

Favela to the World

An Evaluation report

into the three-year programme of work undertaken by Paul Heritage and People's Palace Projects during Paul Heritage's AHRC-funded Knowledge Transfer Fellowship, June 2009-May 2012

by Raj Bhari

Foreword:

Since 2004 **People's Palace Projects (PPP)** and **Grupo Cultural AfroReggae (GCAR)** have been creating, performing and disseminating an artistic and socially engaged developmental journey. Our work together has made it possible for communities and audiences in the UK to experience and learn from a *favela*-based model of community enterprise, that was born from human necessity and offers a powerful counterpoint to the complexities of Rio de Janeiro's gang related violence.

Grupo Cultural AfroReggae (GCAR) is a *favela*-based organisation that fights for social transformation through culture and art. Their aim is to awaken artistic potential that raises the self-esteem of young people. GCAR's mission is to promote inclusion and social justice using art, African-Brazilian culture and education as tools for creating bridges that unite differences and serve as a foundation for sustainability and citizenship.¹

People's Palace Projects (PPP) is a research centre and independent arts charity that advances the practice and understanding of art for social justice. It is a National Portfolio organisation (NPO) of Arts Council England and is based at Queen Mary University of London.²

1 <http://www.afroreggae.org/memoria>

2 <http://www.peoplespalaceprojects.org.uk/about/>

Introduction/ Executive Summary

This report will present the key findings of the AHRC-funded Knowledge Transfer elements of the final phase of the *Favela to the World* programme of work, from June 2009 – May 2012. The report will provide an overview of the impact and reach achieved by the final phase of the Fellowship, with the aim of identifying the way in which impact can be distinguished within collaborations between diverse stakeholders. A summary of each project is provided and a particular focus on Salisbury as a case study captures the learning from the collaboration between PPP, GCAR and young people participating in the Salisbury International Festival.

The research undertaken in preparing this report includes an overview of the current UK social policy context and presents the broader social, cultural and political questions that young people, artists, academics, policy makers and community leaders face in terms of supporting young people at risk of violence³ and social exclusion⁴. PPP recognizes that both young victims of acts of violence and the perpetrators of these acts are “young people at risk” of the deleterious effects of violence.

The research will capture interviews with GCAR artists and practitioners and youth workers from the Salisbury residency. The report will also present the learning and reflections of the collaboration between PPP, GCAR and the Liverpool Everyman and Liverpool Primary Care Trust.

And finally the report will attempt to map the continuing legacy of the PPP and GCAR’s collaboration, with an emphasis on the possibilities this work has realized and how these possibilities could inform socially engaged arts practice in the UK.

About the author

Raj Bhari has been collaborating with PPP for over ten years, initially as a practitioner and more recently as a board member. With a background in conflict transformation and participatory arts practice. Raj has worked as an advisor in community cohesion and community conflict for the Department of Communities and Local Government (DCLG) for over ten years. Raj has also worked extensively with a range of government and non-government agencies internationally, including VSO, UNICEF (Bangladesh) and *Save the Children Fund* (Bangladesh). Raj is currently director of the social enterprise Talk for a Change⁵, a UK based organisation that works towards building good relations in communities where there are divisive narratives present. Raj also teaches on the Applied Theatre: Drama in Educational, Community & Social Contexts MA programme at Goldsmiths University, London.

3 http://www.nspcc.org.uk/inform/research/findings/teenagersatriskpdf_wdf64003.pdf

4 <http://www.poverty.ac.uk/editorial/childhood-deprivation-linked-adult-social-exclusion>

5 <http://www.talkforachange.co.uk/>

Background

The AHRC Knowledge Transfer fellowship enabled People's Palace Projects and Grupo Cultural AfroReggae (GCAR) to deliver a three-year programme of work that experimented with and embedded *favela*-based transformational arts practice within communities across the UK. In attempting to convey the complexity and "affect"⁶ of this programme, this report will attempt to describe and share some of the key knowledge transfer learning and assess the critical moments that have helped re-imagine and reinvigorate community arts practice for young people in the UK.

The programme was designed and developed collaboratively by PPP and GCAR in consultation with UK partner organisations⁷ and was a continuation of an on-going professional relationship between PPP and GCAR. For PPP the programme has continued to push boundaries and intensify the debates around the role of young people in community arts practice; and in doing so has raised/ reasserted some important questions and research possibilities for UK and international cultural and social development disciplines, sectors and structures.

The fellowship also enabled PPP to broaden the reach and impact of the *Favela to the World* programme through collaborating with UK organisations that support people with learning disabilities,⁸ such as The Lawnmowers Theatre Company Gateshead⁹. This was an important discovery for PPP, the Lawnmowers and GCAR; responding to emerging agendas became central to the programme's development and the inclusion of people with learning disabilities was a testament to the flexibility of the partnership approach. The participation of people with learning disabilities also enabled the programme to respond to the recent increase in hate crime as reflected in a report highlighting the spike in hate crime directed at people living with disabilities.¹⁰

The collaboration therefore has further strengthened Brazilian and UK arts and social development partnerships, through transferring key elements of GCAR's approach to advance a unique model of social enterprise within a variety of social development and cultural contexts in the UK.

Broadly speaking, these knowledge transfer activities consisted of a range of GCAR-led training workshops, performances, public debates and demonstrations. The project was a further development of an already existing body of work in the UK and this specific Knowledge Transfer element was an attempt to further propagate and

⁶ James Thompson (2009) *Performance Affects: Applied Theatre and the End of Effect*, Palgrave, Macmillan

⁷ Cultural Warriors, Together Apart 2009-10, Antidote 2010, Liverpool 2010, Salisbury 2010-11-12

Tallinn 2010, Points of Contact, Afroreggae/ Contact, Theatre/Lawnmowers/Sage elements, Southbank Centre 2010, St. Paul's Way School drumming workshops, Stratford East presentation at Commonwealth Conference, Open workshops for young people and practitioners and academics in April 2011

⁸ <http://disabilityrightsuk.org/news/2013/may/tackling-social-exclusion-and-disability-harassment>

⁹ <http://www.thelawnmowers.co.uk/company/index.php>

¹⁰ <http://www.hmic.gov.uk/media/a-joint-review-of-disability-hate-crime-living-in-a-different-world-20130321.pdf>

embed GCAR's unique model of community/social enterprise in community and artistic contexts.

Section one will assess the current context and present wider social, cultural and political questions in relation to young people at risk of violence and social exclusion.

Section two, written in collaboration with PPP staff, will revisit the original aims and objectives of the AHRC fellowship and present the outputs the fellowship achieved. This section will also provide an overview of the projects that collaborated with the PPP and GCAR-led programme of work, and a series of examples of partnerships within which knowledge was effectively transferred, including:

- direct work with young people
- work with individuals supporting young people at risk
- work with organisations and infrastructure
- wider dissemination to the academy, policymakers and the general public.

Section three will present as a case study the Salisbury International Festival residency and a further assessment of the contexts (community, arts, social development, structures and policy) in which knowledge was effectively transferred.

Section four will focus on the key learning for GCAR and PPP and how this learning links to current social and arts policy frameworks.

Section five: Conclusion and looking ahead will frame the legacy and future direction of the work in the UK for PPP as a direct result of the *Favela to the World* collaboration.

Section One – anticipating the Olympics 2012

As the world recently witnessed the influx of thousands of spectators arriving in London to participate in the greatest sporting show on earth, it was and still is important to remain mindful of the very different spectacle that was being played out in cities across the country in August 2011. The violence and social unrest that engulfed our communities in the summer of 2011 has left a trail of unanswered questions. Young people, artists, community leaders and policymakers are still struggling to understand what propelled young people to participate in a national performance of violence that shocked and shook our worlds and for some was a worrying prelude to the Olympic and Paralympic Games.

In attempting to make sense of the “immediate causes and consequences” the government responded by deploying a cross-party Riots, Communities and Victims Panel. Their remit was to provide clarity as to the causal factors that led to five days of looting, violence and damage to community relations: and how best we could prevent the future escalation of community conflict, particularly where the actors were and are young, unemployed people with little or no sense of a future in which they have a role to play.

“When people feel they have no reason to stay out of trouble the consequences can be devastating. We must give everyone a stake in society”¹¹

This very society where (young) ***“people have no reason to stay out of trouble”*** is where the cultural, political, social and activist organisation that is Grupo Cultural AfroReggae roots its practice. Since 2004, through its partnership with PPP, GCAR has performed a strikingly different spectacle across England; sharing its community and socio-cultural enterprise model in a variety of local and national contexts.

Over the past eight years GCAR has provided UK artists, activists, academics and policy makers with tangible and realistic possibilities, that have urged and continue to urge communities, young people, arts practitioners, social/ arts policy makers and academics to rethink, re-evaluate and re-imagine the vital role community must play in creating and owning social capital, building resilience through a collective sense of efficacy and harnessing innovation in an increasingly challenging economic context.

