

exchange forchange

A Half Moon project funded
by the Paul Hamlyn Foundation

2009 – 2011
Year Three – Ages 8 to 12



Festival Schedule – Thursday 30 June 2011

- 10.30am Registration
- 11.00am *The Crossing* followed by discussion
- 12.00pm Break
- 12.30pm *Caught In The Middle* followed by discussion
- 1.30pm Lunch
- 2.30pm *Album* followed by discussion
- 3.30pm Break
- 3.45pm Provocation
- 4.45pm Drinks reception and networking

Exchange For Change strives to stimulate and challenge the theatre for young people's sector, creating new work, developing artists and writers and supporting diversity.

Welcome to the finale of another year of *Exchange For Change*, Half Moon's landmark artform development project. Today's festival day shares two scratch performances and a rehearsed reading - the results of ten artists' experiences developing new theatre for 8-12 year olds.

This year of *Exchange For Change* has flown by in a whirlwind of elastic stretching and grass skating and various other wonderful artform explorations. The artists involved have, as always, been incredibly generous and have worked very hard, often outside their comfort zones. The diverse collection of artists who met at the beginning of the process were transformed into two ensemble companies, who have had just six sessions to explore, discuss and create the performances that you see today.

Jean 'Binta' Breeze has been a remarkable addition to *Exchange For Change* 2011, taking up the mantle as this year's experienced writer. Breeze is a legendary poet and we are proud to have taken her on her first exploration of theatre-making for young people. Today's second performance is the rehearsed reading of the script that she has created.

A vital part of *Exchange For Change* is the involvement of young people in the creation of the work and this year has been no exception. We are very grateful to three of our local schools for welcoming the *Exchange*

For Change artists into their classrooms. The opinions and interests of these young people have had an important role in shaping the work presented today and we are very pleased that the groups involved are also here to experience them.

We are delighted to have had video artist, Nick Pilton working alongside us once again. Nick has been documenting the whole process and will be turning hundreds of hours of footage into a documentary film, which will be disseminated to those here today and many more beyond. Thanks must also go to Darren Rapier, who returns for the second year as external evaluator for the project; Lisa Mead and Apples & Snakes for their continued support of the project; and of course Half Moon's core team, who have worked tirelessly throughout the year.

Over the last three years Half Moon has been indebted to the Paul Hamlyn Foundation for their substantial financial commitment to *Exchange For Change*. Looking to the future Half Moon intends to continue to develop artists, both emerging and experienced, to create work for young audiences. Our ambitions to develop and challenge the sector continue to grow and we hope to work with new partners in the future to realise them.

Chris Elwell
Director

Exchange For Change developments

This is the third year of *Exchange For Change* and we are pleased to have updates on some of the success stories that have resulted from the previous two years.

Rip Fold Scrunch

Produced during the first year of *Exchange For Change*, this play for under 5s has just completed a national tour, including a week's residency at the Southbank Centre. Two of the original *Exchange For Change* artists returned to be part of the production.



"This is sensory theatre at its best. There is plenty for young children to see, listen to, touch and feel."
The Stage



Plum And Pickle

Another graduate of the Early Years *Exchange For Change* in 2009 was *The Magical Adventures of Spud & Plum*. This morphed into *Plum And Pickle*, an action packed dance piece fusing contemporary and urban forms. The production premiered at Half Moon in 2011 and was incredibly well received.

"The best show we've ever seen at Half Moon, so relevant to our children. They were absolutely mesmerised."
Teacher at Stephen Hawking Special School

Look To The Sky

Courtia Newland's script for teenagers, which emerged during *Exchange For Change* 2010, has been developed into a full production and will be on national tour this autumn. The script was also nominated for The Alfred Fagon Award and garnered praise from Winsome Pinnock, writing in *The Guardian*:

"Newland reinvents the genre simply through his use of language. He offers us a haunting poetic landscape, a Beckettian world in which the cast quote Euripides and offer philosophical reflections on death. One has a sense here of a writer willing to take risks."



