

Citizenship, Performance and 'Vulnerable' Groups; A Case Study

Cisneros, REK & Whatley, S

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Hidden Spire devising session. Photo: © Josh Tomalin (2015) CC-BY-NC

CITIZENSHIP, PERFORMANCE AND 'VULNERABLE' GROUPS; A CASE STUDY

ROSA CISNEROS
SARAH WHATLEY

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homeless community
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Hidden Spire
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Abstract

The subject of this chapter is a case study about inclusion, access and citizenship that was carried out in 2015 as part of the pan-European *Civic Epistemologies* project, in collaboration with the Hidden Spire project in Oxford, UK. The case study brought together artists, homeless people and a local charity in order to examine how homeless people engage with digital cultural heritage and how it influenced their own practice. Negotiation between what is hidden and what is revealed through the writing of a theatre script created a context for the homeless community to explore cultural heritage and digital technologies.

Introduction

Cultural heritage is “the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.”¹ With the development of digital technologies and widespread access to digital platforms, the way we engage with cultural heritage has been transformed. The EU-funded *Civic Epistemologies* project² examined the participation of citizens in research on digital cultural heritage and humanities. In the project, the term ‘citizens’ was used to refer to those individuals who inhabit a city or town and who are entitled to its privileges. It is a loaded term that inevitably opens up debates within legal, political and social discourses.

This chapter focuses on a case study within the *Civic Epistemologies* project titled *Hidden cultural heritage – inclusion, access and citizenship* that was carried out in collaboration with the Hidden Spire arts project.³ The case study explored key issues around the nature of ‘hidden’ cultural heritage and its relationship to digital technologies. By ‘hidden’ we are referring to culture that takes place in contexts that have limited public exposure; it resides in the individual histories and experience of the individual citizen. It is culture that is not the focus of cultural institutions because it is unknown or falls outside of conventional archiving strategies, and it emerges and resides within the memories, bodies and creative expressions of participants. Our main goals in the case study were to understand the types of digital cultural heritage content (e.g. digital books, online videos, online archives) the vulnerable group used or were interested in, and how they accessed this material. We focused our interviews on concrete examples and we learned that a variety of objects, institutions and cultural events were important. We also wanted to better understand if accessing this digital content somehow affected what the participants were doing within Hidden Spire. Another focus of the case study was to better comprehend the participants’ understanding of citizenship and if Hidden Spire allowed them to be ‘active citizens.’

This chapter will thus draw on this case study to investigate the relationship between digital cultural heritage and marginalized communities. Our investigation sheds light on the effects digital

technologies and participatory art-making have on vulnerable groups and professional artists. However, our primary focus is on the social aspects; we consider whether a vulnerable group feels more included in society through the act of participating in an arts project. This focus enables us to also refer to the pedagogical aspects of the case study.

Background and methodology

The impulse for this case study grew out of the researchers' relationship with Hidden Spire, that has been a core activity for Arts at the Old Fire Station (AOFS)⁴ in Oxford, UK. AOFS is a charity and social enterprise that is co-located with Crisis, the national charity for homeless people. AOFS and Crisis are very different organisations under the same roof. AOFS brings together arts workers and homeless people for professional development. Crisis develops holistic services that tackle the root causes of homelessness. They offer activity classes and counseling to improve health and wellbeing. Through education, training and employment services they support people back into work, and offer housing advice and access to decent permanent homes. In December 2012, the two organisations came together to produce the first Hidden Spire event as a manifestation of their collaborative ethos. The aim of Hidden Spire is to demonstrate that 'inclusive art' and 'excellent art' can be the same thing. The event brings together professional artists and Crisis members to create a performance using music, dance, theatre and visuals. The two groups work together and aim to produce an event to be performed confidently to a paying public on a biennial basis, subject to funding. Everything from set design and script-writing to front-of-house is developed collaboratively between the artists and Crisis members. In 2015, we used Hidden Spire as a case study – specifically the script-writing production process – to investigate the relationship between the process of co-creation and the use of digital technologies within vulnerable groups. Our methodology consisted of observing and interviewing participants. Unless otherwise stated, all comments from the participants in the project are drawn from the interviews in 2015. A full impact report on the 2014-2015 Hidden Spire project was published by Liz Firth and Anne Pirie.⁵