In short GCAR has been prescient in reminding communities and particularly young people that they need to re-configure and redefine their relationship with the structures (both artistic and social) that seek to empower, include and champion their very voices. It is in this shifting economic and political context that GCAR offers a model of social/ community enterprise, that at its heart embodies the vision of conflict transformation that John Paul Lederach describes in the field of international peace building work:

“Conflict Transformation is to envision and respond to the ebb and flow of social conflict as life-giving opportunities for creating constructive change

¹¹ After the riots: The final report of the Riots Communities and Victims Panel

processes that reduce violence, increase justice in direct interaction and social structures, and respond to real-life problems in human relationships¹²

Furthermore GCAR is a testament to what Lederach articulates a transformational view needs to be:

“A transformational view believes that dialogue is necessary for both creating and addressing social and public spheres where human institutions structures and patterns of relationships are constructed.

Processes and spaces must be created so that people can engage and shape the structures that order their community life.

Dialogue is needed to provide access to, a voice in, and a constructive interaction with, the ways we formalise our relationships and in the ways our organisations and structures are built, respond and behave”.

Dialogue, in the context of GCAR’s approach, has a plurality of definitions: artistic interactions, social development projects, conflict resolution interventions, peace building, cultural mediation and so on. The consistent thread however is the importance of dialogue. Through developing a knowledge transfer collaboration between Brazil and the UK and by creating multiple dialogues between social development and artistic organisations, sectors and structures and embedding knowledge in a range of artistic disciplines, we embarked on a journey that has revitalised the reasons and the form for arts work with young people at risk of violence and social exclusion.

¹² John Paul Lederach (2010) *The Moral Imagination: the art and soul of building peace* Pub. OUP USA

Section two: Revisits the original aims and objectives of the Fellowship and highlights the outputs achieved, providing an overview of the projects that collaborated with PPP and GCAR over the lifetime of the programme contributed by PPP staff.

Original Knowledge Transfer Fellowship objectives for *Favela to the World*:

1. Build capacity in UK agencies and institutions that seek to provide the means by which young people can develop their resistance and resilience to influences of gun/gang culture
2. Develop strategies with those who aim to help young people establish creative dialogues with civil society: Develop policy and practice of arts work as a social process within UK civil society
3. Identify with each Partner the most effective means to set up/structure sustainable arts-based activities that support resilience/resistance of young people to gun/gang culture, and to support their implementation through the AR UK Groups this will create
4. Facilitate/support annual AfroReggae-led trainings for Partners/Group leaders/young people: Create public performances by AfroReggae and young people ranging from local settings through to international stages such as Barbican Theatre
5. Involve young people in planning/implementation/evaluation of Knowledge Transfer activity: Provide ongoing knowledge transfer support to Partners/Groups to strengthen development of practice through 3-year programme
6. Facilitate young people from Groups to train police in arts activities leading to performance platforms Incorporate human rights/social justice focus into Knowledge Transfer training activity: Provide knowledge transfer support materials drawn from Brazilian resources adapted to UK context
7. Enable young people and Group leaders to become effective and powerful advocates for the engagement of arts in addressing social violence: Encourage cultural/educational exchange between Brazil/UK: Ensure knowledge transfer is strategically focused in relation to developments in public policy on young people and gun/gang culture.

Projects Summary:

Cultural Warriors, London, Manchester, Gateshead and Rio, January 2010-May 2012

- UK partners: Contact Theatre Manchester, The Lawnmowers Independent Theatre Company (Gateshead), The Sage Gateshead, Playing ON Theatre Company (London), Theatre Royal Stratford East, and (in year 1) Southbank Centre.
- Continuous communication with the young participants in the planning of the work and flexible responses to their feedback ensured that the programme involved young people in the planning and implementation of the Knowledge Transfer activity (Objective 5)
- 3 international residencies in the UK and Brazil delivered 80 training sessions across 35 days of programme activity
- AfroReggae's practice was shared directly with a diverse group of 86 participants and 15 practitioners at PPP and partner organisations, and via the Cultural Warriors' individual projects, with over 400 young people in the UK and Brazil
- 4 public seminars were held within the programme to share practice further
- 4 emerging practitioners from AfroReggae gained professional development through international teaching on the programme
- Partner funding contributions came from Paul Hamlyn Foundation and from UK partner organisations (in kind).

Together Apart, Newcastle, Rio and São Paulo, October 2009-May 2010

- UK partners: Bad Taste Cru and Dance City (Newcastle)
- 7 emerging practitioners from Bad Taste Cru and 7 drummers and dancers from AfroReggae were involved in 3 weeks' professional training
- 2 international residencies in the UK and Brazil, led jointly by AfroReggae and Bad Taste Cru delivered 23 workshop sessions working with Northumbria University students, participants at The Sage Gateshead, Lawnmowers participants, families at the Juice Festival in Newcastle, two educational institutions within the criminal justice system in Rio, AfroReggae community projects in Cantagalo and Vigário Geral, a social project for young people in São Paulo and at the Antidote conference on art and conflict
- A total of 6 public performances of *Together Apart* were given (in addition to sharings at the end of workshop sessions): 3 in Newcastle at the Juice Festival and Lawnmowers' Club Night, 2 in Rio and 1 in São Paulo at the Antidote conference, with audiences totalling approx. 950 people.
- Public and academic engagement was extended through Paul Heritage's seminar at Northumbria University and a discussion at Antidote which was broadcast live on the internet
- Partner funding contributions came from British Council Brazil and Find Your Talent.

Points of Contact visit to three AfroReggae nuclei, Rio, March 2010

- AfroReggae projects in circus, dance, theatre, drumming, radio and a classical orchestra were visited during a larger Brazil-UK exchange. A discussion with Paul Heritage, José Junior (founder of AfroReggae) and former drug gang members now working with the NGO gave insights into the ways AfroReggae has negotiated its social actions within its community. Organisational sustainability and funding were also the focus of discussion.
- The visit involved senior UK arts practitioners from The Sage Gateshead,

Lawnmowers, Contact Theatre Manchester, Freedom Studios Bradford, DaDaFest in Liverpool, the Royal Shakespeare Company, National Theatre Wales, Watershed in Bristol, B3 Media, Barbican, Entelechy Arts and Southbank Centre in London, and Voluntary Arts England as well as two Clore Fellows.

- Policy makers from DCMS, Arts Council England, LOCOG, Culture Liverpool, Paul Hamlyn Foundation and Calouste Gulbenkian UK Foundation joined the trip, which was followed up by a presentation to Arts Council England executive team by Paul Heritage & Kate Tyndall addressing learning from socially engaged arts practice in Brazil and how it might be applied in the UK. Calouste Gulbenkian UK Foundation revised and re-launched their funding for participation through the Gulbenkian Performance Award following the trip.
- Partner funding contributions came from Arts Council England and British Council plus the self-funding of flights by UK policymakers.

An AfroReggae Experience, Southbank Centre, July 2010

- José Junior, AfroReggae's international coordinator Eve Bélanger, and 17 practitioners from their drumming, circus and dance programmes visited London for a high-profile four day residency during Southbank Centre's Brazil Festival
- 5 workshop sessions and a mass jam in Southbank Centre Square engaged appx. 510 members of the public as participants and allowed former AfroReggae UK groups including the Bigga Bloco from Hackney to reconnect with the practice and perform with AfroReggae again
- 13 performances including a main show in the Clore Ballroom were seen by appx 3,250 people
- Learning was extended through a seminar, "The Edge of the Future: Renegotiating Power" chaired by Jude Kelly and involving Paul Heritage, AfroReggae and KidsCompany, which was attended by 80 people; and by screenings of films about AfroReggae and their practice
- Partner funding contributions came from Southbank Centre's core funders including HSBC, the sponsors of the Brazil Festival.

AfroReggae Liverpool Residency, August 2010

- A four-week residency during the summer holidays as part of Liverpool's Year of Wellbeing was designed to target some of the most disengaged and hard-to-reach young people in the city, engage them in sports and arts activities, increase confidence, offer positive role models, and give opportunities for them to reflect on life choices that would support their wellbeing in the long term. A pre-programme of drumming activity with local artists was designed to target some of the most excluded young people in the city including young runaways, young refugees and asylum seekers and young carers.
- 9 members of AfroReggae, 3 dancers from Bad Taste Cru, Paul Heritage and PPP staff took part in the residency which delivered 81 workshops for young people; 2 professional development sessions with youth-workers, Merseyside Police, neighbourhood-workers and health and social care professionals designed to promote discussion around a more joined-up approach to working with young people at risk in Liverpool; 7 community sharing events; and 3 public performances.
- There were 1149 recorded participants over the four-week project and, on average, all participants that engaged in activities did so on at least 3 occasions.