Moon And Genie

Tanika Gupta's new play for 3-6s has been selected for the Decibel Performing Arts Showcase 2011 in Manchester in September. This will be the first platform for the new draft of the script before the final production is mounted for national tour in 2012. The success of this piece means that all three creations from the 2009 festival have gone on to full production.

The Crossing

devised by the ensemble

Raymond Antrobus
Christine Cooper
Sean Corby
Chris Elwell
Saif Osmani
Shalini Peiris

Workshop Facilitator:
Ella Macfadyen

Special thanks to
Noirin O'Sullivan and
Class 5O at Marion
Richardson School

If you tell someone they are worthless enough times, they will eventually start to believe it. In the same way, if you provide a nurturing approach to educating and interacting with young people, an imaginative and creative and confident individual can emerge. Nowhere is this more poignant than with 8-12s, who are at the cusp of adulthood, where the consequences of words and actions can mark an individual indelibly. Our creative encounters with the young people, plus our own very honest recollections of being that age, stimulated an exploration that led us to portraying the very thin line between abuse and nurture and their uncharted consequences.

We found a world of two beginnings and two endings – one in the real world and one in the imaginary. The audience can choose which route they want to take as the two worlds journey in parallel and the central character moves between them through the lollypop lady's portal. We wanted to question whether young people can exercise a choice. The 10 year old in our story decides it is safer and more satisfying to inhabit the imagined, rather than face the realities of his everyday life. Perhaps he didn't really have a choice. Entering the pages of a fantasy novel, or the virtual world of computer games, can be very unpredictable. Too many young people live in chaos. This 'scratch' piece is part of an on-going process, which uses a range of artforms and synergy between artists from very different disciplines to map this uncomfortable journey.

Chris Elwell



Raymond Antrobus
Poet / Writer

Raymond is a spoken word artist, photographer, poet and writer. He is co-curator of Chill Pill/Keats Forum and has performed alongside authors and poets such as Margaret Atwood, Michael Horowitz, Lemn

Sissay, Polarbear and Inua Ellams. Raymond has been performing spoken word poetry since 2007 and has appeared on BBC Radio 4's *Bespoken Word* and toured internationally. He is part of the spoken word collective *A Poem inbetween People* and is the International Farrago slam champion 2008, Anti-Slam Champ 2010 and winner of Best Performance by a London Poet at the Farrago annual poetry awards 2010.



Christine Cooper
Musician & Storyteller

Christine is a storyteller and musician who seeks to reveal the connections and ecologies all around us. Christine has won several awards for her fiddle playing and has collaborated with puppetry and physical

theatre artists, Chinese rock musicians, poets, filmmakers and others. In 2009 she was invited to participate in the Smithsonian Folklife Festival in Washington DC, and in 2010 she joined the small number of artists to graduate from the Masters in Arts & Ecology at Dartington College of Arts. She has worked with respected Welsh folk band Fernhill since 2004, with whom she has toured internationally, appearing on radio and television.



Sean Corby
Musician

Following studies at the Royal Academy of Music in London and with Wynton Marsalis and Joe Lovano at Schweitzer Institute USA, Sean embarked on a career as a musician. He has performed and recorded

with artists such as Manic Street Preachers, Terri Walker, Julie Dexter, Jazz Jamaica All Stars and Jazz Warriors and is currently on tour with the iconic Jah Wobble. Sean is interested in cross arts collaboration and education and has worked as an Arts Manager at Tomorrow's Warriors, Roundhouse, Trinity Laban and the National Youth Jazz Orchestra, as well as a boxing coach and mentor for Kids Company.



