplay Theatre works to enable young people to realise their potential by creating and experiencing the arts. This project was a partnership with Leeds Young Authors, local libraries, secondary schools and youth groups, and Positive Activities for Young People. It involved 40 young people (identified through schools and youth clubs) in a programme of two-hour sessions every week for six months, working with professional writers and a musician. Every month there was a public poetry reading, in partnership with Leeds Young Authors, allowing them to try out their work on a live audience prior to a final performance at the <i>I Love West Leeds Festival</i> . <i>The Specialist Advisers were impressed by the focus on a potentially hard to reach group, attracted through performance poetry and music. The project had a good range of partners and was building on existing structures (notably Leeds Young Authors and the Festival).</i>	Round 2 2005	£8,000
<b>John Ogilvie High School</b> South Lanarkshire	<b>Ogilvie Learning Community Choir:</b> The Ogilvie Learning Community comprises one high school and six feeder primary schools, most of which are located in the Regeneration Outcome Agreement Area of North Hamilton/Blantyre. The schools recognised the role of music in helping their pupils to learn and to relax and wanted to form the Ogilvie Learning Community Choir, involving children and adults (teachers and parents) from all of the schools. The grant funded the cost of vocal tutors over 22 weeks. <i>The Assessors liked the focus on singing in bringing children and adults together, for educational and social purposes. They were also impressed by the vision behind this proposal and its recognition of music-making in enhancing quality of life.</i>	Round 5 2007	£9,240
<b>Kazzum</b> London	<b>Shadowland:</b> Kazzum is one of the leading children's theatre companies in the UK, creating co-productions with theatres as well as running an extensive programme of educational workshops for refugee children across London. Shadowland was a new project for these young people, involving two tutors teaching shadow puppetry skills, over two days, to over 100 children in five centres. The workshops culminated in a performance during Refugee Week. <i>The Specialist Advisers were impressed by the artistic reputation of the company, its track record in working with refugees and the range of partners involved.</i>	Round 2 2005	£7,250
<b>Kidbrooke School</b> London	<b>Hotel World:</b> The School (a specialist arts college) produced and performed the world premiere of <i>Hotel World</i> , an adaptation of Ali Smith's second novel, to which the school was granted sole rights. Directed by a teacher, a cast of six pupils who had already demonstrated excellence as performers (and had some experience on the professional stage) took the production to the Edinburgh Festival after a week-long run at the Greenwich Theatre (which co-produced the play). <i>It was felt that this unusual and exciting project was artistically ambitious, with professional design and direction, and the Specialist Advisers were pleased to see the production of new work by a contemporary author. They felt that this would be a memorable experience for the participants and that the young cast would be excellent role models for their peers.</i>	Round 4 2006	£6,000
<b>Kompany Malakhi</b> Bristol	<b>Hip Hop Akademy:</b> This project comprised two sessions a week, for 11 weeks, introducing 30 young people between the ages of 13 and 18 to the origins and ethos of hip-hop. Kompany Malakhi worked with the City Council to advertise the project and attract young people from different parts of the city. <i>The Assessors liked the way in which the project turned the tables on the negative connotations of commercially driven hip-hop, providing positive role models and a foundation of skills on which the participants could build.</i>	Round 5 2007	£10,000
<b>Laban</b> East London	<b>Pulse:</b> This project brought together Laban's youth dance company and its all-male hip-hop group (Velocity), with ten boys from two Greenwich secondary schools (Kidbrooke and Thomas Tallis) and a vocal training organisation, Sense of Sound. The project involved 50 young people aged 13 to 18 in the	Round 9 2009	£9,950

	<p>creation of a score and dance piece incorporating beatboxing and body percussion. Over 12 weeks, Sense of Sound worked with the school students to create a score and Laban worked with its two youth groups to create a dance piece. The groups came together during February half-term and performed together at the Laban Centre in March. <i>The Specialist Advisers appreciated the way in which the project brought together experienced dance and music practitioners from the Laban and Sense of Sound to work with teenagers from four distinct groups: two dance groups and two schools. The project was unusual in choosing the body as the main source of music for the dance, an approach that had the potential to be replicated by the participants and the audience for their performance. The Laban's ambition was that this project should be documented and shared as a model of good practice.</i></p>		
<p><b>Lauderdale House</b> London</p>	<p><b>Hospital Soap and Bed Dance:</b> A project led by arts centre Lauderdale House and Great Ormond Street Hospital School (GOSH), with Hampstead Theatre and Protein Dance Company. Up to 50 patients wrote and performed a 'hospital soap', with actors and a director from Hampstead Theatre. Each artist worked in different parts of the hospital. 'Hospital Bed Dance' involved a choreographer and two dancers from Protein Dance Company working with GOSH children for two weeks to create a performance. Both of these projects were designed to involve children and prevent isolation in different parts of the hospital. <i>The Assessors liked the inclusive approach, the combination of art forms, the quality of the artists involved, and the focus on the humour/fun factor.</i></p>	<p>Round 5 2007</p>	<p>£9,900</p>
<p><b>Lewisham Youth Theatre,</b> South London</p>	<p><b>Multimedia Theatre Production 2008:</b> Over 11 weeks, the senior youth theatre (14 to 18 year-olds) worked with theatre industry professionals to create a multi-media production and performed it three times at the Broadway Theatre, Catford. The project included physical theatre, spoken word, digital imagery and film. <i>The Specialist Advisers liked this application because LYT was seeking to build on its experience of using technology in performance and felt the group was ready for a bigger challenge. LYT was an inclusive organisation, free to join, the membership reflected the ethnic make-up of the borough and boys made up 45% of the membership. LYT was also well supported and its local authority offered a strong endorsement of its work.</i></p>	<p>Round 6 2007</p>	<p>£9,000</p>
<p><b>Lichfield Festival</b> Staffordshire</p>	<p><b>Shiraz:</b> The project involved 60 young people, aged 12 to 16, from four South Staffordshire schools. Their task was to compose and perform a score for excerpts of the 1928 silent Indian film, <i>Shiraz</i>. They worked with composer Miguel Mera and musicians from Sampad, the performing arts development agency in Birmingham in three half-day workshops and two intensive day-long sessions. They performed the piece to an invited audience at a special screening in the studio of the Garrick Theatre, Lichfield, during the festival. <i>The Specialist Advisers liked this application because it increased the diversity of the programme of a long-established festival, it gave young people a chance to discover an unfamiliar type of music in an unfamiliar context (film), it involved a professional composer and musicians and was taking place in South Staffordshire, which has limited arts provision.</i></p>	<p>Round 6 2007</p>	<p>£7,600</p>