Citizenship, arts and digital cultural heritage

The homeless community is arguably one of the most marginalized groups. The homeless person is often 'invisible' to those with no direct experience of homelessness, and who might be regarded as part of 'mainstream society' by conforming to conventional or common expectations of what it means to be a citizen. In this chapter, we reveal that digital cultural heritage can be used as a tool that strengthens the fragile relationship between mainstream society and the homeless community.

As Charles Antaki and Sue Widdicombe⁶ suggest, the construction of the citizen is in part the construction of an identity. Our case study of Hidden Spire found that through engagement with digital cultural heritage, Crisis members had a chance to reconstruct their identity and moreover engage with mainstream society. Within Hidden Spire, margins and centres continuously shifted as people who were often labeled or self identified as removed from society found ways to bring their own knowledge and creative outputs to the workshops. Through Hidden Spire, behaviours and patterns that often took place in private settings revealed that some Crisis members were engaging in conversations with people in other cities and countries and that those exchanges influenced the workshops.

While working with Hidden Spire, our questions focused on inclusion and exclusion in society, and helped us to understand if marginalized communities found agency through the act of participating in an arts project. Highlighting the value of community participation, the European Special Peace Programme acknowledged the role of the arts and the creative industries, as economic drivers and agents of change.⁷ Agency is not a straightforward notion; it is inherently multidimensional and it can be exercised in different domains and at various levels.⁸ Agency in the context of a collaborative arts project that involves a range of participants with different roles, responsibilities and aspirations is particularly complex. Our work allowed us to revisit narratives around citizenship. For example, while in the workshops, the participants felt they belonged and were like anyone else in the room. Outside of the building they were relatively "invisible," and as one Crisis member highlighted, the workshops gave her a "safe place" where she could construct and rebuild her identity.

During the writing sessions digital technologies were not a major part of the devising processes, and later in this chapter we will expand on the types of exercises the facilitators used. Digital cultural heritage entered the conversation when the Crisis members were either inside the Crisis computer lab or outside of the AOFS building, and in other public places like a library, cultural venues or on the internet on their mobile devices. What was happening outside the studio and the way that the Crisis members found, rediscovered, engaged with and shared digital cultural heritage was an important activity that affected the writing sessions. The act of engaging with digital cultural heritage that was outside and 'hidden' to others in the room was very much a pillar of the writing taking place inside the AOFS building. Many of the Crisis members explained that they enjoyed exploring digital cultural heritage content when they were alone and found it "easier" to interact with people using online digital platforms like YouTube, email, online video channels, blogs, e-books, online archives and online chat forums. Many of the Crisis members found that they had a digital identity even though they are uncertain about their place, role or identity within wider society.

This digital presence in their private life (meaning their life outside the AOFS building and the Hidden Spire project) happened to take place within a public space. Through digital technologies and their engagement with digital cultural heritage, some Crisis members settled into conversations with other citizens. They suggested that through digital technologies they could contribute to an online community that did not label them or know of their past. They were joined through their interests and the technology. This fluid relationship with digital cultural heritage through digital platforms offered what can sometimes be seen as a transient community, a place where they could contribute. The Crisis members used digital technology to move from the periphery of society to a new centre.

Writing workshops facilitate an appreciation of diversity

Script writers, set designers, professional actors and the Crisis members got together in January 2015 to devise the script and the staging of a theatre piece. The process was completed in twelve consecutive weekly meetings. The outcome was a script titled "Before the Tempest" which was

a prequel to Shakespeare's *The Tempest*. As a professional artist highlighted:

The ideas that the Crisis members brought to the table – these often offered a new way of looking at things and inspired our thoughts, discussions and improvisations to take unexpected directions. Their ideas often led to thinking outside the box which is always exciting.

