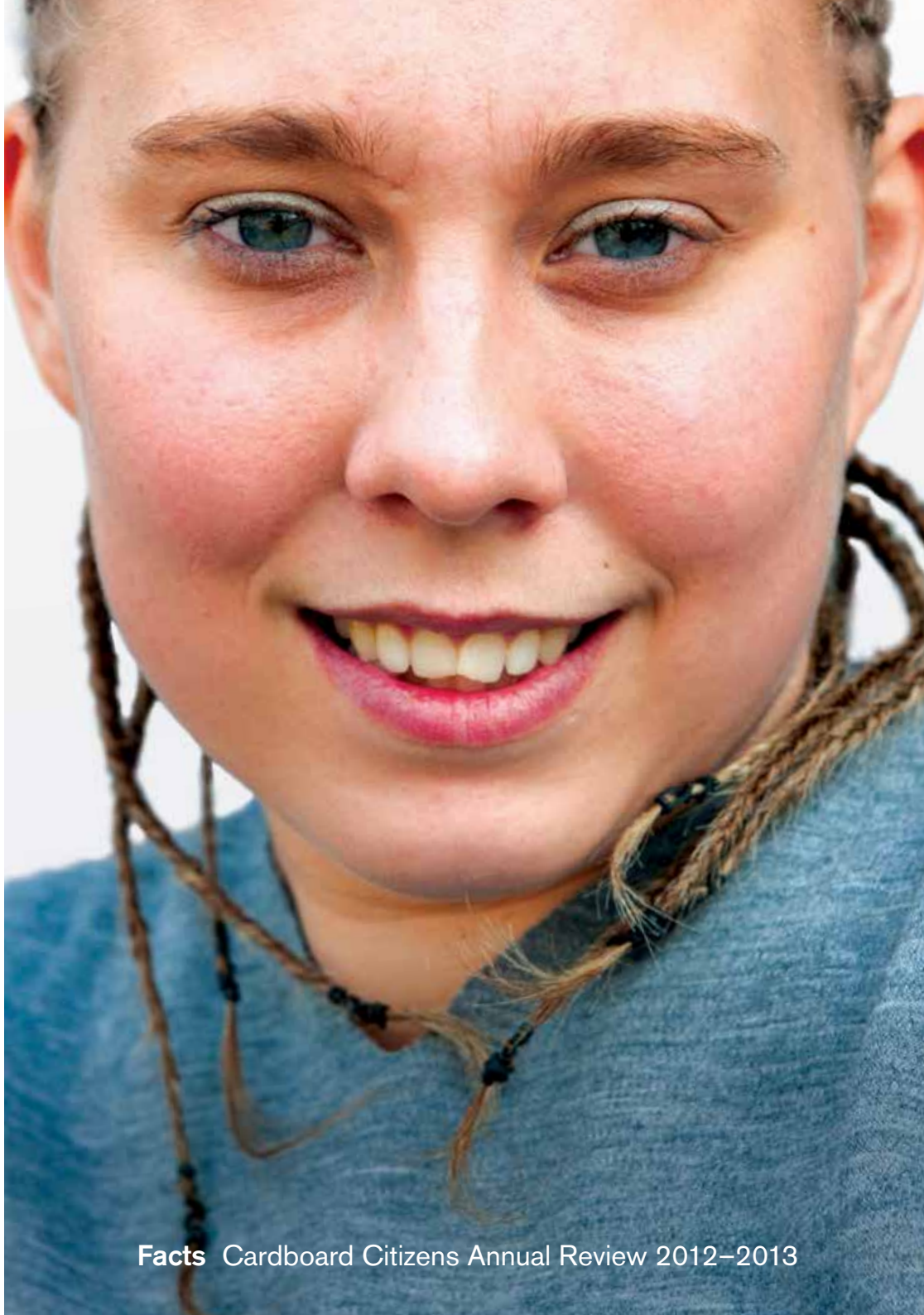




Untold Stories





Member Spotlight

C: 25

I was very ill before I came to Cardboard Citizens, struggling with serious mental health issues, and was constantly in and out of hospital. My mental health team referred me to Cardboard Citizens and I started just a week after rehearsals for *Life Ain't No Musical*.

I just wanted something to do during the day as well as getting the mental health people off my case. I thought that if I kept doing it they would not put me back into a mental home, so I said to myself 'just keep going'. Surprisingly, I started to love it.

From the start I've had 100% support from Cardboard Citizens. My proudest moment was devising and performing in *Life Ain't No Musical*. It was really special and I also made two very close friends from it, we are still really good friends now a few years down the line. It was hard opening up, being vulnerable and telling strangers about your personal life. *Life Ain't No Musical* was basically our life stories. When I've opened up in the past people have been like "you've gotta do this and then do that" but with Cardboard Citizens people just listened. It was a challenge but also felt like an accomplishment because it's important to open up and not feel judged. It felt like counselling but much better.

It makes me happy just being here. I developed a lot of trust because I didn't trust no-one, and I don't trust everyone now but that's life I guess. It's important to have trust even through the hardest days, the hardest experiences. I'm much more open than I was. I never had confidence, and I

couldn't sing – but I can now! I think I developed friendship skills too. It's really hard for me to make friends, or like people. It's weird, because I've done longer projects with other people and haven't had that with anyone else.

Cardboard Citizens referred me to the National Youth Theatre and I did their Playing Up 2 course which then enabled me to get into uni. I'm now into my 2nd year of Birmingham School of Acting to do a degree in Community Applied Theatre. I hope to come back to Cardboard Citizens and do some work experience to build up more confidence in facilitation skills as I start my career in prison theatre. It's all thanks to Cardboard Citizens. If it wasn't for that I wouldn't have been seen by the National Youth Theatre and gone on to Playing Up 2 and done what I needed to get into uni. I now have a dream of working in prison theatre. And courage, I never had any of that. Cardboard Citizens has taught me a lot.

I'd never accomplished something, never been the full way with anything before I did this. I guess I'm still kind of scared to be on stage but then I always think about when I first stepped on stage at Cardboard Citizens and think 'this is how far I've come' so I just go out there and just do it.

You don't have to be on the streets to be homeless, it's also about insecurity, being displaced or not having a place that you call home, somewhere where you always feel like you're welcome. In 10 years I'd like to have my own flat and hopefully have my own theatre company for young offenders and those at risk of offending. I want to leave something behind.

Welcome

Cardboard Citizens has been making life-changing theatre with and for homeless people for 22 years. We create great theatre that makes a real and positive difference to our society and those living on its margins. We are the UK's leading practitioners of the Theatre of the Oppressed methodology.

Every year Cardboard Citizens effects change by:

- presenting plays performed by homeless and displaced people, to share experiences and problem-solve together;
- producing high quality work for general audiences so that a wider public can share in the Company's learning and understand the issues facing marginalised people;
- enabling participants to develop skills, qualifications and confidence through workshops, performances and accredited training;
- supporting participants' practical needs in matters of housing, education, employment, health and personal development;
- working in partnership with arts and social sector organisations to widen the reach of the Company's work and underpin its support for participants.



From Twitter
@timewontwait:
#forumtheatre
really does rock
@CardboardCitz
continue to
inspire dialogue



Graham Fisher Chair

Message from the Chair

I am delighted to introduce this year's Annual Review, which sets out our many achievements in what has been an exciting and vibrant year for Cardboard Citizens.

This year saw the organisation move into a new home in Whitechapel, a place that has already become a hub for capturing, collecting and narrating the many stories and experiences of our Company Members, bringing those stories into the spotlight for debate, discussion and inspiration. We have ventured into new theatre spaces with these stories, achieving sell-out audiences in various corners of London, at the Albany in Deptford, the Roundhouse in Camden and Rich Mix in the East End.

A new home has also been a catalyst to generate new support, with the recruitment of four new Trustees this year. This, combined with a rigorous governance review process, has brought new energy, drive and purpose to the Board of Trustees, with fresh determination to safeguard and further develop the precious space Cardboard Citizens occupies in the world. Presenting the many real and positive voices from the increasing stories of dispossession and hardship can never have been so pressing as it is now. Theatre, in its many forms, does this in a way that reaches and changes many. That is why we are here.

Of course none of this is achievable without our talented team of staff and Members, who have shown impressive resilience as they adapt to the changes presented to them over the course of last year, welcoming progress and ambition for the organisation.

I would like to extend my sincere thanks to my fellow Trustees, as well as the individuals and funders who have provided invaluable support for the onward journey of Cardboard Citizens. Special thanks also to Kate Winslet whose commitment and hands-on input has been a symbol of confidence for everyone.

Graham Fisher
Chair

What do we mean by homelessness?

In Cardboard Citizens' experience, homelessness comes in many guises, and people become homeless for a whole range of reasons, including:

- **Physical or mental health problems**
- **Physical and learning disabilities**
- **Low incomes or receipt of benefits**
- **Experience of the care system**
- **Experience of the criminal justice system**
- **Substance misuse**
- **Disrupted education**
- **Abusive relationships**
- **Refugee or asylum seeker status**

Identifying people's unique support needs is critical to helping them overcome their barriers to participation and progression. Despite widely held misconceptions, only a small percentage of the homeless community sleeps on the streets; the majority are often hidden (in squats, couch surfing, in dangerous or unhealthy environments) or living in temporary accommodation such as homeless hostels or night shelters – the kind of places where Cardboard Citizens often first encounters people.

Cardboard Citizens works with people across the entire spectrum of homelessness, but 49% of Members are currently living in hostels. While some would perceive these people as 'housed' – they have a roof over their heads – homelessness runs deeper. People may be sheltered from the elements but they remain without a place to call their own and are exposed to additional risks such as substance misuse, prostitution and abuse – often leading to a vicious cycle of addiction, poor mental health and low levels of confidence and self-esteem. These difficulties can be further compounded if they do not have an appropriate support network. We try to address the negative impacts of homelessness on the people we work with and steer them onto a journey of self-discovery and progression catalysed by the theatre we make together.

What struck me particularly, was the absolute importance of a few key decisions we make at various points in our lives, often under pressure, when things might not be going so well for us, and the disproportionate impact, for good or for bad, these key moments can have on the rest of our lives.

Hostel Resident on Glasshouse



The script didn't pull any punches and was both gritty and very real to I'm sure a whole cross section of our local community. It was at times challenging but always rooted in the reality of everyday living for a not insubstantial number of people... In a word, outstanding!

Noel Saunders, Managing Director of John Lewis on Glasshouse



Adrian Jackson CEO & Artistic Director

There are Untold Stories out there

There are untold stories out there – untold both as in 'numerous' and 'unnarrated' – stories from worlds hidden to many. At Cardboard Citizens, because of the trust we engender amongst our constituency and as a consequence of the catalytic and cathartic nature of theatre, we hear these stories. Our long engagement with and commitment to these marginal worlds makes us uniquely placed to tell some of these important stories honestly and with care.

Whether presented in a homeless hostel or on the stage of a London theatre, the telling of these stories starts a conversation about change. And how that change could be brought about, translating ideas shared on stage into the real world. At street level, Cardboard Citizens empowers the dispossessed to move forward in their lives by engaging homeless people with interactive theatre, workshops that build skills and confidence, and tailored advice and guidance. At a national level, in partnership with leading homelessness agencies and some of the UK's best-known theatre companies, Cardboard Citizens reveals hidden Britain to all who care to look.