<p><b>Live Music Now North West</b> Huddersfield</p>	<p><b>Live Music in Pupil Referral Units:</b> This was a series of 12 participatory music-making workshops, during the 2007/8 school year, in each of two Pupil Referral Units in Cumbria (Newbridge House in Barrow and Guildford Centre, Carlisle) and Lancashire (Shaftesbury House School, Chorley and Haven School, near Fleetwood). Involving around 50 young people, the workshops in world music, jazz and pop, were led by professional musicians, supporting improvisation and the devising of pupils' own pieces. <i>The Assessors liked the fact that this project arose from a request from the Pupil Referral Units as the result of a one-off experience working with musicians. The artists were experienced in working with this client group and</i></p>	<p>Round 5 2007</p>	<p>£9,956</p>

	<i>covered a wide range of musical genres, increasing the likelihood that it would appeal.</i>		
<b>Live Theatre Newcastle</b>	<b>First Draft:</b> A playwriting project with a tightly targeted age group (9-10 year-olds), an age at which children (especially boys) begin to give up on writing. They made a decision, as a group, about which of their plays would be developed for performance by professional actors. <i>This project presented a fantastic opportunity for young people to see their own work performed live, in an area which has no other building-based theatre specialising in new writing.</i>	Round 1 2005	£10,000
<b>Manchester Camerata Greater Manchester</b>	<b>What's ur flava ...?:</b> This project brought together one of the UK's best chamber orchestras, Manchester Camerata and Gorse Hill Music Studios, which works regularly with young people. The project was a four-day, summer holiday song-writing course for 50, 14-19 year olds, combining different musical genres. Participants were recruited through Gorse Hill Studios and Trafford Youth Orchestra and learnt how to write, orchestrate and perform their work. <i>The Specialist Advisers liked the fact that Manchester Camerata had a track record of working with bands and musicians from a popular music background, including Badly Drawn Boy, Anthony and the Johnsons and Girls Aloud. They also liked the fact that the participants would have a chance to perform their compositions.</i>	Round 10 2009	£8,329
<b>Manchester International Festival</b>	<b>Manchester Blue:</b> This was a commission for Oily Cart Theatre Company to work with pupils with complex needs at two special schools (Melland High School, Gorton and the Grange School, Rusholme), as part of the first Manchester International Festival. In the grounds of each school, Oily Cart erected a Blue Shack, home to an animateur with music and theatre skills. During the course of two weeks, the pupils worked with the visitor, sharing stories, ideas and experiences. They also attended an interactive performance by Oily Cart (a cast of five, plus the animateur) in a Blue Shack at the Manchester International Conference Centre. <i>The Assessors were impressed by the inclusion of young people with complex needs in a major new international festival. They also liked that this was an opportunity for two schools to work intensively with Oily Cart, a company with an excellent track record in making work for young people with complex needs.</i>	Round 5 2007	£5,500
<b>Melbourn Primary School and Melbourn Village College Hertfordshire</b>	<b>Inventors in Music:</b> This project, for Year 6 pupils from Melbourn Primary School, was a partnership between Melbourn Village College, the music group <i>Between the Notes</i> , and one of the College's business partners, <i>The Technology Partnership (TPP)</i> . <i>TPP</i> paid for a musical commission that formed the basis of a five-day series of exploratory workshops with current students of the college with Year 6 pupils from the primary school. The workshops culminated in a public performance featuring the original composition, interspersed with pieces composed by the students. <i>The Specialist Advisers liked this application because it was cross phase (primary and secondary), it was an imaginative response to the challenge of transition, it enabled young people from a village to work with professional artists and it was a partnership between the Village College, a highly regarded music group and a local business. The project aimed to encourage musical risk-taking and exploration.</i>	Round 7 2008	£8,613
<b>MeWe Surrey</b>	<b>Rise:</b> MeWe educates young people through the performing arts, creating opportunities for young people from poorer communities in South West London to participate in music, drama, dance and multi-media productions inspired by Africa and the Caribbean. This 12-week project involved 34 secondary school students who were under-achieving in school. They worked with a drama and a music specialist, using rap and forum theatre to explore personal issues related to learning, and devising a production for public performance. This was the group's first major production and the young people determined its form and content. The partners were Kingston Council, Kingston Music and Arts Service and Croydon Black and	Round 2 2005	£3,557

	Minority Ethnic Forum. <i>The Specialist Advisers were impressed to see a rare opportunity for students to be part of a high quality process and a public performance based on their personal stories, in a part of London that was not traditionally in receipt of much funding for such work.</i>		
<b>Mid Argyll Pipe Band</b> Argyll, Scotland	<b>Blackwood and Hickory Project:</b> This project sought to expand the musical education and experience of the participating young people. Existing young players and 10 novices, all aged 18 or under, worked with professional musicians to develop their musicality and technical skills. For the year running up to the band's 80 <sup>th</sup> anniversary concert in 2007, the players had worked with three professional musicians from <i>Wild Biscuit Music</i> to contemporise the traditional repertoire and the grant allowed them to continue this work. <i>The Specialist Advisers liked this application because it shouted energy and enthusiasm. It was the unexpected result of a successful concert, which attracted external recognition from the Scottish Pipe Band of the Year title within the 2007 Scots Trad Music Awards, it was about maintaining tradition but building upon it and was in rural Scotland.</i>	Round 7 2008	£8,000
<b>Mounts Bay School &amp; Community Sports College</b> Cornwall	<b>Circus Skills Project:</b> The project involved 150 young people from five Penwith District secondary schools, who did not participate in mainstream sport. Three South West circus companies: Swamp, Bash Street and Cirque du Ciel collaborated with the Penwith Sports Partnership to develop the project. <i>The Assessors were pleased to see an application for a different kind of physical activity that might appeal to young people who don't like competitive sports. Strong circus skills projects are rare and this proposal, working with three strong circus companies promised to be a dynamic experience for young people from a rural and relatively deprived area.</i>	Round 5 2007	£7,200
<b>Mousetrap Theatre Projects</b> Central London	<b>StageXchange project:</b> This was a programme of work providing disadvantaged young people in Greater London with access to West End theatre productions and their creative teams. The Foundation funded the involvement of 180 young people, from six youth groups (13 to 16 year-olds). They attended a production chosen by their youth leaders, in conjunction with Mousetrap Theatre Projects and subsequently took part in two workshops with a director, designer, writer or technical artist from the show. The grant included a significant subsidy for the tickets, to which the young people were also asked to contribute. <i>The Specialist Advisers liked this application because it offered young people the chance to experience high quality theatre which was financially out of reach to most. The young people would then have the opportunity to meet, question and work with theatre professionals – encouraging them to think of the creative industries as a possible career or simply inspiring them to continue with, or return to, their education. Opportunities like this were usually offered to schools and it was refreshing to see the organisation branching out to work with youth clubs which could be much more challenging.</i>	Round 6 2007	£9,810