Another professional artist noted that “The writing that had been generated by the Crisis members [...] was often insightful and sometimes moving.” Our observations led us to conclude that the Crisis members were fully invested in the workshops and were willing to engage with professionals, share personal stories as well as explore new and unknown territory and ideas. However, some commented on what they perceived to be the differences in the group's experiences. One of the professionals referred to “familiarity” and “comfort” in the working process noting:

Familiarity with a situation, a way of working, a way of being with each other, is something really key here – I am extremely familiar with the process of making theatre (or making art), it's something that feels very comfortable to me and I'm guessing to most of the rest of the creative team, but I'm guessing it isn't for many of the Crisis members involved. So that if there is a split in the room, perhaps it's about familiarity with a situation and a way of being rather than about people's lives/education/experiences.

Early on in the project, language that referenced this split was highly visible, and in interviews the participants referenced those that were “professionals” and those that were “non-professionals.” Over the course of the project the ‘division’ between the trained/untrained and the housed/vulnerable became less rigid; the professional artists, facilitators and Crisis members expressed that anyone, once exposed to a situation, could bring something to the table and contribute to the process of art making.

Through the process of script-writing, the participants, in particular the Crisis members, had a safe space to reflect and express previous personal experiences. The supportive, nurturing and healing environment

encouraged autonomy. Two creative facilitators supported the writing sessions. Facilitator one was a professional script-writer and facilitator two was a professional director. Facilitator one led the sessions by committing to a principle of equality and celebrating everyone's voice and unique value systems. This approach produced powerful work and the participants claimed to be positively affected by the creative process. For example, in one of the writing sessions a member shared her writing with the group. She set up the work by describing that her character walked on the sand talking to her dead mother and then said "I wish I knew you mother. My brother died within you. You were intelligent, your captured wisdom, your beauty ..."⁹ The group responded with applause and positive feedback to the Crisis member's writing. The young woman appeared to be surprised by the constructive comments and in an interview later the same day, she shared that the writing was partially true and reflected her own life and story. She also revealed that her personal sadness about the situation was "healing" through her engagement with Hidden Spire. She was happy to share it with others through her writing and she was thinking of using the piece in an open-mic session later that week. The soft-spoken young woman admitted that she was lacking confidence and afraid to get up and share at the open-mic event. However, the following week when asked about the open-mic evening she confidently said that she presented three poems "from my collection." This is one example where the writing sessions had a wider benefit for the Crisis member.

The collective and supportive ethos in the writing workshops constructed an environment in which individuals were able to find ways of voicing buried stories and ideas, private matters and also allowed for conversation on digital technologies to surface. The workshops provided a 'safe space' in which participants were able to reflect on past experiences through creative expressions: sharing writings with the facilitators, reading in front of the group, performing during the devising workshops or discussing ideas during the brainstorming sessions. The participants also discussed the digital tools they were using to prepare for the writing sessions. Participants were encouraged to be both performers and active audiences. This practice prepared them for the often-challenging experience of meeting and engaging with the public. The connection between writing and

sharing helped members to express their own experiences while being open to receiving those of others.

In our interviews with Crisis members, many of them said that the writing sessions were preparing them to be “on stage” and face a public audience. The members during the writing workshops and also during post-workshop interviews referred to isolation and being, or feeling, alone. An example when the theme of isolation was being discussed and explored through various writing tasks, was when one Crisis member was relating to how some people feel “psychologically isolated” and how it reflects “real-life.” He went on to say that “you can be in a room with one hundred people and still feel alone.”¹⁰ Then another member said “like when you have moved on and then go back and everyone has changed. It brings back memories but you can’t get your past back.”¹¹ Facilitator one integrated everyone’s thoughts and the emerging themes to Shakespeare’s *The Tempest*. Throughout the writing workshops and the devising material sessions, topics explored ranged from death, love, loss and abortion to losing homes and forgiveness. As one Crisis member said “some of these topics are close to home but this way of working is radical.” We observed that the Crisis members appreciated the freedom to discuss their past and reflect on some painful memories within these creative spaces.

