

# Corali

## THE STORY OF CORALI: INSPIRING FOR 30 YEARS



*Corali dancer Graham Evans in Technicolour Everyday, The Place, 2019*

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Coral was set up in 1989 and so this report celebrates their 30th birthday. Over these three decades, and especially in the past three years, Coral has shown its work to more people, raised more funds and become better known for the exciting, high quality dance work they make.

Coral's aim is that, in future, their excellent performances and performers with a learning disability are seen and treated equally by other organisations and people in the art world. They want their work to be seen by new audiences, and for theatres, galleries and festivals to know and trust how good they are and to programme and commission Coral.

They aim to give Coral dancers time and support to develop their dance careers and ideas. They also want to continue creating opportunities for more people with a learning disability to work with Coral and offer training to prepare young dancers who might join Coral in the future.

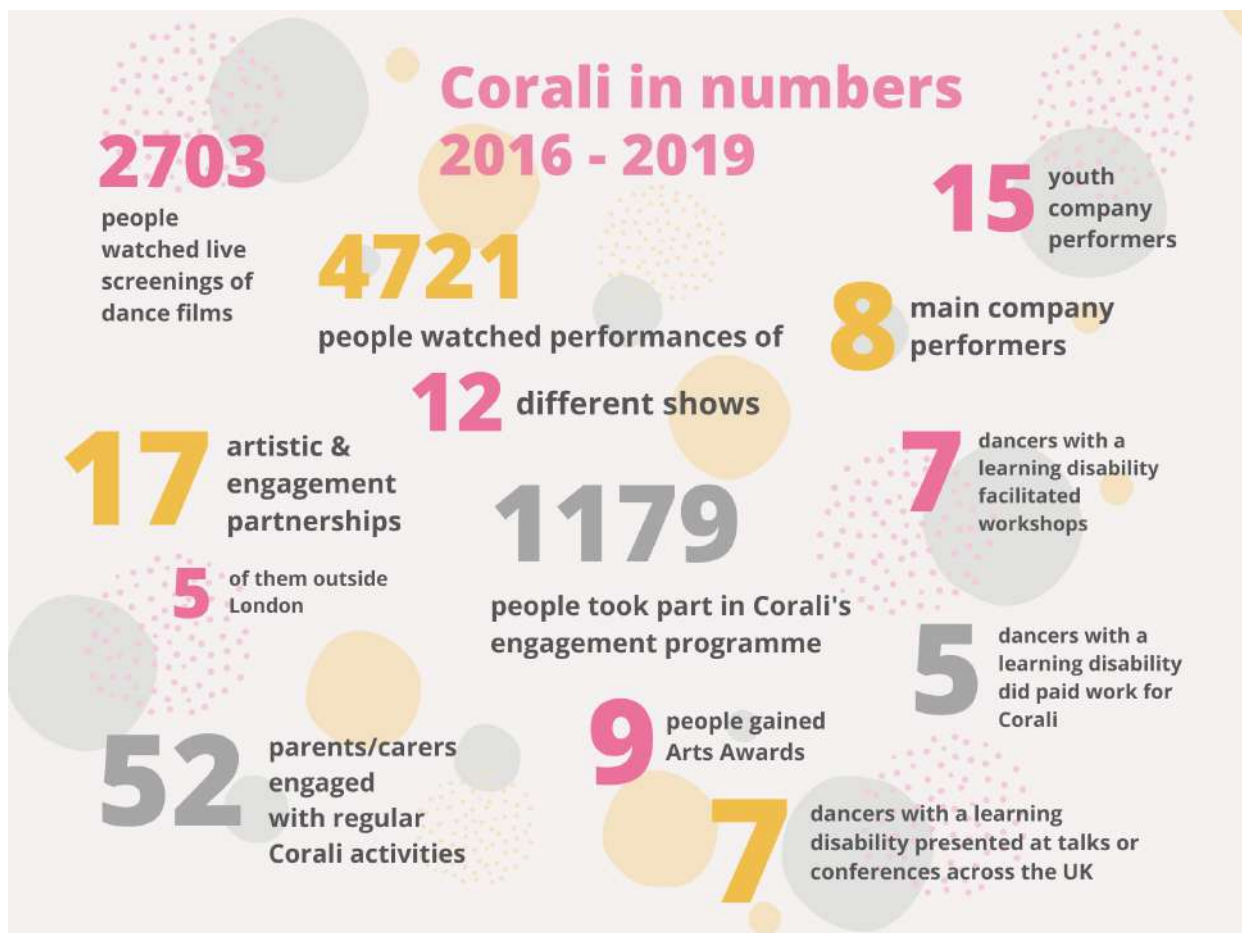
This report tells the story of 30 years and this moment in time through many voices: of the people who make Coral what it is and people who have been touched by Coral's work.