- Another of the project's aims was to combat the geographical boundaries and increase mobility of young people across Liverpool's 5 neighbourhoods. Young people were supported to confront their unease regarding crossing area boundaries and were encouraged to visit other areas of the city. Workshops were held in West Everton, Kirkdale, Vauxhall, Norris Green, Anfield, Dovecot, Yew Tree, Speke, Garston and Liverpool 8. 222 young people visited the City and North Area of Liverpool to take part in AfroReggae workshops. A further 45 young people travelled from Anfield to the Everton area to access the cultural activities delivered by AfroReggae. This is a significant achievement as there was a widespread awareness of tensions between these two communities.
- UK arts partners included Liverpool Everyman and Playhouse Theatre and its new team of community theatre workers; Weekend Arts College; The Bluecoat; Bataala Liverpool, Liverpool Carnival Company, River Niger Arts, Sense of Sound, The Black-E, Merseyside Dance Initiative and Tate Liverpool.
- Other partner agencies included Liverpool Primary Care Trust (commissioning funder), Liverpool City Council, Youth Service and community centres in the areas worked in; West Everton Community Council; Merseyside Police; Cobalt Housing; and Riverside.

AfroReggae Residencies at Salisbury International Arts Festival, 2010-11-12

- UK Partner: Salisbury International Arts Festival
- **Year 1:** 7 workshop sessions with 105 attendances and 1 performance to an audience of 155
- **Year 2:** 1 performance to an audience of 20. 5 workshops for looked after children (75 instances of participation); 2 for young people excluded from schools (15 participants); 5 for local arts and family groups (80 participants); CPD sessions for practitioners and the SIAF Learning Set (20 participants).
- **Year 3:** In this year PPP and SIAF agreed to vary the outreach approach, with PPP Associate Director Sylvan Baker delivering 6 outreach sessions with 90 participants and an INSET with 14 teachers from Hampshire Music Service which built engagement prior to the AfroReggae residency. This was a successful strategy and during the week's residency we were able to deliver 20 workshop sessions with a total of 185 instances of participation, and 2 performances to total audiences of 750 (estimated). We aimed to engage at least 25 hard to reach young people among a total of 50 individuals, and nearly doubled these targets.
- Local organisations engaged: Hampshire Music Service, Wiltshire Virtual School, John Ivie Pupil Referral Unit, Wiltshire Youth Arts Partnership, Casa de Samba, Wiltshire Police, Wessex Dance (founded through a Dance United project), Friary Estate drop in group and children's group.
- Public learning was extended through a discussion session with Paul Heritage and Betho Pacheco about favela life and social engagement through the arts, at Salisbury Arts Centre during the Festival
- Partnership funding from: SIAF core funders.

Drumming for Change, St. Paul's Way School, Tower Hamlets, January 2011 onwards

- Offering three sessions per week, the programme delivered 55 drumming workshops led by Barbican Centre's World in Motion practitioners between January and September 2011 which generated 583 instances of participation
- The school group also participated in an exclusive workshop with AfroReggae

- as part of *Cultural Weapons* in April 2011
- The group performed twice during this time, at the Water City Festival to an audience of 90 and as part of Queen Mary University of London's European Research Night to an audience of 65, as well as giving performances in school for occasions such as the opening of the new Arts Block
- The legacy of the Favela to the World activity has been the school sustaining the drumming group while People's Palace Projects began a new Drama Club at the school in March 2013
- Partnership funding from: Westfield Trust

Cultural Warriors from Theatre Royal Stratford East presentation at Commonwealth Conference, Portcullis House, London, December 2011

- Sylvan Baker, programme director for Cultural Warriors, suggested the group be invited to the Commonwealth Conference to make an arts based presentation that contributed to the Conference's discussions around public health policy on HiV
- The group's rehearsals and devising process was supported by Sylvan Baker and he also introduced and framed the presentation for the conference
- The young practitioners had the opportunity to talk to international delegates from Commonwealth countries about their aims for the impact of their arts practice and how the delegates had responded to the presentation. They were also given a tour of Portcullis House.
- Partners: Theatre Royal Stratford East, Commonwealth Conference

Cultural Weapons: Open workshops for young people and practitioners and academics, Queen Mary University of London, April 2011

- Two intensive workshop days exploring AfroReggae's practice were offered to 16 practitioners and 17 participants who included members of Heart 'n' Soul, the learning-disabled arts group based at The Albany in Deptford
- A further half-day workshop was offered to 17 students and staff from the *Drumming for Change* group at St. Paul's Way School
- Theatre Royal Stratford East's State of the Nation group were invited to showcase their verbatim theatre examination of Islamophobia, *These Sour Times*, twice at Queen Mary University of London with a post-show discussion. Potential programmers including the Young Vic were invited to see the work.

The Knowledge Transfer Fellowship also enabled a series of **publications** and contributions to **academic and public debates/seminars** which are summarized below.

Learning outcomes

1) Knowledge Transfer to individuals

The long-term engagement of *Cultural Warriors*, over 30 months, allowed PPP to track individual impacts of the engagement through a variety of feedback methods including surveys, group discussion, journals, postcards, emails, filmed and performed responses.

The testimony of Participant 1 clearly captures the programme's delivery against the original Knowledge Transfer objectives 'to enable young people to develop their resistance and resilience against influences of gun/gang culture' (Objective 1) and 'to enable young people and group leaders to become effective and powerful advocates for the engagement of arts in addressing social violence' (Objective 7). In his reflection on the question "Why are you a Cultural Warrior?", Participant 1 said that it was his engagement with art that had changed his life chances. Now he wanted to share the opportunity given to him by supporting other young people.

"In my community it costs about £1,000 to kill someone ...What concerns me most is that for the young people in my area £1,000 is a lot of money ..."

This was one of the reasons he became a member of Playing ON: to be able to go back into his own community and make the same kind of difference that he has experienced – *"to stop another young person from accepting the offer"*. His commitment to this aim was not limited to participating in *Cultural Warriors*, he also completed a drama degree during the timescale of the Knowledge Transfer Fellowship.

"I've chosen to eat many bad things in my life, which at times left me empty. I now eat Brazil and taste love, power and the will to live and be happy. Thanks for sharing your food and your souls ... I will never forget what you've done for me and how you've fixed parts of my heart."

"My name is [Participant 1] and I am your Warrior."

(contribution written and performed by Participant 1 at Cultural Warriors' "Takeover" performance for AfroReggae at Vigário Geral, April 2012)

Feedback from another *Cultural Warriors* participant shows clearly how the programme enabled young people to establish creative dialogues with civil society (Objective 2):

"If I were to take one thing from my experience, it would be, not to be deterred by your environment: if there is no way through, create one, and no individual is bigger than the people you serve. I would like to collaborate with AfroReggae to produce a piece of work portraying our community in a decent light, showing the capability of change, even when faced with hardship. Sending out a clear message that our communities – regardless of the

negatives, class or social position – have the right to live and be shown opportunities to better their life.”

(Participant 2)

Within the Beat This! group in Gateshead, which was set up in response to the opportunity of *Cultural Warriors*, drumming opened a new path for engagement with and inclusion of learning-disabled participants who had very limited verbal communication, at least initially. As the programme progressed, some of these participants developed in ways that surprised their family, carers and facilitators.

“When we first met [participant 3], he struggled to communicate even on a one to one basis and would only grunt “yes” or “no” sounds. Now through drumming, he is beginning to push through a personal barrier of his own and speaking in full sentences to others without the fear of judgement.

“[Participant 3] is still exploring his verbal communication skills, but he finds expressing himself easy through dance ... acceptance and admiration of [participant 3]’s creative ideas have made [him] feel accepted as an individual and valued as an artist.”

(Beat This! Facilitator)

The connection this group made with AfroReggae around a focus on human rights and social justice (Objective 6) was instantaneous and very strong. During the first residential weekend in January 2010, an AfroReggae practitioner spoke of his recognition that learning-disabled people in the UK suffered equivalent discrimination to *favelados*¹³ in Brazil and both groups lived their lives in a “ghetto”. The Lawnmowers are already active leaders within the learning-disabled community, and the Knowledge Transfer programme focused on the ways that drumming as a practice and Beat This! as a highly visible performance group could be used to bring confidence and self-esteem to people within an under-represented and excluded group.

“Through all of this I feel that [participant 3] has discovered his own identity as something new and more exciting. No longer is he a person with low ability, low expectations who doesn’t count for much anywhere, he knows and feels valued. [Participant 3]’s speech has been the biggest achievement to note about his personal development. He shouts his name, talks in sentences and is even learning Portuguese ready for the Brazilian musicians he will collaborate with as part of Beat This ... [Participant 3] is a strong representation for the power of art and how it can nurture a person.”