Pedagogic principles

Pedagogic research helps to frame the Hidden Spire project. Although Hidden Spire is not a conventional classroom, the facilitator-participant relationship mirrors the conventional teacher-student relationship. The complex interactions in the script-writing workshops encouraged tolerance and diversity. Social scientists have reported on the benefits of adult interaction in a learning context. For example, Tellado and Sava observe:

The opportunity to interact with more adults, who have a range of life experiences, also provides the students with broader perspectives on their society and the world around them. When students have contact with these various adults, they develop a much broader understanding of activities, theories, and practices than if they only interacted with their teachers.¹²

The facilitators provided the participants with an environment that was conducive to learning, exploring and freely disagreeing with others. They encouraged members to focus on their strengths as individuals and not to worry about their backgrounds or previous skills. In doing this, they set up a structure that was tolerant and that celebrated people's diverse ways of writing, sharing and performing. This type of relationship encouraged learning. As one Crisis member noted:

In the rehearsal room, mostly what struck me was the concentration on making a piece of theatre. There wasn't much obvious discussion or overt awareness over Crisis members' differing background, potential vulnerabilities, problems or issues. I felt (and knew from previous experience) the safety net that does surround a project like this but it wasn't really very visible. People in the room were included in making a good story, a good piece of theatre. The process of devising and improvising is by its nature perhaps more inclusive as it allows people to work at their own pace, but at the same time [Facilitator Two] and other team members were demanding a lot from everyone in the room.¹³

In one exercise, the participants were asked to act as birds and build a bird's nest. In the following exercise, Facilitator One set up an improvisational performance task asking each of the participants to imagine their bird character was in a classroom having a discussion with the teacher figure. Facilitator one asked for feedback after the exercise and one Crisis member's reply made the discourse of inclusion enter the writing workshop directly: "How did that make you feel? I wanted everyone to be included and not one person left out ... I want people to know inclusion." This participant was mindful of what inclusion was and could identify when exclusion was taking place. Observing the improvisational task, it was clear that when the participant was in a position of authority, he was promoting inclusion in the group. He was mindful of everyone's voice and encouraging dialogues, even in this simple creative task. It seemed to us that he was modeling the behaviour that he had seen earlier in the sessions from the facilitators.

Developing new skills

The facilitators were experts at navigating what can often be daunting territory. Approximately 45 minutes into the bird exercise mentioned above, the birds encountered a 'storm' that was tearing apart their freshly built nests: Facilitator two started deconstructing the nests, removing objects and forcing the 'homes' to collapse. One pair of participants grasped the objects that made up their dwelling and refused to let them go. The impression to those of us watching was that the bird's nests were no longer bird's nests; suddenly this felt like more than a theatrical exercise. In a discussion with us after the workshop, Facilitator two said, "I have learned to not walk away from issues that may be very real to them ... it may be close to the bone but it is not something to be afraid of." This prompted a conversation about facing real life issues that may be challenging to the Crisis members and how these topics may find their way into the workshops. The project exposed unexpected vulnerabilities and having the Crisis members direct and steer ideas in the workshop facilitated agency.

Learning in the project mixed social, cognitive and emotional elements and affected each of these in separate as well as in interconnected ways. A professional artist said "I have found the project, so far, to be hugely creative. Working with the Crisis members has been like nothing I have done before and I feel honoured to have had the opportunity to work with them." People sharing stories and experiences in a raw way led to deeper conversations and nurtured learning. The structure of the workshops allowed for autonomy as well as group work to cultivate change. As the Crisis members shared their writings with others, they learned to debate, support and listen to one another's views. In particular, the sharing process encouraged the individuals to be more tolerant of others and thus led to a more inclusive way of living and co-existing both inside and outside the AOFS building.