We are Susanne Buck and Bridget McKenzie from Flow Associates, commissioned by Coral to tell this story. We help arts and culture organisations plan and tell their stories of change, particularly in work that helps people develop capacities to learn, connect and thrive. We have really enjoyed meeting the staff, the dancers, parents and carers, and other people who play a part. We have asked questions about the essence of Coral, how it has changed over time, what people gain from being involved in Coral, and where it wants to go next.

This is a story we hope you will enjoy and share. Perhaps it will inspire you to take part in Coral's programmes, or to support Coral so that they can achieve their aims.

*"Skills, beauty, quality, generosity, grace, constant surprise, so much fun – all these words and more come to mind when I think of the truly inspirational history and experience of Coral."*

Liz Ellis, Policy Adviser Communities and Diversity, The National Lottery Heritage Fund



## CORALI'S VISION, MISSION AND VALUES

**Corali's vision** is that people with a learning disability are recognised and valued for their equal place in the arts and society. By raising its national and international profile as a leader in dance created by people with a learning disability, Corali wants to extend its influence, inspire more people and change perceptions of disability.

**Corali's mission** is to empower people with a learning disability using dance, creativity and performance. It aims to help them understand and develop their potential, provide them with the skills and support to flourish as artists and individuals and enable them to become vital role models for others. Through original, high quality performance work it seeks to develop and showcase the talents of its artists and through its engagement programme extend its reach to a wider number of children, young people and adults with a learning disability.

**Corali's values are:**

- Integrity: Corali's practice is guided by the creative and artistic input of its dancers with a learning disability and other collaborators. This methodology runs through all its work.
- Ambition: Corali strives for excellence in all its performance and engagement work. It supports its artists to fully develop their talents and seeks exciting contexts for its work

- Inclusion: Corali creates a positive, welcoming and inclusive experience
- Collaboration: Corali’s artistic programme has a cross-art focus and it explores how dance can fit with other artforms, events and situations. It develops strong, exciting and long-term partnerships.

“Being with Corali Dance Company I am always around positive, creative, lively and fun people. I think people with a learning disability should have their own voice and speak up in their own way, and Corali helps me do this!” Bethan Kendrick, Corali dancer, 2019

“We welcome people, we don't push them out. Our doorway is always open.” DJ, Corali dancer, 2019

“I want to do dance professionally, by practising more and being professional in class.” Corali youth company member, 2017



*Corali’s Dance and Performance course at Morley College, 2018*



## CORALI'S STORY IS...

### ABOUT REACH

- Corali is based in Lambeth but works in different London boroughs and sometimes in other parts of the UK. Recently Corali has worked in Bristol, Leicester and Bournemouth and in 2019 toured a show to rural venues in Wiltshire, Dorset and Cornwall.
- Corali is reaching more people through more performances. 1328 people came to 19 Corali shows in 2018-19. Performances take place in major London cultural venues, as well as in smaller, community and pop-up settings.
- Corali's audiences are broadening, thanks to Arts Council National Portfolio funding, which allows more touring and outreach. This means that more people are seeing or participating in dance for the first time. It also means that more people are seeing people with a learning disability as artists, which is creating more positive perceptions.
- Corali is developing its international profile. In 2019 Corali was invited to co-lead a residency in Indonesia alongside dance theatre company Impermanence.

### ABOUT QUALITY OF PRACTICE



*Technicolour Everyday at The Place, 2019*

Coralí has been invited to perform in many high profile arts venues. For example, in 2016, Coralí was the first dance company to be asked to perform at Tate Modern's new Blavatnik building and in 2016, Coralí made a performance for the Grand Hall of the British Museum.

Highly respected practitioners love to collaborate with Coralí:

"Coralí are a joy to work with; their rigour, dedication and progressive approach to dance as an art form has inspired me as much, if not more, than some of the top artists and companies I've had the pleasure to work with." Daniel Hay-Gordon, Dancer, Choreographer, Filmmaker, Performer and Co-Founder of dance duo Thick & Tight

Coralí receives many positive accolades from arts critics:

"Coralí is one of the brightest lights in my four decades-plus history of watching dance-based performance, and for many reasons, among them the company's open-hearted, enquiring and revelatory sense of creativity. Few ensembles know how to play so artfully while also shining individually. Every encounter with them has been a distinct pleasure." Donald Hutera, dance writer (The Times), curator, dramaturg and performer

Audience members often comment on the quality of performances, seeing them as the art pieces they are designed to be. For example, visitors to shows have said:

"I think what impresses me about Coralí is the quality of the work. Their performances are a fire of imagination and wonder." Leon Clowes, Drake Music Project, 2019

"I was impressed by the precision, professionalism and the high standard of artistry. Coralí's work is captivating on so many levels. The performers blossom and are empowered through the work that they are given." Audience member at The Place, 2019, on seeing Coralí for the first time

"I found tonight mesmerising. I found myself feeling joyous. The performance tonight had a high degree of sophistication." Audience member, 2019

This quality of practice shows the power of Coralí's distinctive methodology, which builds relationships with people over time. These relationships are equal, with artists with different challenges supporting and teaching each other. Coralí knows that people feel empowered when they are trusted, able to take risks and contribute fully, and when this support and challenge is sustained over time. This shift of power to the dancers themselves is key to changing public perceptions.

