



The Clore
Performing
Arts Awards
2005–2010



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by Dame Vivien Duffield DBE

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“I will never forget the look on his face when we performed at the Forum, positively beaming at the fact that he had achieved something really special, performing in front of his family and giving them something to be proud of him for ...”

Foreword Dame Vivien Duffield DBE

I have spent over thirty years chairing my Foundation, and in that time have come to see that the pleasure gained from distributing funds does not increase in relation to the size of the cheque donated, or of the organisation to which one donates. If anything, it is the opposite. Small amounts of money can go a long, long way, and I have a sneaking suspicion that the appreciation of a donation is in fact rather greater, the smaller the cheque.

For five years my Trustees and I had the very great pleasure of distributing funds to a long list of organisations – schools, community groups, arts organisations – seeking to work with children and young people to provide them with special experiences across the field of the performing arts. The diversity of the projects never ceased to amaze us. It has led me to reflect on just how rich and diverse our creative landscape is in the UK – and on the extent to which creating ‘light-bulb’ moments in children’s lives is so important. There are many issues that funders have to grapple with: one is the issue of whether to prioritise capital funding and capacity-building – buildings, staff posts, infrastructure, core costs – over experiences. As a grant-giving foundation we fund a great deal of the former, but with these Awards we focused on the experiential.

Of course we all want a cultural learning infrastructure which delivers arts education as a matter of course throughout a child’s education, in and out of school. But within that sustained delivery there has to be scope for the ‘special’, for the complete one-offs, and for unique and challenging opportunities. At their best, these contribute to a child’s sense of who they are and who they might become; they open their eyes to a world of arts opportunities; and their impact long outlasts their duration.

The 134 projects we funded over the five years of the programme all add up to a vibrant illustration of the power of cultural learning. I hope that you enjoy reading about some of the experiences we supported, and that you get a sense of just how exciting, intriguing or revelatory they must have been for the young participants.

Introduction

The programme at a glance

The Clore Performing Arts Awards was a UK-wide small grants programme that ran from 2005 to 2009, with the last funded projects taking place in 2010. Through Awards made every six months for five years, it invested almost £1m in exceptional experiences in the performing arts, for young people aged 18 and under. This publication tells the story of the Awards. It celebrates a selection of the funded projects and the experiences of their young participants. It also describes the types of organisation that were eligible to apply and the criteria the projects had to meet; the types of organisations that responded and what they needed money for; and the process the Foundation used to choose between a large number of very different proposals. Finally, it draws out some recurring characteristics of successful applications.

What follows is a summative evaluation (i.e. an assessment of the impact and value of the programme once it had ended), but the programme was also subject to a degree of formative evaluation while it was underway. At the end of each round the programme's assessors, together with the Foundation's Director, reviewed the range and quality of applications received. Where necessary, the guidelines and assessment procedures were modified to ensure that the Foundation was clearly communicating what it was looking for and that its assessment process was fair.

The numbers at a glance

- Between 2004 and 2009, the programme received 2,051 applications totalling £15,783,305. It awarded 134 grants totalling £986,853. The success rate was 6.5%
- The average Award was £7,365
- Arts organisations made 55% of applications and received 58% of the Awards
- Educational, youth and community organisations made 45% of applications and received 42% of the Awards
- The programme reached an estimated 20,740 children and young people

Table 1: Applications received and Awards made

Total number of applications received 2004–2009	2,051
Average number of applications per round	205
Total number of Awards made 2004–2009	134
Average number of Awards per round	13.4
Success rate	6.5%
Total amount awarded 2004–2009	£986,853
The value of the average Award	£7,365

Of the applications received, 84.8% were from England, 7.1% from Scotland, 3.3% from Northern Ireland and 4.8% from Wales. Applications from organisations in England received 80% of the Awards, from Scotland 10%, Northern Ireland 6% and Wales 4%.

Table 2 shows the percentage of applications and the percentage and number of Awards made, not only in the four nations, but in each of the nine English regions. In most cases, organisations receiving funds planned to undertake the activity in their own region, but this was not always the case.

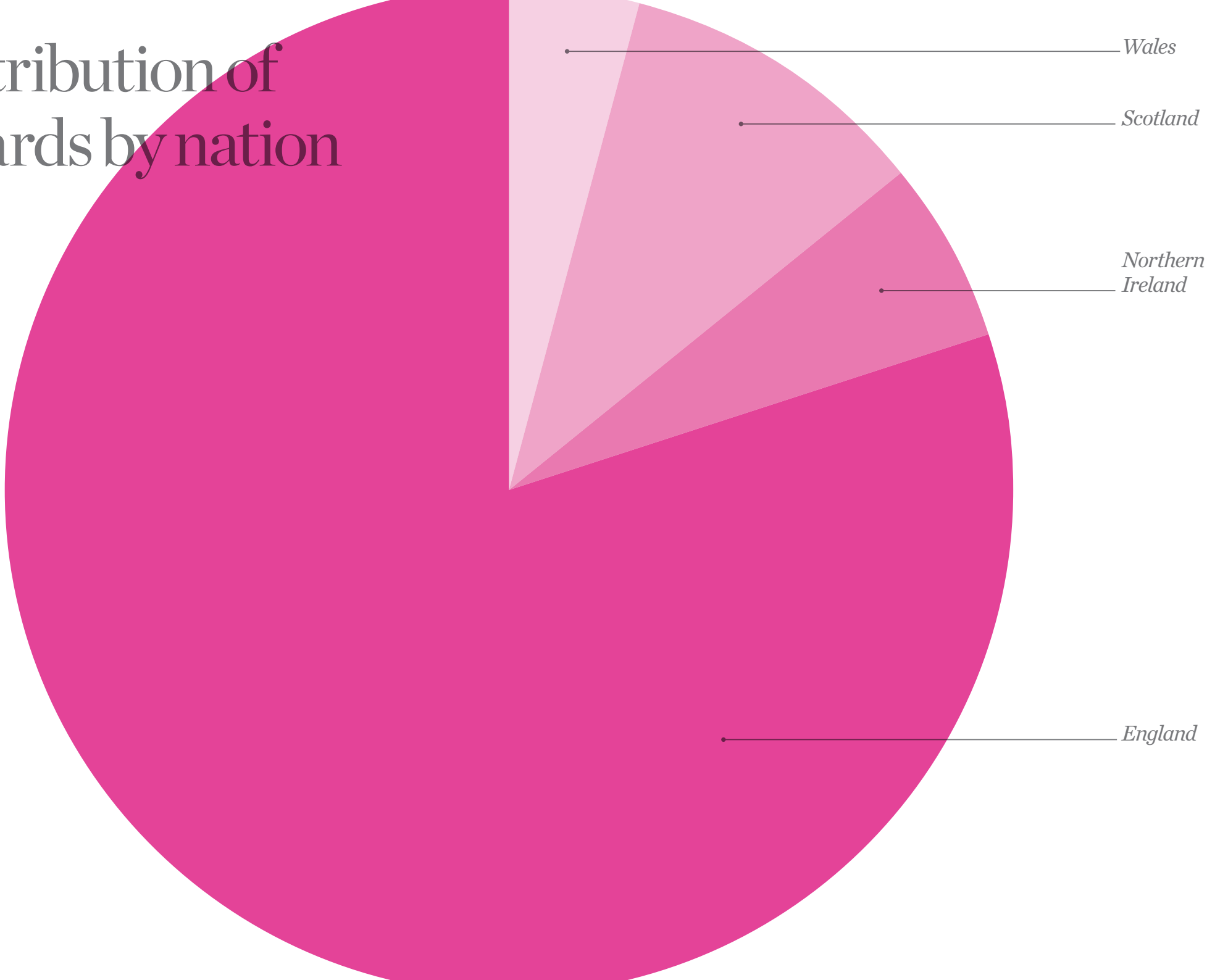
Table 2: Applications and distribution of Awards by nation and region

Nation	% of all applications	% of all Awards	Number of Awards
England	84.8	80.6	108
Scotland	7.1	9.7	13
Wales	4.8	3.7	5
Northern Ireland	3.3	6.0	8
Region			
Greater London	29	25.9	28
South East	13.1	8.3	9
North West	11.8	9.3	10
South West	10.2	11.1	12
West Midlands	10.2	13	14
Yorkshire	9.2	13	14
East	6.8	5.6	6
East Midlands	5.6	7.4	8
North East	3.9	6.5	7

The English regions that did particularly well, relative to the number of applications made, were Yorkshire, which submitted 9.2% of the applications and received 13% of Awards; the North East, which submitted 3.9% of applications and received 6.5% of Awards; and the West Midlands, which submitted 10.2% of applications and 13% of the Awards.

Organisations in Greater London submitted most applications (29%) and received the largest percentage of Awards (25.9%). The South East (excluding London) submitted the second largest number of applications (13.1%) but received only 8.3% of the Awards.