In addition to the Crisis members being challenged, the professional actors were also developing creatively and professionally. The actors cultivated their leadership skills and applied their training. A visual artist in the project said:

There were three members at this session, two of whom participated, and lots of professional actors/dancers (including some volunteers). With only two members in the group and a really sophisticated improvisation developing, it was interesting to see how professional actors led the way for members. There was a real sense of members being carried and enabled through the sessions. I thought the quality of performance from the members was really high, and there was an openness which allowed all of the performers to put their own ideas into the work.¹⁴

This collaborative way of creating and the willingness to try new ideas, accept new challenges, and have the ability to adapt to the constantly changing situations positively affected the professional actors. An actress said:

The willingness of the Crisis members to throw themselves into the exercises [Facilitator 2] set up, was powerful. Regardless of how far from their comfort zone they may have felt, many of them just ‘went for it.’ This, in turn, inspired us (the trained actors) to have greater bravery and to take more risks.¹⁵

These quotes highlight an implicit division between the members going into the unknown, and the professionals building on their professional practice. With many of the interviews with the actors there was a familiar lexicon that emerged where the actors saw Crisis members as “brave” and “powerful” and referred to them as “inspirational.” The Crisis members in a general sense saw the actors as “professionals.” However, all agreed that they were being challenged and pushed out of their comfort zones and learning new skills that affected their “professional practice and/or their real life.”

How people participate: the depth and breadth of their engagement

Creative thinking can facilitate change through being open to thinking of new ways to problem solve and consider other people’s perspectives. A respectful mind welcomes differences between individuals and can attempt to understand the differences of others in the space. Hidden Spire’s way of working horizontally ensured that all felt included in the creation of the final product. The project’s goal was to produce a quality show that is open to

the public and engages its audience, while simultaneously offering an inclusive experience for members from a vulnerable group who were integrated into the process. The methodology established a democratic working process in which differences were voiced, acknowledged and accepted. By including people from various social and economic backgrounds, Crisis members were provided with an opportunity to experience diversity at a micro level. During the writing sessions there was an appreciation of the capabilities that each person brought. The project maintained its aim to allow participants to cultivate their thinking skills through the arts while undergoing a creative experience. As one professional artist involved in the project noted:

The professional actors seemed to work alongside the Crisis members as if in any other theatre-making situation – there wasn't any particular dominance from them or any reticence, just an alignment of pace to whoever was in the room. I felt this relaxed attitude and in fact the feeling in the room that this was about making good theatre – not about giving the Crisis members a good experience or a learning experience or supporting them in their journey (though it will do all these things) made it especially interesting and exciting – observing the making of a theatre piece is always exciting – and perhaps we had a greater range of people, ages, experiences, backgrounds in the room, which did give it a bit more unpredictability. I was aware of the difference between the professional actors and the non-professional actors, and I think everyone was, so perhaps the interesting thing was that it didn't really matter.

This professional artist felt that the participant pool of the sessions was diverse and that the facilitators and professional artists were aware of these differences, however, the differences were perceived not to be important to the creative tasks. The same professional artist went on to say that the societal separation between the Crisis members and the others in the space ceased to exist during the workshops and resurfaced only after the workshops were complete. It was in the post-meetings, where participants and facilitators were obliged to speak with Crisis staff about the day, that labels were used and categorisations were made. The

language used by the artists when speaking with the Crisis staff shifted as the artists shared an account of the sessions:

I did notice that the conversations between non-Crisis members of the team after the Crisis members had left on each day then actually reintroduced a separation between the two groups – we began exchanging thoughts about how individuals had worked and discussing individuals to an extent (as well as discussing the piece itself). So there is an interesting balance between recognising the situation in which some people have a lot less experience, confidence, knowledge etc. than others – not denying this – and also not giving it prominence above the creative impetus of the project. I think generally that balance seemed to be struck very well but it needs continual monitoring on an individual level from the non-Crisis members.¹⁶

While the language shifted at the end of the day, and some labels surfaced within the creative workshops, there was a deliberate act not to categorise anyone. The ethos of the project is to focus on making good artwork and not necessarily on celebrating differences; although Hidden Spire naturally does this through allowing Crisis members and artists to come together to work.

How Crisis members accessed Cultural Heritage and relationship to the script

Cultural heritage is not something that is within the experience of many of the Crisis members who regard themselves as neither citizens nor as creators or consumers of cultural heritage. However, the Crisis members accessed and/or participated in cultural heritage activities in a variety of ways. They used public libraries, museums, the internet and local theatre productions and other cultural events in the area as sources of inspiration for their work with Hidden Spire. They engaged deeply with these digital sources and mixed them with traditional writing to create a script that would be part of a professional production.