"I love Coralí's work...and know to expect innovative, high quality dance. Artistic quality is enhanced by the abilities of the dancers because the style and process is built by them." Deborah Bestwick, Director, Ovalhouse, 2017

"We were so impressed with the quality of their work and inspired." Michaela Butter, Director, Attenborough Arts Centre 2017

"It was more than I could have asked for. All the participants had a fantastic time, and were challenged perfectly to produce some beautiful work. It was inclusive dance at its best." Charlotte Tomlinson, Bloom Festival Director, 2017

“They are a highly respected organisation within the arts sector and a leader in their field.” Beth Elliot, Director, Bethlem Gallery, 2017

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## ABOUT IMPACTS ON DANCERS

Corali’s dancers and participants have plenty to say about the impact on them. Their comments are filled with enthusiasm and they are great champions for the company:

“Corali is out there! It gives you chances to speak out about impact on your life. It’s a wonderful company, a whole group of people who are able to learn new skills and have positive feelings about themselves. Corali has really changed my life forever for the future. It’s given me extra skills to be recognised for my creativity.” DJ, Corali dancer, 2019

“I would say that Corali did help for me to...build as a better dancer and did help me to become a dance teacher that helps build confidence.” Paul, Corali dancer, 2019

Particularly valued are the opportunities to perform, which motivate them to produce excellent innovative work:

“I feel confident in front of the audience and you guys worked with me. It was amazing.” Sherri, Kick Up member, 2019

“I love touring and dancing with Corali and meeting and working with new people. It’s always a fresh new adventure!” Graham, Corali dancer, 2019

“I felt very happy that I got to [perform] again and felt very confident. I think I really stepped up.” Fabian, Kick Up member, 2019

The regularity and familiarity of the classes is vital, giving purpose and pattern to weeks which for some might otherwise be empty. This regularity also has benefits for physical control and wellbeing. Alsev said “I’ve been able to practice my balance” and Graham described how the exercise helped him keep fit.

Alsev talked about the impact of Corali Explore classes allowing her to tap into and express emotions:

“As I've grown up, it's to do with emotions. I can understand more, it cheers me up. But also I can relate to people when they're sad. The dancing helps me understand, the music is emotional.”

The Corali approach supports and allows the artists to explore and understand their identities, and to extend them through collaborative improvisation. This helps build self-knowledge.

“When I bring myself to Corali, I bring happiness, my presence. I’m an imaginative dancer.” Jo, Corali Explore participant





*Corali dancer Bethan Kendrick collaborating with dance artist Julie Cunningham 2019 – part of LAB research and development*

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#### ABOUT IMPACTS ON FAMILIES AND CARERS

Corali also has significant impacts for the families and carers of the dancers. Corali's youth company, Kick Up gives young people a chance to experience formal training in regular classes. In a 2018 evaluation of Kick Up's parents and carers:

- 89% of parents said they had heard of new opportunities since being involved with Kick Up
- 100% said their young person was happier because of dance
- 100% said that Kick Up had helped their young person to reach their potential

Kick Up parents speak about Corali and the impact on their children with great enthusiasm. Several parents commented that their children's achievements were beyond their expectations, and that taking part in this activity independently has enabled their children to flourish. Kick up offers their children a space to express themselves, make friends, learn from each other, be "confident together" and show their parents their strengths.

"[Kick Up] has given my family and friends an insight into what Nicola is capable of and in turn boosted her self-confidence." Kick Up parent, 2019

"We are incredibly proud of T. He has a sense of purpose and motivation. This enables him to keep focused and moving forward with dignity and happiness. We salute Corali for being in his

life and for sharing their 'gift' with so many young people so they too may shine." Kick Up parent, 2017

Meeting like-minded parents in a similar situation is also important, and hearing from each other about their children's experiences has been a source of hope and support. Being part of this community gives parents the strength to step back and allow their children to grow independently. We heard from one couple who found that seeing their son achieving something without them caused them to reflect on whether they were being over-protective, and whether their worries about him had stopped him from being independent in the past. They now feel that "he can do anything" and have recently allowed him to go on a residential trip with his school for the first time.

