

Impact case study (REF3)

Institution: Leeds Beckett University		
Unit of Assessment: 33 – Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: CINAGE: Creative Approaches to the Active Ageing Agenda through Film and Theatre-making		
Period when the underpinning research was undertaken: 2013 – 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Teresa Brayshaw	Role(s) (e.g. job title): Principal Lecturer in Performing Arts	Period(s) employed by submitting HEI: 2006 - current
Period when the claimed impact occurred: 2014 – 2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words)		
<p>CINAGE, CINAGE Live! and ATIPIA helped 75 older people in the UK and Romania become more independent, confident, mentally agile and socially connected. Film screenings and theatre performances in Belgium, Canada, France, Germany, Hungary, Italy, Romania, USA and the UK raised awareness of older people's experiences. These projects set examples for the Shoshin Theatre Association, Romania; Stand and Be Counted Theatre (SBC), Bradford; and Leeds City Council (LCC) for their own work. Mick Ward, Chief Officer for Transformation and Innovation at LCC said CINAGE, '<i>has and will continue to influence our approach in developing cultural sector and health and care links in Leeds,</i>' citing CINAGE as a, '<i>great example,</i>' for the Leeds Art Health and Wellbeing Network and '<i>a vital contribution</i>' to making Leeds the Best City in the UK to Grow Old in.</p>		
2. Underpinning research (indicative maximum 500 words)		
<p>Eurostat (2016) states there were 98 million people in the EU aged 65 or older. How this expanding demographic is supported to age well is important at individual and societal levels. CINAGE was a Grundtvig multilateral project led by Teresa Brayshaw, supported by the EU Lifelong Learning Programme, with activities delivered in the UK and internationally with seven partner organisations. The objective of CINAGE/Live was to examine how turning autobiographical stories into films and theatre performances, created with people aged over 55, could be beneficial to participants.</p> <p>The research occurred in four stages:</p>		
<p>1. CINAGE Pilot Project (European Cinema for Active Ageing, 2014-15). During this phase a Manual on active aging and filmmaking was created to structure the learning experience of participating senior citizens from the UK, Italy, Slovenia and Portugal. Through workshops, educational sessions, and filmmaking, participants reflected on film depictions of ageing and the Knowles 2015 active ageing competency model. The pilot revealed narrow depictions of ageing, unrepresentative of participant' experiences, and a lack of strategic preparation at European governmental levels to manage an ageing population. The Pilot Project produced twelve short-films relating to old age, a Film Festival and Symposium, a Guide for Educators, and a guide to better active ageing. (3.1)</p>		
<p>2. CINAGE Filmmaking for Active Ageing (2016-19). The expansion of the CINAGE network and its relocation to South Yorkshire in 2016 coincided with the 30th anniversary of the National Miner's Strike. Building on the Pilot Project, the objective of 'Mining the Memories' (MTM) was to see how a trans-generational pedagogy could act as catalyst for community learning, and to identify diverse community-based social</p>		

perspectives. During the MTM project training initiatives covering scriptwriting, filmmaking and post-production were delivered to former mining communities in South Yorkshire. MTM produced eight short films, including dramas, an animation and two documentaries premiered at the 2016 Leeds International Film Festival. (3.2) The MTM films are archived in the National Mining Museum and the National Film Archive, and the drama 'Coke Not Coal' was shortlisted as Research Film of the Year by the Arts and Humanities Research Council.

3. CINAGE Live (2017-20): 'Talkin Bout My Generation' (TBMG).

Involving eight participants over the age of 65, and four European partners, TBMG explored the concerns of those over 60 in the UK following the EU referendum. Brayshaw's approach was underpinned by research in gerontology, later-life-learning and intergenerational collaboration. TBMG included interviews and pedagogic elements focused on storytelling, producing films and live performances by older people.(3.3) Findings from were shared in a co-authored book chapter (3.4), documentary film, and a journal article.(3.5)

Drawing on CINAGE's research, Brayshaw delivered workshops promoting active ageing in the UK, France, Germany, Hungary, Romania, India and Iran, and papers at the AEA International Conference on Learning in Later Life: Theory, Policy and Practice, Milton Keynes (2016), and European Society of Research on the Education of Adults conferences in Poland (2016) and Denmark (2017).