The highlight of 2012–2013 has been our move in October to our newly-refurbished premises on Greenfield Road in Whitechapel. This is the fulfilment of a 20 year wish to have all our activities housed in a single, 'fit-for-purpose' building, albeit only on a four-year lease. As well as wheelchair-accessible offices, the new base incorporates a workshop and rehearsal space and a dedicated IAG (Information, Advice & Guidance) room, where Members can get support in a properly confidential environment. It already feels like home, and has become a hub of continuous activity; hardly a day passes without a group of Cardboard Citizens Members using our space for a workshop, meeting or training course.

Our most notable theatrical event of the year was the production of Kate Tempest's *Glasshouse*, our most successful Forum Tour yet, playing theatres such as the Albany, the Roundhouse and Rich Mix alongside numerous hostels and a smattering of prisons.

Our contributions to the Cultural Olympiad were *Cardboard Champions*, (which included real races) at Spitalfields Market, and ACT NOW's *Life Ain't No Musical: The Remix* as part of *With One Voice* at the Royal Opera House, following sell-out shows at City Hall and at the Arcola Theatre.

Training across the arts and social sectors continues to be an important part of our output. We launched the UK's first professional training course in *Writing for Forum Theatre*, and a new course on how to engage marginalised groups – *The Art of Engagement*. We have launched our accredited Peer Mentoring scheme and become Arts Award Advisors, enabling us to deliver more qualifications to our Membership.

The focus for the next three years will be on making more theatre, increasing our sustainability, and raising the profile of all aspects of our work. From our new base, we will make a step-change, to reinforce Cardboard Citizens' reputation as a Centre of Excellence in engaging excluded groups with high quality, challenging theatre.

To support all this, we have recruited some excellent new Trustees as part of a governance review, and established our first Development Committee.

We hope you will read about some of the stories we have already told and, more importantly, we hope you will continue to help us tell them.

Adrian Jackson
Artistic Director & CEO

New Home

After ten years of working from our cramped garret at 26 Hanbury St, Cardboard Citizens moved a short walk down the road to refurbished, spacious and fit-for-purpose premises at:

**77A Greenfield Road
Whitechapel
London E1 1EJ**

Our new home has meant that, for the first time in Cardboard Citizens' history, we have our own workshop and rehearsal space, offices, and confidential rooms where we can deliver Information, Advice & Guidance to our Members.

The new premises allow us to offer more for Members, staff, supporters and audiences. Over the next few years the new space will be used to reinforce Cardboard Citizens' reputation as a centre of excellence for work with marginalised people and a world-leader in creating Forum Theatre. In the short time we have been in residence, we have run an unprecedented number of workshops, sharings, training and events, with more opportunities to showcase our work to the public and invite supporters to drop by and see what we do.

Our large in-house rehearsal room is now available for hire by external companies, and all proceeds will go towards supporting Cardboard Citizens' work. With natural light and a cushioned vinyl floor, the space is highly adaptable for different event-types, including theatre rehearsals, readings, workshops, talks, conferences and training days.

To make an enquiry, come and see the space or to book the rehearsal room please contact Stuart on bookings@cardboardcitizens.org.uk or 020 7377 8948.



Powerful, thought-provoking and delivered with such professionalism. The story really resonated with the audience and the actors delivered a very moving performance. I couldn't believe how engaged the audience were. You can clearly see how important theatre can be when engaging with a vulnerable and challenging audience and how the stage can be used as a vehicle for social change.

**Adam Gallacher,
Chickenshed on Glasshouse**

Rehearsal Room Details
All areas of the building are accessible to people with limited mobility, including wheelchair users.

Size
13.2m x 7.3m

Capacity
Workshop (30)
Theatre (40 seated audience)
Reception (70)

Facilities
Kitchen, Reception Area, Wi-Fi, Ceiling Fans, Heating, Toilets, Car parking, Bike parking, Photocopier and office use available.





Cardboard Citizens have created a wonderful show, filled with engrossing, chameleonic performances, most notably the fragile mother portrayed with a sublime and subtle frailty by Jo Allitt.

Sabotage, Feb 2013



Glasshouse 2013

Forum Theatre Tour Glasshouse

The Forum Theatre Tour is the seed from which Cardboard Citizens grew, and still remains the cornerstone of our work as well as our best outreach tool for recruiting new Members. Every year we commission a playwright to write an interactive Forum Theatre play based on the experiences of our Members. The tour gives excluded audiences a rare opportunity to access great theatre. After the performance, a facilitator (the 'Joker', in Forum jargon) engages the audiences in a theatrical debate, inviting them to stop the action, come on stage and rehearse alternative scenarios that could lead to positive change. All our actors have experience of homelessness, which encourages even the most disenfranchised, and shy to intervene. The actors are also trained as Peer Mentors and, assisted by Tour Ambassadors, follow up with audience members after the show, distributing information and inviting them to join the Company. The Ambassadors then support staff to contact those who have shown interest, invite them to introduction sessions, and bring them into workshops.

This year's Forum Theatre show was written by award-winning poet, rapper and playwright Kate Tempest, and proved to be our most successful to date with an increase of 15% on last year's audiences. *Glasshouse* emerged from research & development workshops with Company Members exploring families, and the pressures they face under difficult circumstances. Kate's haunting poetry and distinctive spoken-word style framed a gritty story told from the perspective of three members of the same family. The play featured a range of issues including unemployment, substance misuse, teen pregnancy, sexual orientation, debt and benefit sanctions. As always, there was plenty of comic relief, courtesy of some memorable characters and outstanding comedy performances.

Glasshouse toured for nine weeks and was very well received by homeless and non-homeless audiences alike, with features in the national press and a video report on BBC News. The play visited hostels, day centres, rehab programmes, conferences, companies and prisons, and played to sold-out audiences at The Roundhouse, Rich Mix and the Albany, demonstrating the theatre-going public's hunger for high-quality Forum Theatre. We hope to be able to take this show on a national tour in 2014.

Membership

Anyone with experience of homelessness that Cardboard Citizens encounters is encouraged to join the Company's Membership scheme. This comes with a range of benefits for those who want to become more involved with Cardboard Citizens. Members are entitled to access our individual Information, Advice and Guidance (IAG) service, progression opportunities such as qualifications in Peer Mentoring, and participation in a varied programme of workshops and performances throughout the year. They can also access Company computers to look for jobs, work on their CVs or apply for courses. We keep Members updated by text and email so they can make the most of upcoming workshops, training, performance opportunities, and events including Members' Meetings, social gatherings and invitations to see shows around London for free.

There is a strong sense of community within the Company Membership, underpinned by regular consultation and an emphasis on peer leadership. Every two years, four Members' Representatives are elected to act as the voice of the Membership and ensure Members are consistently informed and consulted about what is happening in the organisation. As well as running Members' meetings, they regularly meet with staff members and the Board of Trustees. The current team of Members' Reps played a significant role in discussions around our new Peer Mentoring scheme.

Members' Meetings allow Members old and new to meet and socialise, perform to their peers, remain updated on the work of the Company and be consulted about future developments. Over the year, the Members' Reps led four Members' Meetings with support from Cardboard Citizens staff. The new workshop space added a new level of ownership and community to proceedings.



Thank you all for the wonderful show last night. Our residents truly enjoyed the play and have been commenting on it all morning. They said the show was great because it was relevant to their lives, real yet funny. They did not expect the play and actors would be so professional. Well-acted, well-written and well-received.

Bethany House Hostel Worker

The thrill, the love, the people... It's my sanctuary, it's my domain when I come here. People make me feel so relaxed, so at home. No matter what happens to me in the outside world, I just come here and I feel relaxed.

S, ACT NOW Member

It was my only way to speak to people. What I am today – my confidence, believing in myself – I got all that through the workshops.

Cardboard Citizens' Workshop Participant



Cardboard Champions 2012

Workshop Programme & Cardboard Champions

The Workshop Programme

Cardboard Citizens' inclusive theatre and performance workshops are a place for homeless people to express themselves, build confidence, learn performance craft and make new friends while growing stronger. They promote social inclusion and reduce isolation in a friendly environment away from the negative connotations that often go with being a homeless person. All our free workshops are lead by professional facilitators who are experts in their fields.

In 2012 we ran our usual flagship workshops in *Forum Theatre* and *Acting for Theatre* at Crisis Skylight in Spitalfields over three terms teaching Forum Theatre, Improvisation and Acting. After moving to our new space in October we took some time to consult with the Membership over the kind of workshops that should be on offer in the new space.

Based on Members' recommendations we ran a series of taster workshops in early 2013 for newly engaged Members; these included Forum Theatre, Acting, Voice Work, Writing and Movement and led to an intensive Forum Theatre training week with a sharing at the end. We also started Street2Stage workshops which were geared towards performances planned for the next financial year.

Cardboard Champions

In the Olympic summer of 2012 Cardboard Citizens worked with ELBA, Providence Row Housing Association and the Shoreditch Fringe Festival to create a unique piece of theatre as part of the cultural Olympiad. We ran three weeks of workshops in three East End hostels exploring the Olympic values of excellence, respect and friendship and what the Games meant to marginalised groups, particularly the homeless. Working with residents from Daniel Gilbert House, the Kipper Project, East Thames and Hackney Road we devised a piece of outdoor theatre entitled *Cardboard Champions* which was performed to packed lunchtime audiences at Spitalfields Market on the eve of the Opening Ceremony. The performances were very well received and consisted of a mini homeless Olympiad including all kinds of high-risk 'sports' whilst following a homeless person's race against bureaucracy to find shelter for the night or be forced to sleep rough. Our collaboration with Crisis Skylight's puppetry and mask workshop lead to the creation of a very visual piece of theatre.

ACT NOW & The Heritage of Violence

ACT NOW is Cardboard Citizens' youth theatre programme specially designed to engage 16-25 year olds who are homeless, at risk of becoming homeless, or not in education, employment or training (NEET).

We reach out to young people across London by offering weekly drama workshops, enabling them to learn all parts of the theatre-making process including acting, devising, writing and directing in a variety of styles including Forum Theatre. Once a year we work towards a full-scale production devised and performed by the workshop participants. Young people can gain a Personal Employability Achievement and Reflection for Learning (PEARL) or Arts Award Silver qualification and receive ongoing one-to-one support and personalised IAG (Information, Advice and Guidance) in matters relating to education, employment and general wellbeing.