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#### ABOUT IMPACTS ON OTHER PEOPLE WITH A LEARNING DISABILITY

A very important goal for Corali is for its artists to inspire other people with a learning disability, to show them what is possible. Experiencing a workshop led by a person with a learning disability or watching a high quality dance work on stage provides inspiration and encouragement to others. It also provides role models so often lacking for the learning disability community.

"It's important for me to perform to show people that I can dance and I am a dancer. It's really amazing how people with different disabilities, how they lit up when they see someone dancing and how people in the audience watch and how they can respond to us." Jackie, Corali dancer, 2019

"DJ, he is inspiring in ways which have made me feel I can be more confident." Young disabled dancer attending DJ's roundtable talk at U.Dance, Birmingham 2017

"Your offer is invaluable. By using your dancers as examples we are able to talk about what can be achieved." Course Leader, Greengoose Performing Arts, Bromley College of Further and Higher Education, 2016

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#### ABOUT IMPACTS ON COLLABORATORS

Working with Corali has also had a positive impact for professional artists working with the company and classes, expanding their practice and learning:

"As someone that came into dance later in life, I wasn't sure how my career would be shaped. I found Corali 10 years ago, and I can say that this journey hasn't only shaped and challenged my dance career more than I could have imagined, it has also been a constant inspiration working with so many unique people that all share a value for individual creativity. I am honestly privileged to be a part of the Corali family." Kasia Masloswka, Corali Associate Artist and Facilitator

"Working with Corali inspired me to be a better communicator, dance maker and friend. I have had some of my favourite times in the studio with Corali dancers - their generosity, talent and commitment is a joy to be around and the vision of Sarah and her colleagues is an inspiration." Jasmine Wilson, Director of Learning and Engagement, Studio Wayne McGregor



*Corali dancer Paul Davidson in Dreams of Flying at The Place, 2019*

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## PERFORMANCE

Corali has performed in high profile artistic venues for over two decades. Since joining the Arts Council England's National Portfolio in 2018, this is set to continue and grow. Corali's youth company Kick Up, which was launched in 2016 has also performed in prestigious venues and gained national profile. The strength of Corali's artistic ambition and the quality of practice is reflected in these recent milestone achievements:

### 2019

- The Place - an evening of Corali current repertoire, including a new work, Adieu, choreographed by collaborating dance duo, Thick & Tight, and a 30<sup>th</sup> anniversary year photography exhibition
- Touring live and film work to Wiltshire, Dorset and Cornwall
- Kick Up performing in Co Motion and U.Dance at the Bonnie Bird theatre, Laban.

### 2018

- A commission from the Southbank Centre for its Concrete Dreams Weekend, to celebrate the reopening of the Queen Elizabeth Hall
- Performing at the Old Vic and Wardrobe Theatre in Bristol as part of new collaborations, including Tom Marshman and Impermanence

- Kick Up performing at Lyric Hammersmith as part of Ignition Festival

## 2017

- Programmed in Ovalhouse First Bites season - Technicolour Everyday work-in-progress
- Find Your Way, a new film and site-specific live work with partner Bethlem Gallery
- Escape the Nowhere, a new film in partnership with National Youth Dance Company
- Kick Up performing at the Rose Theatre, Kingston as part of Ignition Festival

## 2016

- Performing as part of the launch of the new Blavatnik building, Tate Modern
- *The People Race the Fish*, performed in the Great Court of the British Museum
- Kick Up performing at the Southbank Centre as part of the Unlimited festival.

An online archive of performances can be seen here <https://www.coral.org.uk/performance-archive>

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## ENGAGEMENT PROGRAMME

These are the main strands of Corali's engagement programme, providing opportunities for young people and adults with a learning disability to practise, to enjoy and express themselves, and to develop their capacities in dance and other skills:

- Kick Up: Corali's youth company made up of young dancers aged 14 - 25. They perform at national festivals and events, and learn what it takes to be part of a company.
- Explore: A weekly community class for adults with a learning disability aged 18+ who want to explore their creativity using dance and performance
- Demonstrate: A participatory creative arts programme run in partnership with Ovalhouse for children aged 8 to 14 years with a learning disability, ASD and complex needs in Lambeth
- A Chance to Shine: a national programme of workshops in Special Educational Needs Schools
- Are You Ready?: a summer intensive for young people, leading towards a Discover Arts Award
- One-off outreach workshops in a whole range of arts, education and community settings to allow Corali to meet and inspire more young people and adults with a learning disability
- Special engagement projects and residencies in partnership with other organisations, such as Pavilion Dance South West Summer School, Corali's ten-week course at Morley College and a recent international dance residency in Indonesia.