<b>National Youth Orchestras of Scotland</b> Glasgow	<b>All Stars Jazz Ensemble:</b> This project supported the formation of the National Youth Jazz Orchestra of Scotland 'All Stars'. Twelve players were selected from the NYJOS to spend a week performing with local jazz bands and running workshops with aspiring young players in Stornoway and Wick. <i>The Assessors liked several things about this project: the access to opportunity in a remote part of the country; the exposure to experienced adult players and less experienced peers; and the encouragement of other young musicians to take up jazz.</i>	Round 5 2007	£8,000
<b>National Youth Theatre</b> West Midlands	<b>Razziya – Warrior Queen:</b> The National Youth Theatre (NYT) offered 20 young people from the West Midlands an intense course to sharpen their skills in writing for the theatre. Working with prize-winning author Jamila Gavin, they devised the storyline for a new play about an inspirational but little-known woman from Indian history, Razia al-Din (1205) who was the Sultan of Delhi from 1236 until her death. The project	Round 8 2008	£9,000



	ran over five days and the final production was premiered by the NYT in Leicester or Bradford. <i>The Specialist Advisers liked this application as it represented an outstanding opportunity for 20 young people to work with a very well-respected playwright from a minority ethnic background. They liked that fact that the final NYT performance would take place locally and that this would be a piece written by young people for young people.</i>		
<b>Nidderdale High School &amp; Community College,</b> Yorkshire	<b>Drama &amp; Dance for Vulnerable Young People in Rural Nidderdale:</b> The project involved 40 children from 12 feeder primary schools and 30 Year 9 and 10 High School students in shared arts activity designed to help the process of transition from primary to secondary school. The students spent a week during the Easter holidays, writing and producing a drama and dance producing for performance to friends and family. <i>This application was thought to be simple in its design and significant in its impact. The Specialist Advisers liked the emphasis on the older children leading the younger in a creative enterprise, the collaboration between – and financial commitment from – 13 schools, the benefits to a very rural area of England and the use of the arts as a means of communication for younger children facing the challenge of moving up to secondary school. The emphasis on the exchange of creative skills between different age groups was felt to be particularly important.</i>	Round 4 2006	£3,650
<b>No Fit State Circus</b> Pontypridd	<b>Pontypridd Integrated Circus Project:</b> A weekly circus skills workshop for 12-18 year-olds ran for 18 weeks, led by specialist tutors. Volunteers (students from Glamorgan University) worked with them and developed the skills to take over the running of the group. <i>No Fit State Circus's proposal was impressive for its excellent long term vision for the project, its application of a model that had worked elsewhere, the proposal to employ and train students and other volunteers to continue the project and its long-term plan to establish a locally-run company in an area in receipt of Objective 1 funds.</i>	Round 1 2005	£8,900
<b>North Devon Theatres Trust</b> Barnstable	<b>Bonachela Dance Company Residency for North Devon Theatre's Performing Arts Students:</b> 12 young people aged 16 to 18 spent February half-term working with artists from the Bonachela Dance Company on dance technique, choreography, lighting and costume design. They performed the piece they created in front of an audience before one of Bonachela's public performances and also at Devon's Youth Dance Platform. The participants (who saw the Company perform in London before working with them in Devon) had shown an interest in continuing with their study of dance, either at dance school or university. <i>The Specialist Advisers liked the fact that this project focused on young people with an evident interest in and talent for dance, who were likely to go on to further training in dance.</i>	Round 10 2009	£6,460
<b>Norwich and Norfolk Community Arts (NORCA),</b> Norwich	<b>Samba Extravaganza:</b> This project involved musicians from NORCA, members of the Brazilian samba band, Monobloco and students from three Norwich secondary schools. Hewett High School ran weekly after-school sessions led by NORCA musicians skilled in samba, in preparation for a three-day Samba Extravaganza run by Monobloco for The Hewett School, Sprowton High and Dereham Neatherd High School, culminating in a shared public performance. <i>The Specialist Advisers liked this application because: it built on young people's interest in samba, triggered by Monobloco's visit earlier this year and offers the young musicians access to some leading samba musicians; it broadens their cultural exposure; it is a participatory project; and it involves five schools working together.</i>	Round 6 2007	£9,950
<b>Pan Centre for Intercultural Arts</b> London	<b>New Refugee Drama Project:</b> This is a unique arts company working with the Medical Foundation for the Care of Victims of Torture. It had two long-running, weekly, theatre-based workshops for younger and older age groups (eight to 12 and 18 to 20) and was seeking funds to start a new group for 13 to 17 year-olds. Weekly workshops allowed participants to develop artistic themes which related to their concerns, histories	Round 3 2006	£7,590

	and aspirations, working with professional artists. All participants were new arrivals to the UK. <i>The Specialist Advisers found this to be a compelling application from a company with considerable experience of working with vulnerable young people.</i>		
<b>Paragon Ensemble</b> Glasgow	<b>Moon and the Sea:</b> The project's inspiration was a composition by Gavin Bryars, based on the work of Scottish poet Jackie Kay. 80 young people, aged 14-18, from eight Glasgow secondary schools attended a performance of <i>Paper Nautilus</i> at Tramway in Glasgow and then worked with Paragon Ensemble (players of contemporary music) and with Jackie Kay to learn about the process of setting poetry to music and about the techniques used by Gavin Bryars. They used this knowledge to set Kay's poem, <i>The Moon and the Sea</i> , to music that they had composed and performed their pieces, with players from Paragon, at the Tramway. <i>The Specialist Advisers liked the involvement of internationally known figures and an arts organisation with considerable experience of working with young people. They were pleased to see the cultivation of an interest in poetry and in new music, together with the involvement of young people from so many schools sharing time and ideas. They also felt that the project had been very carefully costed.</i>	Round 4 2006	£8,038
<b>Patterdale Church of England Primary School</b> Cumbria	<b>Patterdale Dance and Performance Scheme:</b> This project introduced dance to the 37 children attending an isolated primary school in the Lake District National Park. During the course of one year they worked with a dance artist who also ran a community class. This work led to three performances: one in the village hall, one at Cumbria schools' annual dance festival and one at the opening of their new School Hall. <i>The Assessors liked the introduction of an art form new to this School, the involvement of a professional dance artist with the School and the community and the culmination of the project in the new School Hall.</i>	Round 5 2007	£5,500