(Participant 3’s mother)

In the shorter timescale of the Liverpool residency (4 weeks during August 2010), individual knowledge transfer impacts from the formal and informal discussion programme around the drumming activity were nevertheless apparent from interview-based evaluation quoted in the final report, addressing both the cultural and educational exchange elements within Knowledge Transfer Objective 7 and the

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Residents of *favela* areas

building of resistance and resilience to influences of gun/gang culture (Objective 1).

“At the end of the day, our lives, they are very similar ... you think, oh you know, you’re from the other side of the world, you’re completely different but they are very similar.”

(Participant)

“The mixture of cultures was impressive by itself but paired with the info about favelas, the crime born out of need, it was emotional.”

(Community worker)

“It was just like I’d never seen nothin like that before and it’s like they were saying, they’ve come from similar backgrounds from like meself and that, so, dead interesting to see how people from similar backgrounds can actually achieve something like that and all round the world.”

(Participant)

‘[Participant 4] from Kirkdale was under police supervision at the time of the project and engaged with AfroReggae on three occasions; his first session was discussion-based. [Participant 4] seemed perplexed and fixated on why AfroReggae would come to Kirkdale; he seemed even more confused that the artists could afford him time to sit and respond to his enquiries, which were often less than polite and intended to shock.

‘Youth workers stated that [Participant 4] had been difficult to engage for some time and that they struggled to prevent him sabotaging activities for other young people. Following the initial discussion, [Participant 4] engaged in two further sessions, which were combined sport and drumming sessions. Although [Participant 4] dipped in and out of the sessions, it was clear he held the artists in high esteem. He was respectful to all the adults present and, most importantly, to those young people who were committed to the activity.’

(Liverpool project final report)

“(Young people) have confidence in exploring their own creativity. I don’t think young people were willing to do that before this and now, the confidence in the kids is just phenomenal, the difference it’s made.”

(Community worker)

“It sounds cheesy but I’d probably say they gave us hope and motivation. One thing that one of the people from AfroReggae said is that we’re losing valuable achievement time, and for someone to say that and see how it is in this country after a few weeks, I’ll remember that. Just to say to myself and others, ‘Don’t waste it and keep trying coz we can.’”

(Participant)

‘On Scargreen Park one night, we met [Participant 5], a local young man with a keen interest in trampolining but not engaging in school/college work. [Participant 5] had dreamed of being part of the 2012 Olympic trampoline team but, following an injury, lost hope in a future in sport. Duda, AfroReggae’s circus clown, encouraged [Participant 5] to perform with him at our citywide events. We connected [Participant 5] with Cirque de Soleil and, the following year, [he] started work with them. Despite the odds, he is now in the trampoline team training for the 2016 Olympics.’

(Everyman & Playhouse case study, ART Valley/AfroReggae impact)

2. Knowledge Transfer to individual arts practitioners

Sylvan Baker was originally employed as freelance director of Cultural Warriors, then became PPP's Associate Director during *Favela to the World*, and is now completing a practice-based PHD in Applied Drama at QMUL with an AHRC Collaborative Doctoral Award hosted jointly by PPP and AfroReggae.

As a result of leading on the *Cultural Warriors* project, Sylvan Baker has been able to explore the Knowledge Transfer element of GCAR's collaboration with organisations which support young people and also with young people directly. His Knowledge Transfer learning has centred on Objective 2, as his intensive connection with AfroReggae's practice over the three year period has enabled him to pursue a deeper investigation and reflection into the strategies that AfroReggae use to help young people establish creative dialogues with civil society and how these are appropriately used within UK contexts. His own arts practice and his articulation of its locus as a social process within civil society has been developed; he has given a number of papers to peers, contributed to arts policy fora including TAPRA and ArtWorks, and has also passed on his learning through teaching younger applied arts practitioners on QMUL's BA and MA courses. He is currently developing a series of CPD workshops for professionals working with at-risk young people which PPP aims to pilot in 2014.

Bad Taste Cru is a national award-winning street dance collective made up of seven individual emerging artists. In October 2009, when AfroReggae's two-week residency at Dance City took place, the Cru were young practitioners emerging into the professional sphere through Dance City's artist development programme. They were selected because the Cru sees their arts practice as a positive response to conflict situations (the collective includes founding members from both Catholic and Protestant communities from Omagh in Northern Ireland). *Together Apart*, Bad Taste Cru's collaboration with AfroReggae, was performed both in Rio and (brokered and introduced by Paul Heritage) at the *Antidote* conference on arts and conflict in São Paulo.

Bad Taste Cru highlighted in their blog the impact that working in juvenile educational facilities within the criminal justice system in Rio, and social projects in São Paulo, had on their reflections about their practice.

"This project has enlightened, inspired, taught us, in far too many ways to explain or try to describe here.

But the one important thing I believe is that culture has the power to empower people, we share and learn and give and take, but the arts and culture is, and has to be the way we can move forward and make things better for the future.

Flight to London Town leaves at 2pm today, so back to the UK revitalized, humbled, positive, aware and happy."

(Bad Taste Cru company blog, May 2010)

On returning to the UK, Bad Taste Cru members participated in the Salisbury and

Liverpool projects as co-facilitators with AfroReggae, putting to use their developed skills and new confidence about the role of arts as a social process in civil society. They were employed in a professional role in both projects. The marked development in confidence and professional facilitation skills, and their ability to articulate and advocate for the social aims of their work, after their Vigário Geral residency was identified by Maria Bota, Artistic Director of the Salisbury International Arts Festival (Objectives 2, 3 and 4). Later in the year, the collective made “Aftermath”, a response to the impact of the Omagh Bombing, for a 2010 Place Prize Commission, were made a Dance City Associate Company, and also won the Evolution UK street dance Finals, travelling to New York in January 2011 for the World Finals.

Playing ON describe themselves as ‘a new theatre company and social enterprise, set up in 2010 with graduates of the National Youth Theatre’s Playing Up programme to produce quality theatre, transforming the lives of disenfranchised people’. Their members, young emerging professionals, were highly committed to the aims of the *Cultural Warriors* programme despite not having the same stability of institutional structure behind them as the other groups.

At a critical point following the end of the Playing Up project, the group chose to use time with AfroReggae in early 2010 to talk through how the company’s structure should be maintained and developed and what this meant for the individual members’ levels of commitment and responsibility. The session identified their strong desire to work together and make art around issues of human right and social justice, and their increased focus on the group as a way of taking their professional aims forward; it also helped them to acknowledge the increased level of discipline that would be required to achieve a sustainable structure in the company, as well as the need to agree and implement a fundraising strategy. (Objective 3). Under the leadership of Jim Pope and Philip Osment, the company pursued the objectives they had identified, and later that year they received Arts Council funding to re-stage their first show, *INSIDE*, at the Roundhouse Studio. As the company structure has evolved, two of the *Cultural Warriors* participants have become Associate Artists, company role models with strategic responsibilities, while others are Associate Members.

Another emerging practitioner and Cultural Warrior, **Participant 6**, gave a very moving testimony about the importance of the programme at a low moment in her life, and returned from the Vigário Geral residency in April 2012 with a series of ideas for ways in which the Cultural Warriors network and its impact could be sustained beyond the timescales of the AHRC Knowledge Transfer Fellowship and Paul Hamlyn funding (Objectives 2, 3, 7). The facilitator of her group remarked “*This for me clearly demonstrates a renewed focus in [Participant 6]’s practice and her desire to develop her experience and skills in socially engaged work.*” A later email from Participant 6 confirmed;

| *“I just wanted to let you know my Youth_in_Action funding application (to the EU) was successful – we have been awarded 6225 Euros for the Toolkit project, which will see young community artists meeting, networking and*

creating a resource/Toolkit for their peers throughout the UK.”

Programme impacts on arts and culture professionals have also been rooted in brief interactions with AfroReggae as well as from longstanding relationships. **David Slater**, Artistic Director of Entelechy Arts in Deptford, participated in one day's exchange with AfroReggae in March 2010 during a *Points of Contact* study tour of socially-engaged arts NGOs in Brazil organised by Paul Heritage and PPP (Objectives 6 and 7). David Slater spoke in October of that year at a public seminar about the way the experience of exchange had *“re-energised us as a company. It has given us the courage to re-imagine ourselves; the courage to place the human at the centre of all that we do.”* This has flowed through into an increased confidence in the focus on human rights and social justice in Entelechy's practice. More than two years later, interviewed for an essay about the impact of Brazil on his practice, he recalled the exchange between Lawnmowers and AfroReggae and the powerful recognition of fellowship in struggle against the “ghetto” they found themselves in:

“everything was falling into place for me, the things we can't see for looking. If anyone's in a ghetto in the UK, it's the people we warehouse in care homes ... I'm very interested in porousness, 'walking through walls', and institutionalised people.”

David Slater, interviewed in July 2013.