Distribution of Awards by nation



Introduction *cont.*

The types of project

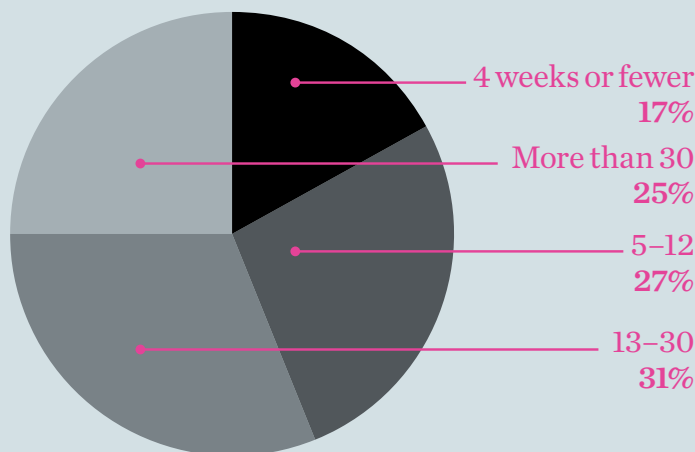
The Awards were for any type of project that would enable young people to learn *about* an aspect of the performing arts (acting, dancing, making music, directing, writing, composing, choreographing, sound and lighting design, stage management, programming, etc.) or to learn *through* their involvement in an arts project (for example, learning to work with other people, learning about different cultures, becoming more aware of their natural environment, and so on).

Applications covered every possible configuration of the performing arts and learning: teenagers perfecting the art of stand-up comedy; youth club members writing and performing a ‘zombie musical’; young people with learning difficulties using sound sculptures to learn to dance; a Scottish island community teaching traditional music and dance to the next generation; primary school pupils of different faiths drumming together; and a harmonica orchestra for children in East London. Beatboxing, Northumbrian pipes, jazz dance, performance poetry, orchestral music, hip-hop, digital sound recording, film-making, the construction of processional figures, performing in village halls, symphonic halls, indoor arenas, school grounds, city squares and public parks: every imaginable aspect of performing arts practice found its way into the applications.

Projects that received Awards may have been small in financial terms, but ranged in duration from a few days to a year. Table 3 shows that 25% of successful projects were expected to run for more than 30 weeks and 17% would be finished in under four.

Table 3: Duration of funded projects

Duration of projects (in weeks)	% of all funded projects
4 or fewer	17%
5–12	27%
13–30	31%
More than 30	25%



Award-winning projects

For all their differences, the 134 successful projects shared some important characteristics. These included credibility, vision, imagination, a tangible commitment to learning in or through the performing arts, and drive.

Credibility was a key factor in every decision to support a project. The Foundation did not have the staff resources to visit and interview applicants, so the written applications needed to demonstrate that the school, college, group or company applying had the capacity to deliver its project, whether alone or in partnership with others.

While conviction and enthusiasm are essential to any successful enterprise, applicants also needed to show that they had the skill and experience not only to design a project but also to modify their plans if things should go wrong, as they occasionally do. A fundraising activity fails to meet its target; a key teacher moves to another school; the venue has a flood; some of the participants drop out a week before the final performance – all too familiar pitfalls for the kinds of project supported by this programme.

Every funded project included opportunities for participants to learn something about a subject, an issue, a technique, other people or themselves. Applicants who appeared to be ‘attaching’ an education project to a performance or tour they had already planned found themselves competing, unsuccessfully, against projects built completely around learning.

The vision and imagination of an individual or small team shone out of every successful application: the vision of schools from different parts of a region working together; of teenagers adapting a novel and taking it to the Edinburgh Festival; of the ambition to work with internationally known choreographers, playwrights and composers. The imagination to use the landscape and history of Dartmoor to inspire children from rural and urban primary schools to make a performance together; the imagination to design a project incorporating musical instruments, space science, physics undergraduates and young people with and without learning disabilities; the vision to teach young people to make site-specific theatre in an urban environment.

Introduction *cont.*

The content of the funded projects was as diverse as the organisations delivering them, but there were recurring themes. Chief among these was the rarity of the experiences young people were being offered. Rarity is a relative state and what might be a run-of-the-mill experience for one individual or group can be extraordinary for another. One of the strengths of these proposals was the ability of those who had designed them to know what constituted a rare experience for the young people involved.

A second recurring theme was working with others. Schools worked with each other and with colleges and arts organisations; artists worked with each other and with teachers and youth workers; young people of different ages, from different backgrounds and faiths worked together, with their parents and carers, with other adults in their community and with arts professionals.

Many of the projects involved professional arts practitioners with high levels of skill and experience, not only in their creative practice but also in their ability to communicate with, and support, young people. Participants had the opportunity both to enhance their skills and to begin to understand the processes that professional artists go through.

The Clore Performing Arts Awards taught the Foundation a great deal about the range of ways of working with young people in and through the performing arts. The following pages offer a handful of examples from a possible 134.

“Just the ability to aspire, just reach. That’s what I’m getting from it, because the project was exciting. Working with the actors and the dancers and obviously the director... that was just phenomenal.”

Participant, **Shoot Your Moves**, Chisenhale Dance Space

“The students were so stimulated during the whole writing process that preceded the rehearsal process that I thought they might burst with enthusiasm. They had given up countless Saturdays over countless months to get this far and they were all ready, willing and able to go the distance.”

Marie Macneill, Director of **Dawn Chorus**, a writing for performance project by the Hall for Cornwall in Truro, involving 100 young people





a Case study
Inclusive, perfectly
pitched, sustainable

Norfolk

Samba Extravaganza was a project developed by musicians from Norwich and Norfolk Community Arts (NORCA) working in partnership with teachers and students from The Hewett School in Norwich and Monobloco, a street band from Rio de Janeiro, Brazil. NORCA had worked with musicians from Monobloco before and thought that their carnival-inspired style would provide local teenagers with an unforgettable music-making experience.

NORCA worked with the School's music department to establish a weekly samba session. The group came on really well, and the sound of samba generated anticipation in the School that something special was happening. Seven months later, Monobloco ran a three-day **Samba Extravaganza** for 220 young people from The Hewett School, Sprowston High and Dereham Neatherd High School, intensively rehearsing three pieces in different styles, with 120 of these young people taking part through shorter taster sessions.

On the evening of the third day, 100 young musicians gave a concert outside the Forum, a prominent public space in Norwich city centre. It was a memorable performance and the bands in all three schools have continued to thrive.

“Over the course of the three days, the Monobloco boys inspired so many students at all levels, right from visiting Year 6 students up to sixth formers. Many of the students who took part had never really engaged in musical performance before, or in any kind of out-of-lesson activity. The word quickly got round that something magic was happening in South Hall and the influx of different students from all kinds of backgrounds, not just those who were in our samba band, meant that the infectious rhythms helped to captivate and inspire a huge variety of different pupils.”

Adam Lawrence, Music Teacher, The Hewett School

a

b Case study
Ambitious, bold,
strong local support

London

“Kidbrooke Drama Department is my premiering company of choice. I’ve never seen anything they’ve done that’s been short of brilliant.”

Ali Smith, Writer

Hotel World is a novel by Ali Smith. Published in 2001, it had won several awards and had been shortlisted for the Orange and Booker prizes for fiction. Smith had rejected requests for the rights to adapt it for the stage until, in 2006, she decided to award the rights to Kidbrooke School, a Specialist Arts College in the London Borough of Greenwich. She had seen the School’s adaptation of one of her plays for National Theatre Connections, an annual youth theatre festival at the National Theatre, and had been impressed.

So why did an already established and experienced group of young performers win a Clore Performing Arts Award? They won it because of their ambition to adapt a contemporary novel and premier it at the Edinburgh Fringe, where none of them had previously performed. Over several months, seven students worked with their head of drama, Lucy Cuthbertson, devising and writing a script. The set and lighting were professionally designed and the production had its initial run at the Greenwich Theatre in 2007.

In August 2007 it opened at Theatre Workshop, a venue in the heart of Edinburgh. The cast and staff had the full Festival experience: sleeping in a university hall of residence; getting the set in and out; and spending hours handing out flyers to advertise the production. The effort paid off. The production was reviewed by *The Guardian*, made *The Times* Top 10 listing and was writer Jackie Kay’s choice of the Fringe. It went on to win a Fringe Report Award for Best Play.



b

c

“I thought the project was excellent. It was ambitious and managed to affect a great number of people within the School ... these were students who rarely buy in to school work actually leading sessions ... the School and I will always welcome projects of this nature. They add a very positive dynamic to students’ experience of education and school.”

Deputy Head, Bognor Regis Community College
commenting on *Off the Wall*

“The day was fun and enjoyable and I’m glad I did it, even if I did look stupid, it was worth it and I have to thank the team that put it altogether and thanks for letting me do it.”

A participant in *Off the Wall*

c

Case study Risky, committed, changing hearts and minds

Sussex

Off the Wall was a project for 25 Year 10 and 11 students following the Alternative Curriculum in Bognor Regis Community College’s Focus Unit (the College is now The Regis School). These are students who have found it difficult to progress in the mainstream curriculum and who are looking for other ways to get excited about learning.

Off the Wall was conceived by the comedian Gerry Maguire Thompson and digital artist Malcolm Buchanan Dick, in discussion with the head of the Focus Unit and West Sussex County Council’s Arts Service (which also co-funded the project). The objective was to put on a programme of live and recorded performance and digital art for parents, carers and the community, as part of *Stop the World*, a one-day event at the College to raise the profile of the Focus Unit, and to increase students’ confidence and self-esteem.