<b>Playbox Theatre</b> West Midlands	<b>Varjak's Paw:</b> Playbox works with some 2,000 youth theatre participants each week. This project was designed to explore the use of multi-media in theatrical storytelling. Young people worked with professional visual, film and installation artists on a production of <i>Varjak's Paw</i> , for performance in the company's purpose-built venue, the Dream Factory, in Warwick. This was the first theatrical adaptation of the book and workshops also took place in six schools in rural or economically deprived urban areas, widening the audience for the production. <i>The Assessors were impressed by the company's track record; the multi-media adventure; and the benefits to a wider range of young people, as a result of the involvement of the six schools.</i>	Round 5 2007	£9,760
<b>Points Schools Sports Partnership</b> Sheffield Yorkshire	<b>Literally Moving:</b> This project involved 180 young people aged 5-16 from six Sheffield schools working with two dance artists to translate pieces of fictional text into dance. The text and the level to which it was analysed varied according to the age of the participants in each case and the six groups performed in their own schools before sharing their work with each other. The project sought to combine two largely separate subjects and showed how text could be approached and understood through physical movement. <i>The Specialist Advisers supported this application because it was cross-phase (three primary and three secondary schools). They felt the creative and learning content was unusual, it involved an established partnership and two experienced dance artists, and the results would be shared.</i>	Round 7 2008	£6,960
<b>Polka Theatre</b> Wimbledon	<b>The Community Fund:</b> This was a new scheme through which Polka, one of the UK's few dedicated theatres for children, was seeking to work with disadvantaged children in Mitcham, South West London. The Theatre created a Community Learning Fund, enabling 10 local groups to choose how they engaged with the arts. The community organisations were chosen from formally organised groups in the area and each group received a £250 grant to spend on a menu of activities that the theatre and its workshop leaders could provide, including storytelling, puppetry, script writing, drama and dance workshops. <i>The</i>	Round 8 2008	£2,500

	<i>Specialist Advisers liked this initiative because of its focus on audience development, and on audience choice.</i>		
<b>Prema</b> Gloucestershire	<b>Integr8:</b> This project, proposed by Prema, a contemporary arts centre in rural Gloucestershire, brought a group of 12 to 17 year-olds together for two four-day residencies with two professional companies: one a physical theatre company and the other a company that used a combination of actors and animation. The participants included young people with and without disabilities and the budget included transport and personal support to enable anyone who wanted to take part to do so. The project resulted in a final piece of work to be shown to family, friends and local youth theatre workers. <i>The Specialist Advisers liked this project because it provided young people of different levels of ability with a rare opportunity to work with two different, high-quality companies. The planning had been very thorough and the budget had been structured to ensure that no participant's particular needs (for example for transport, or personal support) limited their ability to take part.</i>	Round 10 2009	£10,000
<b>PSS Young Carers St. Helens</b> Merseyside	<b>Explore Drama:</b> PSS is a social care charity with a wide range of services but also a particular interest in young carers. The programme offered a 16-week drama workshop for 20 young carers (aged 12-16) with a keen interest in drama and theatre. Run by an experienced professional, the course focused on creativity, producing and writing and the development of associated skills (stage direction, script writing, etc.). <i>The commitment made by this organisation to provide a strong creative programme for a group of young people with a well documented lack of support and provision was extremely impressive.</i>	Round 1 2005	£1,440
<b>Pyramid of Arts</b> Leeds	<b>Inside Out:</b> Pyramid of Arts is an organisation in Leeds with a long-standing reputation for its arts projects with people with learning disabilities. Its focus had been on the visual arts and 'making' but this project, involved 12 members of Pyramid of Arts' youth group in 'performance'. Dance, music and theatre practitioners from companies with which the organisation already had a relationship (such as West Yorkshire Playhouse, Opera North and Northern Ballet Theatre) ran initial sessions with the participants and the young people decided which skills they would like to pursue in their weekly sessions. The project culminated in a performance and the young people recorded their work, using film and drawing. <i>The Specialist Advisers liked the ambition of this project, the fact that Pyramid of Arts would be working with some of the leading companies in Leeds and that the young people would determine the direction of the project, having had an opportunity to try out different types of performing art.</i>	Round 10 2009	£10,000
<b>Quarry Mount Primary School</b> West Yorkshire	<b>The Caribbean Carnival Transition Project:</b> This project involved a partnership between Quarry Mount Primary School, Little London Community Primary School, Hillcrest Primary School and the Leeds West Indian Festival. Thirty pupils in Year 6 (approximately 10 from each school) and young people in Years 9 and 10 taking an alternative curriculum, took part in four days of carnival design, making and performance workshops on the theme of transition, to help them with the next step of secondary school. The children also took part in the Leeds West Indian Festival. <i>The Specialist Advisers thought this was a valuable project, helping young pupils in Leeds to learn more about the cultural traditions of the City's African-Caribbean and Indian communities as they prepared to make the move to secondary school. The involvement of the 15-16 year olds in supporting the younger pupils was another strength of this project.</i>	Round 9 2009	£8,100
<b>Quondam Arts Trust</b> Penrith, Cumbria	<b>All Over Eden:</b> This small-scale theatre company worked with a group of young people from Eden District, and a choreographer, to develop two site-specific pieces of physical theatre. These looked at the young people's relationship with the Cumbrian landscape and at social issues including crime, disorder and intergenerational conflict. One piece was performed in a disused quarry near Keswick and the second in a	Round 5 2007	£8,590

	car park in Carlisle. The participants developed the piece based on discussions with police, youth workers, driving test examiners and a psychologist. <i>It was felt that this was an unusually creative opportunity for young people in a part of the country with limited arts opportunities. The Assessors particularly liked the combination of urban and rural locations and the way in which the project was a response to the realities of life for some young people in Cumbria today. They were also impressed by Quondam's track record.</i>		
<b>Roughwood Primary School</b> Yorkshire	<b>Working Heroes:</b> This writing project involved 25 boys from each of four primary schools and one secondary school in the North West Rotherham Action Zone. Led by Roughwood Primary School, it aimed to create an inspiring focus for boys in years 5, 6 and 7, and to increase their awareness of the different kinds of jobs they might do as adults. The project was built around visits, with local writers, to different local employment locations. The participants responded through poems and short stories for performance, reading and/or publication. <i>The Specialist Advisers liked this application because of its creative combination of writing and learning about work, the exposure of the boys to inspiration, its involvement of local writers, the collaborative approach between schools and the promise of final products (performance and publications).</i>	Round 7 2008	£8,650