The interview data revealed that the writing workshops pin-pointed common themes and sources that the community used to engage with cultural heritage. The Crisis members accessed cultural heritage information both within AOFS as well other venues and sources. Within the AOFS, the computer lab was a direct link that many of the participants identified. They agreed that having access to a computer and the internet connected them with the wider outside world. Since the community can, in a general sense, live an insular life, computers, and more specifically the internet, allowed them to connect or reconnect with the larger world that they sometimes lost touch with due to their homelessness. The computer lab represented a window to a world that was often “daunting and intimidating.” The lab enabled them to explore topics of interest, gain information, contribute to the cultural heritage sector and participate in other activities. Indeed, Crisis members independently drew connections between the act of writing, which encouraged them to look for cultural heritage content, and using digital platforms, which allowed them the freedom to discover and explore.

Due to the work taking place with Hidden Spire, some of the Crisis members felt confident enough to go to their local libraries to read further or to attend local productions that combined digital technologies and art. Another Crisis member started his own YouTube channel discussing magic and books and even curated his own magic show in the area. Through the internet, the Crisis members identified other cultural heritage activities that were taking place locally and abroad and would either attend the performances as audience members or audition for local productions. One Crisis member was cast in a street performance show where digital technology and theatre were at the core of the production. Some expressed that they often learned about other events or watched content online, which fed their own creative work and satisfied their artistic interests.

The use of digital technologies in Hidden Spire also affected the project and its participants. Although digital technologies were not explicitly part of the creative process, they enriched the script writing process. The tools used inside and outside the sessions reveal how the members worked with digital technology and cultural heritage. One Crisis member, who was

present in all of the writing sessions, used a laptop and the internet throughout the workshop. The computer allowed the member to contribute directly by saving and sharing work. Many of the other members wrote in their notebooks or on loose sheets of papers provided by the facilitators. This at times hindered the sharing of the work with the script-writers. Oftentimes, many of the members would be apprehensive about tearing something out of their notebooks or giving the writing directly to the facilitator. This would later affect how, when and if the writing was given to the script-writer. During observations, many of the Crisis members were apologetic about their penmanship and one woman was embarrassed by the level of her proficiency in writing. When asked about it later, she said that she didn't want to share her writing with others because of her handwriting. When offered the option to type her notes and vignettes, she said "I would prefer that ... yeah, that would be much better." In later writing workshops, the facilitator made time for the members to use the Crisis computer lab to type out notes. This ensured that the notes and writings were shared with the script-writer and also made it easier for the script-writer to integrate their ideas into the script. Digital technologies helped connect the group, as ethnologist Dagny Stuedahl observes:

Digital technologies do build an infrastructure for co-creation of cultural heritage content between institutions and audiences which opens up for online and onsite participation by visitors with competencies and knowledge which are not part of the official expertise of the institution. In this participation, the construction of identity, memory and narratives do build important issues for understanding how digital cultural heritage content becomes part of socio-cultural processes of transformation.¹⁷

Summary

The *Civic Epistemologies* project provided the overall focus and direction for the case study, which forms the basis for this chapter. The case study involved extensive conversations and observations with many of the participants. This field research revealed that the project can be regarded as a model of good practice in how a diverse community can work together to create a production that was widely regarded as 'good art.' Whilst the

community is perhaps novel, the methods adopted were not unlike other tried and tested co-creation methods that soften the distinctions between participants, in this case the professional artists and the Crisis members. By making explicit the underpinning ethics of the practice, all of the participants were expected to respect cultural norms, values, and practices different from their own, and appreciating diversity was a fundamental part of the project. What became clear was that Hidden Spire celebrated the collaboration of many voices, opinions and experiences, providing the participants with access to a cultural experience, which stimulated greater awareness of cultural heritage, and in some cases exposed how digital technologies were useful tools to access cultural content, whether inside or outside the project. Our observations, combined with an analysis of the data collected during interviews, pointed to participants gaining a greater sense of involvement and a recognition of the potential for active citizenship, even if that may not easily align with traditional conditions of having a residence, paid work, and an explicit commitment to civic responsibility.¹⁸