Saif Osmani
Spatial Designer

Saif is a spatial designer and visual artist with over five years experience working on architectural, landscape and urban design schemes. He is visiting tutor at Canterbury University for the Creative Arts

and has recently lectured at Chelsea College of Art & Design. Saif's practice follows narratives in space, patterns in time, documenting the destruction and re-construction of buildings and spatial environments, alongside movements and memories of displaced inhabitants. Saif has an ongoing interest in theatre and was accepted onto the Royal Court Theatre's Young Writer's Programme (Critical Mass 09/10), during which he wrote two full length plays.



Shalini Peiris
Actress

Shalini is originally from Sri Lanka and studied Anthropology and Development Studies at SOAS before changing direction and training as an actor at Arts Ed London, graduating in 2009.

At Arts Ed she appeared in a range of productions, including *The Laramie Project*, *Macbeth*, *Follies*, *Death and the Ploughman*, *Secret Rapture*, *Paradise Lost* and short film *Betrayal*. Her theatre credits include: *Lotus Beauty* and *Zindabad* (Tamasha Theatre), *The House of Bilquis Bibi* (Tamasha Theatre / Harrogate Theatre and national tour) and *The Usual Aunties* (Belgrade Theatre, Coventry). She also recently completed work on the short film *Ayesha* (Bend It Films).

Noirin O'Sullivan
Marion Richardson Primary School

"Class 5O is a Year Five mixed gender class with mixed ability (including special educational needs) pupils aged between 9 and 10. Drama at school is not timetabled regularly, but we sometimes use role-play in literacy and other humanities subjects. The children are very keen, despite lacking many of the skills and discipline needed for performance in front of an audience. For many, particularly some of the girls, the opportunity to be someone or something else allows them come out of their reserved persona and it can be very rewarding. Taking part in this project, I believe, will help the children to work better as a group and should encourage greater awareness and ownership of the skills in theatre work."

From the video diary

Raymond on the generous process

"I think we have a clearer understanding of where we are coming from and how to assert our own ideas. I like the fact that everyone is open to share and people's input and enthusiasm is equal and I'm really enjoying that."



Christine on making her artform relevant

"As a folk musician I have a fear that my artform is going to be perceived as outdated or not relevant to today, as a lot of the material comes from a long time ago. But I am excited that people seem to be interested in what I do and I am equally interested in what they do."



Shalini on the diversity of the artists

"Even though our artistic backgrounds are different, our artistic passions bring us together as a group and we all have similar values when it come to our work as artists."



Saif on working with young people

"I don't want to go in with any pre-conceived ideas and be too descriptive, dictatorial, or issue led. I think young people can read easily in between the lines, you don't need to be out-rightly obvious, because I think that is what makes it boring."

Sean on creating quality work

"The balance between developing quality work of real value and meaning, but ensuring it is accessible enough to children, is something that I have been made to think about. We all agree it is about quality, not compromising, but being mindful about what is appropriate and how we might hook kids into the art."

Notes



Caught In The Middle

by Jean 'Binta' Breeze

Zade:
Divian Ladwa

Fatimah:
Rachel McKenzie

Seniah:
Anna-Maria Nabirye

Director:
Angela Michaels

Designer:
Alison Cartledge

Dramaturg:
Chris Elwell

Workshop Facilitators:
Thierry Lawson and
Mary Watkins

Special thanks to
Robin Oldman and
Hokusai class at
Mayflower Primary School

One of the aims of *Exchange for Change* is to encourage established writers to turn their talent to writing plays for young audiences. The writer's journey is more solitary than that of the ensembles of artists, but the script is still developed with young people. The director and actors have had just two days to rehearse today's reading.

My introduction to theatre was through the world of improvisation, so it is a great challenge that Half Moon has set me, to sit down and write a script. At least, I thought that was what was waiting for me and of course I panicked. Could I meet a deadline? And could I write a story for children aged 8 to 12?

However, the process was kinder than I could possibly have hoped. As usual, I dug into my own experiences for ideas. I knew one girl in that age group who had been adopted by friends of mine and I thought that would be my theme. Then came a session with the children and everything was turned on its head. The voices of the children took over and so came the first monologue.