The group took part in two 90-minute comedy workshops every week for 11 weeks and filmed themselves performing. Working with Malcolm Buchanan Dick, they made five digital art works (videos, projections and stop-frame animations) to install around the College. They also made posters and noticeboards of still images inspired by the comedy workshops. For *Stop the World* Day, they set up a temporary performance space and studio where they helped other students to make pop videos, complete with projections, costumes and props, shadow plays and digital designs for projection. The day ended with staff interviewing the group members on camera.

An independent evaluation of the project concluded that the performance day had been a success, with many of the students and staff commenting positively on the ‘buzz’ that the event had created. The project boosted students’ confidence and raised the profile of the Focus Unit and its students. It also increased the skills and confidence of staff in using digital technology as part of their teaching. The only reported disappointment was that *Stop the World* Day did not involve families and the wider community as much as the originators of the project had hoped.

d

Case study Modest, local, connected and fun

Powys

Llanfyllin is a small, rural town in north Powys, in Wales. This project, designed by a local arts organisation, Arts Connection, and delivered in partnership with Syrcas Circus, was inspired by the history of a 19th-century workhouse, Y Dolydd, which stands on the edge of town. The building and surrounding land are owned and run by the community, for the community.

When Y Dolydd featured in the television series *Restoration* in 2004, more people began to recall their memories of the place. Arts Connection recorded those stories and used them as the starting point for an imaginative, one-week, performance project supported by the Clore Performing Arts Awards.

Syrcas Circus, a community arts group that tours with a Big Top, was commissioned to work with children and young people in Llanfyllin to create a performance, in little more than a week, based on the workhouse stories.

A core group of 34 young people attended workshops every day and others came for a day or two. The project was designed to accommodate everyone who wanted to take part and included four adult residents.

The workshops created a narrative based on dreams of escape and rehearsed the young people in performance skills that drew on theatre and circus techniques. Before the final performance there was a parade through Llanfyllin to show off the skills the participants had learned to attract an audience back to the Big Top performance. More than 100 people saw the show.

“The project gave those involved the chance to have fun while learning new skills. It built their confidence, it created a sociable environment and brought different members of the community together to create work.”

Arts Connection

e **Case study**
Demanding, surprising,
collaborative

London

“I feel I can take the skills I’ve learned here and use them in the outside world... working with a Hollywood director, that’s something new and you don’t get that chance every day.”

Participant in **Shoot Your Moves**, Chisenhale Dance Space

Shoot Your Moves was a choreography and film-making project for teenagers organised by Chisenhale Dance Space, in the London Borough of Tower Hamlets. It featured Barry Shils, a Hollywood film-maker (supported by Doran George) and dance artists Sally-Anne Donaldson (who had circus skills) and Carly Annable (who had worked with dance on film). The other member of the team was Robert Butler, a professional story-board artist.

The objectives of **Shoot Your Moves** were to enable a group of young people aged 13–18 to develop their choreographic skills; to learn how to film performance; to learn film-making and post-production skills that can be used on a low budget; and to ‘make’ cultural products as an alternative to consuming them.

Eighteen young people took part in six days of dance workshops, followed by six days of film-making. They made two site-specific pieces in different parts of the building, inside and outside, with plenty of opportunities for creative camera work. They were encouraged to keep diaries; they filmed their own evaluation interviews at the end of the project; and family and friends were invited to the final sessions.

“I witnessed the students grow both artistically and emotionally. Their growing confidence was visible as they learned to take on the many responsibilities of each task.”

Barry Shils, film-maker

e





Case study Identity, ownership, collaboration

Yorkshire

Castle Hill School is the name of a new school created from the merger of two special schools in Huddersfield. This arts and environment project used the performing and visual arts to support the transition of the students of two schools from their familiar environment to a new one.

Both schools had worked with Shabang Theatre Adventures, a local arts company with a long track record of working with people with complex needs. Shabang spent time in both schools to provide some sense of continuity while the move was taking place. The pupils and staff felt that their buildings were closing down around them, but the new school was not yet ready and when it was, they were going to have to share it. Shabang provided a way for the pupils and staff from both schools to get to know each other by working together on a creative project.

Gardening and growing emerged as a popular theme. The new school was to have a greenhouse and a roof garden and some of the students were already involved in gardening projects. Shabang, the students and teachers agreed to make a tree for the entrance hall of the new building. Shabang metamorphosed into two eccentric, performing gardeners. They set up a temporary gazebo in each school, which became a centre for design, making, performance and growing seeds. Suggestions from the students were encouraged and acted upon.

Within two weeks of the move to the new school, the company returned to work with all 106 students on the construction of the tree and the composition of a piece of music to celebrate the event.

“During the project a song was devised, using suggestions from pupils but taking into account the impact of the new School on its local community and its environment. The skyline, once grey, now glitters and sparkles as the sun reflects from the metal roof, reflecting like diamonds in the sky,”

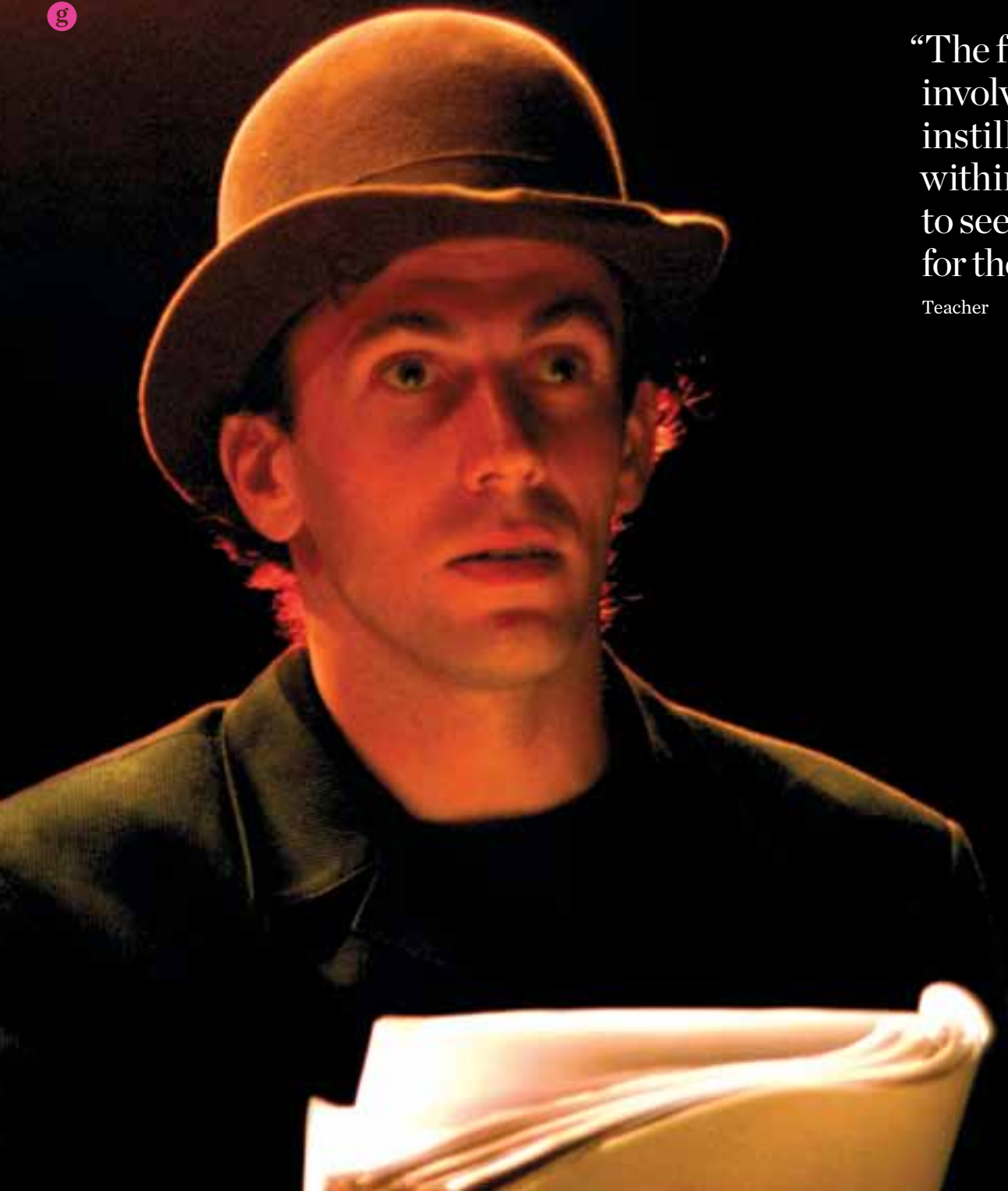
explained one teacher. The words of the song suggest that the young people are the diamonds on the hill.

“Even those who appear hardened to emotion are visibly moved when the whole School assembles to sing this new school anthem together. ‘You’ll never walk alone’ has nothing on our song.”

Every member of the two schools was involved in some way. Shabang’s focus on creativity, nature and the future helped pupils to leave a familiar environment and to adapt more quickly to a new one.

“As soon as the pupils started in the new Castle Hill School in September, staff were amazed at how quickly they settled in, despite the vast size of the building and the anonymity of the corridors and classes.”