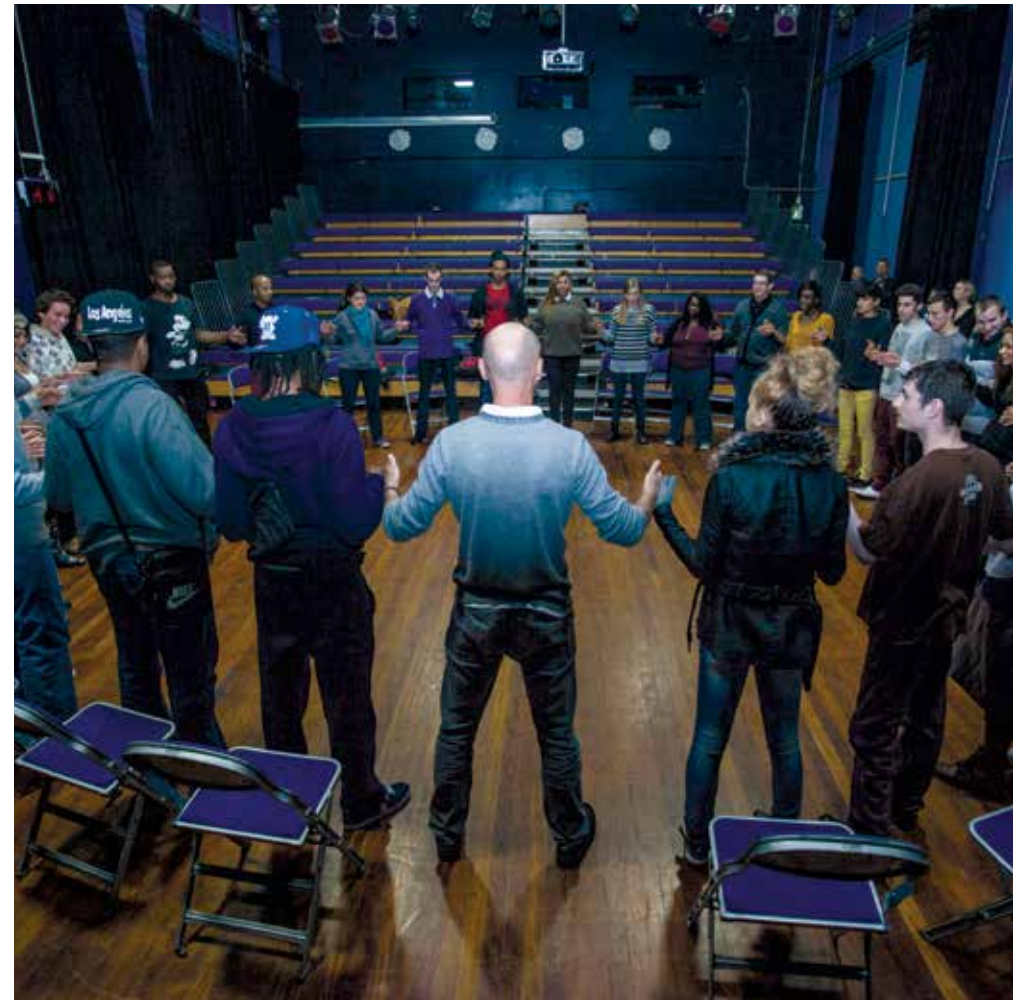
ACT NOW's third year concluded with a restaging and redevelopment of 2011's hit show, *Life Ain't No Musical: the Remix* starring 10 young people which was very well received. The fourth year of the programme started with an exploration of money management and financial capability amongst young people, the pitfalls of payday loans and the implications of Job Centre sanctions. This led to a peer-led awareness-raising project called *Act On Money* and a devised forum theatre play called *Ticks* which the young people toured to a few select venues (read more about *Life Ain't No Musical: the Remix* and *Ticks* overleaf).

Fruitful partnerships are essential in developing progression routes for ACT NOW participants. Over the last year we have fostered exciting partnerships with fellow youth theatre company Chickenshed, the V&A's Museum of Childhood, Tangled Feet and Theatre Temoin.

Since January 2013 ACT NOW and Chickenshed have been working together on a unique theatrical investigation called *The Heritage of Violence*. This project is exploring the connections between experiences of violence in childhood and destructive behaviours in young adulthood, with reference to the adaptability of the brain to environment. Using visits to the Museum of Childhood, lectures from neuroscientists and play historians, recorded interviews and training in verbatim theatre, film and other performance techniques, the group of 20 young people from ACT NOW and Chickenshed devised a 'theatrical multimedia lecture' to share their findings.

**ACT NOW made me realise
I can be someone and do
something instead of just
losing people.**

A, ACT NOW Member



Ticks was realistic. That's what's happening in my life. It gives you the opportunity to change the ending of the story. Thanks ACT NOW! That was amazing!

Hostel Audience Member



Life Ain't No Musical: the remix 2012

Life Ain't No Musical: the Remix & Ticks

Life Ain't No Musical: the Remix

ACT NOW completed its third year with a 'remix' of 2011's hit production *Life Ain't No Musical* which was the youth company's first venture into the land of musical theatre. The production involved a diverse group of 10 homeless performers who rehearsed the restaging, adding to the play's original soundtrack in collaboration with award-winning jazz musician Arun Ghosh.

This year, ACT NOW Members were invited to perform to sold-out audiences of 554 people at three prestigious events: the Arcola Tent as part of the Olympic Five Boroughs Youth Festival; City Hall's London Living Room as part of a youth-led debate on young people and homelessness; and The Royal Opera House, as part of the *With One Voice* event showcasing homeless arts through the Cultural Olympiad. The shows were attended by funders, politicians, partners, the public, staff working in young people's services, ACT NOW participants, alumni and potential new recruits. The creative team created a powerful production that everyone was very proud of and received overwhelmingly positive responses from audiences as well as having an enormous personal impact on the performers.

Ticks

In November 2013 four ACT NOW Members secured a small grant from *Lloyds Money For Life Challenge* and set up a project called *Act on Money*. The project explored the recent changes to welfare benefits to raise awareness around the dangers of payday loans. The team recruited another 11 young people and devised a show called *Ticks* which followed the stories of three people, each with different barriers to work, such as mental health, homelessness and a criminal record. With support from Cardboard Citizens the group toured *Ticks* to a number of young people's hostels in the local area. Across four performances, including ones at New Horizons, Oval House Theatre and Ashridge Business School, *Act on Money* provided interactive, educative theatre to a range of at-risk young people, older homeless people, and young professionals.

Audiences were invited to offer the characters advice, and act out their solutions to the issues presented. *Ticks* was very well-received and the group recognised their own development in leadership skills, team-work and planning, as well as managing their own finances.

Shortlisted for the national final of the *Lloyds Money For Life Challenge*, three members of the group presented *Act on Money* at the Tower of London, alongside four other projects, and won! The young people are exceptionally proud of their achievement, and are highly motivated to continue developing *Ticks*, and touring it around more young people's hostels. Two Members have since become *Money For Life* Ambassadors, and we are looking to develop this model further.

**Without
you people
I could be
six foot
under.**

P, Company Member

Information Advice & Guidance

The Information Advice and Guidance (IAG) Service has grown and developed to offer our Members individual tailored support as a key component of the wider Membership offer. The IAG Workers are familiar faces who Members feel comfortable approaching for assistance to make positive changes to their lives.

The service helps Members access education, training and employment, and assists with matters of housing, health, general welfare and signposting to specialist agencies as appropriate. This year saw a number of Members turning to the service for support around understanding welfare reform - IAG Workers have aided them with Employment Support Allowance appeals and accompanied them to tribunals. In one such case, advocacy and support from an IAG Worker meant a Member was successful at their Tribunal and their mental health issues were taken seriously. With the flurry of changes to benefits, it has been more important than ever for the IAG Workers to attend regular briefings and training to keep their knowledge current in order to be able to offer informed assistance to Members.

The Cardboard Citizens IAG Team continues to play an important role in advocating on Members' behalf when support from other agencies has broken down or when Members are completely disconnected from specialist support services.

There have been some notably positive results for Members who accessed the IAG service over 2012-2013 with a particular emphasis on housing, volunteering and employment:

- **We supported a Member who received a Notice to Quit from his hostel to have the notice revoked through engagement with the appeals process and be referred to another hostel rather than be made homeless;**
- **We assisted a Member who received an Eviction Notice from their housing association to access legal support and challenge the decision in court which resulted in them having the Eviction Notice retracted;**
- **We supported young people into education, training and employment outcomes including; Acting Level 3 at Morley College and Clean Break, paid apprenticeships with Stratford Nursery, Barbican Box Office, and Fit 4 Sport, paid work with Extant, The Arbour, and Oval House Theatre;**
- **We supported a young person to manage a number of debts/debtors and maintain his tenancy.**

Brilliant as ever! Clients were really excited about the event and really enjoyed it. Energetic, thought provoking, relevant, intense, professional, fantastic and above all a quality performance.

Turning Point Hostel Worker

Introducing Peer Mentoring

In October 2012 Cardboard Citizens secured funding from The National Institute of Adult Continuing Education to increase peer-led learning support across the Company. This was achieved by offering qualifications in Interpersonal Skills and Peer Mentoring to formalise volunteering and progression routes for our Members. Peer Mentors gain key transferable skills, experience and qualifications to progress into further education or employment. This also built upon Cardboard Citizens' capacity to deliver a fuller programme of arts-focused learning and qualifications to a greater number of homeless people including the Arts Award Silver qualification.

Over the last year Cardboard Citizens worked in partnership with Genskill, a training organisation experienced in delivering accredited qualifications to marginalised groups, and Foundation 66, the alcohol and drug housing service with accreditation status to deliver qualifications in Interpersonal Skills Level 1 and prepare for delivering qualifications in Peer Mentoring Level 2 (QCF). These partnerships enabled us to make formal and informal progression opportunities for our Members who have benefitted from the extra support provided and progressed onto education, training or employment.

Through the course of the project, new volunteer roles for Members were identified and formalised within Cardboard Citizens. These include Tour Ambassadors, Peer Mentors, Outreach Assistants, Performers, Workshop Assistants and Evaluation Assistants. To date, 55 people have successfully completed one of these placements and we look forward to training many more in the coming year.



**From Twitter
Neil Darlison, Director
of Theatre for London
at Arts Council England:**

**Kate Tempest and Cardboard
Citz team up to thrilling effect
@thealbany Deptford & a long
time since I've been in such a
committed audience.**

Theatre of the Oppressed Training & Projects

Cardboard Citizens specialises in the Theatre of the Oppressed, a theatrical methodology pioneered by the late Augusto Boal for creating personal and social change through theatre, with particular application to communities experiencing oppression.

This work can be used in a wide variety of settings from classrooms to prisons and with socially excluded groups of all ages and nationalities. It can be an incredibly effective tool for building teamwork and trust quickly as well as improving self-confidence, presentation skills, motivation and self-awareness. Cardboard Citizens is particularly skilled at using this work to create participative dialogue, a theatrical debate where a wide range of relevant issues can be explored interactively in a safe space. The ethos of the Theatre of the Oppressed underpins all of Cardboard Citizens' work – a firm belief in the transformative power of theatre, the value of participation and the importance of debate.

Every year, the Company's artistic team trains practitioners from both the arts and social sectors through a range of courses, interventions and masterclasses. This year we made a new addition to our portfolio of regular Theatre of the Oppressed training to supplement our existing courses in *Forum Theatre*, *Joking* and *Rainbow of Desires*. We ran the UK's first professional *Writing for Forum Theatre* course looking at how to structure an engaging and provocative Forum Theatre piece that is authentic and invites maximum participation from its target audiences.

This year Cardboard Citizens also hosted its first European Grundtvig project, bringing 23 participants with experience of homelessness from five EU countries (Czech Republic,

Netherlands, Portugal, Spain and UK) to London for a five-day Forum Theatre residency facilitated by Adrian Jackson. They developed five Forum plays in mixed-language groups which were performed to an invited audience. In addition to providing a great opportunity for participants, the project also strengthened Cardboard Citizens' connections with European Forum practitioners which we hope will lead to future collaborations.