We did not anticipate that digital technologies would play much role in the project. Digital tools and technologies were largely absent in terms of the production process but still present in how participants communicated on a daily basis. The case study identified which digital technologies and platforms were used by the homeless/ex-homeless community. These digital spaces played a role in how people felt more connected and gained a greater sense of belonging, reflecting the narrative of 'belonging' that infused the project and contributed to an emergent understanding of citizenship.

Hidden Spire is a project that models inclusivity while creating contemporary theatre by engaging with vulnerable groups and professional artists. It is a biennial event, with a new theme and with a slightly different structure. It is designed to be visible, actively taking 'hidden cultural practice' to a public audience. In the context of the *Civic Epistemologies* project, as a container for the case study, we recognized that much more was revealed than was expected or required. There is a rare quality and way of working that makes the Hidden Spire project special. Having described its process in detail, it may be easier to try and classify the

project for what it is *not*. It is not a conventional show that works solely with amateur and professional artists. It is not a 'community' production that prioritises participation for its own sake. Rather it is the combination of its devising structure and the individuals it brings together that provides a particular performative aesthetic. Those who participate in and view the work describe it as transformative. For those homeless or vulnerably housed it provides a sense of home or belonging. For these participants as well as the professional artists, there was recognition that they were contributing themselves to cultural heritage through their work being shared and preserved, thereby joining a new kind of community of cultural producers, consumers and actors in the generation of cultural content.

Notes

¹ UNESCO - Intangible Cultural Heritage.

www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage.

² EU *Civic Epistemologies* project www.civic-epistemologies.eu.

³ Hidden Spire Project www.hiddenspire.co.uk.

⁴ Arts at the Old Fire Station. oldfirestation.org.uk.

⁵ 2014-2015 Hidden Spire Impact Report.
oldfirestation.org.uk/about/reviews-reports.

⁶ See Antaki and Widdicombe, *Identities in talk*.

⁷ Hamayon-Alfaro, "Sustaining Social Inclusion through the Arts," 127.

⁸ Samman and Santos, *Agency and Empowerment*. www.ophi.org.uk/wp-content/uploads/OPHI-RP10a.pdf.

⁹ Crisis member involved in Hidden Spire.

¹⁰ Ibid.

¹¹ Ibid.

¹² Sava and Tellado, "The Role of Non-expert Adult Guidance in the Dialogic Construction of Knowledge," 172.
www.academia.edu/20627104/The_Role_on_Non-expert_Adult_Guidance_in_the_Dialogic_Construction_of_Knowledge.

¹³ Crisis member involved in Hidden Spire.

¹⁴ Visual artist from Hidden Spire.

¹⁵ Professional actress from Hidden Spire.

¹⁶ Professional artist from Hidden Spire.

¹⁷ Stuedahl, "Digital Cultural Heritage Engagement," 74.

www.researchgate.net/publication/260563465_Digital_cultural_heritage_engagement_A_new_research_field_for_ethnology.

¹⁸ Smith and McQuarrie, *Remaking Urban Citizenship*, 3.

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Biographies

Rosamaria Cisneros is an artist, dancer, choreographer and curator who works closely with the RomArchive and many NGOs. She is involved in various EU-funded projects which aim to make education accessible to vulnerable groups and ethnic minorities, and part of cultural heritage projects that bring dance and digital technologies together.

rosemary.cisneros@coventry.ac.uk
www.rosasencis.org
[@RosaSenCis](#)

Sarah Whatley is Professor of Dance. Her research focuses on dance and new technologies, dance analysis and documentation, somatic dance practice and pedagogy, cultural heritage, and inclusive dance. She is founding editor of the *Journal of Dance and Somatic Practices* and sits on the editorial boards of several other Journals.

sarah.whatley@coventry.ac.uk