Teacher, Castle Hill School



“The fact that the whole class have been kept involved right through to the final workshop has instilled a sense of ownership in the final scripts within them all. The majority of our class came to see the performance, which speaks volumes for the impact it has made on them.”

Teacher

g

Case study Inclusive, perfectly pitched, sustainable

Sheffield

Script Foundry was a one-year script-writing project for secondary school students, organised by Sheffield Theatres. The aim was to develop the writing and critical abilities of 11–16 year olds attending 10 local schools. The project would result in the production of 10 pieces of theatre to be performed by professional actors in the Studio Theatre, and an anthology of work for future use in the city's schools.

Following a briefing meeting for teachers, each school hosted a one-day workshop with a dramaturg, whose role is to work with writers, directors and actors to make new work for the theatre. The young people taking part exchanged their early drafts with students from one of the other schools and then each school group selected its best three pieces to go forward to the next stage.

The writers of the 30 scripts received individual support and took part in workshops with their peers and teachers from their own school. At the end of this process, Sheffield Theatres chose one script from each school and the 10 playwrights worked with the dramaturg, the director and a cast of professional actors to develop and rehearse their work.

The final event was a rehearsed reading in the Studio Theatre. Each young writer was introduced to the audience before his or her play was performed. The evening culminated with a presentation of certificates and a copy of the anthology.

“The atmosphere of a professional first night was created with white roses worn by the playwrights and staff and a VIP area with sparkling drink for the writers at the interval. The Studio space came alive with a full house of young people who had been part of the project, friends and family, teachers, parents and Sheffield Theatres’ staff.”

Karen Simpson, Creative Development Programme Director, Sheffield Theatres, 2002–08

The relationship that the arts professionals built with the young writers, from the introductory workshop onwards, encouraged even those who had not won through to the final stage to ‘keep going’. In each school, up to 40 students took part in a masterclass with the director and the dramaturg, picking up further insights and skills.

“I have really enjoyed the final performances in the Crucible Studio. It was so interesting to see the work of other people who are my sort of age. I liked looking at other people’s ideas.”

Young writer

h

Case study Communication, creativity, skill

County Fermanagh

The Northern Irish company, art4change, received a Clore Performing Arts Award to establish a youth dance company for County Fermanagh. The participants would need to be at least 14 years old, but could come from any background and have some dance experience or none. The culmination of the project would be a tour by the company to the county's primary and special schools.

A group of 14 young people, recruited through workshops in local secondary schools, took part in two workshops with Dylan Quinn (director of art4change), during which they learned to work together as a group and began to discuss ideas for the piece they would tour to schools. For five of the group the commitment was too much and the company that saw the project through comprised six boys and three girls.

They worked together for two weeks, in August, devising a 20-minute piece. The process included creative exercises and taught moves and the final piece, *Spooked*, included a combination of styles. The dancers decided to call the company **Connect Youth Dance**, highlighting the fact that the project had connected young people from different schools and communities.

Spooked was performed 11 times in schools, community halls and theatre venues. The programme included a duet by Dylan Quinn and another professional dancer, Nicola Curry. Two schools hosted a residency of several days and most schools took part in workshops as well as seeing a performance.

The members of **Connect Youth Dance** wanted to continue to work together and funding for a second project was secured from the Police Service Northern Ireland. The company was also invited to take part in a large-scale local performance project. Three members of the group hope to undertake further training in the performing arts.

“This project has given the participants a true sense of pride and achievement through the creative process, delivery of performances and workshops, whilst engaging new audiences and workshop participants in an accessible and effective way.”

Hannah Curr, art4change



Street theatre in Portstewart,
County Derry, with Big Telly
Theatre Company

i **Case study**
Unique opportunity, local
relevance, inter-generational

Merseyside

Sin Tellens Cum Wom (St Helens Come Home) used young people's inquisitiveness about Lancashire dialects and folklore, and their enthusiasm for performance, to increase their knowledge and understanding of their local heritage.

Organised by Citadel Arts Centre in St Helens, the project involved three groups of young people aged 7–11, 12–15 and 16 and over. Experts (amateurs and professionals) in local dialect and stories were identified with the help of local heritage networks, registered social landlords, the neighbourhood management teams and through a press campaign advertising the project.

Age Concern introduced the young participants to older people; two members of the Sutton Manor Heritage Group taught them about the language and culture of miners; St Helens Heritage Network provided CDs and DVDs, as well as printed material on local dialects; and a retired lecturer taught them how to structure sentences in dialect.

The young people made their own decisions about the type of performance they wanted to create. The youngest group made a piece about the closure of a local newspaper, incorporating Lancashire dialect poems such as *Albert and the Lion*. The 12–15 year olds adapted Willy Russell's *Our Day Out* and the older group created an original piece about the Pendle Witch Trials of 1612, which gave them the opportunity to use dialect from that time.

The original intention had been to employ a professional to train the young people in dialect. This proved harder than anticipated but the local search identified several local enthusiasts who were delighted to be part of the project. Another discovery was that learning the local dialect was like learning a new language. As one of the project leaders explained, "This helped our less able readers and our learning and physically disabled participants to feel empowered, as every participant struggled with the text when adapted to local dialect. It gave them the confidence to have a go and one young man who really struggles with learning lines and seeing a performance through to the end rose to the challenge and refused to let the script beat him."

As word of the project spread, local schools got in touch and Citadel Arts Centre arranged dialect workshops for two local primary schools. The project was such a success that the performances were repeated for the St Helens Heritage Open Days.

"I thought it would be dead boring, but it was really interesting and fun."

A young storyteller from St Helens

"It was really different. It isn't often children get together to do a project. They loved the different words and re-enacting the disaster down the mines."

Teacher, Thatto Heath Primary School



"The young people performed the devised scenes brilliantly with great enthusiasm and humour. They obviously had a lot of fun learning about local dialect from years gone by and improvising with ideas, to produce a fresh work which absolutely entertained the audience. I'm sure the young people will take this experience with them into their adult lives as a strong memory of positively engaging with the arts."

Cath Shea, Principal Arts Officer, St Helens

j



j

Case study Mixed ages, self-determined, developmental

Birmingham

"I don't have to hang around with the cool crew at school, because I know I've got another crew here and we're actually doing something good."

Participant

Friction Arts is an artist-led company based in Birmingham, well known for its work with young people and with a reputation for making artwork in awkward places. The company applied to the Foundation for help with a project involving the Curio City Crew – a group of more than 40 young people and seven single mothers who meet regularly at Friction Arts' base, the Curio City Shop.

The idea for the project came from members who were interested in looking at what the idea of a 'garden', a 'space' and a 'sanctuary' meant to them. Five Ways is separated from the nearby community of Ladywood by a busy main road. There is history of conflict between the two communities which is often played out in local parks. The proposal (with the working title, Turf Wars) was to produce a multi-media show (involving dance, drama, music and film) and to perform it in the two parks.

One of the striking aspects of this project was the way the young people changed its direction at an early stage. Two initial workshops resulted in a change of name from Turf Wars to **Horizons**. The participants wanted to take a more positive, aspirational approach than the original title implied and to look beyond the issues in their immediate neighbourhood.

When an application to the Big Lottery Fund failed, the project had to be scaled down, but the aspirations and criteria set out by the Curio City Crew remained intact. They met every Saturday and on a weekday evening for 10 weeks and the older participants spent four full days together in final rehearsals. They were supported by professional arts practitioners, who knew how to get the most from an energetic cast with a wide range of talents and experience.

The production, *Dream Chasers*, was a story about conflict and its resolution. Four tribes are living peacefully in different places. When they become aware of each other's existence, meet and discover their differences, the result is conflict. They fight, until they realise that it is more important to learn from each other and to pass on what they know to future generations.

The challenge of working with older and younger participants was partly overcome by working in separate groups for some of the time and partly by giving each older member responsibility for mentoring a younger one. This approach worked so well that Friction Arts is now using it in other settings.

The performance weekend coincided with the heaviest rain Birmingham had seen for years, so both performances had to be moved indoors, one to Curio City and the other to South Birmingham College. However, both were warmly received by their audiences.

The project had several unexpected outcomes. Seven participants went on to take part in workshops run by the South Asian performing arts organisation, SAMPAD and the Royal Shakespeare Company at MAC, an arts centre in Edgbaston. Birmingham Rep invited selected members of the cast to take part in one of its projects. Some of the young people and their parents became founder members of Friction Arts' community choir and as a result of the performance at South Birmingham College, participants became aware for the first time of the opportunities to take courses in the performing arts and media.

k Case study
Environmental education,
inclusivity, year-long

London

Epic Arts came to the Foundation with a proposal for an ambitious, year-long project with Malmesbury Primary School in Bow. Its plan was to involve children from across the School in a combined arts project that would stretch their creative skills and increase their environmental awareness – in particular their enthusiasm for recycling.

In each of three terms, on Friday afternoons, artists worked with different year groups, using different art forms. In the first term, pupils from Years 1, 3 and 4 learned how to make felt, mosaic, paint with acrylics and use recycled materials. They experimented with photography and wrote Haiku poems. In the second term, Reception, Nursery and Year 5 pupils created five dance sequences, illustrating the rhythm of a day and recording their work on film. In the third and final term, children from Years 2 and 6 devised a play with the starting point, *“The world is dying and has been rushed into A&E ...”* It ended with a performance of the *Recycle Rap*, which told the audience how it could stop the world from ‘dying’.