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## ARTIST DEVELOPMENT

Corali is committed to offering its dancers ongoing skills and career development and to provide training for the next generation of dancers. This happens through:

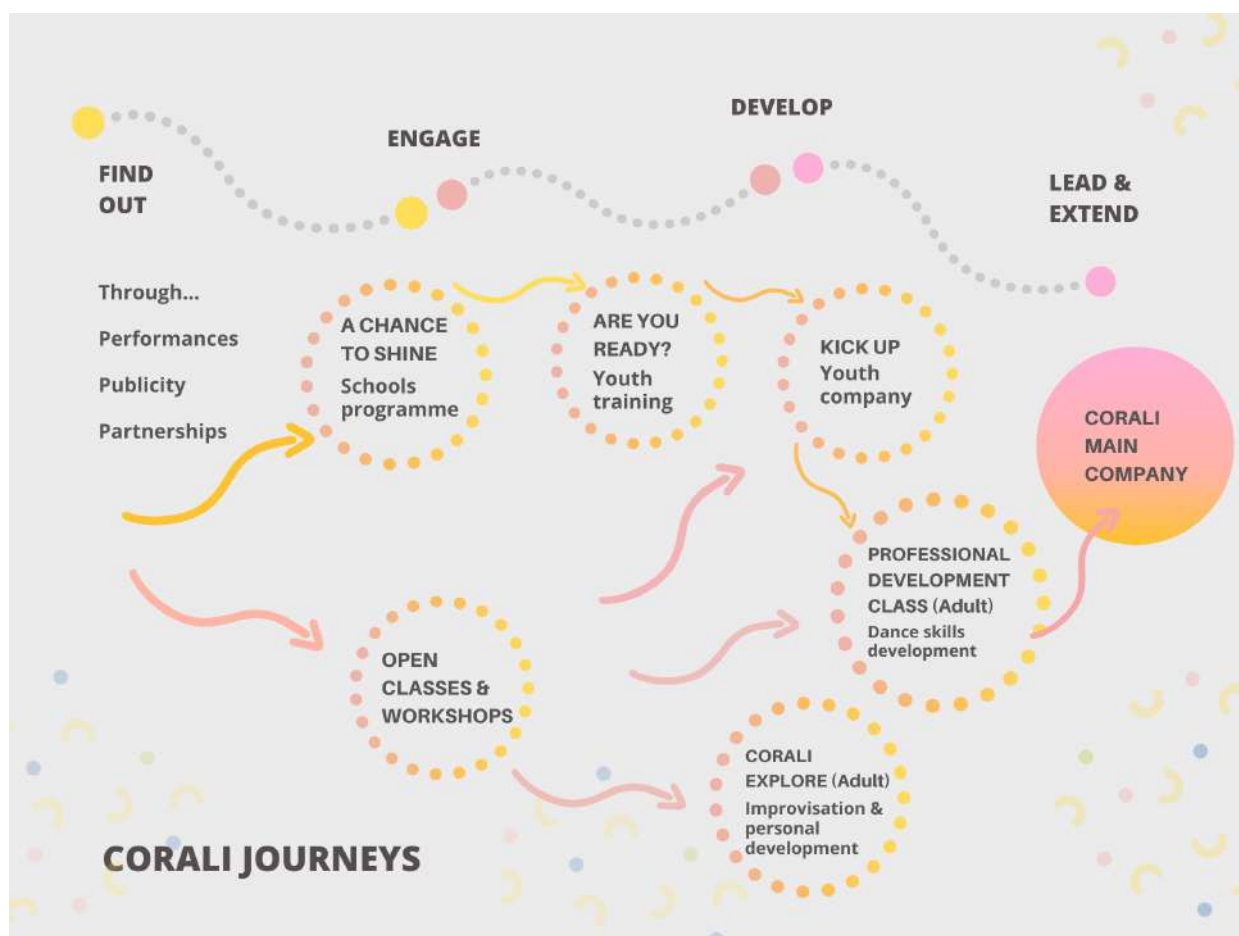
- A weekly professional development class led by our skilled in-house artists alongside invited guest tutors

- Mentoring to identify individual development goals and further opportunities
- Skills exchanges with other professional artists with and without a learning disability
- LAB, which is intensive workshops to research and develop dance ideas
- Are You Ready?, an accredited programme for young dancers run every other year.

## CORALI IS A JOURNEY

All the strands of Corali weave together around individuals who can progress through from one experience to the next. Adults and young people with learning disabilities can find their way into dance and Corali's community, working at the level that suits them, with continued opportunities for them to develop leadership and dance skills. Company members support the other activities and help people progress on the journey. This works really well.

This diagram shows how the different strands connect to each other.