<b>Salford Lads' &amp; Girls' Club</b> Salford	<b>Swedish Drill:</b> This unusual project was about the creation of a gymnastic dance piece inspired by archive photographs of Swedish Drill Classes taken in the club in 1906. The activity was developed over a three-month period by young people, club members, the local community and artists and the outcome involved a performance, film and photographic record. The club worked in partnership with the Ordsall Community Arts, dance group Company Fierce (an urban dance project with a growing national reputation) and KidzWiDreamz (an initiative of the local tenants' association, operating from the club). <i>The Specialist Advisers supported this application because they felt it was a great example of collaboration between local organisations. It combined arts, heritage and sport with a unique historical focus and would result in a dedicated performance, photography and film. This was a well-planned initiative with a modest budget.</i>	Round 8 2008	£9,965
<b>Sampad South Asian Arts</b> Birmingham	<b>Bollywood Soundtrax:</b> Sampad is a well-established South Asian performing arts agency with a good track record in education and community work, as well as the promotion of professional performance. The grant funded a partnership with Symphony Hall, Birmingham, using Bollywood film as the starting point for a music, dance and music technology project for 10-13 year-olds from mainstream schools, specifically including pupils with special educational needs. <i>This project had strong creative content which was contemporary and attractive to this age-group, regardless of ethnic origin. It was also ambitious, involving a major local venue – and its access specialists – to ensure that all educational needs would be accommodated.</i>	Round 1 2005	£10,000
<b>Second Wave Youth Arts</b> London	<b>Taking Risks, Staying Safe:</b> This was a participatory arts project involving 30 young people aged 13-17, led by four young workers under 25. It comprised 20 workshops on the theme of dealing with confrontation, and led to a sharing at a community venue in Deptford. The workshops explored the tensions and confrontations of African, Caribbean, Somali and white British young people in South East London. <i>The Specialist Advisers were pleased to see the involvement of Lewisham's Community/Police Consultative Group and Youth Offending Team and of the evaluator, Dr Jill Jameson, Director of Research at Greenwich University, who had an ongoing relationship with Second Wave. The organisation was unusual in its commitment to analysing what was actually happening to participants as a result of its work and how participation in the arts increased young people's leadership skills in other aspects of their lives.</i>	Round 4 2006	£8,684
<b>Selby High School</b>	<b>Street Dance Workshops for Disengaged Children:</b> This project used street dance workshops (funk, pop	Round 3	£4,860

Yorkshire	and break dance) in school and community settings to engage 125 young people aged nine to 14, most of whom were having difficulty at school. Young people took part in six workshop session, led by local dance professional Jamie Bell, with a final performance at Selby High School. <i>The Specialist Advisers welcomed the recognition that the physical and creative aspects of dance are often valuable in attracting and involving young people who are otherwise disengaged.</i>	2006	
<b>Shakespeare Globe Trust</b> London	<b>Exploring and Expanding Special Educational Needs Provision at the Globe:</b> This project was for students with sensory impairments and followed the Globe's work with SENSE (the national association for people with deaf-blindness and associated disabilities) to develop a participatory programme for young people with deaf-blindness. The Globe ran 30 workshops with secondary school students, trained 10 members of the Globe education team and provided professional development for 30 SEN teachers in creative approaches to teaching Shakespeare. <i>The Specialist Advisers were impressed by the fact that the Globe has spotted a need and an opportunity in this area. The Theatre was, in some ways, more accessible than indoor theatres and the students were likely to have a memorable experience. They also liked the idea of training teachers and Globe staff based on what was learned from the project.</i>	Round 2 2005	£8,000
<b>Sheffield Theatres Trust</b> Yorkshire	<b>Script Foundry:</b> This project provided an opportunity for pupils at 10 Sheffield secondary schools, aged 11 to 16, to work in the same way as professional playwrights, submitting their work for scrutiny by the director of the theatre's Creative Development department and having their work rehearsed, refined and performed by professional actors at a rehearsed reading. <i>The Specialist Advisers liked the rigour of the process described, the emphasis on quality, and the personal development implications for the participants, in addition to their skills development. They were also pleased to see that BBC Radio Sheffield would be documenting the process, thereby raising the project's status.</i>	Round 3 2006	£9,600
<b>Sherman Theatre</b> Cardiff	<b>Acting Out Cardiff:</b> is a two-year performing arts course for teenagers, run by and at the Sherman Theatre in Cardiff. Part of the course in the final year is a peer education project and this was the focus of the Clore Duffield funding. 12 students worked on a project with local refugees and asylum seekers, using theatre to understand, interpret and present some of the issues that arise from their encounters. The project culminated in production that then toured. <i>The Specialist Advisers commended the way in which the project enabled local young people to understand more about the experience of being a refugee or asylum seeker, and felt that this would add to the quality of this element of their course. They were also pleased to see that the project would have a public outcome.</i>	Round 4 2006	£6,000
<b>Soundart Radio Limited</b> Dartington, Devon	<b>Sounds, Songs and Stories:</b> A course of workshops in different settings, including the beach, woods, town centres, rivers and gardens, encouraged families with young children aged 4-8 to explore, play and experiment with sound, music and stories. The workshops culminated in the creation of a children's radio series for broadcast on community radio, initially at Dartington. <i>The Specialist Advisers liked this application because it came from a new enthusiastic company with a clear vision; for its early years' emphasis; and for its focus on broadcasting the children's work.</i>	Round 8 2008	£5,160
<b>Spitalfields Music</b> Tower Hamlets	<b>Young Curators:</b> Spitalfields Music planned a six-month programme for 15 young people, aged 16 to 18, to develop their skills as curators of musical events. They worked with music leaders; visited other organisations; talked to artists such as Mica Chu and Kathryn Tickell about the process of commissioning programmes; devised their own artistic selection policy; and produced a programme that would be performed during the Spitalfields Festival. <i>The Specialist Advisers liked the unusual character of this project, which focused not on performance skills but on the skill of programming and producing</i>	Round 10 2009	£8,400

	<i>performance. Participants would acquire knowledge and skills that they could use to pursue a career in the performing arts, or that they could use simply to enhance their enjoyment of live performance, having learned more about the process of programming.</i>		
<b>St. Magnus Festival</b> Orkney Islands	<b>Ring of Strings:</b> The St Magnus Festival is a music festival that takes place on Orkney for six days each year. An associated education programme runs throughout the year. This was a six-month project in which 120 young string players from schools throughout the Orkney Islands worked with the Scottish Ensemble and conservatoire students on a new piece commissioned from Scottish composer Edward Maguire. The composer and the Scottish Ensemble led six months of workshops and rehearsals on Orkney, culminating in two days of joint rehearsals and a performance on the final night of the Festival, conducted by James Macmillan. <i>The Specialist Advisers felt that this was a wonderful opportunity for people living in a very isolated area to be part of something large-scale and impressive, with an international audience.</i>	Round 2 2005	£9,000