After a second visit to try out the monologue on the same children who had inspired it and after hearing and seeing it come to life with the actors, my head was buzzing with new things to say as the monologue grew.

This is a generous system of work and after the last encounter I was given the time to listen to the voice in my head and put it on the page, without losing any of the poetry and vitality. It's been a challenge – hard work, but great rewards.

Jean 'Binta' Breeze



Jean 'Binta' Breeze
Poet / Writer

Breeze is an internationally renowned Jamaican 'Dub' poet and playwright. Her words carry resonant political and personal messages and audiences around the world relate to and are inspired by her work.

She offers an electric stage presence with rhythmic wordplay and is the author of six books, the latest *Third World Girl* is to be published June 2011, more information via www.renaissanceone.co.uk. Breeze has shaped a voice that demands attention and response. She is the winner of a NESTA Award and in 2011 has been awarded an Honorary Fellowship in Creative Writing from the University of Leicester.

Divian Ladwa
Zade

Divian appeared at Half Moon in *Look To The Sky* at last year's *Exchange For Change*. His theatre credits include Hampstead Theatre, Theatre Royal Stratford East, Lyric Hammersmith, Fluxx and Polka Theatre. His radio work includes BBC and NightJar. His film credits include Sillwood Films, BBC/ArthurCox, Nutkhut and Minamon Films.

Rachel McKenzie
Fatimah

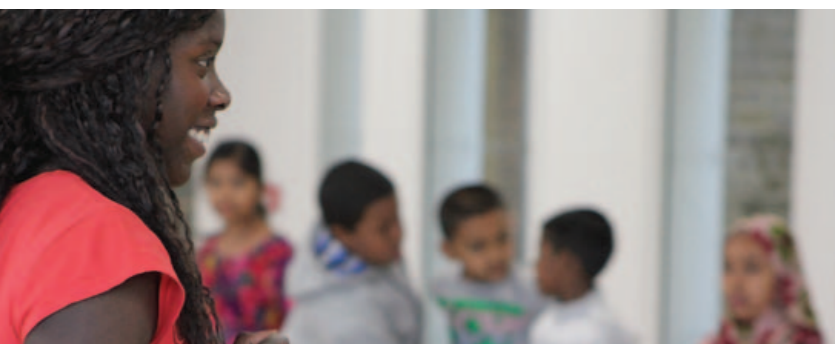
Rachel graduated in 2009 from Central School of Speech and Drama. She has previously worked for Half Moon in the national tour of David Lane's *Begin/End* in 2010. She has also performed for Chinwag Theatre in various roles and in a rehearsed reading for the Accidental Festival at the Roundhouse.

Anna-Maria Nabirye
Seniah

Anna-Maria has toured with two Half Moon productions: *Igloo Hullabaloo* and *Icicle Bicycle*. Other theatre credits include Cambridge Shakespeare Festival, The Little Angel Theatre, Brighton Theatre, Hall For Cornwall, Red Ladder Theatre Company, Tangle/NT Studio and Theatre Royal Stratford East. She also writes and performs musical and sketch comedy as part of Strong & Wrong.

Robin Oldman
Mayflower School

"Hokusai class is a Year 4 (8 to 9 year olds) mixed ability group, with many of the children speaking English as an additional language. Hokusai class have enjoyed drama throughout the year and have had many opportunities to express themselves creatively through the expressive arts. As well as using drama as part of their literacy lesson, they have performed their version of the Mary Anning story and visited Shakespeare's Globe to take part in a drama workshop. This experience gave them the opportunity to experience a theatre environment, as well as work with trained actors."



From the video diary

After the first day

"I'm at the nervous stage, which is good, because when I'm nervous I write really well."