In 2012-2013 Cardboard Citizens also formally launched *The Art of Engagement* training which distils the best of theatre-based techniques and exercises to help social sector staff engage in a more meaningful way with their clients. These bespoke courses range from one day workshops to weeklong residencies and consultations depending on organisational priorities.

The Art of Engagement has already been applied across the country this year, using the arts as a tool for engagement and change with like-minded organisations. This included working with Bangladeshi women ESOL learners in Bow, mental health nurses in Southampton, South East Asian students at the University of Warwick, Swedish social sector managers at Ashridge, theatre practitioners in Cardiff and schoolchildren from across London at the Open Air Theatre in Regent's Park. In the past year our facilitators have also travelled beyond the UK to Ireland, Poland, Germany and Australia to deliver professional training to both individuals and organisations.

If you are interested in Cardboard Citizens' *Art of Engagement* or Theatre of the Oppressed Courses, contact petia@cardboardcitizens.org.uk or call 020 7377 8948.



From Twitter
HijinxTheatre:

Big thanks to
Tony McBride of
[@cardboardcitz](https://twitter.com/cardboardcitz)
for a fantastic week
of workshops in
Cardiff. Stories can
change the world!





From Twitter
@HowFascinating:
I loved #Glasshouse
@RichMixLondon
yesterday. Great
moment when
someone answered
“6 billion” to “Ideal
no. ppl in a family?”
@CardboardCitz



Cardboard Champions 2012

Thank you

There are many wonderful people and organisations who have supported our work and made our move to new premises possible in the last year through their generous financial and in-kind support.

For the 2012-2013 financial year Cardboard Citizens would like to thank:

Trusts & Foundations

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 A huge thank you to our Ambassador Kate Winslet, and to all the Friends of Cardboard Citizens, partners, audiences, suppliers and supporters who enable Cardboard Citizens to achieve its mission.

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Untold Stories







Untold Stories



Figures Cardboard Citizens Annual Review 2012–2013



Figures Cardboard Citizens Annual Review 2012–2013

Member Spotlight

J: 22

I was working full-time for my mum's catering company. First she sacked me then she kicked me out of the house. I sofa surfered for three months. Then I went to a hostel, where I stayed for six months before coming to Cardboard Citizens to do a workshop in Forum Theatre.

As soon as Cardboard Citizens came to my hostel I wanted to get into it. I took it upon myself to go to the workshop and found out it was good news. It was a relief. We performed in Spitalfields market in front of a crowd of about 100. Then I joined ACT NOW, the youth company.

My biggest achievement is becoming England Champions for the *Lloyds Money For Life Challenge* as a result of our *Act on Money* project. We devised a Forum Theatre piece called *Ticks* about young people budgeting their money. I learnt so much. It really boosted my confidence. Learning how to budget money is one of the biggest hurdles in life. Since doing *Ticks*, I am much better at budgeting and try to stay out of debt. I would like to take *Ticks* on tour. It needs to go to other hostels like the ones we performed at. It's a way for young people to get their minds around basic financial education.

At Cardboard Citizens I also completed a qualification in Interpersonal Skills. Once I pass something, it motivates me. I am always looking to take the next step and I ended up going on to do my Peer Mentoring Level 2. I've learnt to structure my thoughts better and communicate more clearly. It has been a big step in my life to learn how to mentor someone else. I didn't have anyone to turn to when I was in sticky situations. I would like to help someone else out who has been 'down in the dirt' like me.

How have I changed? I've matured a lot. I'm standing tall, instead of being in the hostel, crouching down. I wouldn't be here now; I'd be sitting on my bed playing Xbox, smoking a fag, watching TV, getting fat. Now I'm here getting energised, getting athletic, getting committed to things that I haven't done in years.

It's also about being around positive people. When you're around negative people they will always show you the negative side. Being around positive people makes me smile. Every Monday when I come in for ACT NOW I think to myself, 'I got theatre, I'm happy'. I've got my little theatre gang.

Homelessness means being distraught. And devastated. I think the government needs to make more hostels and homeless shelters. When I went to get a room at a hostel they said there was a four month waiting list. I was 19 at the time.

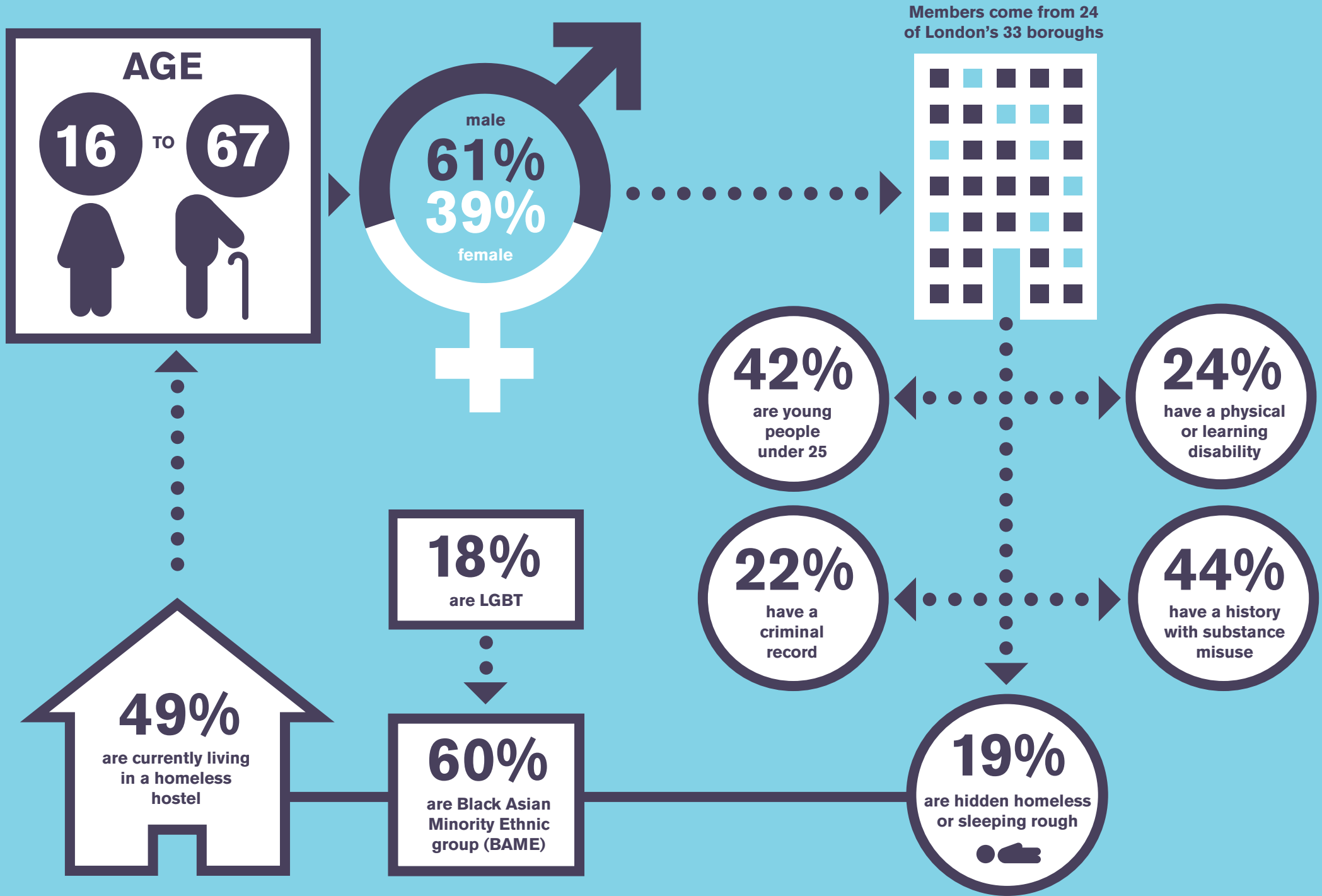
A while ago I was homeless and now I have my own flat and am doing a placement with theatre company Tangled Feet as a Production Assistant. I am also doing my Silver Arts Award and have been accepted at Chickenshed Theatre on a BTEC course. I recently put my CV together and have started to be offered some paid work. As one door closes, another one opens.

If it weren't for ACT NOW and Cardboard Citizens I wouldn't be the person I am now. I'm growing like a beanstalk. I've been planted and now I'm ready to grow.