Altogether, 320 of the School’s 600 pupils took part. It was a huge undertaking and Epic Arts had to draw on its skill and experience to manage large numbers of pupils and the competing distractions of Friday afternoons, especially in the summer term. The project culminated in an exhibition at the Mile End Art Pavillion where the children’s work was displayed. Every one of the School’s 600 pupils spent time in the space, looking at the work and asking or answering questions on the environment.

The School was delighted by the way the project had become part of the School’s life for a year and by the fact that children of every age and ability had contributed creatively to it.

“I liked the drama because it made recycling and not wasting water fun.”

Pupil

“As a result of this project, children were asked to explore the topic of recycling and to look at their own global footprint. It opened their eyes to things they had never really seen before, all on their own front door step. After they could ‘see’ then the art flowed naturally.”

Pauline Sletten, Year 2 teacher
and project co-ordinator

“The decision to produce the Recycle Rap professionally meant that not only did it sound fantastic, but there was also a ‘wow’ factor, as the young people were really impressed that a song had been produced solely for them. By the end of the project, the whole school was singing along!”

Epic Arts



Image: Malmesbury Primary pupils working with Epic Arts



1 Case study Different perspectives, environmental awareness, new relationships

Devon

Granite Shadows involved two primary schools, a writer, a shadow puppeteer, an animator/web programmer and the landscape of Dartmoor National Park. Aune Head Arts, a contemporary arts organisation based in Princetown, on Dartmoor, invited the two schools – Shaugh Prior, a small primary school on the edge of Dartmoor and Tamerton Vale, a school on a large housing estate in North East Plymouth – to take part in a project inspired by Dartmoor. The size of Shaugh Prior meant that every pupil could take part, whereas for Tamerton Vale the project could involve a Year 3 class only.

The writer, performer and teacher, Phil Bowen was contracted to work with Willem Montagne, the Park's Education Officer, who is also a shadow puppeteer. Bowen made several visits to each school and spent a day with each of them and with Montagne exploring the moorland, caves, waterways and pathways of Dartmoor, listening to sounds and creating stories. The whole process was filmed. The children then went back to school to create stories based on what they had seen, heard, smelt and imagined and they told or performed those stories in their own schools. One story from each school was chosen to form the basis of a shadow puppet play, which the pupils designed and made with Willem. They also learned how to manipulate shadow puppets. In the final performances, they provided the musical accompaniment while Willem manipulated the puppets with some of the students.

The film of the project includes the performances and Aune Head Arts plans to offer it as a 'short' to local arts venues with a film programme. The film is already available on the web.

The only opportunity for the participants to meet during this project was at the joint performance they gave to their families at Lee Moor Village Hall, half-way between the two schools. The hall is on the edge of china clay pits, a landscape that few of the children had seen before. This shared event was so popular that Aune Head Arts resolved to organise another project to give the schools opportunities to work together more closely and to build on what they had achieved through Granite Shadows.

“The project has clearly created a hunger for future opportunities, which Aune Head Arts will help the schools realise. Hopefully, this pairing of schools will grow to a small network of schools interested in working on Dartmoor with their pupils in different, creative ways.”

Richard Povall, Aune Head Arts

m Case study
Original, skill-based,
confidence-building

Argyllshire

In 2007, the Mid Argyll Pipe Band celebrated its 80th birthday. The long-term future of any band built on traditional music depends on it being able to attract and retain younger members. In the run-up to its 80th birthday year, the Mid Argyll Pipe Band invited Wild Biscuit Music to work with its members to inject some contemporary style into its traditional Scottish repertoire. The experiment was such a success that the band applied to the Clore Performing Arts Awards for funds to work with Wild Biscuit to support the musical development and performance skills of 30 of the younger players. They also needed money for new drums. This was a rare example of the Foundation supporting a request for instruments, but it was clearly an essential part of the project.

That summer, the band was invited to appear at the Golowan Festival in Penzance. Older members had performed at the Festival before, but nine young musicians would be going for the first time. For five, it would be their first experience of performing at this level and an opportunity to test out their new repertoire (“traditional music with a twist”) on an audience outside Scotland. The time spent with Wild Biscuit was rewarded with loud applause. The director of the Festival, Mike Sagar-Fenton wrote:

“I’ll just say for the moment what a huge pleasure it was to have you and the band, and how much good feedback we’ve had about the stage performance. The response to it got bigger and bigger as the gig went on. Your stage presence knocked everyone’s socks off.”

The response to the experience increased the players’ confidence to such an extent that, on their return from Cornwall, they decided to perform the same set in the traditional environment of the International Piping Festival in Glasgow’s George Square.

“The reception was a bit more muted. Nevertheless the performance was well received and noted for its different style and it gave the band a big boost in confidence to perform in the piping arena.”

Band member

The grant enabled the Mid Argyll Pipe Band to invest in the performance skills of the next generation while providing its members with a rare opportunity to work with excellent musicians from a different tradition, and to develop a style of their own.



m

“Hey, just wanted to say you’re fantastic. I was a crew member on the Golowan Festival and what a pleasure it was. You gave me goose bumps every time you played ... what a sound you made. Everyone in Penzance is talking about you guys and how awesome you were.”

Ben Bodilly, crew member, Golowan Festival

n Case study Mixed ages, self-determined, developmental

Leicestershire

Firebird Trust is a music development agency with a reputation for creating unforgettable musical experiences for vulnerable people. The aim of this project, **Enough Space for Everyone**, was to bring together a group of young people from Leicester; cellist Matthew Barley and his performance and education group, Between the Notes; space scientists John Lees and Michael Bannister; and undergraduate students from the Department of Physics and Astronomy at the University of Leicester, to explore musical ideas inspired by the concept of space.

The original intention was that the project would have two parts, culminating in a performance. The first would involve 10 young people with special needs, making music based on ideas of their own 'inner space'. The second would be for 25 disadvantaged young people from mainstream schools and would involve music-making inspired by the ideas of outer space and the cosmos. The project venue was the Richard Attenborough Centre at Leicester University and both groups would visit the nearby National Space Centre at the start of the project.

The first challenge was to find dates that suited all the partners. The plan had been to run both parts of the project during term-time, but by the time the project had been confirmed, the only available week was February half-term. The young people with special needs were identified in good time by Leicester City Council. The Council provided support staff and transport and Firebird was able to organise an introductory visit to the National Space Centre as planned. The decision to run the project during half-term made the recruitment of the students from mainstream education much more of a challenge. Schools were contacted, but teachers were not as involved as they might have been in helping Firebird to identify the students who would benefit most from the project. As a result, those who took part came from a wide range of backgrounds and musical abilities.

During the recruitment phase, the project director, Matthew Barley, decided it would be best to work with the two groups together. As a consequence, information distributed to schools did not make reference to the fact that some of the participants would have special needs and some of the young people from

mainstream schools were uncomfortable about working in a mixed group. Firebird's project report says:

"Discussions with these young people at the end of the first two days, skilfully facilitated by the musicians, helped guide them through their feelings on this issue. Overall, evaluation revealed that this experience had been positive, although there were some notable comments from a couple of the mainstream participants to the contrary."

Early in the week, support staff for the special needs participants commented that the young people were not receiving as much attention as they needed and this was immediately rectified by the musicians.

Leicester was new territory for Firebird and its lack of established contacts with the schools may have made it harder to recruit the participants – although of the 19 in mainstream education who came on the first day, 17 stayed for the whole of half-term, and the final performance, on a Saturday, was well attended by family and friends.

Firebird's long experience of running projects enabled it to rise to the challenges thrown up by this project. Its honest and considered report to the Foundation is an excellent example of how even the most experienced organisations can continue to strengthen their practice. In particular, Firebird concluded that there needed to be a more equal balance between the contribution of the scientists and the artists; that the employment of local musicians would make it easier to develop a continuing relationship with schools and other partners in Leicester; that the inclusion of other art forms, with music, might have provided a richer experience for a mixed ability group; and that scheduling a project for schools during half-term will always be problematic.

Despite the obvious difficulties, Firebird and the majority of participants thought the project a success and Firebird was particularly encouraged by its developing partnership with the Richard Attenborough Centre, scientists from the University of Leicester, the National Space Centre and Leicester City Council.

n



Images: Firebird Trust

Some other projects ...

Big Telly Theatre Company in County Derry, Northern Ireland was given an Award to run a five-week summer project in 2010, for young people living in and around Portstewart. Working with professional theatre practitioners, the participants learnt about making pieces of site-specific theatre in three different settings: on the street, in a car, and in the dark! Big Telly Theatre Company set out to demonstrate the creative potential of our immediate environment and to provide the young people with a new, enjoyable and educational experience.

Changemakers, Youth Action Team in Birmingham applied to the Foundation in 2009 to set up a steel band for 13-18 year olds, drawn from three different housing estates in Birmingham. The lead musician on this project had grown up in a similar environment and was introduced to steel pans at the age of 11. He wanted other young people to have the same kind of opportunity to develop their musical talent and to experience the buzz of performance. The project involved up to 16 young musicians. They met twice a week for six weeks and then performed to an audience. One of the strengths of this proposal was that it promised to bring together young people from three different communities. The other was the clarity with which the musician behind the project described how his experience of playing pans as a child had influenced him and why he now wanted to create similar opportunities for others.