<b>St Paul's Arts Trust</b> Tower Hamlets	<b>TechWorks:</b> The Space is an arts venue, in a former church, on the Isle of Dogs, in East London. It offers a programme of participatory workshops and arts events for its local community and in 2009 it launched SpaceWorks, an in-house community theatre company offering free activities for young people and workshops in local primary and secondary schools. This project provided 7 to 18 year olds with the opportunity to learn technical theatre skills (lighting, sound, set design, stage management) through eight discrete courses. Participants then had the opportunity to become technical volunteers at the Space. <i>The Specialist Advisers liked the fact that this was a grassroots organisation offering young people as young as 7 the opportunity to learn about the technical side of theatre in their local venue. There was the potential here for participants to learn skills that they might be able to use in future employment, or might simply continue to use as volunteers.</i>	Round 10 2009	£8,050
<b>Sticky Fingers</b> Northern Ireland	<b>'Pley Lab':</b> Sticky Fingers is the leading early years arts organisation in Northern Ireland. The grant enabled it to work with Roberto Frabetti, an Italian theatre practitioner and early years specialist from La Baracca Children's Theatre Company alongside movement director and early years specialist Lesley Hutchinson from PLEY (Pro Active Learning Early Years). Sticky Fingers commissioned Frabetti to make a new work that it then toured to other early years settings. <i>The Specialist Advisers were impressed by the international dimension of this project, and the way in which it draws on the Italian experience of using the arts as a stimulus for creativity in very young children. The focus on early years, and concrete outcome (the tour) were also commended.</i>	Round 4 2006	£9,500
<b>Stoke-on-Trent Theatres (The Regent Theatre)</b> Staffordshire	<b>An Opera for a New School:</b> This project involved the Regent Theatre, its neighbouring primary school and Glyndebourne Opera. The primary school was being demolished and rebuilt as part of the regeneration programme for the city and this potentially unsettling rebuilding became the focus of an opera/musical storytelling project created by the school with Glyndebourne. <i>Stoke-on-Trent was dealing with considerable social and economic challenges and did not attract as much arts funding as it should. The project was impressive in proposing an exciting creative opportunity on a well-managed budget.</i>	Round 1 2005	£7,177
<b>Taigh Chearsabhaigh</b> Outer Hebrides	<b>Arts Summer School:</b> This was a one-week residential summer school on Benbecula in the Outer Hebrides. It offered 30 young people the opportunity to work with artists and tutors in music, contemporary dance and visual art, working towards an end-of-week production. Taigh Chearsabhaigh is based in North Uist on the Western Isles and participants (who paid a small fee) came from this and other islands. <i>This model was ideal for young people living in a very remote area with few opportunities to work intensively, or in large numbers, on a creative project. A very well-planned project which had been carefully costed.</i>	Round 1 2005	£4,370

<p><b>Take Art</b> South Petherton, Somerset</p>	<p><b>New Chapters: A Season of Youth Art Activity in Somerset:</b> This was a community project featuring a season of youth arts activity throughout 2009, culminating in a performance at the Brewhouse Theatre &amp; Arts Centre, in Taunton. The programme involved three key elements: <i>The New Chapters</i>, a script writing exercise culminating in a series of short plays; a Parkour dance performance, whereby 11-20 year-old young men rehearsed and performed the piece <i>Urban Playground</i>; and the 4-Reel Films aspect, where the Strode Youth Theatre created a multi-media piece at a summer school. The entire programme was driven by the ideas and creative energy of young people aged 9-18 years, from six different groups – five youth theatres (urban and rural) and the Parkour group. The final results were shared at a Youth Festival Day. <i>This project was selected for its emphasis on new writing. The Specialist Advisers liked this well-planned application because it would encourage young people to direct their own projects, with the assistance of a professional writer. The local youth festival day would be an excellent opportunity to present the project.</i></p>	<p>Round 8 2008</p>	<p>£9,500</p>
<p><b>Talia Theatre</b> Lancashire</p>	<p><b>Dracula:</b> Talia Theatre worked closely with two other companies: Action Factory Arts and Avanti Display. The three companies had worked together before and had strong local knowledge and good contacts. The end result of this project was a large-scale, open air performance of Dracula, involving residents of the Borough of Blackburn with Darwen. <i>The choice of Dracula would appeal to people of different ages and offered great potential for creative interpretation. There would be seven weeks of community-based activity leading up to the production. This was a refreshingly clear, down-to-earth and fun application, demonstrating a good use of funds and a sound understanding of the applicant's audience.</i></p>	<p>Round 1 2005</p>	<p>£8,200</p>
<p><b>Thalia Theatre Company</b> Norfolk</p>	<p><b>Celebrating Diversity and Difference:</b> A theatre company for disabled adults and young people with learning difficulties and/or physical or sensory impairments. Established in 2004, the Company had 24 members aged 14 to 62. The project initiated an outreach programme working with two local arts organisations and with the local branch of MIND, the mental health charity, to create educational theatre based on real life experiences and reflecting the concerns of their young members in Norfolk and other parts of East Anglia. <i>This was a new organisation with an inclusive philosophy, a strong artistic focus and achieving innovative work. Outreach programmes such as this were rare in rural settings.</i></p>	<p>Round 1 2005</p>	<p>£9,756</p>
<p><b>The Abbey Primary School</b> Northampton</p>	<p><b>Young Voices Project &amp; Wider Opps Guitar Project:</b> This was a simple request from a small primary school in Northamptonshire to support the participation of 45 of their pupils in the Young Voices Concert at Birmingham's National Indoor Arena, 'one of the largest children's concerts in the world'. The children experienced the excitement of spending a day singing in a huge space in the company of more than 7,000 others. The modest grant paid for the cost of transport to the venue and a T-shirt for each child. <i>This was a simple request for a relatively small amount of money which would enable 45 children to have an unforgettable musical experience.</i></p>	<p>Round 10 2009</p>	<p>£800</p>
<p><b>The Brigg Infant School</b> East Midlands</p>	<p><b>Feel the Beat:</b> The School, in the former mining village of Alfreton in Derbyshire, has about 160 pupils aged between four and seven. The project involved children working over several months with a 10-man Zimbabwean acapella group, Umdumo Wesizwe, whose musical style had its roots in the mines of southern Africa. The group is from Bulawayo, Zimbabwe, where one of the local schools is twinned with Brigg Infant School. The whole school saw a performance by the group before each class had an opportunity to work with two of the musicians. Year 2 children enjoyed additional days on the project, working towards a public performance. <i>The Specialist Advisers liked that the project built on the work the School had already done musically but also inter-culturally, through its relationship with the school in Bulawayo. Umdumo Wesizwe was becoming internationally known and the quality of the workshops and of</i></p>	<p>Round 9 2009</p>	<p>£3,590</p>