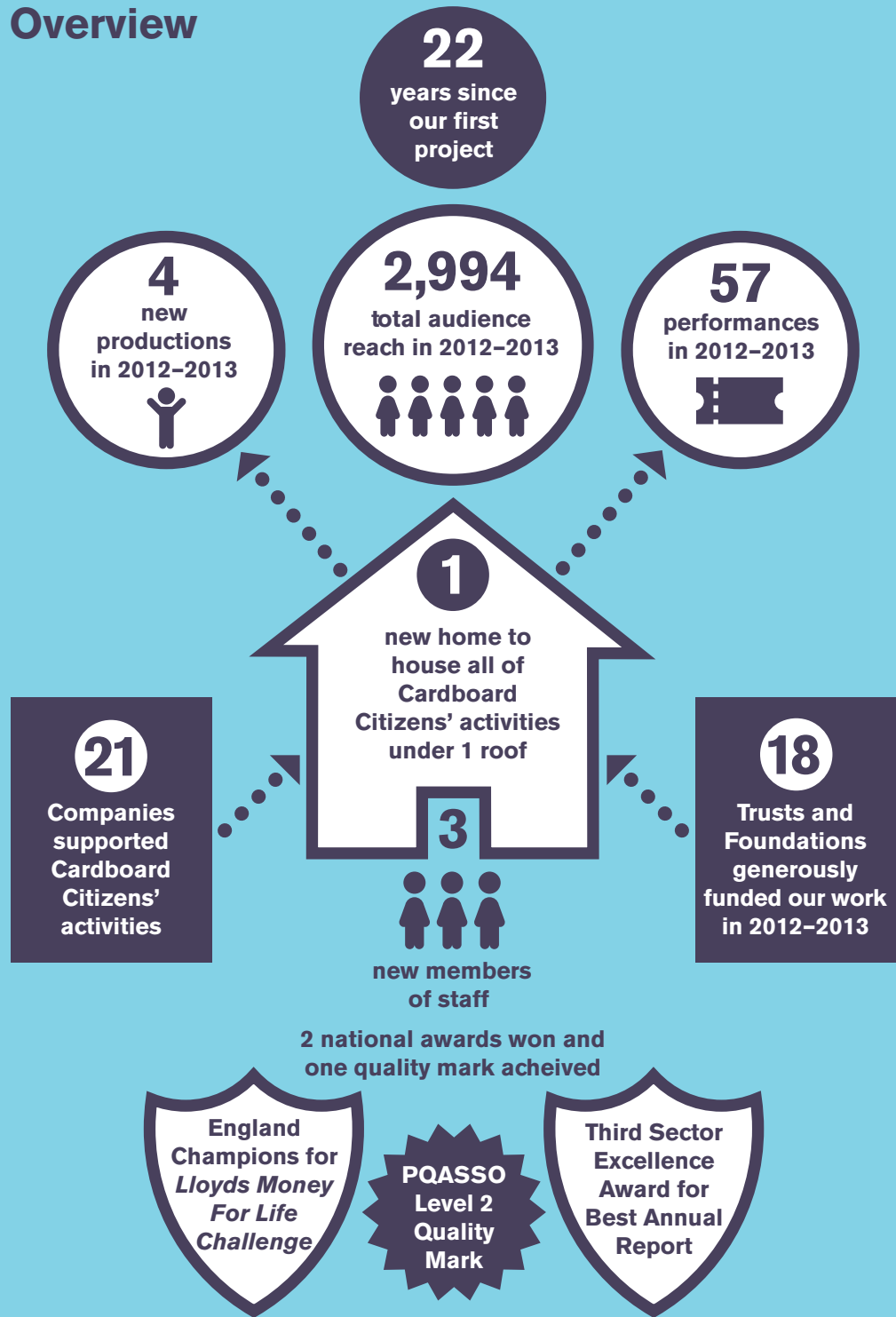
The homeless problem



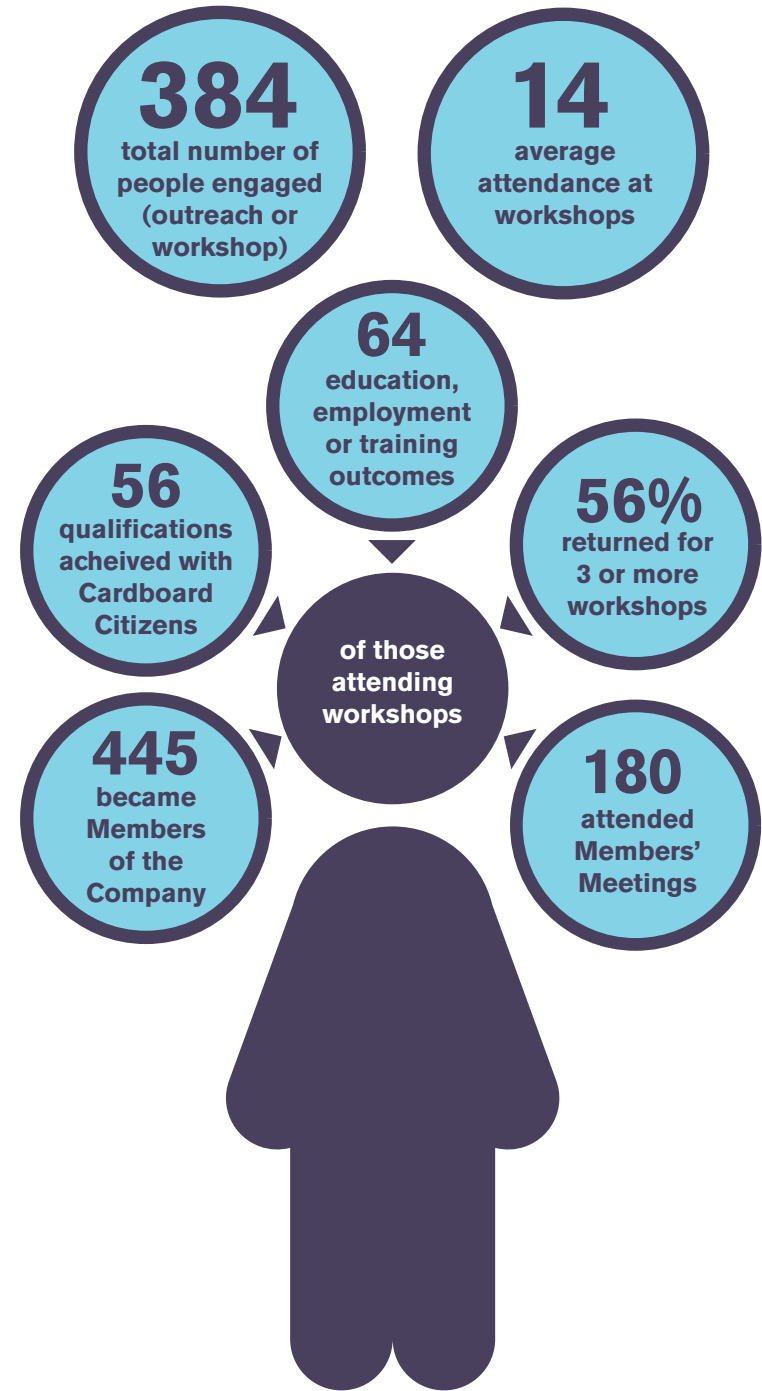
Who are the Cardboard Citizens?



Overview



Workshop Programme



Forum Theatre Tour



number of new venues we performed in



number of prisons visited



number of hours of paid employment provided for 4 company Members as actors

1,247

homeless audience reached

2,365

total audience reached through *Glasshouse*



209



new Company Members signed up

17

number of London boroughs we performed in

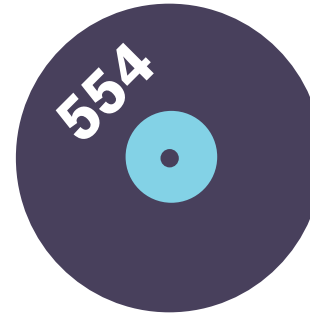


performances in theatres

49

performances in hostels, day centres & prisons

ACT NOW



audience for *Life Ain't No Musical: the Remix*



total audience for *Ticks*

64

ACT NOW workshops delivered

276

young people engaged



qualifications, training or employment outcomes



returned for 3 or more workshops

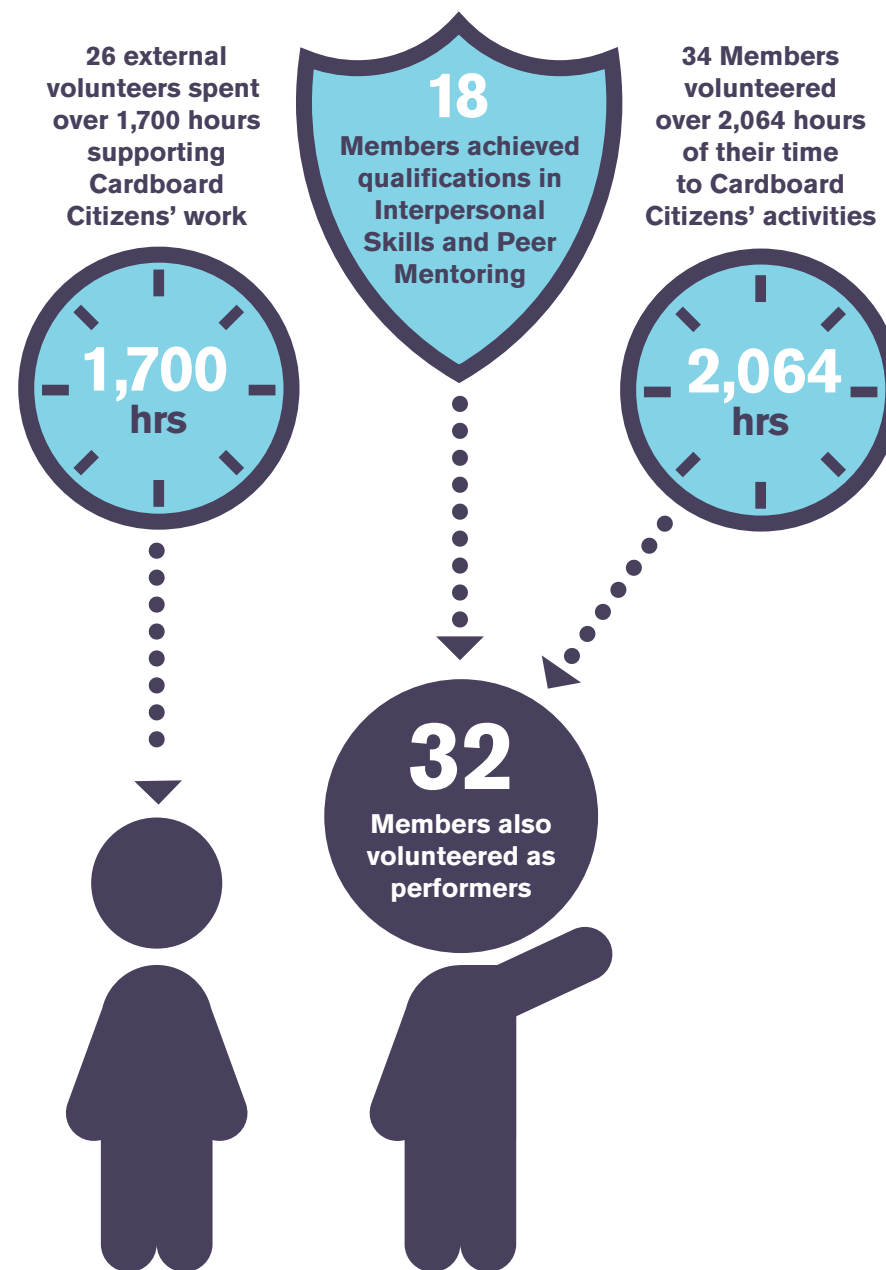


became ACT NOW ambassadors

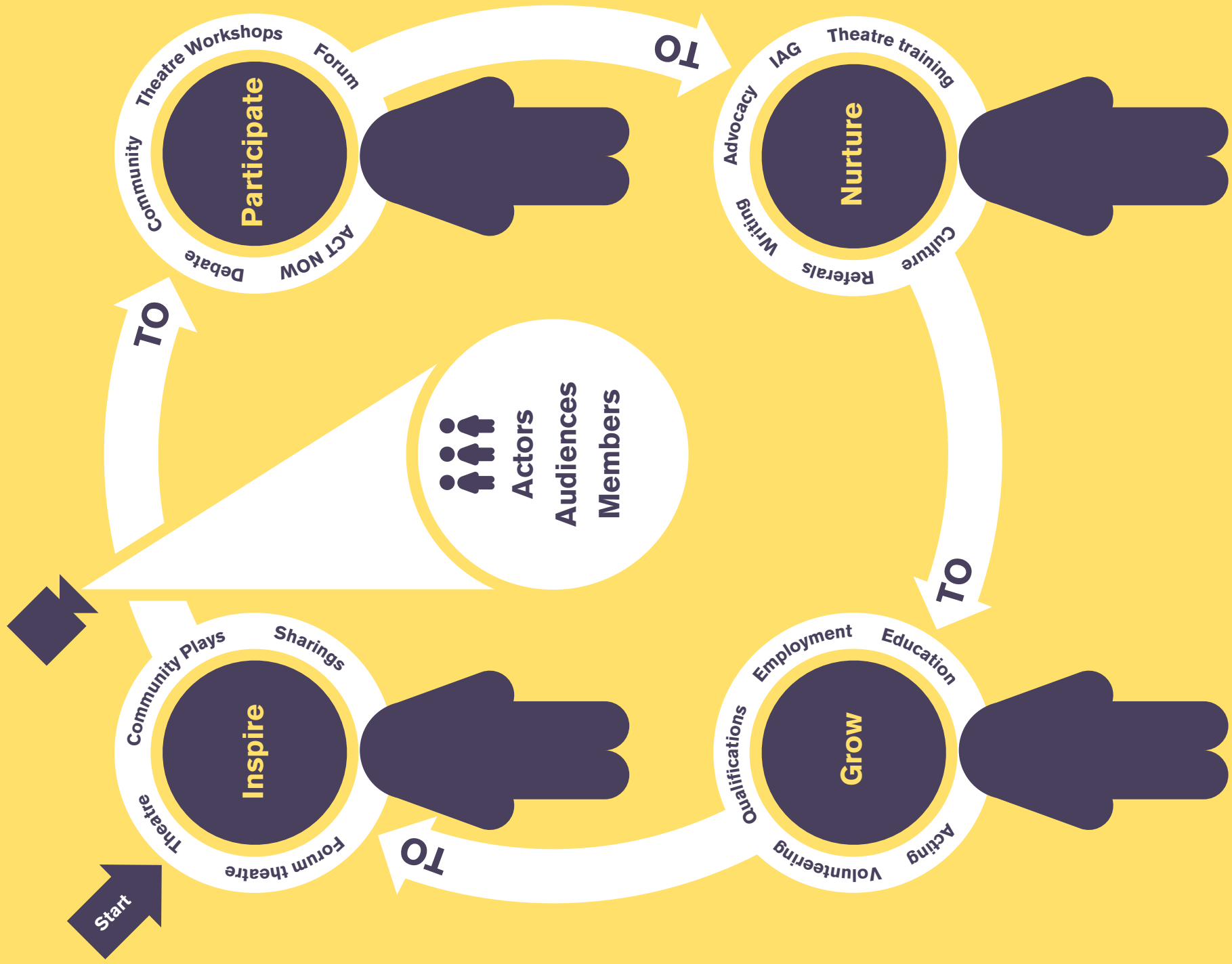
Information, Advice & Guidance (IAG)