Spitalfields Music in the London Borough of Tower Hamlets is best known for organising two annual music festivals, but it also runs a year-round programme of educational projects. Festivals are traditionally programmed by adults with a specialist knowledge of different types of music and artists, and a clear understanding of what their audiences will enjoy. In 2010, with the help of a Clore Performing Arts Award, Spitalfields Music introduced 15 Tower Hamlets students, aged 16-18, to the processes and skills involved in programming musical events. Over six months, they met and worked alongside artists and programmers, learning how new work is commissioned and programmes put together. They agreed their selection criteria and programmed two events for the 2010 Spitalfields Music Summer Festival. Evaluation of the project demonstrated that the young people considered they had

successfully developed their leadership, communication and team working skills, and were equipped with a better understanding of artist liaison, marketing, finance and production logistics. All reported that it had provided them with an invaluable behind the scenes insight into the programming process of live events.

The King Edward VI School in Morpeth in Northumberland received a grant for its refreshingly different approach to interesting its students in a range of dance and musical genres. Over several 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 at which music was performed by students, with the community jazz band, while the dance students performed and taught the audience basic steps. The second half of the concert included demonstrations from the professionals and the chance for the audience and students to dance.

Three schools in the Northumbrian villages of Cambo, Longhorsley and Whalton, with pupils aged between five and nine, used a Clore Performing Arts Award to help their children learn more about the Second World War. This project was prompted by requests from the children for more information about what life was like between 1939 and 1945. Local residents who lived through the war sowed the seeds of this creative project by coming into the schools to share their experiences. A professional storyteller then worked with the children to create, tell and record imaginary stories of their own from that time. A dancer taught them dances from the 1940s and two musicians (one of them a specialist in traditional Northumbrian music) worked with the schools, parents and local community groups to compose new songs for the period. A great strength of this project was its collaborative nature: collaboration between the three schools; between the schools and their communities; and between the teachers, residents and artists.



Longhorsley School in Northumbria © Paul Harris



King Edward VI School in Morpeth © Paul Harris

Some other projects *cont...*

The Dance Faculty of Trinity Laban Conservatoire of Music and Dance is based at Laban, in the London Borough of Deptford. It is a state-of-the-art training centre which attracts dancers from all over the world. In 2009 it received a Clore Performing Arts Award to deliver a project called **Pulse**. This brought together 50 young people from Laban's youth dance company, its all-male hip-hop group (Velocity), 10 boys from two Greenwich secondary schools (Kidbrooke and Thomas Tallis) and a vocal training organisation called Sense of Sound. The participants were all aged 13-18. One group spent 12 weeks working on a score, while the others developed a dance piece incorporating beatboxing (making drum sounds and rhythms, using the voice) and body percussion. The groups worked together over February half-term to create a completely collaborative piece which was premiered at Laban in March 2009. The project was unusual in choosing the body (voice and body percussion) as the main source of music for the dance, an approach that has the potential to be replicated by the participants. Laban's ambition was that this project should be documented and shared as a model of good practice.

An Lanntair, an arts centre on the Isle of Lewis on the west coast of Scotland, received an Award for **Trumpets to the Sky**, a project organised in partnership with the Hebridean Celtic Festival. During the week before the 2009 Festival, artists from the Edinburgh-based Puppet Lab worked with young people in 10 community venues on Lewis and Harris to design and build 10 giant trumpets. Each was decorated with drawings, photographs and maps illustrating locally significant stories. During the same week, musicians ran workshops on the sounds and structures of Celtic music and these were recorded to make the soundtracks to be played through the trumpets as they were paraded through the streets of Stornoway and the grounds of Lews Castle. Festival audiences were asked to record their responses to the question 'What's special about here?' Their answers were broadcast from the trumpets. The strength of this proposal was its combination of creativity and scale and the promise of a highly memorable event.

Brigg Infant School in the former mining village of South Normanton, in Derbyshire, has 160 pupils aged between four and seven. It won a Clore Performing Arts Award to work with a Zimbabwean acapella group, Umdumo Wesizwe. The School is twinned with a school in Bulawayo, the group's home town, which also has a long history of mining (gold). The Award enabled the whole school to work with the musicians, class by class, studying voice, percussion and dance. The project, which culminated in a joint public performance by the children and Umdumo Wesizwe, gave a group of very young children a rare opportunity to meet, listen to and learn from professional musicians from a different country and with a different cultural heritage. It was a bonus that through the School's relationship with a school in Bulawayo, this was an experience on which the teachers and pupils will be able to build.



A participant in **Trumpets to the Sky**, with An Lanntair on the Isle of Lewis
Image: Elsie Mitchell

Appendix 1

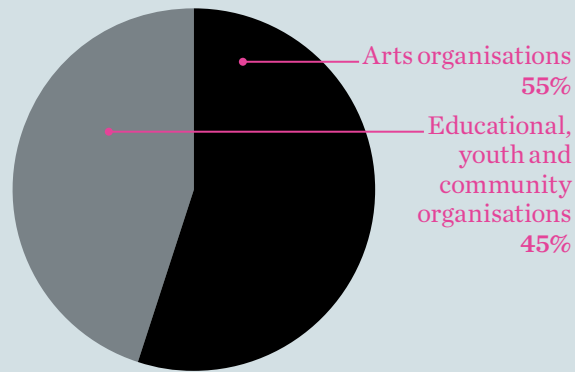
Types of organisation that applied

The programme achieved a good balance of applicants, with 55% defining themselves as arts organisations and 45% as educational, youth or community organisations.

Many different types of organisation saw the programme as a potential source of funding. Educational organisations included nursery schools, primary, secondary and special schools, pupil referral units and colleges of further and higher education. Community organisations ranged from parent and toddler groups and tenants' associations to faith-based organisations and heritage groups.

Most applications were made by a single organisation. A few were made by one organisation on behalf of a group or a cluster and many more proposed to include at least one other organisation in the delivery of the project.

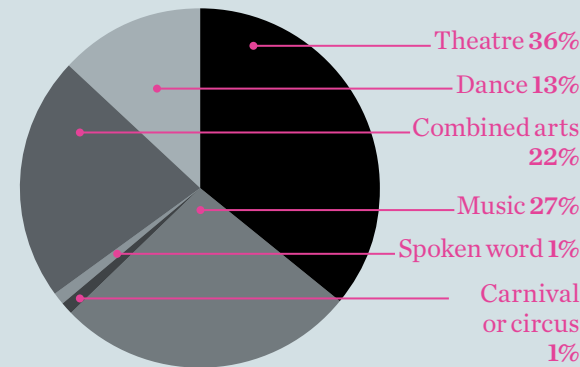
Types of applicant



Of the arts organisations that applied, the largest proportion (36%) specialised in theatre, 27% in music, 22% in combined arts, 13% in dance, 1% in carnival or circus and 1% in storytelling or performance poetry.

These categories disguise the variety within each art form. For example, 6% of the music organisations were orchestras (symphony and chamber), 3% were opera companies and 18% were other types of music group (rock, jazz, brass, gospel, traditional music, choirs, etc.). The combined arts category was made up mostly of community-based arts organisations working in more than one art form and often combining the performing and visual arts. Carnival and circus arts are sometimes defined by funders as 'combined arts', but this programme saw them as art forms in their own right.