3. Knowledge Transfer to arts organisations

GCAR first came to the UK in a collaboration between People's Palace Projects and the **Barbican Centre** during 2006-8 which encompassed participation projects with hard to reach young people in two Hackney secondary schools and a commissioned performance by AfroReggae on the Barbican stage as well as work in Manchester and Oxford. The project was the seed of the Barbican's World in Motion drumming group, as well as BiggaFish's Bigga Bloco group and indeed of the AfroReggae UK Partnership and PPP's subsequent *Favela to the World* work. This gives us the opportunity to trace, through the evolution of Barbican's “World in Motion” project and the wider development of the institution's outreach function, how powerful a catalyst and capaciator AfroReggae's work can be in the development of a large UK institution's mission.

Interviewed by Louise Owen in 2007, Malin Forbes, producer of AfroReggae at the Barbican, said *“certainly it's the most inspiring project I've worked on and I know that Louise [Jeffreys, Head of Theatre] has similar feelings. We're very interested in all that AfroReggae are trying to do in their work”*¹⁴. The following year, Barbican's report for City of London was clear about the influence of AfroReggae's practice on their future plans for social engagement:

‘At the heart of Barbican's work is the ambition to connect our international arts programme to local communities. Together with the other organisations

¹⁴ ‘In Tune with the Beat of Where they Are’, People's Palace Projects Bulletin 4, Louise Owen, 2007

we have been working with our network of partners particularly in education, to develop a group of creative hubs in schools and youth settings across East London. Inspired by the Brazilian AfroReggae model, these hubs will offer young people the chance to develop their creative skills and express themselves through music and theatre as an alternative to gun crime and street violence.'

(Barbican report presented on City of London website as evidence of the authority's good practice towards their public sector Equality Duty, 2008)

From 2005 to 2010, the language of successive Annual Reports as the Barbican repositioned its engagement work clearly shows how the institution drew from the capacity it had built through this inspirational project, and was able to connect its ambitions to public policy priorities in both the arts and education spheres. An Education department '*alongside*' its arts programme (2005-6¹⁵ and 2006-7¹⁶ Annual Reports) moved '*into the mainstream*' (2007-8 Annual Report¹⁷) and secured firstly, regular Arts Council funding for its engagement work¹⁸, then HEFCE financing for the creation of an integrated Creative Learning programme with Guildhall School.

By 2010, the World in Motion drumming project that had grown out of Barbican's outreach work with AfroReggae in 2006 had surmounted any anxiety about instrumentalist language, publicly describing its activity as '*Using art to make a positive difference in people's lives*'¹⁹; and in its 2009-10 Annual Report, the Barbican confidently adopted the terminology of transformational arts practices that PPP's

¹⁵ '*Positioned alongside the cinema, galleries, music and theatre teams, we draw inspiration from the extraordinary diversity of the arts programme to offer people opportunities to discover more about the arts and their own creativity. Giving access to the Barbican through our schools, family and neighbourhood programmes and enhancing the arts experience through our talks, workshops and literature activities, Barbican Education is a strong creative force within the Centre ...*' (2005-6 Annual Report: Education section)

¹⁶ '*Alongside the extraordinary diversity of the arts programme, our work reflects the creative spirit of the Barbican, encouraging schools, youth groups, families and audiences to take part in critical and creative learning. Designed for the very young through to older audiences, for those new to the arts through to the cognoscenti, Barbican Education events give people the chance to learn more about the arts, to debate the issues inherent in those arts and, most importantly, to create art themselves.*' (2006-7 Annual Report: Education section)

'We brought the ideals implicit in the [Tropicália] movement up to date through a wonderful project (From the Favela to the World) with AfroReggae, one of Brazil's most powerful live acts, who performed alongside UK singing, rapping and drumming stars. AfroReggae are devoted to providing young people with alternatives to violence and gun crime through music, dance and performance. This is social idealism for the 21st century, but it is also artistic expression of the highest international quality, which is of paramount importance in its success. We are continuing our association with AfroReggae at least until 2012, in partnership with People's Palace [Projects], and a wonderful group of other linked organisations, many of them located to the east of us here in London.' (2006-7 Annual Report: Artistic Director's Report)

¹⁷ '*Engagement with the arts takes many forms: the thrill of being part of a rapt audience, the pleasure gained from hearing a talk by an expert which contextualises and illuminates an event; and, for some, the joy of being hands-on – making, playing, creating. As we aim to bring participation into the mainstream of our programme, we recognise in particular that young people want to be creators as well as participants. We can offer them the chance to be both ...*' (2007-8 Annual Report: Participation and Engagement section)

¹⁸ '*The strength of our contemporary music programme has been recognised by Arts Council England, which for the first time in February 2008 awarded the Barbican Regularly Funded Organisation status from the 2008/09 financial year. Our remit is to share our programme outside the Barbican walls at other national and local venues in addition to extending access to existing programmes.*' (2007-8 Annual Report: Arts Highlights section)

¹⁹ <http://vimeo.com/11079193>

Favela to the World and *Points of Contact* programmes had sought to bring to the UK, as it announced its new vision and aims:

'The Barbican Centre's vision is to create the model of tomorrow's international arts and learning centre. We will work together to offer world-class arts which inspire, challenge and amaze. Our aim is to:

- transform lives*
- excite a new generation*
- offer great experiences to all.'*

(2009-10 Season Review, Vision & Strategic Objectives)

Now in 2012, the confidence and ambition of the contemporary Creative Learning programme is clear:

About Creative Learning at the Barbican

We believe that the arts can be used to transform lives. Last year our learning programme involved 40,000 people of all ages, backgrounds and abilities, from offering first experiences of the arts to developing skills to professional level.

We work with schools and communities across east London to inspire, influence and create opportunity in some of the UK's most deprived boroughs. In partnership with the Guildhall School we are leading the way with our cutting edge research programmes into learning theories and practice.

We are investigating how artists develop their skills as leaders, collaborators, performers and teachers. The findings will be disseminated, with the aim of changing the nature of artistic and creative learning practice in the UK and beyond.

(Barbican website, Creative Learning page).

In tracing this story, it is important that we do not over-claim for the impact and influence of knowledge transfer from GCAR. An Education Department is not passively or unwittingly transformed into an Engagement and Participation and then a Creative Learning team; this growth can only happen where key figures in the institution desire change in a particular direction, and very deliberately seek out the influences and exchanges of practice that can help them to catalyse that change. Learning organisations are hungry for stimulus, and since AfroReggae's two visits to the Barbican, the continuing World in Motion Drumming programme has added new international rhythms to its repertoire as it has developed in East London schools (including St. Paul's Way Trust School's *Drumming for Change* project, part of *Favela to the World* initiated in 2011). But we can confidently assess that AfroReggae and *Favela to the World* 2006-8 were founding narratives for the new engagement function, without which it would not exist in the same form. It is at this level that the impact of GCAR's practice needs to be understood.

The **Liverpool Everyman & Playhouse** case study can evidence a similar catalysing impact on an organisation that desired a complete refreshment of its

education and outreach function in 2010. The project was a strategic response to statistical data: “health inequalities persist in Liverpool and these inequalities have now been linked with increasing levels of teenage pregnancy, violence, alcohol and drug addiction. Young people in Liverpool exceed the national average in educational and health terms until the age of 12 or 13 and then something changes this, their attitude shifts and the figures for 15-19 year olds in the City fall well below the national average.”²⁰ The project partners acknowledged that a 4-week residency was not enough to make long-lasting change, but viewed the Knowledge Transfer residency as a catalyst for change which would be sustained and embedded by the local arts organisations trained during the residency.

Coming a year after the Theatres' engagement in West Everton in the Council-sponsored “Four Corners” project, the programme of work undertaken in the 2010 summer residency was seen by the Theatres as an opportunity to launch a new outreach programme, supported by a team of newly-recruited theatre outreach workers. To achieve this, the Theatres worked in a strategic local arts consortium, LARC. The AfroReggae residency work led directly to the establishment of a new hub in West Everton that became the ART Valley Centre, including “The Pad” in an empty shop on The Strand, part of Scargreen Avenue in Norris Green (labelled “the most dangerous street on Merseyside” by the Liverpool Echo). The Theatres and the Bluecoat Gallery have embedded and sustained arts engagement work in the Alt Valley community for the two year period since the residency: Rebecca Ross-Williams speaks of the importance of the buy-in of statutory agencies who 'dared to believe that arts and culture could sit around the table as equal partners to address specific neighbourhood priorities'. The next project following the AfroReggae residency was a community theatre tour around issues of gun and gang crime²¹. A group of around fifty young men who used to hang out on The Strand causing high levels of concern to the local community and statutory agencies were engaged in arts and creative activities. Now working in construction projects, technical training and apprenticeships for at-risk local young people, supporting routes back into the education system for those who have been excluded from mainstream schooling, and working with young women who are the targets for recruitment into relationships with young men in prison, the depth of engagement the institution has achieved in Liverpool's hard to reach communities is exceptional among its peers.