Volunteers



The Cardboard Citizens story



The Cardboard Citizens story

Inspire

Homelessness is about more than the lack of a physical home. Many homeless people are disengaged from their communities and feel alienated from society. They often suffer from mental health problems, drug and alcohol addiction and low levels of self-esteem. In order for people to rebuild their lives, they need inspiration. Cardboard Citizens engages people through interactive theatre, earning their trust, and making them feel safe and valued in the process – enabling them to take significant steps forward and to progress.

Cardboard Citizens achieves this by means of an annual Forum Theatre Tour, regular Outreach Workshops & Performances:

Forum Theatre Tour

- The annual Forum Theatre Tour is the longest-standing element of the Company's work;
- 70% of our Members first meet the Company through the Tour;
- A professional production visits over 40 homeless hostels, day centres and prisons every year as well as theatres, conferences and universities;
- Cardboard Citizens commissions a new playwright every year ensuring freshness of content and approach and investing in up-and-coming talent;
- The actors in this tour have all experienced homelessness, thus establishing a peer relationship to their audiences;

- The stories presented are inspired by real-life experiences;
- Audience members are engaged in debate through interactive Forum Theatre.

How Forum Theatre works:

- The audience become Spect-Actors; they are invited to get on stage and try their own solutions to the issues presented;
- The actors are also trained as Peer Mentors, and part of their role is to talk to people after the show and encourage them to become Members.

Read about this year's show *Glasshouse* by Kate Tempest in the Facts booklet.

Outreach Workshops & Performances

- Cardboard Citizens runs performing arts workshops in hostels, day centres and shelters;
- Company Members volunteer to attend the workshops as ambassadors, encouraging people to get involved by sharing their own positive experiences;
- Participants are given a taster of Cardboard Citizens' work, and invited to join our regular performing arts workshops;
- By participating in a show or workshop, homeless people become engaged with the Company and stimulated about the possibilities of change in their lives and in society.

The Cardboard Citizens story

Participate

While many homeless services focus on covering basic needs such as food and shelter, it is now commonly accepted that moving away from homelessness requires fulfillment of other essential needs such as building up confidence, skills and a constructive social network.

Workshops provide Cardboard Citizens' team with an opportunity to get to know people, as well as providing a safe place for participants to meet, make new friends, and creatively explore the challenges they face. Difficult experiences can be shared, explored, given shape and form through theatre.

The professional support and guidance that accompanies workshops makes participants' continued attendance and growth possible, helping them deal with aspects of their lives that may be holding them back. The workshops create a positive environment with a focus on the creative rather than the destructive, and the development of life-skills alongside.

Workshop participants often report a marked increase in confidence, self-worth and self-belief, as well as in self-presentation, listening and team work skills. They are also a training ground for Cardboard Citizens' actors who may then perform in community productions, the Forum Theatre Tour or other theatre productions.

All workshops are free, open-access and led by professional facilitators. They currently fall into two main categories: a Workshop Programme for those over 18 with experience of homelessness, and a youth Theatre Programme, ACT NOW for those aged 16-25 and either homeless or at risk of becoming so.

The Workshop Programme covers a wide range of activities from acting skills and Forum Theatre, to movement, music-making, clowning and Samba drumming.

ACT NOW explores all aspects of the theatre-making process, from acting and devising to script-writing and directing. Working with partner organisations, we support all workshop participants to make positive changes in their lives - whether it's helping them to secure a qualification, join a training course, volunteer or find employment.

The Cardboard Citizens story

Nurture

Members who come along to our workshops find that their confidence and motivation increase through regular participation:

- We offer a range of tailored support to all Members:
 - Focussed and personalised Information, Advice and Guidance sessions to help people find employment and training.
 - General support with an emphasis on well-being – maybe as simple as a cup of tea and a chat, to help people feel part of our community.
- Use of IT facilities in the office to prepare CVs, look for training or employment opportunities, or work on personal projects.

- Cardboard Citizens hosts quarterly Members' meetings where consultation takes place; at these, Members elect Board Representatives, reflect on personal and Company-wide achievements, and are encouraged to feed into the future development of Cardboard Citizens and its services.
- The bulk of support sessions take place at Cardboard Citizens' HQ and at workshops but support is also offered by telephone or email.
- Members are made aware of our support offer through Membership inductions, Members' Meetings, Forum Theatre Tour follow-up calls, workshop staff presence, Members' e-alerts, social media and on our website.

The Cardboard Citizens story

Grow

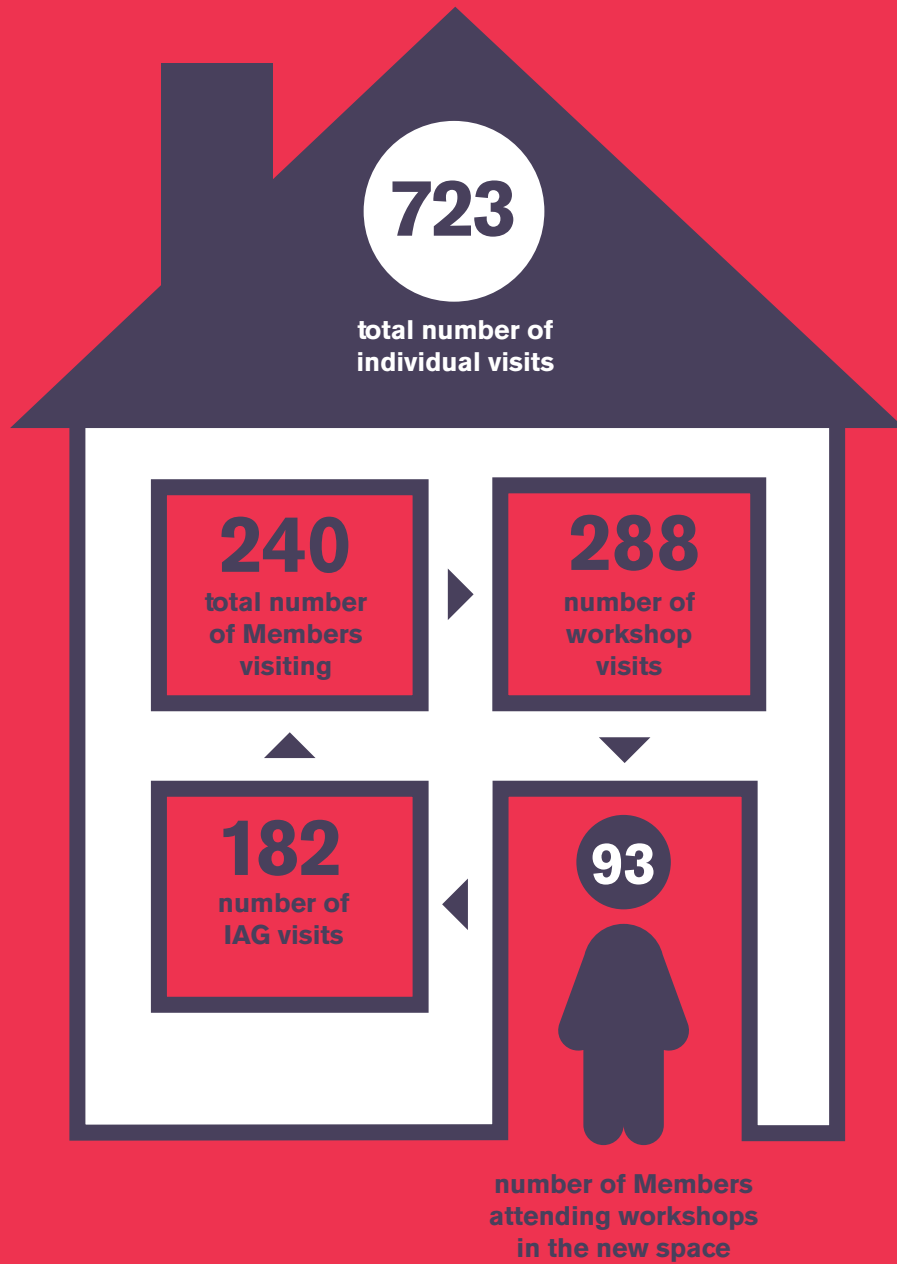
Cardboard Citizens employs a team of trained support workers to help participants grow in whatever way they need, as they navigate a path out of homelessness.

We offer a number of key progression routes:

- The completion of the Personal Employability Achievement and Reflection for Learning (PEARL) certificate, which is tied to projects culminating in a public sharing or performance. This is an accredited level 2 qualification within the National Qualification Framework, measuring Members' self-awareness, social skills, management of feelings, empathy and motivation over the course of their involvement in a creative project.
- Peer Mentoring level 2 (QCF) and Interpersonal Skills level 1 qualifications can lead to a variety of roles, voluntary and paid, within Cardboard Citizens: Members have the opportunity to volunteer with Cardboard Citizens in a variety of roles such as Workshop Assistants, Outreach Assistants, Tour Ambassadors and Evaluation Assistants.

- As Members move from workshops to rehearsals to a public performance, their skills are assessed and they are asked to reflect on the progress they make at each stage. Regular reflection on achievements fosters a greater level of self-esteem and heightened aspiration, which leads to Members making progress in other areas of their lives:
 - Into jobs, training, or education through referrals to other organisations within Cardboard Citizens' wide network of partners;
 - With the advocacy of Cardboard Citizens' staff, to reconnect with a variety of support services that meet their needs.
- Each year a small cohort of Members are employed as paid actors for the Forum Theatre Tour and for our large-scale Event Theatre productions for the general public.