Types of arts organisation applying



Appendix 2

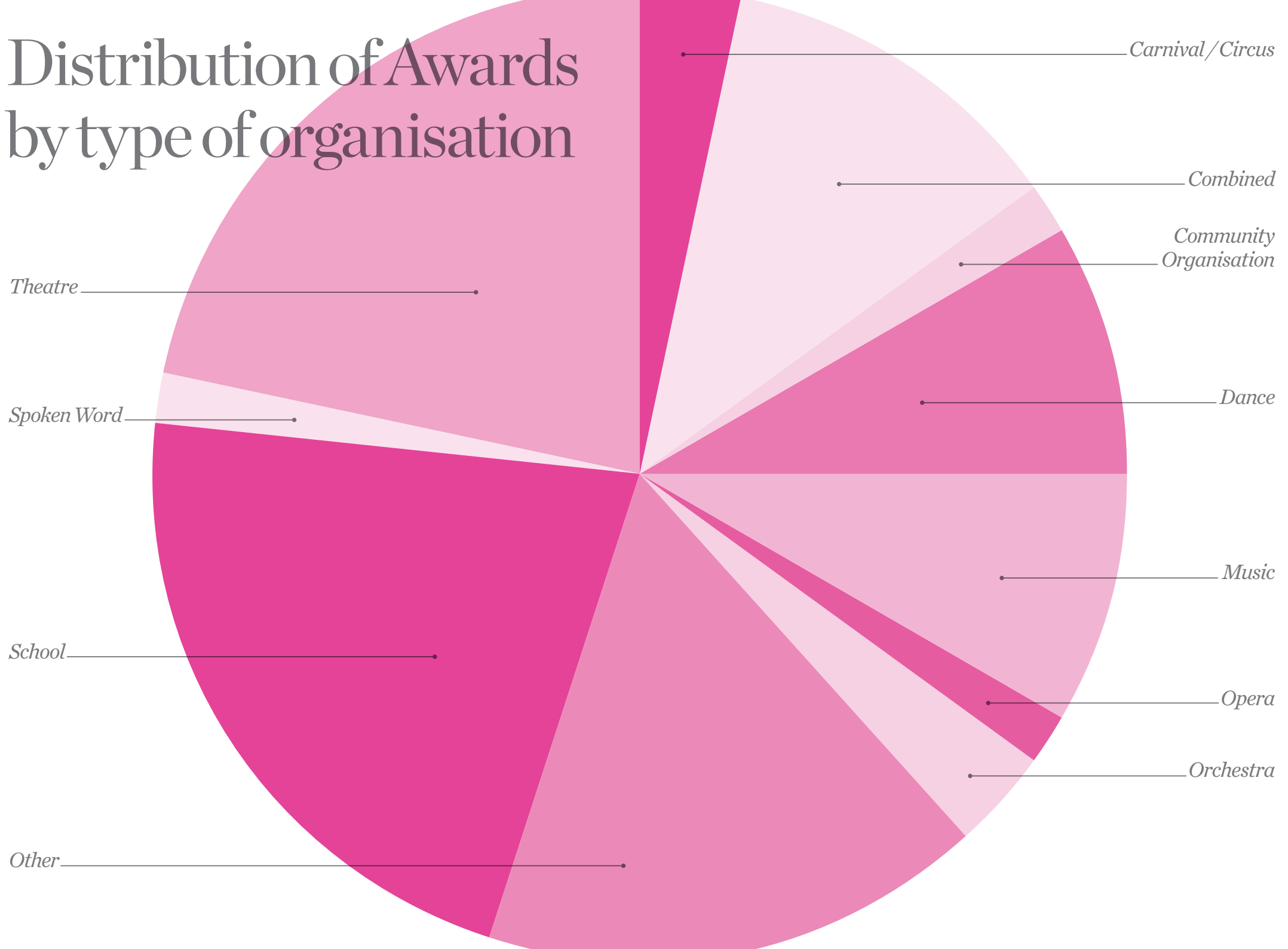
How much funding applicants sought

Organisations could apply for between £1,000 and £10,000.

Just over 47% of applicants requested between £9,000 and £10,000, but only 35% of the Awards were at this level. The main reason for the relatively low success rate at this end of the scale was that some of those asking for £10,000 appeared to be doing so because it was the maximum available, rather than because their proposal justified it. In every round, there were some requests for £10,000 towards projects costing exactly £30,000 (the maximum eligible cost of a project). Budgets that had clearly been calculated to come in under the £30,000 limit and those based on 'ballpark figures' rarely reached the shortlist.

Those organisations that applied for between £7,000 and £9,000 were the most successful: 8% of all applications were for between £7,000 and £8,000, but 16% of successful applications were within this range. Similarly, just under 10% of applications were for between £8,001 and £9,000, but 22% of successful applications were worth this amount. One possible reason for this outcome is that more of the applicants requesting an Award at the top end of the scale may have been experienced in designing, planning and delivering projects, and in budgeting accurately and writing convincing proposals; this may have made them more likely to succeed.

Distribution of Awards by type of organisation



Appendix 3

Success rates

Educational, youth and community organisations accounted for 45% of applications and received 42% of the Awards. Arts organisations submitted 55% of applications and received 58% of the Awards.

Theatre and dance companies were slightly more successful than music companies, compared with the number of applications they submitted. So, for example, dance companies accounted for 7% of all applications but received almost 10% of the Awards, while theatre companies submitted almost 20% of all applications and won 23% of all Awards.

The distribution of Awards, by type of organisation, between 2004 and 2009, is shown in the main chart.

The Awards were made to tiny rural primary schools and national institutions, to groups with less than £5,000 in the bank and to others with more than £1m. Some 78% of successful applicants reported annual expenditure of at least £100,000, while 22% had annual expenditure of less than £100,000, and 16% less than £60,000.

Successful applicants included some groups with two or three employees or volunteers, and some with more than 50. Some had completely new ideas, while others wanted to introduce a tried and tested model to a new group of young people. More than half (51%) of successful applicants had more than 20 employees and/or volunteers; 69% had more than 10 employees and/or volunteers; 31% had 10 or fewer; and 14% had fewer than five.

Appendix 4

The assessment process

Over the five-year life of the programme, 6.5% of applicants (one in 15) were successful. Every application was considered first against the programme criteria and then against the other proposals in that round. The Foundation only awarded grants for projects that were in some way challenging, or breaking new ground with their content or reach. With a total budget of £1m over five years, the aim was to spend in the region of £100,000 per round, but there was no requirement to spend exactly this amount.

The two independent assessors for the programme read all of the applications. They agreed a list of the strongest 60 or so, and organised them by location, art-form and type of beneficiary (for example, under-fives or teenagers). They questioned each other's reasons for shortlisting an application, contacted applicants, by telephone or email, for additional information and undertook further background research. They reviewed Ofsted reports, researched the previous work of artists named in applications and read about the communities where projects would be taking place. This process reduced the shortlist to around 40.

The assessors then considered the balance of the shortlist, first in terms of location (were there too many applications from London, for example?) and second, the art form involved. This was important for checking that no art form, type of beneficiary, or part of the country would be receiving a disproportionate number of opportunities.

If, for example, there were seven shortlisted applications from London and five of them were theatre projects, the assessors would reconsider the merits of each and ask: Who would be running the project? Who would be benefiting? How much would it cost? How long would it last? What was likely to be the result? It is important to stress that this was an informal and discursive process. Achieving a balanced selection of Awards over the five years of the programme was important, but there were no quotas or targets.

At this stage the shortlist was reduced to around 25. The Director of the Foundation (and sometimes the Administrator) then joined the process, asking questions about each of the recommendations and helping to produce the final recommended shortlist which would go to the Clore Duffield Foundation Trustees for a final decision.

The number, diversity and quality of applications gave the Trustees the opportunity to support projects that promised to provide young people with opportunities which, for them, would be rare and inspirational, as well as educational. All of these are relative terms: what is special for one group may be commonplace for another. Very careful consideration was therefore given to the relative value of a project to its intended beneficiaries and recommendations were made on that basis.

Appendix 5

Full list of funded organisations and projects: Clare Performing Arts Awards made in rounds 1 to 10

All Saints Roman Catholic School, Warrington £1,231	Belgrade Theatre, Coventry £8,894	Changemakers (Youth Action Team), Birmingham £4,700	Cotherstone Primary School, County Durham £1,131	Epic Arts, London £9,000	Horton in Ribblesdale Primary School, North Yorkshire £10,000
Alnwick Playhouse Trust/Border Box, Northumberland £3,300	Bewdley School and Sixth Form Centre, Worcestershire £7,200	Charter Academy, Hampshire £8,750	Cottingley Primary School and Children's Centre, Leeds £8,500	Firebird Trust, Leicester £8,983	Huddersfield Contemporary Music Festival, Yorkshire £9,700
Alton College, Hampshire £2,000	Big Telly Theatre Company, Portstewart, Northern Ireland £9,850	Chat's Palace Arts Centre, East London £8,792	Dance East, Suffolk £8,200	Flying Gorillas, London £7,000	Impington Village College, Cambridgeshire £9,845
An Lanntair, Isle of Lewis, Scotland £6,350	Bognor Regis Community College, Sussex £7,000	Chichester Nursery School, Sussex £5,000	Dance Initiative Greater Manchester £9,891	Fusion Theatre Ltd, Barton-upon-Humber, North Lancashire £9,307	Indian Community Centre, Belfast £5,000
Arab Cultural Community, South London £7,000	Borough Music School, London £6,500	Chisenhale Dance Space, London £9,964	DanceXchange, Birmingham £10,000	Hackney Empire, London £10,000	Interplay Theatre, Leeds £8,000
Arrochar Primary School, Arrochar, Scotland £3,300	Bradford Youth Development Partnership/Asian Theatre School, Bradford £6,225	Christ Church Armley Youth Project, Leeds £9,800	Development Coll, Isle of Coll, Scotland £5,200	Hall for Cornwall, Truro £9,000	John Ogilvie High School, South Lanarkshire £9,240
art4change, Co. Fermanagh £9,125	Butleigh Primary School, Somerset £3,000	Citadel Arts Centre, Lancashire £8,730	Drake Music Scotland, Glasgow £8,000	Harrogate International Festival, Yorkshire £7,000	Kazzum, London £7,250
Arts Connection, Powys £2,000	Cambridge Music Festival, Cambridge £7,375	City of Birmingham Symphony Orchestra £10,000	Drop Inn, Derbyshire £7,350	Haverstock School, North London £8,000	Kidbrooke School, London £6,000
Attik Dance, Devon £7,364	Canongate Youth Project, Edinburgh £1,920	Company of Angels, Cambridge £9,700	Dundee Repertory Theatre, Dundee, Scotland £9,500	Highfields School, Huddersfield £7,000	Kompany Malakhi, Bristol £10,000
Aune Head Arts, Devon £6,000	Castle Federation, Northumberland £7,200	Congleton Community Projects, Cheshire £5,000	Echo Echo Dance Theatre Company, Derry, Northern Ireland £8,884	Hightide, Suffolk £7,380	Laban, East London £9,950
Bedlam Dance Company, Chichester £6,954	Connectingvibes, London £7,000	Elmbridge School Partnership, Surrey £9,900		Hilton Lane Primary School and St. Andrew's Methodist Primary School, Salford £9,910	Lauderdale House, London £9,900
Beechfield Primary School, Belfast £1,200				Lewisham Youth Theatre, South London £9,000	

Appendix 5 cont.