I wish I had been a boy. I would have my own room. Either that, or I should have been born first and then I could boss the others. Or I should have been the smallest, so I could get away with doing nothing and mum and dad would spoil me. But to be a girl, and a girl in the middle, is double misery. It's like nobody sees me, or what I want.

From *Caught In The Middle*

I don't think I'll ever marry. I don't want to live all the time with a grown up boy. And then I'm going to have to stay home, like my mother, forever in the kitchen. I am going to travel all around the world. I don't want any children. I'm going to travel all over Asia, where my family comes from.

From *Caught In The Middle*

Reflecting on the second encounter

"We went back into the school again and the children are just amazing. As soon as I sit amongst them - and the way Half Moon workshops and facilitates - just leaves my head full of ideas."



On presenting the initial draft to the young people

"To have two actresses read the parts and bring their own interpretations to the monologue that I've written was amazing. To see the words come off the page is perhaps the most interesting stage for me."

Notes

Album

devised by the ensemble

Kayo Chingonyi
Luke Grant
Tuan Ly
Angela Michaels
Rashmi Munikempanna

Workshop Facilitator:
Ella Macfadyen

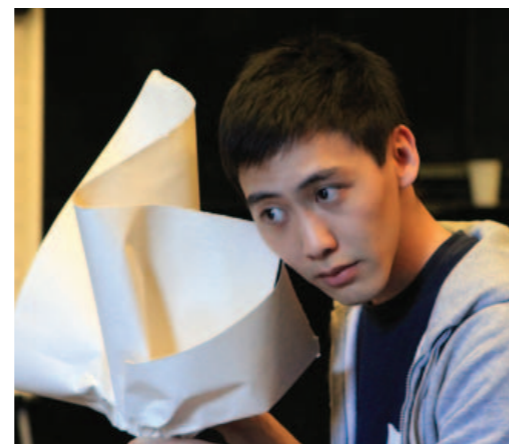
Special thanks to
Claire Gordon and
George Green's School

During the process of creating this piece, our consultation was with a group of 11 to 12 year olds from George Green's School - they were our inspiration. Before meeting them, we shared who we are as artists, exchanging something of our processes. We all experienced the magic and the privilege of stepping into each other's creative shoes, viewing the world from different perspectives.

It's a gift and a challenge to create work for young people and this age band seems complex – straining towards early adulthood, yet remaining firmly attached to the umbilical cord of childhood. What kind of theatre would 11 to 12 year olds like to see? What do we remember about being 11 and are our recollections relevant to 11 year olds in 2011? We were trying to pin down the elusive 'X' factor of the 11 year old experience. But just like capturing a butterfly and pinning it down, by fixing the 'truth' we thought we knew about being 11, we risked distorting it and twisting it into a stereotype.

A phrase used by Kayo – "the present moment is an indeterminate place" - became the axis of our investigation. We recalled the children's responses to images and words, the surprise discovery of creating memory through other people's images, the internal and external spaces they occupy in their individual migrations. So what we present are fractured narratives - reflections of what a certain place meant at a certain time - sometimes distorted and confusing, sometimes weird, sometimes maybe even funny. Album. Memory. Migration.

Angela Michaels



Kayo Chingonyi
Poet

Kayo writes poems, short stories and plays and has performed his work across the UK and internationally with the British Council. He has produced for MOBO, UMA, Oasis, GMTV and Integrity Europe award winning artists. He was recently commissioned by Tate Britain to write a short story for its Late@Tate event series. He has also featured as a vocal arranger and singer with various artists, gaining airplay on Radio One, 1Xtra and Choice FM.



Luke Grant
Composer

Luke is a 22 year old composer who runs his own studio based in North West London. He has produced for MOBO, UMA, Oasis, GMTV and Integrity Europe award winning artists. He continues to expand his portfolio with both independent and signed acts. He has also featured as a vocal arranger and singer with various artists, gaining airplay on Radio One, 1Xtra and Choice FM. Luke recently graduated with a BSc Hons in Business Management. He currently works very closely with disabled people and is keen to integrate these experiences with his musical talent.