New Home

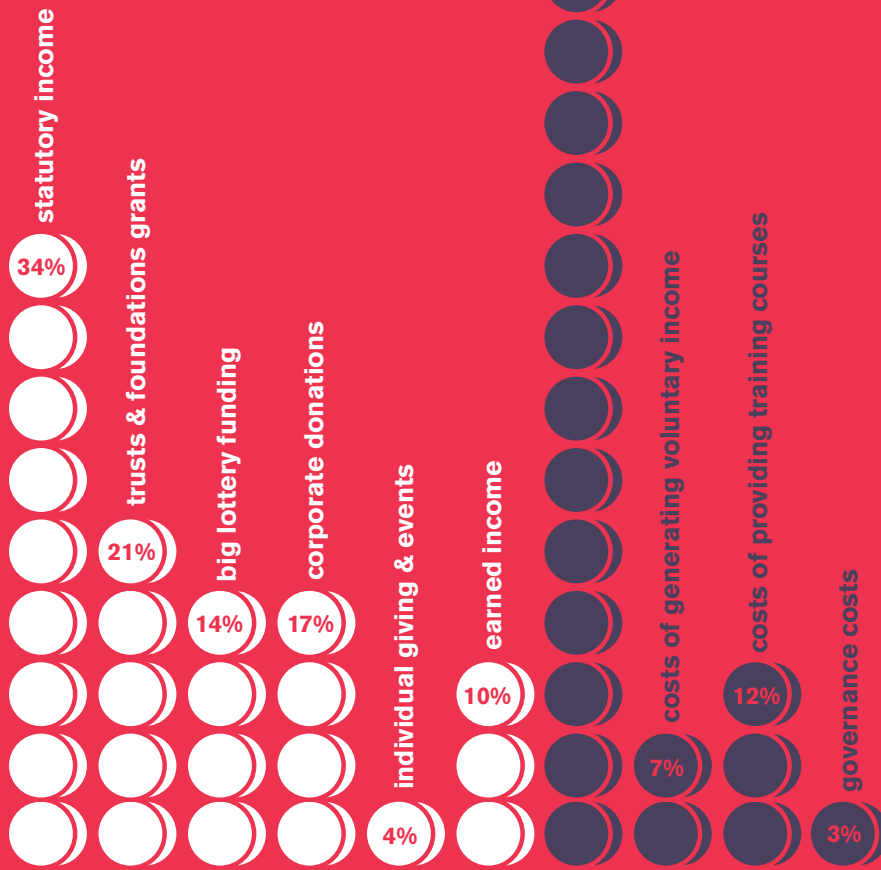


Digital Reach

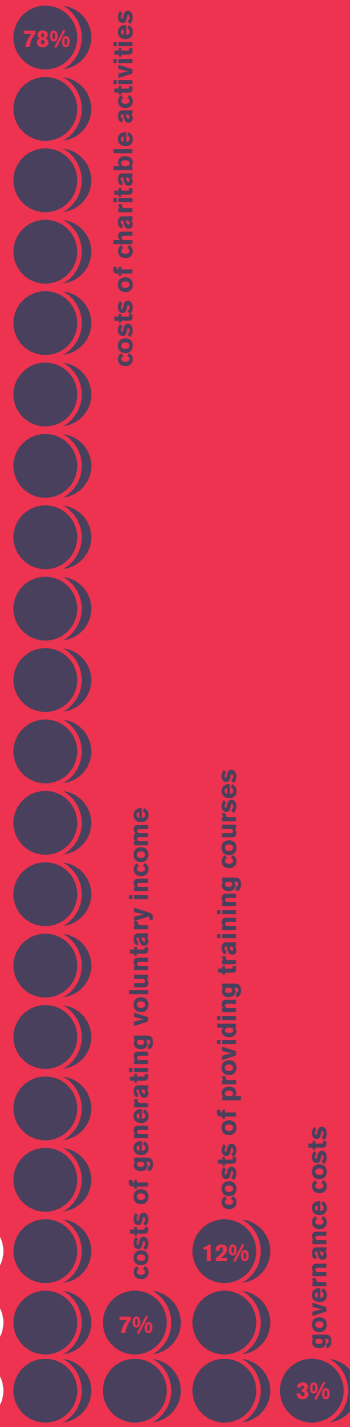


Financial year 2012–2013

How people gave to us



How we spent your money



In 2012–2013 for every pound we were given, we spent:

- 78 pence on support and activities for homeless people or people at risk of becoming homeless;
- 19 pence on generating funds and income;
- 3 pence on ensuring that the charity runs effectively.

Reserves

Free reserves at 31 March 2013 were £124,795. The Trustees intend to increase this level by focusing on increasing unrestricted income from new sources as well as greater cost recovery on specific projects.

At the end of the year Designated Funds were as follows:

- £125,967 against the book value of fixed operating assets that include office furniture, office equipment and leasehold improvements;
- £26,000 designated for future capital expenditure.

At the end of the year £30,000 in funds were restricted for the Youth Theatre Programme's future activities.

This summary financial information shows the income raised for our activities, the cost of raising the income and the amounts spent on our charitable activities. The information is taken from the full financial statements which have been approved by the Trustees on 22 October 2013. In order to gain a full understanding of the financial affairs of the charity, the full audited financial statements, Trustees' annual report and auditors' report should be consulted. Copies can be obtained from Cardboard Citizens.

Graham Fisher
Chair

Signed on behalf of the Trustees

Incoming resources

	£
Statutory Income	238,035
Trusts & Foundations Grants	146,366
Big Lottery Funding	96,464
Corporate Donations	121,451
Individual Giving & Events	26,156
Earned Income	74,349
Total	702,821



	£
Costs of charitable activities	587,330
Costs of generating voluntary income	52,479
Costs of providing training courses	88,386
Governance costs	26,283
Total	754,478

Resources expended

Training



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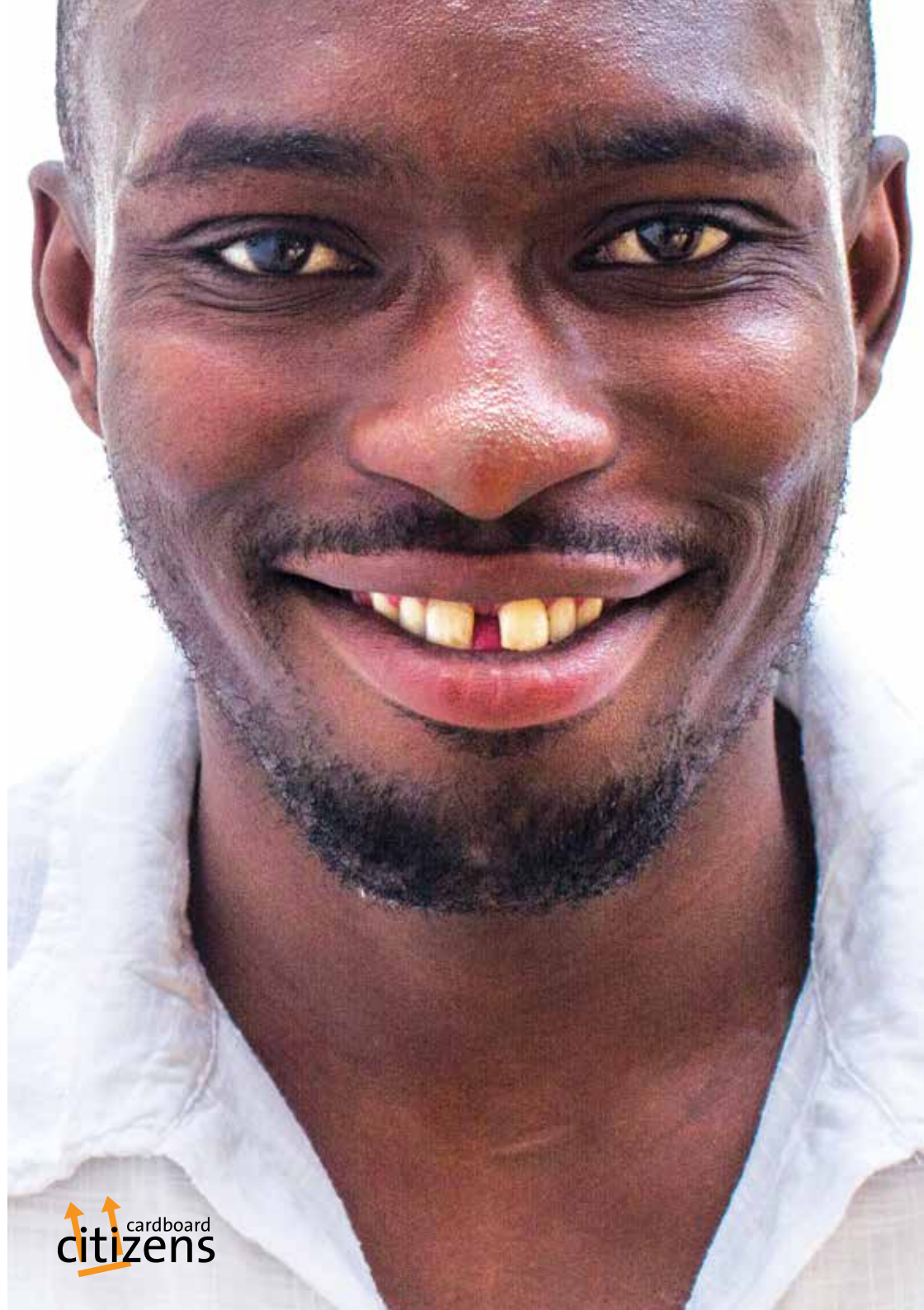
LONDON'S #1 HIT R&B STATION





Untold Stories







Untold Stories



Stories Cardboard Citizens Annual Review 2012–2013



Member Spotlight

T: 55

I was heavily into drink and drugs before I met Cardboard Citizens. I lived in a squat when I was a youngster and I spent a short time in prison before becoming a single mum at 21. After that I went off the rails and continued to struggle with depression and addiction. I didn't do very well at school but I always loved drama.

The first thing I did with Cardboard Citizens was the Forum Theatre training workshop with Terry. Then I performed at Riverside Studios in *A Few Man Fridays* as well as in the last two fundraising dinners with Kate Winslet. Everyone was really nice and we all connected.

We had a Members' meeting then and I put myself forward to be a Members Rep. I got elected. It is really rewarding because you get to hear about the other side of Cardboard Citizens, go to board meetings and figure out how the organisation is run. You're there to help the Members if they're struggling, help with any issues, or send them to advice and guidance.

I feel absolutely supported by all the staff. Tas has given me so much help and support with a court case that put me in a right state. The advice and guidance here is brilliant. And the other Members have been of great help. A lot of people here are in recovery, they have been clean for years so they make great support. Being part of Cardboard Citizens has really given me lots of opportunities to build good friendships, grow stronger and also take part in things I love.

My proudest moment? I think performing at both fundraising dinners was incredible and just being with people. At the last Members' Meeting I didn't realise all the reps and volunteers will get a little medal. It's not gold or anything but it's really precious for me, I felt really proud. I felt like I'm a Cardboard Citizens Member, I've got this to prove it. It's amazing, a great feeling. I just love this organisation. I think it's brilliant and it has changed my life. I have met a lot of good people and I'm back in recovery now which is really good. I'm on medication and managing my depression. My daughter is really proud of me.

I've felt challenged artistically and personally. The Cardboard Citizens Peer Mentoring course was quite challenging, being able to work together. Theatre is all about group work, collaboration, the ensemble. I like to get everyone together, be creative and have fun. I'm really looking forward to the Stanislavski workshops.

I've had a lot of opportunities for professional training here, and to gain qualifications. I have my own dream of running a little community theatre school near where I live for disadvantaged kids. I am really interested in Boal's work, it's something I totally believe in, it's so relevant to what's going on in the country now and how people are treated. For working class people, people on the streets, or who haven't got money I can only see it getting worse. Cardboard Citizens is a safe place to be, to explore issues and how you make change in yourself and society, to look at things.