	<i>the final concert to be high. The School pointed out that all of its teachers were women, and that Umdumo Wesizwe would also provide positive male role models.</i>		
<b>The Clod Ensemble</b> London	<b>The Children's Harmonica Orchestra of East London:</b> This was a project aimed at creating a children's harmonica orchestra in London's East End, by the composer Paul Clark, who taught a group of 120 children to play and presented a concert. The event incorporated a specially-commissioned piece, in which the young players accompanied a professional harmonica player. The project was piloted in the London Borough of Tower Hamlets, in partnership with the Tower Hamlets Arts and Music Education Service and four Key Stage One classes from four different schools were invited to participate. <i>The Specialist Advisers liked this project because it was inclusive, low cost and musically unusual, with real potential for sustained interest via a novel choice of instrument.</i>	Round 8 2008	£9,500
<b>The Courtyard</b> Hereford	<b>Poetry in Motion:</b> The Courtyard is a multi-space, contemporary arts centre for Hereford and the surrounding area. Poetry in Motion involved 450 pupils, from 15 Herefordshire primary schools, working with a poet – and either a theatre director or choreographer – to create and perform their own pieces of poetry, expressed through dance or drama. The project ran for about 10 weeks and culminated in a performance at the Courtyard. <i>The Specialist Advisers were impressed by the creative experience for the young people involved, particularly in a rural area in which there were few opportunities to work on this scale.</i>	Round 2 2005	£8,000
<b>The Everyman Theatre</b> Cheltenham	<b>New Voices:</b> The Everyman hosted a one-week residency by the <i>Royal Court's Young Writers' Programme</i> Director, Ola Animashawun, working with 15 minority ethnic pupils from Gloucestershire schools, that were part of the <i>Fishpool Support Network</i> , which aims to raise achievement levels of minority ethnic pupils through mentoring, workshops and special speakers. The final scripts were performed by professional actors at the Everyman and the Roses Theatre in Tewkesbury. <i>This application was considered strong because it was a partnership between the Everyman, the Roses Theatre and the Fishpool Support Network and it involved an important role model in the person of Ola Animashawu. Taster workshops, to test the appetite for this project, had already taken place.</i>	Round 7 2008	£8,950
<b>The King Edward VI School</b> Northumberland	<b>Jazzin Babies:</b> This modest project, designed by a teacher at the School, offered a refreshingly different approach to connecting young people with dance and music by teaching the history of different styles. Over a few weeks a combination of teachers and professional artists worked with groups of students, giving lecture-demonstrations on the development of jazz from the 1920s to the 1940s. The end result was a public performance by students, the community jazz band and dance students who also taught the audience basic steps. The second half of the concert included demonstrations from professionals and the chance for the audience and students to dance. <i>The Specialist Advisers liked the innovative approach of this project, with its emphasis on the history of a particular genre of music and dance. They liked the fact that it involved the school and its community, teachers and professional arts practitioners and that it would culminate in the students teaching the adults who came to the performance.</i>	Round 10 2009	£2,000
<b>The Place</b> London	<b>Shift Commission &amp; 'Fresh' Performance:</b> The Place is an international centre for contemporary dance with a strong local following and outreach programme for young people. This project involved the commissioning of new work for the Place's youth dance company, Shift, which provides a stepping stone for young people aged 13 to 18 interested in pursuing vocational training in dance. The commission involved a collaborative process with 18 young dancers. <i>This genuinely innovative project enabled young people drawn from a wide range of cultural backgrounds to be involved in the choreographic, creative and</i>	Round 1 2005	£9,829



	<i>staging process. The commission would tour to four London venues.</i>		
<b>The Playhouse</b> Londonderry	<b>Long Tower Drama Project:</b> A year long series of drama workshops and training for young people aged 14-16, drawn from both communities in Derry and from areas of significant economic disadvantage in the centre of Derry. Participants were recruited through local youth centres and activities focused on local issues. The project was co-ordinated by the Education and Outreach officer at the Playhouse, which already had a strong local community Programme. <i>This project had an impressive focus on an often-ignored age group in a demanding social context.</i>	Round 1 2005	£7,750
<b>The Roundhouse</b> North London	<b>London 22:</b> This project provided 25 young people aged 12 to 15, living or going to school in Camden and adjacent boroughs, with the opportunity to work with Alexander Devriendt, the director of the Belgian company Ontroerend Goed, to develop a piece for the 'main stage' of the Roundhouse, based on the company's acclaimed show, <i>Once And For All We're Gonna Tell You Who We Are, So Shut Up And Listen</i> . Participants had weekly sessions to develop their skill and confidence and the opportunity to attend professional performances. After performing their work-in-progress at the Roundhouse, the young company visited Ghent to see the Belgian version of the show before beginning work on developing their version to perform with the company in 2011. <i>The Specialist Advisers like the way in which the project offered the participants a rare opportunity to work with an outstanding foreign company and to perform on the Roundhouse's main stage. One of the strengths of the proposal was its long-term vision and its recognition that it would take time and experience for the young people to develop the skills they need to hold an audience. It was a genuine opportunity for a group of young people from different backgrounds to work together to enhance their performance skills.</i>	Round 9 2009	£8,860
<b>Theatr lolo</b> Cardiff	<b>A Suitcase Full of Stories:</b> This is the only company in Wales creating work exclusively for children under five and touring it to nurseries and theatres. Sarah Argent, an experienced teacher and director, created a series of nursery workshops at three nurseries across Cardiff and the children worked on developing stories inspired by a suitcase of fascinating objects. Following the visit, each nursery was sent a small suitcase containing laminated and illustrated copies of the children's stories. The company also published an illustrated collection of stories used in the workshops to be sent to 150 nurseries across Cardiff and the Vale of Glamorgan, with their distribution supported by small number of INSET sessions delivered by the company. <i>The Specialist Advisers were particularly impressed by the age group and cultural diversity of the children involved, and by Theatr lolo's commitment to high quality provision for this age group. They were also pleased to see the wider dissemination of the project through resources and INSET.</i>	Round 3 2006	£8,000