Tuan Ly



Theatre Practitioner

Tuan trained in Drama and Physical Theatre at St. Mary's University College, Twickenham. He is a performer, director, workshop facilitator and movement practitioner, who has collaborated on a variety of different productions. Tuan has performed within the UK, including at the Edinburgh Fringe, and in Europe. He is part of Lost Banditos Theatre Company, who recently returned from Portugal with their show *As Loud as Silence*. His recent credits as Director, Assistant Director and Movement Director include work at The Point in Eastleigh, University of Surrey, Islington Community Theatre and the Oval House Theatre in London.



Rashmi Munikempanna
Visual Artist

Rashmi is an artist and freelance consultant for participatory photography projects. She has an MA in Photography and has exhibited in galleries across London, including the ICA, Raven Row and Departure Gallery. She has worked collaboratively with art collectives such as Ultra-red and Investigation Three. Her work, both art and facilitation, explores the politics of image making, specifically addressing and working with communities who do not have access to self-representative practices. She has worked with communities and organisations dealing with migration, caste based discrimination, poverty and HIV/AIDS in India. She is based in London and Bengaluru, India.

Claire Gordon
George Green's School

"7C are a mixed ability tutor group at George Green's School. They have recently been involved in an eco-change project, which has meant that they have not had specifically focused drama lessons for a half term. Therefore the opportunity for them to take part in *Exchange for Change* came at exactly the right time, giving them first hand experience of being involved in the creative process involved in creating a play for stage. These are invaluable skills that will help them to think about their own drama and how they can devise and develop the work that they create. They are all excited about having the chance to see the play at Half Moon knowing that they have contributed to this process."



From the video diary

Kayo on using the different artforms to tell a story

"My work is very text based and word based, so I am interested in not telling the story through words all the time. I'm interested in how text can interplay with the visual image, how text can be interposed on a photograph, how text can be represented through someone physical's actions, or how text can work with music."



Notes

Rashmi on the complexities of the age group

"I have come to understand the huge transition phases in the 8- 12 age group. I've always thought of this age group as a homogenous group, but I actually understand there are such a huge range of issues and concerns that differentiate the different ages."



Luke on working in theatre for the first time

"Everyone gelled, the chemistry was tight and we all connected. Most importantly, when it came to brainstorming, not only did our ideas make sense, but when we put them together we created a seamless piece of drama."



Tuan on interacting with the young people

"Today we performed to the children in the school and I felt very reassured afterwards by their response. They didn't eat us alive, they were taking the show in, observing it. It made me realise that the material we created so far might just work."



Provocation

The aim for this session is to look at the bigger picture, stimulating debate, referencing and informed by the events of the day. We will consider the creation of work for 8 to 12 year olds, diversity within the sector and artform development. To this end, we have a panel of visiting speakers.

Ola Animashawun

“Can cultural exchange provide disenfranchised arts-makers with the tools to seriously challenge the status quo, or is it simply a highly effective smokescreen?”



Ola is currently Creative Director of the playwriting consultancy Euphoric Ink, Associate Director at the Royal Court Theatre and a freelance presenter, script editor / dramaturg and outdoor theatre producer. His recent directing credits include a site-specific promenade performance for the

RSC, two shows for Theatre Absolute and a street show for the Belgrade Theatre Community and Education. He was Founder and Head of the Royal Court Young Writers Programme for 10 years. He has also worked with London Bubble Theatre, Upstream Children’s Theatre, New Peckham Varieties, Half Moon, Lyric Hammersmith, Young National Trust Theatre Company, Roundabout TIE and London LWT.

Martin Welton

“Is engaging with young people in the process of creating performance a selfish act, or a genuine collaboration?”



Martin is a Lecturer in Performance in the Department of Drama at Queen Mary University of London, and a Trustee of Half Moon. His current research is concerned with movement in performance, both on stage and in its travels and in relation to practices of tourism.