4. 'Applying and Integrating European Theatre Training' (ATIPIA) is the latest phase of Brayshaw's research into performance practice for active aging: an EU Erasmus+ funded project with partners in Hungary, Germany, France and Romania. ATIPIA explored collaboratively produced participatory live performance to improve wellbeing for participants and audiences. (3.6)

3. References to the research (indicative maximum of six references)

3.1 CINAGE Short Films (2015) [Short films]. A European Commission (Grundvig Award) funded project led by Teresa Brayshaw (PI). Released in Portugal, UK, Italy, Slovenia and online. Available at: <https://cinage.aidlearn.pt/en/package/cinage-films.html> The CINAGE Pilot Project Manual outlining the course is available at: <https://cinage.aidlearn.pt/en/package/manual.html> An Executive Summary of the Pilot is available at: <https://cinage.aidlearn.pt/en/actions/piloting/executive-summary.html>

3.2 Mining the Memories (2016) [Film collection including five live action dramas, an animation and two documentaries]. A European Commission (Grundvig Award) funded project led by Teresa Brayshaw (PI). All films premiered in 2016 at the Leeds International Film Festival. Many films were selected for screenings at film festivals (including London Labour Film Festival 2018 and 2017 LA Femme International Film Festival, Los Angeles, USA), International conferences (including the European Mining Heritage meeting in Belgium as part of the EFAITH framework for the European Year of Cultural Heritage), Durham Miners' Gala 2018, and within mining communities both locally and worldwide. The full film collection is available at: <https://www.youtube.com/playlist?list=PLQChdV-dZOdQ2z8-IZNhWLGdjU2hMd8s-> and a documentary on the filmmaking process is available from: https://drive.google.com/open?id=0B69mv_7wfBDSRGZiRHRBbUs1X2M

3.3 Talkin' 'Bout my Generation (2017) [Theatrical production]. A European Erasmus+ Supporting Professional Skills and Knowledge Exchange for Theatre Practitioners funded project led by Teresa Brayshaw (PI). Performed 12 times, TBMG was premiered at the Education for the Learning of Older Adults conference (Leeds, 2017), touring to the Liverpool International Cornerstone Festival (2018), the Richard Demarco Archive at the Edinburgh Festival, and Leeds International Festival (2019). A specially commissioned radio version was broadcast by ELFM community radio in March 2019. Project trailer available at: <https://www.youtube.com/watch?v=-z6A5fYpX14>

3.4 Brayshaw, T. and Granville J. 'UK Senior Citizens Learn Filmmaking as a Creative Pathway to Reflection and Fulfilment' in Wright, H.R, and Høyen, M. (eds.), *Discourses we Live By*. Aarhus, Denmark: Aarhus University Press, 2019.

3.5 Brayshaw, T. & Granville, J. (2018) 'Senior Moments: Reflections on the CINAGE project and Collaborative Audiences' in *International Journal of Education and Ageing*, Volume 4, Number 2 (2018).

3.6 *ATIPIA: Applied Theatre in Practising Integrated Approaches* (2018-19) [Theatrical production] An EU Erasmus + funded project led by Teresa Brayshaw (PI), in partnership with Káva Drama/Theatre in Education Association (Hungary), Colaborative Reichenow (Germany), Roy Hart International Arts Centre (France), Shoshin Theatre Association (Romania). A documentary film on ATIPIA is available at:
https://www.youtube.com/watch?v=5VIYlofl2vA&feature=emb_title

Funding: the three parts of the project attracted European funding and involved direct collaboration with seven European partner organisations. The original Grundvig Award (Cinage Pilot and Cinage) was €396,000 of which LBU received €109,000. Cinage Live was co-funded via European Erasmus+ Supporting Professional Skills and Knowledge Exchange for Theatre Practitioners and awarded €84,842 of which LBU received €10,176. The 'Stand and Be Counted' funding award is £170,000.

4. Details of the impact (indicative maximum 750 words)

CINAGE, CINAGE Live! and ATIPIA positively transformed the lives of 75 participants in the UK and Romania, enabling older people to feel more confident, independent and socially connected. (5.1; 5.2; 5.3) These projects raised awareness internationally of older people's experiences, setting examples for the Shoshin Theatre Association in Cluj-Napoca, Romania, Stand and Be Counted Theatre (SBC), Bradford, and Leeds City Council (LCC) in their own work. (5.3; 5.4; 5.5)

Improved emotional, social and mental wellbeing

Participant feedback, project evaluations and newspaper reportage unanimously found that Brayshaw's projects had a positive impact on participants' emotional, social and mental wellbeing. (5.1; 5.2, 5.6) A report summarising participant feedback stated that MTM participants '*found the process intellectually and emotionally transformative*', feeling empowered, with their horizons broadened. (5.2)

CINAGE Live! participants described the positive impact on their mental health as being like therapy. (5.2) Similarly, MTM participants described the project as '*some kind of therapy*,' helping them feel more connected as a community. Through MTM, participants found confidence and a sense of belonging: '*It lifted me out of the slough of despond and brought me to a place where we could all celebrate our lives ... and share our fun and sparkle with those who might have thought we were past it.*' (5.1; 5.6)

Following Brayshaw's projects many participants became more active members of society. One CINAGE Live! participant said: '*The course has changed my life in many ways*'. Another explained that the process helped her recognise her potential: '*I'm no longer a rejected worker and mother. I can contribute to society.*' (5.2) Many participants were inspired to pursue self-initiated learning and creative projects after MTM concluded, starting independent scriptwriting, joining U3A, volunteering, doctorates, and re-entering the workforce. (5.1; 5.2)