Telling Untold Stories

Cardboard Citizens tells stories that need to be told. Stories from other worlds, stories that help their tellers get a handle on their lives. Stories which otherwise would not see the light of theatre. Untold stories whose homeless protagonists could be any one of us, with a little bad luck.

**Poor naked wretches,
whereso'er you are**

**That bide the pelting
of this pitiless storm.**

King Lear, Act III, Sc 4

It is no accident that Shakespeare's plays so often feature the homeless and the outcast – this extremity of the human condition, 'bare unaccommodated man', holds a natural fascination for any artist who wishes to explore the essence of what it is to be human in this world.

And it is in the nature of Cardboard Citizens' work that we meet people who have had such difficult experiences and have stories to tell about them. The strand of Cardboard Citizens' work which joins these stories from homeless Members with classic texts and larger geopolitical themes – joining the stories of 'little people' to the sweep of big history and mainstream culture – we have called Event Theatre. This title came partly from a sense of trying to create unique theatrical experiences, which could have the quality of an event in people's lives – and partly a sense of trying to give theatre back its significance.

Often site-specific or site-sensitive, these productions have also sometimes involved collaboration with other theatre companies, with the added benefit of enabling our own mainly self-taught actors to work alongside seasoned performers with more conventional training. Often there has also been a 'slot' within the pieces for a larger group of Cardboard Citizens Members to participate, in a chorus-like way. The national media coverage in previews and reviews enhances the Company's profile and, in a virtuous circle, helps us raise and maintain funds to support the frontline work which inspires it. The following pages present some of the 'untold stories' we have told over the last two decades.

The Lower Depths

The Lower Depths by Maxim Gorky was the first production in Cardboard Citizens' history aimed at a more general audience, rather than toured to hostels for a homeless audience. The Company adapted Gorky's tale by performing it in the basement of the hostel where Cardboard Citizens was then based. The collaborator was London Bubble Theatre, and the untold stories unfolded through a 'guest slot' whereby different homeless people on different nights told of their own trials and tribulations with the hostel system.

The Lower Depths

Maxim Gorky London Bubble co-production
1996 Mayor Street Hostel, Hackney, London;
1998 Clink Street Vaults, London Bridge, London

The Beggar's Opera

John Gay's *The Beggar's Opera* is loosely based on the true story of the outlaws Jonathan Wild and Jack Sheppard. Our adaptation – a collaboration with the English National Opera (ENO) – updated the songs to include classic pop, and included reference to the actual conditions of imprisoned debtors in the 18th century, researched from contemporaneous accounts. The performers were drawn equally from Cardboard Citizens and the ENO, and the play was staged in a converted swimming pool in Bridewell, close to the site of the original debtors' prison.

The Beggar's Opera

after John Gay ENO co-production
1999 Bridewell Theatre, London

Woyzeck

Woyzeck was a modern-day take on Georg Büchner's classic play, originally inspired by a newspaper article about a voice-hearing man in the 1830s who murdered his mistress.

Our reading of the play investigated the nature of schizophrenia, informed by voice-hearers who participated in the research and development process. Thus a real-life story led to Büchner's fiction, which was then further informed by Cardboard Citizens' and others' telling of their experiences of schizophrenia in modern-day Britain.

Woyzeck

after Georg Büchner
2008 Southwark Playhouse, London



Pericles

Pericles was a unique collaboration with the Royal Shakespeare Company (RSC), fusing the narratives of asylum seekers from around the world with Shakespeare's classic tale of exile, loss and reunion. A small-scale story-telling version of the play was taken around asylum-seeker centres and used to initiate reciprocal story-telling by refugees in the audiences. The testimony contained in these previously untold stories was then incorporated into a large-scale site-specific production of the play, in a disused warehouse complex on the Old Kent Road.

Pericles
William Shakespeare/Adrian Jackson
RSC co-production
2003 Old Kent Road, London

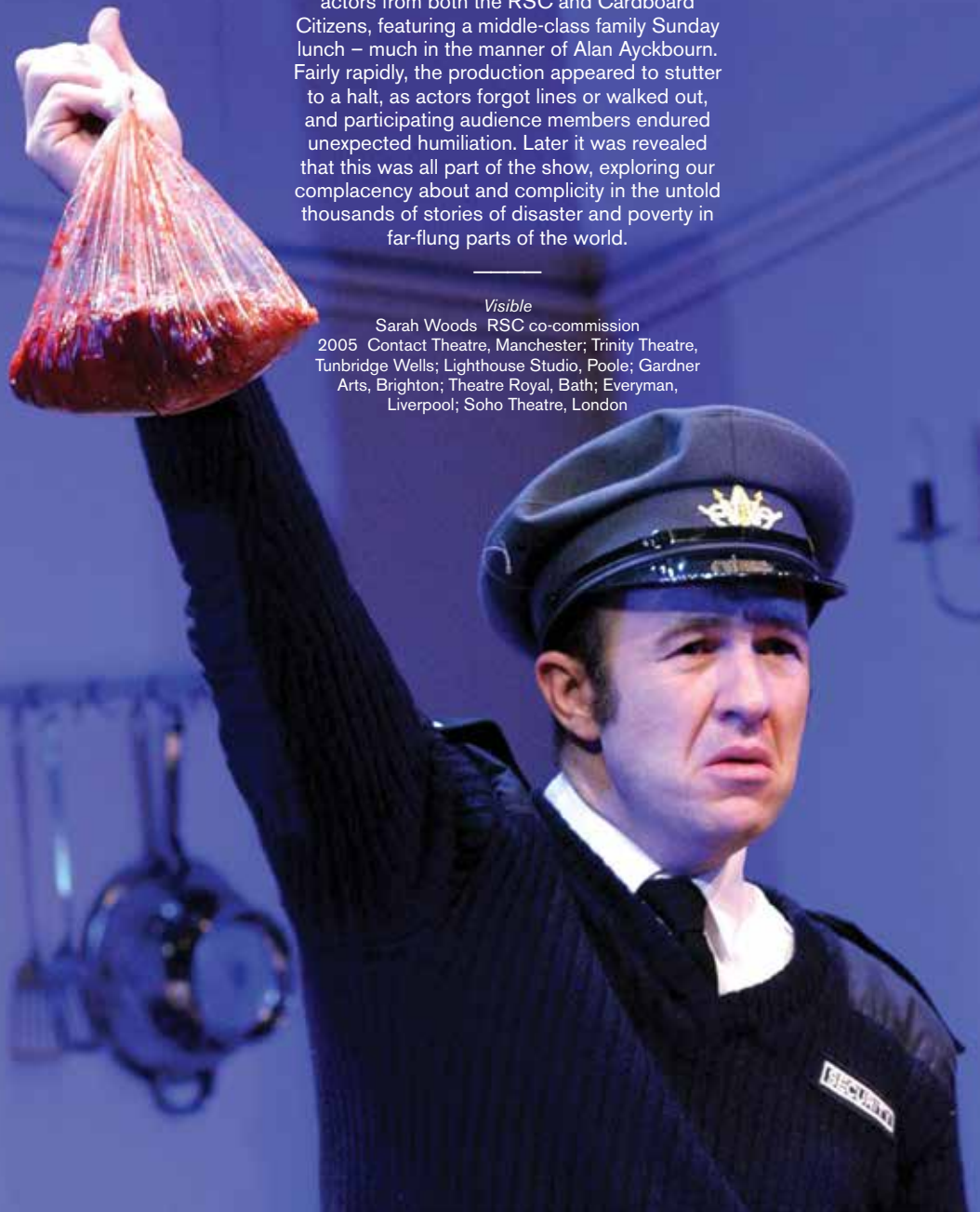


Visible

Visible was an extraordinary new commission from writer Sarah Woods – an untellable story, perhaps - which at first sight was a collaboration between actors from both the RSC and Cardboard Citizens, featuring a middle-class family Sunday lunch – much in the manner of Alan Ayckbourn. Fairly rapidly, the production appeared to stutter to a halt, as actors forgot lines or walked out, and participating audience members endured unexpected humiliation. Later it was revealed that this was all part of the show, exploring our complacency about and complicity in the untold thousands of stories of disaster and poverty in far-flung parts of the world.

Visible

Sarah Woods RSC co-commission
2005 Contact Theatre, Manchester; Trinity Theatre, Tunbridge Wells; Lighthouse Studio, Poole; Gardner Arts, Brighton; Theatre Royal, Bath; Everyman, Liverpool; Soho Theatre, London



Timon of Athens

Timon of Athens was our response to the RSC's invitation to participate in their Complete Works Festival, a celebration of Shakespeare's opus.

The story is about a rich man made poor, who becomes a hermit, living in a hole in the ground in the forest. As with *Pericles*, this production brought in modern-day stories of similar recluses:

an old friend of the Company, once known as The Mole Man of Hackney, who dug tunnels out of his house causing the road to collapse; a refugee who lived behind public tennis courts in Cambridge; a misanthropist who lived in the woods outside Bath.

Timon of Athens

William Shakespeare/Adrian Jackson
2006 The Shakespeare Centre, Stratford-Upon-Avon; Waterfront Studio, Belfast; The Nuffield, Southampton; Union Chapel, London



Mincemeat

Mincemeat, by Adrian Jackson and Farhana Sheikh, explored a real-life historical incident, a World War II Allies' deception known as Operation Mincemeat.

In 1943, the body of an unknown man dropped off the coast of Spain in the guise of a courier, the centerpiece of an elaborate trick intended to make the Germans believe that the Allies would re-enter Europe through Sardinia, rather than Sicily. Not until fifty years later was his identity revealed, as that of a homeless vagrant from Wales. The production invited the audience to promenade around two remarkable buildings, walking through this newly revealed story room by room. This successful show was first shown in 2000, and revived to great acclaim in 2009, winning an Evening Standard award. A version of the production was broadcast on Radio Three in 2011.

Mincemeat

Farhana Sheikh/Adrian Jackson
 2001 Jam Factory, Bermondsey, London;
 2009 Cordy House, Hoxton, London



A Few Man Fridays

A Few Man Fridays by Adrian Jackson told a story which successive British governments would rather have kept secret – the shameful yet true account of the forced removal in 1973 of two thousand people from the Chagos Islands in the Indian Ocean, to make way for an American military base. Discovered through the eyes of a homeless Rastafarian tracing his family history, the play brought events right up to the present day, with the designation of the area as a Marine Protection Area by Tony Blair's government - a ruse which further reduced the likelihood of the campaigning Chagossian people to be allowed back in their homeland.

A Few Man Fridays
Adrian Jackson
2012 Riverside Studios, London



Event Theatre in the Future

Mincemeat and *A Few Men Fridays* were the first two parts of a trilogy of History Plays. The third part is currently in development, and will tell the story of the Westminster gerrymandering scandal of the early 1990s, which involved the removal of the homeless population of the borough in order to change the electoral makeup.

Over the next five years, this strand of work will become an annual event in the calendar. New commissions will be mixed with adaptations of existing texts in a series of 'hacked classics', incorporating Cardboard Citizens' unique knowledge of life on the margins. The company will grow and broaden its audience for this area of its work – and continue to tell untold stories that need to be told.



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