His monograph *Feeling Theatre* will be published by Palgrave Macmillan in 2011. Recent performance projects include *The Watery Part of the World*, *Sound and Fury* Theatre Company (UK) and *Unknown Origin/Ursprung Unbekannt*, Theater ASOU (Austria).

Nina Birch

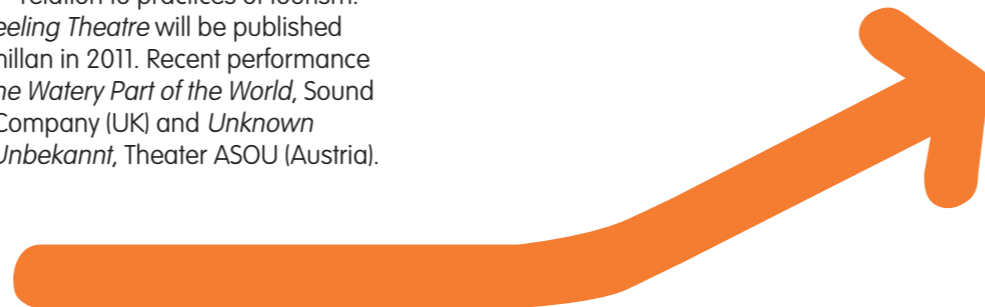
“Is theatre created for young people richer when responding to or ignoring the curriculum?”



Nina has 23 years experience in teaching in inner London. She has been a Lead Teacher, a Literacy Consultant and an Intensive Support Consultant, prior to joining Southwark as the borough’s Early Years and Key Stage One Steering Group Manager and Senior Literacy Drama Consultant. Her interest and passion has always been in how drama techniques can be used to enhance learning across all key stages. She is an advisor to Southwark

Theatres’ Education Partnership and manages the Southwark Costume and Artefact Library. She has an MA in Arts Education (Drama) and prior to class teaching, worked in Theatre in Education.

Notes



Exchange For Change Gallery of Contributors



Chris Elwell

Half Moon's Chief Executive and a director, writer, facilitator and educator. Chris is the instigator and overall curator of *Exchange For Change*. He has been providing artistic guidance and direction to one of the ensembles and dramaturgy to Jean 'Binta' Breeze.

"I have been reminded of the importance of taking enough time in the development phases when creating new work – process can be moved through too easily in search of a final product to share. It is not a luxury to review and re-work, particularly when informed by close dialogue and encounter with young people, as is the case with *Exchange for Change*. It brings depth and relevance to our audiences that we cannot ignore."



Angela Michaels

Half Moon's Associate Director and a director, facilitator and educator. Angela has been providing artistic guidance and direction for one of the ensembles and will direct Jean 'Binta' Breeze's rehearsed reading.

"Each collaboration has its own particular dynamic and this year has been a fascinating exchange of ideas, a delicious mix of 'tastes and textures'. The ideas behind the exploration provide a glimpse of what is possible and will demand further exploration as they leave a delicate but lasting imprint in our minds."



Fred Beaufort

Half Moon's Production and Technical Manager and an experienced lighting designer. Fred has worked on the logistics of the festival, lighting design for the shows and all round technical support.



Nick Pilton

Filmmaker and facilitator who creates his own films and supports young people and the community to do the same. Nick has been filming and photographing *Exchange For Change* and will produce the documentary DVD.

"I have been in the unique position of observing all of the ensembles and artists involved in *Exchange For Change* and I hope to transform this perspective into a coherent documentary, which provides a window onto the stories and processes shared. It will be a challenge, but I think the DVD offers a fantastic legacy to the project, one which I have been very proud to be part of."



Darren Rapier

Freelance facilitator, writer, director and actor, specialising in working with young people. Darren has once again been observing the process of *Exchange For Change* and will be analysing the project against its aims and writing the evaluation.