‘This project enabled us as a theatre to take our pre-project installation work and articulate a methodology of engagement which we hope to share with others. It was incredible to see the development of using 1 ex-offender, working with a group of 12 'at risk' young people, positively engaging with their community through artistic work being developed into a bigger scale operation where 11 artists from Brazil and Northern Ireland working with hundreds of young people and positively engaging with their communities. The legacy of this includes the Theatres working across 4 neighbourhoods developing light installation work and accreditation and having a significant

²⁰ From the project evaluation report.

• ²¹ http://www.everymanplayhouse.com/News/ENDZ_NO_WORD_OF_A_LIE/794.aspx

impact in engaging hard to reach young people, 3 groups of young people have formed their own samba bands. For the PCT, we successfully delivered their large-scale flagship summer project in the Year of Health, hit the targets they required for engaging hard-to-reach young people and developed new partnership models. They are looking to further develop and invest in this type of work on a bigger scale through the Decade of Health and Wellbeing, launched this year with a North West focus.'

*Rebecca Ross-Williams, Theatre & Community Director,
Liverpool Everyman & Playhouse Theatres, 2010*

For Rebecca, it was not the individual relationships with local young people built during the AfroReggae summer residency in 2010 that had the greatest impact, but the confidence the project developed among her team. This has been the key enabler in setting up and sustaining the Theatres' remarkable engagement work in contexts where crime, violence and anti-social behaviour are very prevalent.

Turning to **Contact Theatre**, also partners in the 2006 project, Baba Israel gave a statement to PPP in 2011 about the ongoing influence of the Knowledge Transfer work in *Favela to the World* on Contact's institutional practices:

"People's Palace Projects are a key supporter of Contact and have played an integral role in our international work. They have built important bridges particularly with their networks in Brazil. They have nurtured our connection with AfroReggae who have shared powerful insights into their process of working with young people and communities. Their approach was a catalytic force for our own Future Fires project. This has important legacy with People's Palace Projects' support of the Cultural Warriors which has maintained our connection with AfroReggae creating a context for the launch of our current Future Fires cohort. It has also expanded our national network building a community of arts organizations and young people working to empower communities to experience artistic excellence across the country."

Finally, as a result of the drumming workshops delivered by GCAR within *Cultural Warriors*, **The Lawnmowers Independent Theatre Company** was able to begin a new strand of provision, Beat This!, forming a new group of participants with learning disabilities who were interested in taking part in drumming workshops. This art form was particularly effective in extending their provision to include more participants with very poor verbal communication. The company now describes itself as an arts hub, rather than a theatre company. They aspire to become a '*pontão*' for the North East of England, connecting Brazilian points of culture and resistance to oppression with their network of UK social organisations.

4. Knowledge Transfer to other agencies

This was the most challenging area of the Knowledge Transfer Fellowship and the hardest to join up strategically. The considerable changes to structures for the delivery of public services following the change of government in May 2010 meant that some agencies were more difficult to engage with than expected and some

institutions that PPP had made good relationships with were then abolished. For instance, the loss of the Regional Development Agencies and their associated funding impacted on the sustainability of both the *Together Apart* collaboration between AfroReggae and Bad Taste Cru at Dance City (which was unsuccessful in funding bids to continue beyond 2010) and the Liverpool summer residency.

In Liverpool the major stakeholder, the **Primary Care Trust**, had committed the biggest ever UK investment in arts programmes by a local health authority as a way to promote wellbeing. The AfroReggae knowledge transfer work, targeted particularly at hard to reach groups of 15-19 year old young people with statistically poor outcomes, was a central part of the Year of Wellbeing which launched a planned Decade of Wellbeing in Liverpool and met Knowledge Transfer Objectives 1 and 7. The project gained national attention and despite the demolition of the PCTs shortly afterwards under the coalition government, the strong institutional relationships built through the LARC consortium have sustained & built on the impact of the work in subsequent years as indicated in the section above.

The envisaged programme work with the police (Objective 6) was also achieved to a limited level. Police forces have seen significant change as a result of the austerity target to reduce costs by 20% over the four years between 2010/11 and 2014/15. (One impact of this has been the merging of local Safer Neighbourhood teams with crime response units - making planned engagements with SN teams for arts activity more challenging, an issue encountered in Salisbury.) In Liverpool the experience was mixed, with a good understanding at Chief Constable level of the residency's aims, but challenges on the ground from local officers (including one incident where a participant was forcibly removed from minibus transport to a workshop after making an offensive sign through the window). Some of the original objectives around police engagement were achieved – for instance, officers in Liverpool took part in a training session with AfroReggae and UK participants.

In the education sphere, PPP began a new **Drumming for Change** group at St. Paul's Way Trust School, which was facilitated by Barbican World in Motion practitioners who had themselves worked with AfroReggae. The project, addressing Knowledge Transfer Objectives 1, 2, 3 and 7, sought to raise the visibility of the arts within the school, which is based in an area of Tower Hamlets with high indices of social deprivation and which is estimated to house up to 26 British Bengali gangs. It also aimed to provide positive role models among pupils in the special unit, so the ability to provide a connection to Beat This! during the *Cultural Weapons* residency in April 2011 was particularly powerful. One immediate outcome was that when the initial 2 terms' funding from the Westfield Trust came to an end, the school was so convinced by the positive impact of the activity that it has sustained the teaching from its core budget. The young participants in the group were so proud of their achievement that they applied on their own initiative to be programmed as part of a local festival (Objective 7).

In Salisbury (case study below), the project's three year span allowed PPP and AfroReggae to engage with **Wiltshire Virtual School** over a twelve month period; this structure is a strategic initiative by the county to bring together, under the remit of a named Head Teacher, responsibility for the educational provision for looked-after

young people across the county, i.e. those in fostering, adoption and care, a group which is statistically shown to have very poor outcomes across educational attainment, employment and vulnerability to offending behaviour. The successful Virtual School structure is now being replicated nationally, and PPP is hopeful that the model of the AfroReggae work in Salisbury can be used to build social relationships and confidence for young people in other geographical areas as this area of public policy continues to develop (Objective 7).

5. Knowledge Transfer to academic, policy and other specialist audiences

In addition to the talks itemized within the project summaries, during the timeframe of the Favela to the World Knowledge Transfer Fellowship the academic community was engaged in the project in the following ways:

- Paul Heritage delivered a seminar on 'Performance and Community' in November 2010 at QMUL (20 participants), a talk entitled 'Art and Science: Mind the Gap' at the University of São Paulo in November 2010 (estimated audience of 500), a talk during 'Summer of Culture' in Rio in March 2011 (estimated audience 500), a seminar on 'Art for Social Justice' in Brazil and the UK during Oxford University Brazil Week during March 2012 (25 participants) and a talk on 'Young People, Resistance and Social Transformation' at the World Association of Cultural Psychiatry to 360 delegates in March 2011.
- Sylvan Baker has delivered 10 training sessions to a total of 278 students and the academic community within QMUL; 5 sessions to a total of 177 students and academics at Central School of Speech and Drama; worked with a practitioners' training group of 14 practitioners at Momentum Arts in Cambridge; and delivered a paper as part of Royal Holloway University of London's conference on 'Asylum and Displacement' in April 2012.
- Poppy Spowage wrote a journal article on AfroReggae's engagement practice in *Communities and Performance* Vol. 5. No. 2, Spring 2011, entitled 'An AfroReggae Explosion: Reimagining the Value of Quality, Profit and the Global Market in the Development of Applied Performance'.

Following the timeframe of the Knowledge Transfer Fellowship, Paul Heritage has been invited to contribute to the seminars in Rio and London launching a major piece of research by Sandra Jovchelovitch (LSE) tracking the impacts of AfroReggae's work on the wellbeing and resilience of young people in Rio's *favela* communities. He has also been invited to speak to world political and policy leaders at the World Economic Forum in Davos in January 2013, on the arts' role in social transformation (Objective 7), the Conference's subject next year being 'Resilient Dynamism'.

Sylvan Baker is due to complete his PhD in April 2014.

5. Knowledge Transfer to the general public

Seminar, post show discussion, film and talk opportunities in Newcastle, Salisbury, London and São Paulo disseminated awareness of and the impact of AfroReggae's work in Rio and the arts work undertaken across the UK to an estimated 5,875 members of the public at live events. At many of these, the relationship of arts work to public policy around young people and social cohesion, the criminal justice system and social violence was an explicit subject of discussion.

The projects gained national press coverage and a film of the Southbank Centre "AfroReggae Experience" was commissioned by PPP and is available on Vimeo.

Section three This section will present the Salisbury residency, which was evaluated in detail by Raj Bhari, as a case study example of the contexts in which knowledge was transferred.

