

Portfolio of Dani Singer



The cast and volunteers of 'Aperture', produced by service users of Camden and Islington drug and alcohol services, 2014

Applied Theatre Practitioner and Community Arts Facilitator



Performers of 'Cabaret', produced by LGBT+ Against Islamophobia, 2016

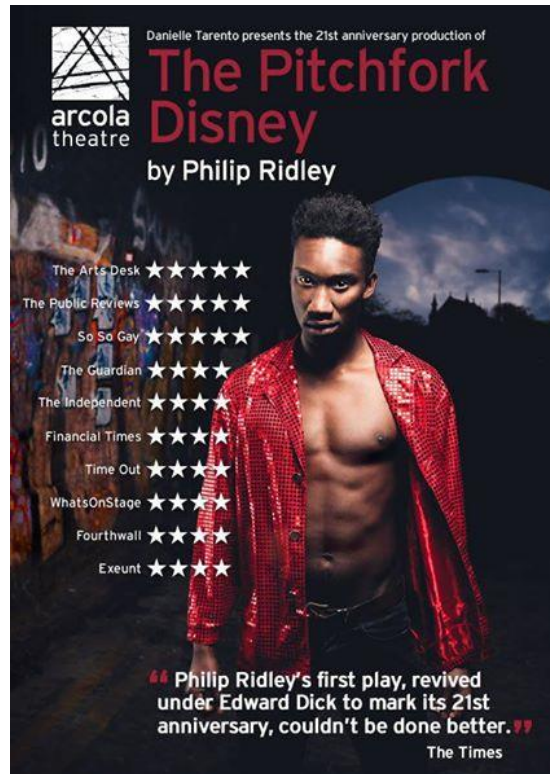
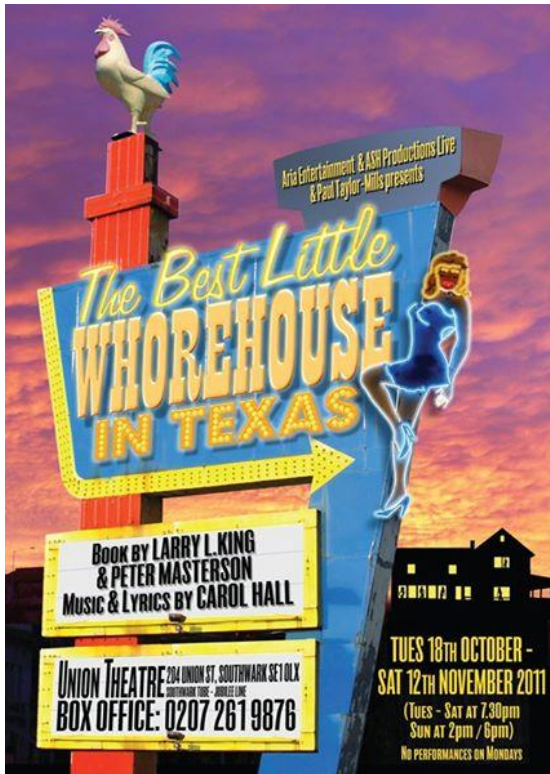
Career and Projects - An Overview...

- Freelance Stage and Production Manager July 2011 – March 2013
- Care Worker March 2013 – April 2014
- Support Worker April 2014 – April 2015
 - Productions with Chip Sh#p Theatre:
 - 'Aperture' October 2014
 - 'Fallen' April 2015
 - Productions with Secret Sanity Project
 - Variety Show April 2015
- Freelance Community Arts Facilitator April 2015 – October 2016
- Community Activism October 2015 – Present
 - With ACT UP London
 - HIV Blind Date December 2015 & January 2016
 - With LGBT+ Against Islamophobia
 - Cabaret November 2016



Compering HIV Blind Date for World AIDS Day 2015, December 2015

Freelance Stage and Production Management – July 2011 to March 2013



Theatre MADness Hosted by **FAITH** DRAMA PRODUCTIONS

It's simple. Theatre MADness will challenge creatives to create a short play (between 10-20mins)

The Writers will write it The Directors will direct it The Actors will perform it.
You the audience will judge it!

As part of the Making A Difference festival, we have an exciting programme of six short plays from emerging playwrights, bringing them together with actors and directors from a host of different backgrounds. These plays will make you laugh, cry and everything in-between. You might love em you might hate em...but hey you're the judge!

RUDISHA: By Nick Holland (Directed by Manos Tsotras)
 Daniel is a London boy with a dream: to run in the Olympics and win gold like his hero David Rudisha. Tonight his faith will be tested as Rudisha aims to break the world record while Daniel's grandmother lies dying.

HALF MOON: By Tayo Akoko (Directed by Maria Prevelli)
 A divorcing couple argue as they divide millions of pounds worth of assets. One of those assets however has other ideas and comes to life to tell them exactly what it thinks!