*Kick Up session, 2019*

Corali is all about individuals fulfilling themselves through dance and working with other people.

“Watching Corali in rehearsal and performance is a delight! The company's ability to develop such mastery from each dancer and empower them to devise and realise their own creative ideas is an exquisite example of how we should all be connecting with each other to see the incredible potential we each have.” Zara Rush, Corali's Producer

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## CORALI'S FOUNDERS

Corali's name comes from the initials of the first members of the company.

The first person behind Corali was Virginia Moffatt. She started running classes in 1989 in a day centre in Grange Road, SE1, using a cassette tape player for music.

Many of Corali's people have been involved for a very long time. Artistic Director Sarah Archdeacon started working for Corali in 1991, Associate Artistic Director Bridget Chew joined as designer in 1996, General Manager Jennifer Dyer became involved in 1998 as a trustee, musician and composer Daniel Weaver began collaborating with Corali in 1999 and Associate Artistic Director Jacobus Flynn joined in 2003. Some of the dancers have also been members for many years. That they are all still very much part of Corali is a sign of its strength.



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## CORALI'S STAFF AND BOARD

Today, Corali has four part-time staff:

- Artistic Director, Sarah Archdeacon
- General Manager, Jennifer Dyer
- Engagement and Outreach Manager, Andrea Swainson
- Producer, Zara Rush

There are two Associate Artistic Directors, Jacobus Flynn and Bridget Chew and a core team of associate artists and collaborators: Kasia Maslowska, Victoria Thompson, Carly Butler, Marianne Rouvier-Angeli and Daniel Weaver.

Trustees are Sam Caseley, Lou Errington, Sarah Frankenburg, Simon Jarrett, Lloyd Page, Helen Stephens and Hugh Stultz

There are many people who contribute to Corali from beyond dance, bringing exceptional skills and experience in theatre, music, visual art and education.

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## CORALI'S DANCERS

Each dancer makes a distinctive contribution to the organisation and performances, while also collaborating together. The current company is:

### **Veneshia Bailey**

Veneshia joined in 2014. She has performed in Technicolour Everyday in 2019, including the rural tour, and as a work-in-progress in 2017. Veneshia also performs with Beautiful Mess theatre company.

### **Paul Davidson**

Paul joined Corali in 2015, performing in Origami Atoms, Hearts and Faces, Archive Piece at the Royal Festival Hall (all 2015), The People Race the Fish (2016), 9 Windows Reimagined (2018) and his solo piece Dreams of Flying (2017-2019). He was a member of National Youth Dance Theatre (NYDC) for three years and directed and choreographed a film, Escape the Nowhere, which was shown across the country and was a collaboration between NYDC and Corali. Paul often facilitates workshops for Corali and is a support artist with Kick Up.

### **Graham Evans**

Graham joined in 2004 and was previously a member of Strathcona Theatre Company. Graham has performed in JLive (2005), Refrain (2006), Easy Listening (2007), Fourtet (2008), Smudged (2008), Chord (2009), Scapes and Scores (2010), How Happy We Would Be (2011), Origami Atoms (2015), Hearts and Faces (2015), The People Race the Fish (2016) and Technicolour Everyday (2017-19).

### **Housni (DJ) Hassan**

DJ joined Corali as a performer in 2011. He has performed in Origami Atoms (2015), Hearts and Faces (2015) and The People Race the Fish (2016). His first solo work, The Manifesto for the Perfect Cup of Tea, toured internationally and Overlap (2016), his second, toured nationally. More recently he has appeared

in Technicolour Everyday (2017-19). He is a regular facilitator for Corali and in July 2019 co-led a residency in Jakarta alongside Impermanence.

### **Bethan Kendrick**

Bethan joined in 2003. She used to be part of Alessandre Dance School Company. Bethan has performed in Shed Show (2004), Refrain (2006), Easy Listening (2007), Fourtet (2008), Chord (2009), Scapes and Scores (2010), How Happy We Would Be (2011), Origami Atoms (2015), Hearts and Faces (2015), The People Race the Fish (2016), 9 Windows Reimagined (2018) and her own solo, Over Curve Under Curve (2017 and 2019). She also regularly volunteers in the office, writes for the Corali blog and reports at board meetings on behalf of the company.

### **Jackie Ryan**

Jackie joined in 2003. Jackie has performed in Shed Show (2004), Refrain (2006), Easy Listening (2007), Fourtet (2008), Chord (2009), Scapes and Scores (2010), How Happy We Would Be (2011), The People Race the Fish (2016), 9 Windows Reimagined (2018) and Technicolour Everyday (2019). She also takes part in Siren Arts Projects, a theatre group at Jackson's Lane and has made regular appearances on the Community TV channel.