<b>Theatre Royal Bath: The Egg,</b> Bath	<b>School Frenzy:</b> The project had two stages. The first involved up to 240 children aged eight to 15 years (from six primary schools and two secondary schools) taking part in 14 performance-based workshops in their schools. The second stage involved the two secondary schools each working with three primaries to produce a play (from an existing script) for performance at the Egg, the Theatre Royal's theatre for children and young people. The children taking part were from rurally and socially isolated areas of Bath and North East Somerset and the project aimed to ease the transition from primary to secondary school as pupils and teachers took part, together. <i>The Specialist Advisers liked this application because it involved the theatre working with schools in North East Somerset, where there is little arts activity available. It brought primary and secondary school pupils together, it made use of a professionally run venue, designed by children, for children and there was sufficient time for the applicant to raise the balance of the funding it needed.</i>	Round 6 2007	£7,000
<b>Thomas Adam</b>	<b>Sounding the Word:</b> The project involved Thomas Adam School, four partner secondary schools and	Round 1	£9,950

<b>School</b> Shropshire	three primaries in rural North Shropshire. A poet and a musician worked with pupils ages 10-18 to create 'soundscapes', combining the spoken word with composed and recorded sounds. The end result was a live performance of the works. The event was recorded and broadcast on the schools' community radio programme <i>This project was serving a part of England with few arts facilities or resident arts companies. The budget had been well thought-through and considerable support in-kind from the schools and the venue would make this project achievable.</i>	2005	
<b>Thomas Gamuel Primary School</b> London	<b>St Jamma: West African Drumming and Dance Project:</b> The ambition behind this project was to offer dance and drumming workshops, delivered by Mbilla Arts, every Tuesday and Wednesday over 20 weeks to seven different groups of pupils. Four groups were drawn from Thomas Gamuel Primary School and three include pupils from two nearby primary schools and local secondary schools. There were also monthly INSET session for teachers. <i>The Specialist Advisers felt that this school faced enormous challenges and was finding creative ways to address them. They had thought creatively about this project and about who other than their own pupils could benefit.</i>	Round 2 2005	£7,000
<b>Tinderbox Theatre Company</b> Belfast, Northern Ireland	<b>Revolution:</b> This Belfast-based company devised an innovative approach to interesting young people in developing their theatre skills. They ran a series of free Saturday afternoon drop-in sessions for 15-18 year olds, introducing them to basic theatre techniques (for example, warm up exercises and group games) and also to different approaches (for example, Indian street theatre). <i>The Specialist Advisers liked the simplicity of this project, in both its aim and design. It took place in one of two accessible city centre venues and drew in young people who were in town on a Saturday afternoon with between 30 minutes and three hours to spare. The workshops could either attract different people every week or many of the same people who would, over the course of five months, considerably increasing their knowledge and understanding of performance.</i>	Round 9 2009	£7,820
<b>Tomorrow's Warriors</b> London	<b>Move on Up! Music Clinics:</b> Targeting young people who did not have access to instrumental tuition or jazz education, the organisers offered talented young musicians a series of intensive workshops and master-classes with leading UK jazz artists. <i>This organisation had extensive professional experience and contacts in the jazz world and it was hoped that the young people involved would go on to become professional musicians, as the overwhelming majority of previous students had done. The Foundation was pleased to see such opportunities being offered to talented young musicians, who would gain an understanding of the discipline and enjoyment involved in the life of a working musician.</i>	Round 1 2005	£9,857
<b>Travelling Light Theatre Company</b> Bristol	<b>Short Sharp Shots:</b> An opportunity for 500 young people, aged 13-16, to work with Travelling Light to produce original pieces of writing for performance. The project involved 10 schools, including a school for the deaf and hearing-impaired. The writing produced in the school workshops was scrutinised by peers and professionals and 20 young writers were selected to participate in six workshops. The results of this work were read by actors and five were selected to write monologues, with the support of a mentor, to be performed during the <i>Short Sharp Shots</i> weekend alongside writing by adults. <i>The Assessors were impressed by the emphasis on excellence in creative writing, which was a rare experience for this age group, and by the provision of the opportunity to work alongside adults.</i>	Round 5 2007	£7,262
<b>Tron Theatre</b> Glasgow	<b>Jump For Your Life:</b> In addition to producing four shows a year, the Tron presents a year-round programme of drama, comedy, music, dance and work for children and young people. It runs weekly 'skillsshops' for three age groups on all aspects of the theatre production process. This project brought together the three skillsshop groups to work with each other – together with the Theatre's adult creative	Round 2 2005	£3,500

	writing group (Write-Tron), four youth groups in the city and a professional playwright – on a production. A new play, <i>Jump For Your Life</i> , was written by Ken Whitmore as a result of this process, and was performed in the Tron Studio Theatre. <i>Particular reasons for recommendation were widespread community involvement, collaboration between different age groups, culmination in professional performance and the involvement of amateurs and professionals in the process.</i>		
<b>Victoria Special School</b> Birmingham	<b>Singing Playgrounds:</b> involved members of Ex Cathedra (a choral ensemble and the flagship Early Music Ensemble for Birmingham and the West Midlands) in encouraging the pupils of this special school (for children with physical disabilities, and multiple learning difficulties) to see singing as part of everyday life. The project ran for three terms and involved singing games and songs. Teachers and lunchtime supervisors were trained by two Ex Cathedra singers and pupils from the School's partner senior pupil referral unit were involved as 'Singing Leaders'. <i>The application was admired for being about musical skills and quality of life and for its assumption that a creative musical life is an entitlement for every child. The focus on a multi-ethnic group of children with disabilities and generally low incomes was also commended.</i>	Round 4 2006	£4,260
<b>Wigton Cluster of Extended Schools</b> Cumbria	<b>Legends of Wigton:</b> This story-making and storytelling project involved seven schools: six primary and one secondary. One of the schools (Thomlinson School) had strong links with the local <i>Age Concern</i> group and its inter-generational group was the basis of this cluster project, enabling pupils to explore stories and legends of Wigton. It was a partnership with <i>Theatre By The Lake</i> in Keswick and the music organisation <i>SoundWave</i> . <i>The Specialist Advisers liked this application because it was intergenerational, the telling of stories would encourage participants to create their own and it involved a cluster of local schools and professional practitioners.</i>	Round 7 2008	£8,980
<b>Youth Dance Tynedale</b> Northumberland	<b>First Inspiration:</b> Youth Dance Tynedale was formed in 2008 by a teacher at Queen Elizabeth High School in Hexham to provide young people with the opportunity to dance, and to raise the profile of contemporary dance. The company commissioned four choreographers to make four pieces for performance by the young dancers at one special school, three middle and 12 first schools in the area and at youth dance platforms in the North East. They also performed for the first time at the National Youth Dance Festival. <i>The Specialist Advisers liked this application because of its ambition, the inclusion of new work made for young dancers and young audiences, the benefits to young people in 14 local schools and its aspiration to recruit boys.</i>	Round 10 2009	£2,855
<b>Total awarded in Rounds 1 to 10</b>			<b>£986,853.00</b>