The Salisbury International Festival Knowledge Transfer elements were a process of discovery about how best to disseminate GCAR's approach to working with young people and those professionals working to support young people. The learning can be assessed from a variety of happenstances; the individual encounters between artists, the group process in workshops, the performances and impact on audiences, the conferences, debates, and ultimately the unique personal affects/ life stories all became essential narratives in the story of GCAR's ability to be effective and inspirational catalysts to young people and the organisational structures that seek to support them.

Case study: Salisbury Residency

PPP and GCAR led a seven-day residency at the Salisbury International Festival in May 2012. This was the third festival in which they had worked together, applying their methodologies to inspire "hard to reach"²² young people from across the county of Wiltshire.

Prior to the GCAR residency PPP had organised an eight-week process of outreach with groups of young people that we intended to work with. These included:

- Two cohorts of young people aged 13-16, from Pupil Referral Units across Wiltshire
- Young 'looked after' children from Wiltshire Virtual School (i.e. children in foster or residential care)
- Two groups of young people from a central Salisbury estate experiencing deprivation
- Young mentors from Wiltshire Youth Arts Partnership (WYAP)
- Young people, adults and workers from the Salisbury drumming group Casa de Samba
- Five young male dancers from Hampshire-based Wessex Dance
- Youth, Education and Community Staff from Wiltshire and Hampshire
- Community Support Officers from Wiltshire Police.

There was an amalgamated group of thirty-five young people (excluding the young people from Casa de Samba and WYAP), presenting a range of social needs.

During the residency the different cohorts of young people participated in workshops and discussions with GCAR in their respective groups as described above. They were eventually brought together to perform for parents, friends and carers at the youth centre that was the base during the residency. The young people showcased their work in a final performance as part of the 'From the *favela* to Salisbury' event in Salisbury Arts Centre on the last Sunday of the residency. For many of the young

²²

<http://www.sisr.net/publications/0701brackertz.pdf>

people the week in May was the first time they had performed in front of each other, let alone a paying audience, and the massively positive reaction (and ovation) they received in Salisbury Arts Centre was a testament to their hard work and for many a highlight of the festival.

As a result of the residency, and with ongoing support from both Wiltshire council's Combined Services and the Casa de Samba, an exit strategy was developed for any participants wishing to continue with the drumming practice they had experienced. Wiltshire council and Salisbury festival have indicated their willingness to continue the great work with the young people that began during this week.

For PPP it reiterated the benefits of delivering a period of outreach before the project and for GCAR, it was an opportunity for them to develop their practice for groups of young people that offer them a different set of challenges from those they experience in Brazil.

The key challenges that young people in the UK presented for GCAR:

In Brazil young people involved in the work of GCAR are often self-referred and participation in workshops and projects is something young people are keen to do; the prestige, self esteem and confidence they are able to access appeals to them as an opportunity for self-development. This approach encompasses GCAR's philosophy: by locating young people at the centre of their practice, they automatically offer leadership skills that young people can apply to other spheres of their lives.

*"Their work in Rio de Janeiro is an inspiration to young people, providing opportunity where others see no solution. As young people emerge through the arts workshops, they are trained to become leaders within their own communities as much as they are encouraged to become artists."*²³

In the UK by contrast, young people who are excluded from mainstream social engagement are by default located within a structure that often fails to provide them with the opportunity to question their circumstances and futures. Agencies often impose a structure that can limit the ability of young people to challenge their circumstances and can fail to offer the appropriate leadership skills that are critical to their development, Young people in the UK are more likely to have experienced a series of interventions by various public agencies that are often poorly integrated; poorly communicated and not experienced as "young person centred";

*"It requires a considerable amount of organisational commitment to create structures and processes which are genuinely 'young-person centred' rather than 'young person focused' – in other words, expressing what adults feel are the needs of young people."*²⁴

²³ <http://www.favelatotheworld.org/about/>

²⁴ Nichols, A, Cooper, H, and Quine, C (008) A National Institute for Youth Leadership? A Feasibility Study by Changemakers for the Department for Children, Schools and Families, p. 44

This difference in approach was highlighted by GCAR artists during the Salisbury residency.

Q: WHAT ARE THE DIFFERENCES IN TERMS OF SOCIAL STRUCTURES BETWEEN BRAZIL AND THE UK?

"In the UK there are immense structures, that get in the way. Something we don't have in Brazil. In Brazil we have to make the structures ourselves; it could be through the family or, through the community and so on. In the UK I have noticed an inherent reserve, not showing your emotions, I think young people here are unable to express emotions because of the rigid structures that they live in, perhaps it is the structures that stop young people from participating..."

"In Brazil that doesn't exist. Because there everyone is flexible. Like when we arrived here, I thought oh no, this is going to be tough, we can't even touch the young people"... I thought it was going be like that, that the structures forbid you to have physical contact, however we started to change their minds through a new approach to touching or hugging! That's what I think is missing in the UK: affection, care, love ..."

With the UK agencies, I feel there is a bit of distance. I've always wanted to develop some preparatory work with the agencies, making them participants of our workshops. They're too formal. There must be something there that we can break, pedagogically. They have a pedagogy, ours is different."

Reflections from youth workers and teachers during the Salisbury International Festival:

"The young people aren't interested in the post workshop evaluation, what they will remember is the moment that they drummed and this memory will stay with them."

"This has been an opportunity for the young people to have these memories and conversations with people they will remember and admire. They encourage and empower us to do our work/ play/ creations with an unquestioned love and reverence for what they do that reinvigorates us to work with each other through rediscovery and a freshness that has become eroded in the UK."

Karen Reid, Virtual School Head Teacher for Wiltshire's Looked After Children said that working with AfroReggae was a privilege and a fantastic opportunity: *"For us, it's about two things. Firstly, it builds up the children's musical skills. **But it also helps to build their self esteem, as well as bringing together a group of children with something in common, so that they can feel understood and therefore relaxed.**"*

"What one witnesses in a GCAR workshop is the transference of reverence for playing together (both drums and relationships) the art of playing is striking in a GCAR workshop and is something that can transfer boundaries and is very accessible to people irrespective of their social context."

Teacher from virtual school in Wiltshire

Section four: will focus on the learning for GCAR and PPP and how this learning links to current social and arts policy frameworks.

For GCAR:

In Brazil GCAR have blurred the lines between state/community/social policy/cultural activity as a result of their ability to fuse agendas that are often kept separate for political convenience and to defend the status quo. They have also proved capable of both being totally rooted in and apt to defy their immediate circumstances. This has enabled them to stimulate, provoke and inspire UK workers who themselves support and inspire young people, asking them to reflect on why they do what they do, their stake in the future of the young people.

In the UK the inflexibility and relative certainty of social structures often does not permit the sort of innovation and risk-taking approach that characterizes GCAR's methodology. Taking risks was an important element of the Knowledge Transfer learning across the process in the UK because it is in-built for the Brazilian artists and often seemed counter-intuitive for their British counterparts, hence there was an ongoing dialogue and discussion about the relative merits/dangers of taking risks in how we work with young people. In Brazil the risks involved in day-to-day life for the young people that they support is something that GCAR understand and promote. It is through taking risks creatively that we learn and collaborate.

In Brazil the absence of social welfare structures that British artists and workers often find confining has its merits as well as the obvious challenges. Is the lack of social structure in Brazil a liberation for GCAR? Do they create an alternative structure to achieve the same civic rights that the state should be responsible for? Here in the UK how does this discussion take place in a context in which many of those social services are now under threat?²⁵ And in fact prove to be less 'secure' in practice than in rhetoric? What do change and innovation look like in these contrasting and shifting contexts? These sorts of questions framed much of the Knowledge Transfer learning as it developed in shifting contexts in Brazil and UK across the three years.

For PPP:

PPP has created and mediated a range of artistic collaborations and developmental interactions that allowed art, activism and social development to be in a process of transfer within diverse community and artistic settings. PPP created the spaces for debate and reappraised what localism²⁶ could be if it is owned and starts with the very people it seeks to empower, through locating the discourses in institutions, public performance spaces and policy arenas the Knowledge Transfer Fellowship has allowed us to give agency and voice to the need for us to learn from the front lines of community.

The collaboration furthered our understanding in the UK of where we need to look. Where is the horizon? What is the point of focus for PPP's current future work programme if the aim is to address what young people face in this here and now.

²⁵ <http://www.cypnow.co.uk/cyp/news/1078099/regional-youth-units-decline-threatens-local-services>

²⁶ <http://www.local.gov.uk/localism-act>

How does the context of current and future UK fiscal and societal realities impact on perceived certainties? The exchange broke new ground in connecting social development and an activist-led cultural practice and in doing so has furthered our understandings of where we might go next, testing the flexibility of all participants and the need to value and champion risk to further embed an activist-led cultural practice.