Full list of funded organisations and projects: Clore Performing Arts Awards made in rounds 1 to 10

Lichfield Festival, Staffordshire £7,600	National Youth Theatre, West Midlands £9,000	Points Schools Sports Partnership Sheffield, Yorkshire £6,960	Selby High School, Yorkshire £4,860	Take Art, South Petherton, Somerset £9,500	Theatre Royal Bath: The Egg, Bath £7,000
Live Music Now North West, Huddersfield £9,956	Nidderdale High School & Community College, Yorkshire £3,650	Polka Theatre, South West London £2,500	Shakespeare's Globe, London £8,000	Talia Theatre, Lancashire £8,200	Thomas Adam School, Shropshire £9,950
Live Theatre, Newcastle £10,000	No Fit State Circus, Wales £8,900	Prema, Gloucestershire £10,000	Sheffield Theatres, Yorkshire £9,600	Thalia Theatre Company, Norfolk £9,756	Thomas Gamuel Primary School, London £7,000
Manchester Camerata £8,329	North Devon Theatres Trust, Barnstable £6,460	PSS Young Carers St. Helens, Merseyside £1,440	Sherman Theatre, Cardiff £6,000	The Abbey Primary School, Northampton £800	Tinderbox Theatre Company, Belfast £7,820
Manchester International Festival £5,500	Norwich and Norfolk Community Arts (NORCA), Norwich £9,950	Pyramid of Arts, Leeds £10,000	Soundart Radio Limited, Dartington, Devon £5,160	The Brigg Infant School, East Midlands £3,590	Tomorrow's Warriors, London £9,857
Melbourn Primary School and Melbourn Village College, Hertfordshire £8,613	Pan Centre for Intercultural Arts, London £7,590	Quarry Mount Primary School, West Yorkshire £8,100	Spitalfields Music, Tower Hamlets £8,400	The Clod Ensemble, London £9,500	Travelling Light Theatre Company, Bristol £7,262
MeWe, Surrey £3,557	Paragon Ensemble, Glasgow £8,038	Quondam Arts Trust, Penrith, Cumbria £8,590	St. Magnus Festival, Orkney Islands £9,000	The Courtyard, Hereford £8,000	Tron Theatre, Glasgow £3,500
Mid Argyll Pipe Band, Argyll, Scotland £8,000	Patterdale Church of England Primary School, Cumbria £5,500	Roughwood Primary School, Yorkshire £8,650	St Paul's Arts Trust, Tower Hamlets £8,050	The Everyman Theatre, Cheltenham £8,950	Victoria Special School, Birmingham £4,260
Mounts Bay School & Community Sports College, Cornwall £7,200	Penmaes School, Powys £1,820	Roundhouse, North London £8,860	Sticky Fingers, Northern Ireland £9,500	The King Edward VI School, Northumberland £2,000	Wigton Cluster of Extended Schools, Cumbria £8,980
Mousetrap Theatre Projects, London £9,810	Playbox Theatre, West Midlands £9,760	Salford Lads' & Girls' Club, Salford £9,965	Stoke-on-Trent Theatres (The Regent Theatre), Staffordshire £7,177	The Place, London £9,829	Youth Dance Tynedale, Northumberland £2,855
National Youth Orchestras of Scotland, Glasgow £8,000	Sampad South Asian Arts, Birmingham £10,000	Second Wave Youth Arts, London £8,684	Taigh Chearsabhair Outer Hebrides £4,370	The Playhouse, Londonderry £7,750	
				Theatr Iolo, Cardiff £8,000	
					<hr/> Total awarded in rounds 1 to 10 £986,853 <hr/>

Appendix 6

Criteria

Who was eligible to apply?

- The programme funded education projects that cover every aspect of the performing arts including opera, dance, music, musical theatre, the spoken word and theatre
- Both professional and amateur arts organisations were eligible to apply
- Primary, middle, secondary schools, sixth form colleges and PRUs were eligible to apply
- Community groups were eligible to apply

What the programme funded...

- The programme funded project costs ranging from £1,000 to £10,000
- The total project budget could not exceed £30,000
- The Clore Duffield Foundation preferred to be the major funder

... and what it did not fund

- General appeals
- Ticket subsidies
- The purchase of equipment (except, very occasionally, musical instruments)
- Web-based projects
- Staff posts

Notes for applicants

The Foundation did not intend to be heavily prescriptive in terms of criteria. However, applicants were encouraged to note the following:

- They were encouraged to approach the funding opportunity in creative and imaginative ways
- Grants could be made to single institutions, but the Trustees happily considered funding partnership applications from two or more linked institutions
- There was no requirement to seek matching funding
- The beneficiaries of the proposed project had to be clearly identified
- The artistic input (performer, musician, director etc.) had to be clearly identified

- The assessment process took into account the cost-effectiveness of the project
- Grant recipients were unable to re-apply for further funding within two years of the completion of their grant (although in actuality no applicant received a second grant)
- First-time applicants who were rejected could re-apply to the programme with a different project
- The Trustees were interested in the potential for projects to serve as models of good practice for other performing arts programmes
- Trustees took account of plans for sustaining the benefits of the activity supported by the Foundation after its funding came to an end

Application/assessment process

- Submissions were considered twice a year (2005–2009) with closing dates in early April and early September
- Application forms were available only from the Foundation's website
- The completed application forms were submitted to the Foundation, together with one set of the following:
 - > A project summary (max. 500 words)
 - > A detailed project budget breakdown
 - > Most recent audited accounts (of the lead organisation, if applicable)
 - > Most recent annual report (of the lead organisation, if applicable)
 - > Education policy document (of the lead organisation, if applicable)
- All applications were acknowledged when received
- All applications were reviewed by the programme's two Specialist Advisers
- The Specialist Advisers sometimes contacted applicants to discuss their project plans in further detail and took up references as required
- No site visits took place
- Applicants who were not successful were notified within six weeks of the closing date
- Applicants who were awarded a grant were notified within six weeks of the closing date
- A full list of grant recipients was published on the Foundation's website within six weeks of the closing date, together with details of the 'characteristics of successful applications'

Monitoring and evaluation

The Foundation required an evaluation report within three months of completion of the funded project. Applicants were informed that the text and images from this report might be used for best practice case studies. Reports had to be typed and no longer than five pages plus relevant attachments. They had to include:

- A brief overview of what happened in the project and a review of the project's aims and outcomes
- Evidence of project impact, including actual numbers of participants who benefited from the project
- Reflection of what was learned from the project
- Evaluation, including copies of any formal evaluation undertaken and/or completed assessment forms
- Copies of any press materials released
- Photographs
- Financial summary of expenditure

This publication is available as a free pdf at www.cloreduffield.org.uk

Written by Phyllida Shaw. Based on the project reports submitted by all Clore Performing Arts Award recipients, 2005-2009. Data analysis by Melissa Pemberton-Piggot.

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Photography by Hugo Glendinning, Paul Harris, and Award recipients

The Clore Duffield Foundation would like to thank Phyllida Shaw and Patricia Lankester for their invaluable work in assessing the 2,051 applications submitted to the programme, together with all the Award recipients for their thoughtful, considered and honest evaluation reports, and for providing quotes and photographs for this publication.

About the Clore Duffield Foundation

The Clore Foundation was founded in 1964 by the late Sir Charles Clore, one of Britain's most successful post-war businessmen and one of the most generous philanthropists of his day. Sir Charles was born in Whitechapel, the son of Jewish immigrants from Riga. In the 1950s he was the pioneer of company takeovers, becoming a household name in Britain and beyond. After Sir Charles' death in 1979, his daughter, Vivien Duffield, assumed the Chairmanship of the Foundation and created her own Foundation in 1987 with the aim of continuing and consolidating her family's history of philanthropy. Vivien Duffield was appointed a DBE in 2000 and the two Foundations were merged in 2000 to become the Clore Duffield Foundation.

The Foundation is a grant-making charity which concentrates its support on cultural learning, creating learning spaces within arts and heritage organisations, leadership training for the cultural and social sectors, social care, and enhancing Jewish life.

This was the second small grants programme to be launched by the Foundation. The Clore Small Grants Programme for Museum and Gallery Education ran from 1999 to 2004 and funded almost 150 projects in small museums and galleries throughout England, Wales, Scotland and Northern Ireland. The Clore Poetry and Literature Awards, a third small grants programme for under 19s, will run from 2011 to 2015.

The Clore Duffield Foundation is a supporter of the Cultural Learning Alliance, a collective voice working to ensure that all children and young people have meaningful access to culture. Sign up to the Alliance at:

www.culturallearningalliance.org.uk

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