### **Former company dancers have included:**

Aisha Booth, Graham Brown, Margaret Courtman, Jo Eastwood, Geoffrey Goddard, Anthony Hanon, Laura Hayman, Natalie Jeffrey, Jane Khambatta, John Long, Nick McKerrow, Vicky Moir, Hetal Petal, Dennis Plummer, Hannah Souper and Raymond Walker.

## **CORALI IS RELATIONSHIPS**



*Corali working with Garratt Park School as part of A New Direction's Arts Award Action Research, 2019*

“A key characteristic of how we have survived is because we work in partnership.” Sarah Archdeacon, Corali Artistic Director

Corali works through partnership and its activities constantly build connection between people, in the development of dance, its production and celebration.

“Corali’s authentic and respectful approach provides a truly inclusive and non-hierarchical creative environment.” Beth Elliott, Director, Bethlem Gallery & Museum

“Corali have a unique warmth around how they communicate on and off stage. They certainly reached out to a new audience in our rural touring venues.” Claire Smith, National Rural Touring Dance Initiative

As Corali’s assets are its people, and it does not have its own venue, partnerships to enable performance are very important.

Doing site-specific work in these varied spaces, responding to commissions, is also extremely important to develop skills of the company members.

Partners for performance and film have included:

Tate, Southbank Centre, Ovalhouse, Bethlem Art Gallery, Southwark Park Galleries, Attenborough Arts Centre (Leicester), Thick & Tight and Impermanence

Corali also works in partnership to extend its engagement programme, for example, working with Morley College, English National Ballet and a number of schools in South London.

“The skill and understanding demonstrated by the Corali team of talented dancers has enabled young people who have severe and profound learning difficulties to excel, transforming expectations and outcomes.” Dave Victor Headteacher, Greenside school, 2016

## CORALI HAS A SPECIAL APPROACH

“Corali generates so many ideas and discussions that broaden people's perception of disability arts. I have been lucky enough to see the transformational work that Corali does through its participatory and professional artwork and it has been a real pleasure to be part of that journey. Corali has nurtured the creative minds of many and I look forward to the next 30 years of adventures.” Andrea Swainson, Engagement & Outreach Manager for Corali, 2019

“Corali sets an example in how we lead and structure in a simple way. It’s not always push push. We really listen and understand every individual.” DJ, Corali Dance Artist, 2019



*Corali Explore, adult community class, 2018*

Corali explores the relationship between performers with and without a learning disability, between dance and other art forms, and between professional and participatory artwork. Every individual is treated as a dance artist, on a journey towards increased opportunities and empowerment to create high quality art.

The bridging that happens with Corali's work happens across all these and more:

- Arts organisation & Funders
- Performance & Engagement
- Product & Process
- Art & People
- Audience & Dancers
- Past & Future
- Visual arts and music & Dance

Corali has a healthy tension between being an excellent arts organisation and a charity for people. This tension is more of an issue in how Corali is perceived or when it has to be defined. In its practice, the

tension is overcome by the excellence of its artists, with Corali challenging public expectations of what high quality work can be.

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## SUSTAINING OVER TIME

Corali's unique and innovative methodologies support the personal and sometimes professional development of people with a learning disability, as well as the production of high quality art, in symbiotic ways. These approaches have evolved over 30 years, through sustained involvement of company dancers and staff. The people involved are central, and they shape the work.

Corali dancer Jackie talked about what life would be like without Corali: "It wouldn't be the same. I would feel different. I'd feel completely trapped, weak and drained out. Not worth living, no motivation, helpless." However, this is a measure of how its longevity in her life has created a sense of strength and resilience for herself and the company: "We're stable now. We're committed, we're strong. It won't let us end. If they try to puncture us, we will restrain."



*Jackie Ryan and Daniel Hay-Gordon in rehearsal for Technicolour Everyday, 2018*

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## ENABLING AND EMPOWERING

"I felt good in my performance - I felt happy - the audience felt lively and they encouraged me. It felt amazing." Kick Up performer, 2017

People with a learning disability face many barriers to leading the full creative lives they can be capable of. Evidence for this includes:

- People with a learning disability face 'social isolation and bullying'. They are 'being let down by society' Professor Sir Michael Marmot, 2018.

- A recent article in *Community Living*, described current circumstances for adults with a learning disability as *'life-limiting'*, where *'freedom of decision is not allowed'*, 2018.
- The general population spend over 90% of their time engaged in meaningful activity, whilst people with a learning disability spend only 33%. Mencap 2016
- '65% of people with learning disabilities would like a paid job, but only 7% have one'. The Foundation for People with Learning Disabilities (2014)
- 'People with special educational needs do not get the help they need to do well.' DoE report on 'Support and Aspiration – Progress and Next Steps' (2012)

Once people with learning disabilities move away from being supported by children's services towards adult social care there is a less structured framework for support.<sup>1</sup> Dancers attending Corali's classes are supported through a range of caring policies and actions to overcome any basic barriers that might stop participation. For example, if transport issues arise, taxis are arranged. One-to-one mentoring ensures that company members have needs met at every level.