THE COLOURED BANGLES: By Michael Ajose & Ferni Osokoya (Directed by Yakes daWriter)
 As Theresa and her family prepare for the memorial service of her father, she is forced to face the truth about who he really was.

THE REAL CALL OF DUTY: Written and directed by Samuel Benta
 A handful of disruptive year 10 students get an unexpected visit from a young substitute teacher who changes their lives in 10 minutes by playing a game of "call of duty"

DO YOU BELIEVE IN LOVE?: By Karla Williams (Directed by Dan Mullins)
 Everyone knows love hurts. But when the person you adore keeps on breaking your heart – how much faith can one man have?

ALL OF US AND THEM: By Diana Mugambi (Directed by Fana Cioban)
 Aetisha and Hassan are in love and so what if she's Christian and he's Muslim... Their love will conquer all, right? Wrong.

SAT 1ST SEPT
 Venue: The Swift Centre, 387 Barking Road, London, E13 8AL
 Time: Matinee- 2:30pm (prompt) Evening- 7:30pm (prompt)

THIS IS A FREE EVENT
 Donations kindly received

Matinee performance will be followed by a post-show discussion with the creators of the plays. Evening Performance will announce the winner of the "audience choice award."

For more info go to www.makingadifference.org.uk



Above are a selection of the productions I worked on as an Assistant Stage Manager/Stage Manager or Production Manager, and where I received my 'on the job' training in those aspects of stagecraft. Many of the projects incorporated elements of applied or community theatre, including Dance Umbrella's 'Square Dances' in autumn 2011 (directly above). This involved a cast of over 200 volunteers, many of whom had no previous performing experience. 'Theatre MADness' (top of page) was part of the Barking and Dagenham Making a Difference Festival, and featured around forty young people performing in six new works, written for the festival.

I also worked on some major London revivals, including Tarento Production's 'The Pitchfork Disney' at the Arcola Theatre, and Arts Entertainment's 'The Best Little Whorehouse in Texas', performed at the Union Theatre.

Along with site specific, student, and non-commercial productions, during this time I developed an informed understanding of the processes involved in putting on a production.

Chip Sh#p Theatre and Secret Sanity Theatre projects – October 2014 to April 2015



While working with Single Homeless Project and other drug and alcohol services in Camden and Islington, I founded Chip Sh#p Theatre, a service user theatre programme, which introduced participants to devising and public performing. On the left are a selection of rehearsal, production and promotional images from the two productions we produced, 'Aperture' and 'Fallen', as well as the poster for 'Secret Sanity Theatre', which was a lottery funded organization-wide showcase of service users' creativity.

Using the ideas of Boal and the Sesame approach to devising new work, I created an inclusive eight-week course, which built up a new production in layers, each component being created through a series of drama games designed to explore new ideas and environments.

Chip Sh#p Theatre resulted in two sell-out productions at Camden People's Theatre. Participants found the experience "empowering", "inspirational", and said that taking part "increased my confidence" and "made me discover something new about myself".

Participants also continued to progress in their recovery, and attributed that to their participation in the programme [see **appendix 1 Monitoring Report** for full service user evaluation of the course].

'Secret Sanity' Theatre project came about following a grant from the National Lottery 'Awards for All' fund. From the success of Chip Sh#p Theatre, I was headhunted to co-produce this ground-breaking production, leading participants from across the charity through a three-month process to create their own short performances and sketches. The final performance at Omnibus Theatre was a sell-out success, and participants were inspired to continue to develop their creativity as a result (below is an extract from Single Homeless Project's Source Magazine about the performances).

Both projects demonstrated lasting change in those who took part, from their overall confidence to their perceived employability. Most significantly, participants found that "the bond [between group members] was exceptional", and that the social and community benefits of participatory arts gave them the most long-lasting, holistic benefits. For production, rehearsal and other notes, as well as promotional materials about these projects, please see **appendix 2** at rear of this folder.

ACTING DEBUTS



After months of hard work, two groups of SHP clients became amateur actors and playwrights, performing their own self-written plays.

One group, made up of Ticky, Stuart and Kathy, brainstormed a tense production on the theme of waiting, where mystery and intrigue was the order of the day.

The improvised play, entitled

'Fallen', was produced by Support Assistant Dani Singer and later put on at the Camden People's Theatre.

Stuart said: "It was a little bit unnerving at the beginning and one of the challenges was letting yourself go, though you felt a bit foolish in front of other people. Our little group has gelled quite well and it's been a great experience."

The second group was a Lottery-funded project made up of a variety of performances including belly dancing, spoken word and comedy sketches.

This production, 'Secret Sanity', took place at the beautiful Clapham Omnibus Theatre in April, with the help of a dedicated team of



'Fallen' rehearsals and performer Sally during 'Secret Sanity' (L-R)

technical volunteers.