"It's great to have been asked to evaluate this project again and it will be really interesting to compare it with last year. *Exchange For Change* is such a valuable and innovative project."

Vicki Hambley

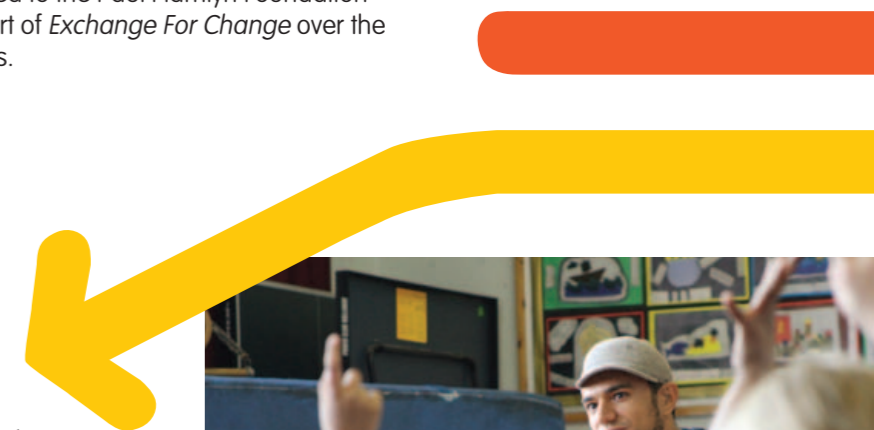
Vicki is acting as Stage Manager, supporting all the productions during the festival week.

With thanks to video artist Sarah Wilmott, facilitator Stanislaw Smagala, Lisa Mead from Apples & Snakes, Louis Cairns from Half Moon's Youth Theatre on work experience and Half Moon core staff.

We are indebted to the Paul Hamlyn Foundation for their support of *Exchange For Change* over the last three years.



Paul Hamlyn Foundation (PHF) is one of the UK's largest independent grant-making organisations. It funds programmes in the Arts, Education and Learning, and Social Justice in the UK, as well as a programme of support for NGOs in India. The Foundation's mission is to enable people to fulfil their potential and lead a better quality of life. www.phf.org.uk



About Half Moon

We include, we inform, we inspire

Donna Bamford:
Participatory Projects
Manager (Maternity cover)

Fred Beaufort:
Production and
Technical Manager

John Bunker:
Cleaner

Jackie Eley:
Administrative Director

Chris Elwell:
Director

Angela Michaels:
Associate Director

Felix Mussell:
Development &
Communications Manager

Rhiannon Robertson:
Front of House
Administrator

Half Moon is a local organisation with a national remit. The company gives young people aged 0 to 18 an opportunity to experience the best in young people's theatre, both as a participant and as an audience member. The company places an emphasis on engaging participants who often feel excluded from arts activity, such as those from BME communities, Deaf and disabled people, or those excluded due to socio-economic circumstance.

The company specialises in new writing and artform development, involving artists who are under represented in the sector and working collaboratively with a wide range of partners. Half Moon's expertise is in supporting artists and young people at every stage of their creative development, providing a gateway to engagement, offering pathways for progression and experimentation, then disseminating outcomes with the wider sector.



A Once In A Blue Moon Opportunity

Our vision

- To have a more welcoming and accessible venue
- To become a beacon for theatre for young people
- To create a greener venue

Our home, a locally listed Victorian building, is in desperate need of improvement. We have now raised over 50% of the funds required to begin the first phase of our improvements and will shortly be setting the start date for the work.

Email development@halfmoon.org.uk for more information.

Half Moon, 43 White Horse Road, London E1 0ND
020 7709 8900 | exchangeforchange@halfmoon.org.uk | www.halfmoon.org.uk

Photos by Nick Pilton and Half Moon core staff
Registered Company 2479179 Registered Charity 1010192



Supported by
**ARTS COUNCIL
ENGLAND**