Key learning for PPP included:

- an assessment of the overlap of social impacts and development aims within work PPP already undertakes around leadership for young people
- the need and authority to take risks and embed leadership in communities
- to innovate, particularly in the context of redefining the interaction between social development and cultural sectors
- to be more flexible and responsive to the changes, distortions and needs of building resilience.

Key learning for the GCAR and PPP partnership

The ongoing relationship between PPP and GCAR will continue to develop as long as both organizations are receptive to the changes and shifts in each other's practice in their own specific contexts of working.

Disability

One of the unexpected and defining discoveries that the Knowledge Transfer Fellowship helped both partners realize was the ways in which the project began to deal with the question of how to ensure agency and voice for organisations supporting and for people living with disabilities. As described earlier both organizations encountered a new focus for their work through the partnership with Lawnmowers Theatre company in Gateshead. This element of the partnership enabled PPP and GCAR to work with a population that was new to their field of practice. Because neither organization had particular experience of working with people living with learning disabilities, the Knowledge Transfer learning produced a shared process of development for both PPP and GCAR. It was an emerging area of work for both PPP and GCAR and has enabled the continuing inclusion of artists and young people with learning difficulties.

The inspiration of working with the Lawnmowers has helped GCAR prioritise work with people living with disabilities in Brazil – a key moment of knowledge transfer from the UK to Brazil. GCAR are now keen to develop the disabilities agenda in Brazil and are currently seeking to develop this within the context of the preparations for Rio2016. PPP has used the experience to incorporate people with learning difficulties into other aspects of their practice, and to make arts and disability a core focus for the ongoing *Points of Contact project* [a senior cultural policy-maker exchange programme UK/Brazil see www.peoplespalaceprojects.org.uk] and its related artistic residency programme.

Key learning in the context of current UK arts and social policy:

*Achieving great art for everyone: a strategic framework for the arts (ACE 2010)*²⁷, sets out the Arts Council's ten-year strategy for championing, developing and investing in artistic experiences that will enrich people's lives. The report provides the rationale for future investment and funding of the arts. The vision is one of collaborative action and partnership to create the conditions in which art can be made and appreciated by as many people as possible. The document sets out a series of five strategic goals:

1. *Talent and artistic excellence are thriving and celebrated.*
2. *More people experience and are inspired by the arts.*
3. *The arts are sustainable, resilient and innovative.*
4. *The arts leadership and workforce are diverse and highly skilled.*
5. *Every child and young person has the opportunity to experience the richness of the arts.*

A similar argument is developed within ***Bigger Thinking for Smaller Cities (ACE 2010)***²⁸ which suggests that arts and culture can engage marginalized groups to take part in collective action and help them to achieve their potential:

'Creative public engagement should be built on partnership, which strengthens communities and enables cohesion and citizenship.'

In the current context the transportation of the GCAR model depends on a process by which UK arts practices are located within a broad framework of cultural policy. If UK policy makers want to make a difference to the lives of cities, of communities, or individuals then they will need to move from policies that emphasize the development of artistic languages [e.g. theatre, music, dance, etc] towards policies that acknowledge the territorial production of art [e.g. related to specific sites and identities]. The Knowledge Transfer learning process on this programme showed the isolation of much of the thinking on arts policy and encouraged participant organizations and individuals to seek new ways to engage in and change this debate.

The GCAR model of community enterprise "performs" community through the interactions that they create. This is a complex process with two decades of development involving a range of interconnected factors in Brazil. The learning on this Knowledge Transfer Fellowship has been about identifying the key factors and thinking with participants about how different contexts can put these elements into play through exchanges and interactions that are appropriate in the UK. Most importantly, GCAR perform a model of continuity in the face of often devastating 'disturbance' that will be the way forward in how PPP encourages and equip communities rocked by change and establish means for more efficient use of shared human and physical resources.

Above all, PPP will focus on the reason that all participants have to perform their part in each of their community's stories – with a renewed, re-focused understanding and commitment to social justice.

²⁷ http://www.artscouncil.org.uk/media/uploads/achieving_great_art_for_everyone.pdf

²⁸ http://www.artscouncil.org.uk/media/uploads/6751_RCE_BiggerThinking_LR.pdf

Section five: Conclusion and looking ahead will frame the legacy and future direction of the work in the UK for PPP as a direct result of the *Favela to the World* collaboration.

How can we define the context for PPP to frame the legacy and direction of its future work as a result of the Knowledge Transfer learning during the *Favela to the world* collaboration?

Global and local relationships are constantly shifting, and the *Favela to the World* programme has been a small, quiet change in how citizens from a country in the north learn from and embed knowledge from a developing country which has been adapting, re-negotiating, surviving and discovering solutions to social crises that the state is unable to adequately address. How does that relate to the realities that we now face in the UK? How do we ensure that the social justice discourse is not eclipsed through creating relationships that are solely dependent on political and economic ties. The success of GCAR over the last twenty years has been in its capacity to establish strong political and economic roots within an ethical, oppositional framework of social justice.

Are we ready to make that change?

GCAR have taught the groups they have encountered that it is possible for the artist to be citizen, performer, recipient, activist and creator of intentional arts practice. PPP will move forward thinking about a range of different issues; these are some of the current points of focus:

- Identify the cultural agents of change. What kind of community arts worker does the UK need in 2013 and beyond? What do they need as tools and preparation to be successful?
- Clarify differences/ similarities/distinctions between an artist and a community arts worker. Are these labels interdependent or can they stand-alone? Are such definitions in themselves problematic?
How do we continue to locate young people at the centre of our work? What is the model of co-production that will meet the emerging needs of people in a world that is defined by increasing complexity and connectivity?

Looking ahead

PPP's challenge is to respond to the above questions through the collaborations we engage in. Above all, PPP recognizes the need to think with UK arts organizations about the different consequences and social development impact through community-based arts practices that are developed through insider/outsider models. Is there something inherent to the different production of meaning and effect through artists that emerge *from inside* particular territories as opposed to artists that bring particular artistic languages *from outside in* to defined territories?

In the recent RSA publication "Knitting together arts and social change"²⁹ the author reminds us of the need to question what we do, borrowing the words of the 1995 UNESCO World Commission on Culture and Development:

²⁹ <http://www.thersa.org/action-research-centre/learning,-cognition-and-creativity/arts/arts-and-social-change/knitting-together-arts-and-social-change>

“The twentieth century has transformed the entire planet from a finite world of certainties to an infinite world of questioning and doubt. So if ever there was a need to stimulate creative imagination and initiative on the part of individuals, communities and whole societies the time is now. The notion of creativity can no longer be restricted to the arts. It must be applied across the full spectrum of human problem-solving.”

GCAR is a prime example of an organization that has invented a new way to create community interactions through cultural strategies and practices. It has been an iterative process responsive to the rapid political, social, economic and demographic shifts within their own communities that result from, interconnect with, oppose and sometimes influence changes at a municipal, national and even global level. They are contributing to a legacy that is a linguistic structure for arts practice to happen differently.

As described in the collaborations with young people and organizations in Salisbury and in Liverpool, the impact of the *Favela to the World* Knowledge Transfer Fellowship has been about the continuous need for dialogue between two cultures, the function of the state and the participation of the community; and this dialogue has created the conditions for a thorough examination of the structures in place that unite arts practice and social development (this can specifically be located in the work achieved with the Salisbury Festival, in Liverpool and with Contact Theatre/*Cultural Warriors*).

In the wider global context the project has been critical in re-evaluating whether or not professional arts structures lead to dead ends. As a result of this work PPP are at the edge of a key moment in building a national voice of how we collaborate and make the economic case for arts/ social development work that has both a protective function for young people and a freedom to make, create and do art that inspires and leads to discoveries of what community is and could be in the UK.

From the beginning the project has dared to frame its locally focused Knowledge Transfer practices within a search for a global reappraisal of values and has unpacked the shift from self advancement to self/community transcendence. In doing so, it has sought to offer UK organisations a model of how a community should and can be at the heart of both its own performance and in control of its structures.

The project was always a quest for knowledge that could be re-located from the most specific, particular circumstances in Brazil to diverse sites, venues and projects across the UK. The questions that we had at the beginning of this journey have not changed: they are still about how we locate the work and how we prepare for a new world. We hope that we have begun to discover new answers as well as more questions.

“Creativity, diversity, entrepreneurship and empowerment are critical. Learning what communities around are doing, keeping our eyes open to what is going on in the world and empower those who have the right to power and giving opportunities, that is very interesting. Even making mistakes, people need to make mistakes to know what to do and otherwise, and I think that is what we

do “Go on, do it! Made a mistake? Do it right now!” And giving opportunities, they have to be given, especially to those who are excluded. We work with the excluded or discriminated against, that’s what diversity is.”

Betho Pacheco, GCAR artist.

PPP is still on a journey of discovery and will continue to disseminate knowledge across boundaries, sectors, maps, nations and communities in a world that forces us to question why and for whom we make art.