One of the clients that took part, Angie, said that she'd not had any experience prior to taking part. She added: "I'm definitely going to do more drama after this. I've wanted to do spoken word open mic nights for ages, so maybe this will give me a bit of confidence towards that."

Freelance Community Arts Facilitator – April 2015 to October 2016





These images show participants from London's HenPower projects, commissioned by Equal Arts. I instigated and lead these projects for eighteen months in different care settings and day centres around London. This project using hen-keeping as a stimulus for creative expression and community engagement.

I facilitated weekly creative sessions in each project, using different creative mediums to encourage participants to express different ideas and form social relationships with other participants.

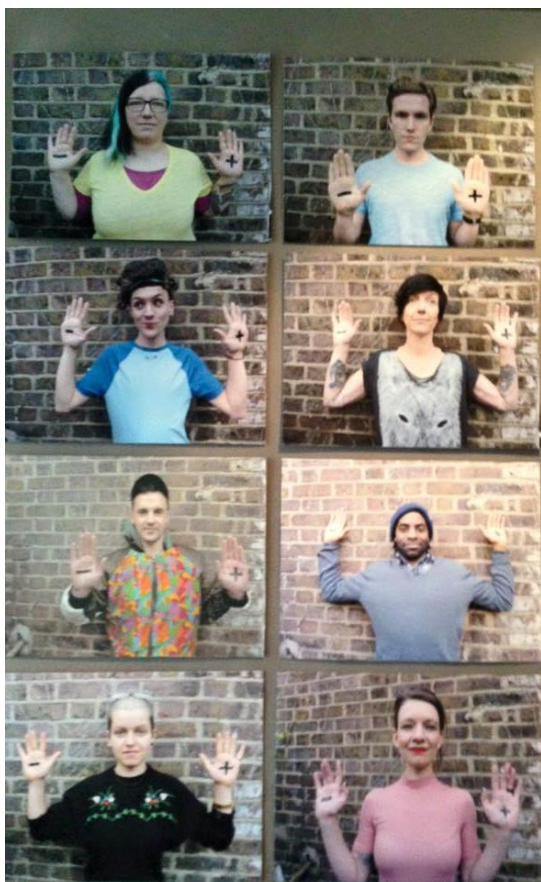
The change in participants over the course of each project was remarkable; through their engagement with the arts, as well as the hen keeping routine, many people found their creative and confidence blossoming from the increased social interactions and new skills they were learning. I felt incredibly humbled when a person in their nineties was able to say "I didn't think I'd ever..." after a creative session, and through working with young people with disabilities, I was able to facilitate an environment where they could develop a their life and social skills which had incredibly significant implications for their overall quality of life.

I gained significant fundraising experience during this time, as all projects were expected to become financially self-sustaining within one year of instigation. This empowered the project hosts and participants to take ownership of their project, and I was able to support them to fund different, setting-specific projects as part of their HenPower engagement.



Community Activism

- October 2015 to Present





My engagement with community campaigning and activism on LGBT+ and interfaith issues has given me ample opportunities to explore the subtle balance between protest, education, art and performance. With ACT UP (AIDS Coalition to Unleash Power) London, I produced two 'HIV Blind Date' events, one commissioned by the Chelsea and Westminster NHS Trust, exploring issues around HIV and relationships. These events involved finding performers from across the LGBT+ community, as well as three HIV+ contestants. We developed each show to follow the stories of those contestants, discussing through interactive performance how living with HIV has affected them, and changed their ideas about the illness.

These events had a significant impact on the audience, with one member saying that he felt more confident in disclosing his HIV status than he had "through twenty years of counselling." I have also taken part in a number of performative protests and other events which have aimed to educate and entertain simultaneously.

As the chair of LGBT+ Against Islamophobia, I decided to produce 'Cabaret' for last year's Islamophobia Awareness Month, to reach a wider audience with the themes of racism and politics explored in the musical.

We performed in the student union bar at SOAS to a sell-out audience over three nights, with a cast from hugely diverse backgrounds, including refugees, LGBT+ Muslims and people of other faiths, people under eighteen and over fifty years old; the vast majority had no performing experience at all before taking part. The coming together of such a passionate and diverse group of people, all with a common campaigning goal, produced a spellbinding, 'real' production, with people able to apply their own experiences to their performances in the show.

I have also developed my own satirical performance based on current affairs, which has led to a number of site specific performances, including outside Downing Street in 2016 (see below).



Appendix 1

- Monitoring Report following Chip Sh#p Theatre production of 'Aperture' (overleaf)

Appendix 2

- Selected promotional materials and devising session notes for 'Aperture', including:
 - Programme
 - Devised script with tech notes
 - Devising notes, including plot arc and summary, running notes and basic stage set