Raising awareness of older people's experiences

CINAGE, CINAGE Live! and ATIPIA's films and performances introduced audiences in Belgium, Canada, France, Germany, Hungary, Italy, Romania, USA and the UK to the experiences of older people. Christine O'Kelly, Age-Friendly University Network Global Coordinator at Dublin

City University, said that CINAGE, '*has led to raising awareness on major themes relating to ageing and highlighted the benefits of inter-generational collaboration.*' (5.7) Jude Wood, Communities Officer for Leeds Older People's Forum, stressed the importance of CINAGE Live! as '*a great tool for raising awareness of ageism and ageing, it can help to grow the social change we need to happen as we adjust to the future demographic trends.*' (5.8)

An independent evaluation of CINAGE found the project was successful in, '*establishing a methodology for delivering opportunities for older people to reflect on their situations and communicate to a wide demographic.*' The report found that '*CINAGE has been a positive driver for age debate and continues to attract interest from a broad global demographic.*' A partner organisation told evaluators that: '*Never so far has a project yielded so many quality results for older people themselves, for bettering the image of older people, for inter-generational communication and cooperation, for adult educators.*' (5.9)

Increasing cultural participation amongst older people

In a speech at the Edinburgh Fringe and in a newsletter, Richard Demarco praised Brayshaw's projects for demonstrating the potential of meaningful inclusion which actively engaged a demographic often overlooked. (5.10) Whilst learning new skills, participants felt nurtured, listened to, valued, and that, '*our lived lives mattered*', '*making us feel more alive, appreciated and joyful.*' (5.2)

Csongor Köllő, co-founder and co-director of the Shoshin Theatre Association, explained that before ATIPIA there had been virtually no initiatives engaging older people. Köllő cited CINAGE Live! as, '*a major impact*' on Shoshin Theatre's work and that the project had identified an ongoing need for this kind of work. (5.3)

Mick Ward, Head of Commissioning, Adult Social Care, LCC, described CINAGE as '*a vital contribution to our aims*' to make Leeds the Best City in the UK to Grow Old in. Ward recognised the mental health benefits of CINAGE, citing it as a great example for the Leeds Arts and Health and Wellbeing Network. (5.5)

Informing new cultural provision

As a result of CINAGE, the Slovenian Third Age University introduced a new study subject: 'How do we screen films'; increasing their educational offering. (5.9)

Rosie MacPherson, Artistic Director of SBC, the UK's first Theatre Company of Sanctuary, said her experience of ATIPIA made her a better facilitator, giving new skills and techniques to bring into her ongoing work at SBC. (5.4) Consequently, MacPherson invited Brayshaw to collaborate on a three-year £170,000 project delivering training for wellbeing and employability to 1200 participants across the UK.

The CINAGE projects continue to influence new projects and arts provision internationally, used as a training framework for theatre workers to engage older audiences. To date, Brayshaw has delivered workshops in UK, Germany, Hungary, France and Romania, and an on-line session for Gateshead International Festival of Theatre.

5. Sources to corroborate the impact (indicative maximum of 10 references)

5.1 Report: Robinson, M. (2016) *Summary Report on Interviews with 'Mining the Memories' Participants*. Leeds Beckett University.

5.2 CINAGE Live! Evaluation Research: *Talkin' 'Bout My Generation* participant feedback

5.3 Testimonial: Köllő, C. (2020) Letter of support from Csongor Köllő, Co-founder and co-director of the Shoshin Theatre Association, Cluj-Napoca, Romania, 10 March.

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5.4 Testimonial: MacPherson, R. (2020) Testimonial from Rosie MacPherson, Artistic Director of Stand & Be Counted Theatre, 14 April.

5.5 Testimonial: Correspondence between David Turner, School Outreach and Support Manager, Leeds Beckett University, and Mick Ward, Head of Commissioning, Adult Social Care, Leeds City Council (2020) including Statement of Support.

5.6 Newspaper Article: Duerden, N. (2019) 'A stage in life and the last chance to act against ageism', *The i*, 9 May.

5.7 Testimonial: O'Kelly, C. (2020) Email correspondence between David Turner, School Outreach and Support Manager, Leeds Beckett University, and Christine O'Kelly, Age-Friendly University Network Global Coordinator at Dublin City University, 27 February.

5.8 CINAGE Live! Evaluation Research: *Talkin' 'Bout My Generation*. Summary of audience responses.

5.9 Evaluation Report: Laister, J. & Zörweg, B. (2015) *Final Report of External Evaluation*. Multidisciplinary European Research Institute Graz.

5.10 Newsletter: Demarco, R. (2018) *Richard Demarco's Newsletter*, 21 January.