The atmosphere of classes is a mix of serious hard work and light-heartedness that grows confidence and skills in a really effective way. It takes a good deal of practice and team reflection to achieve Corali's ability to help dancers progress and challenge expectations of audiences. Corali has run a number of projects to extend and evaluate its methodologies. For example, *Reaching Out* aimed to 'use dance as a tool to enable young people and adults with learning disabilities to improve their independence, confidence and self-esteem, and to gain a sense of community belonging. It also aimed to positively challenge society's view of people with learning disabilities and to use dance to increase opportunity and work towards a more integrated society'.

*"Corali gives representation to a community not yet in the gallery."* Michele Fuirer, Public Programmes Curator, Tate 2018

Corali gives opportunities to perform in significant arts spaces, which can boost confidence and a sense of empowerment. Theo said after performing at the Laban Theatre in Deptford: "It's a very cool theatre, it was really big and the audience was right there and it was a BIG audience which was great".

*"Corali is a dance company that helps me. Corali is...believe in yourself!"* Jackie, Corali dancer, 2019

*"I felt good in my performance. I felt happy. The audience felt lively and they encouraged me. It felt amazing."* New Kick Up member, 2017

*"I found it tough to begin with, I had to work hard to get the timing right with the bowling ball, and I did it PERFECT, I was very excited."* Nicola, performer in Kick Up's *Bowled Over*, 2019

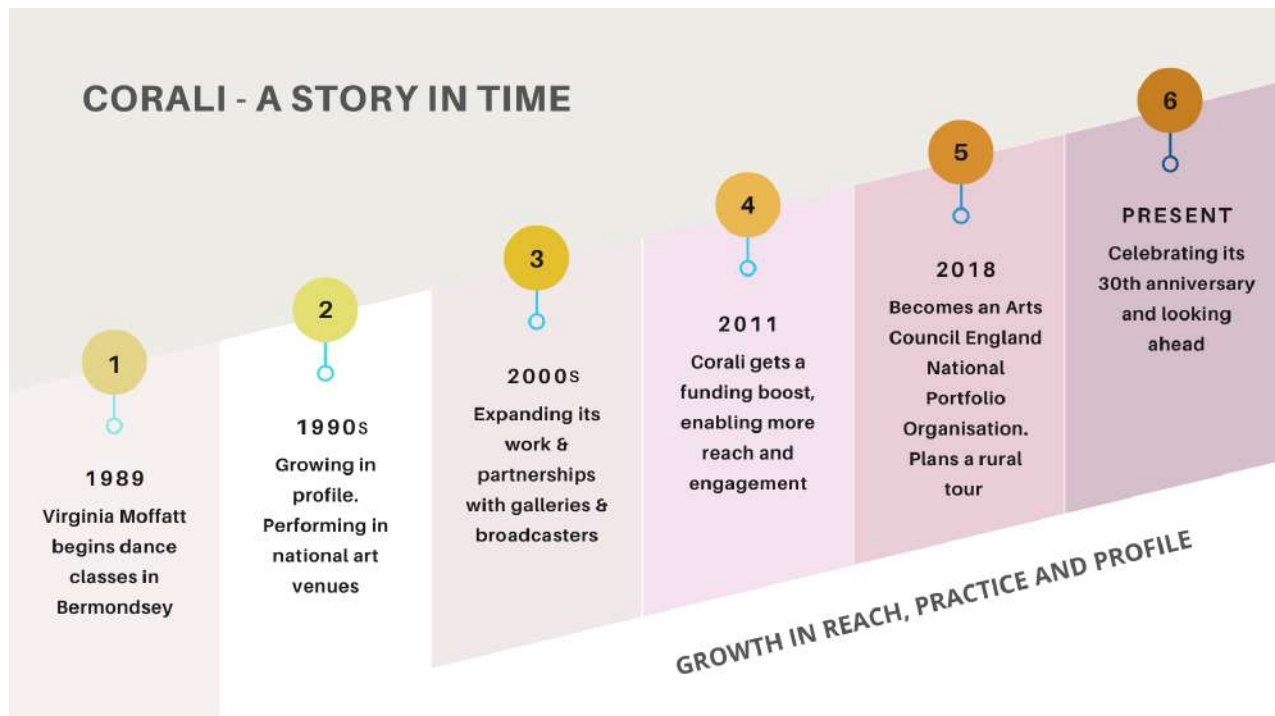
*"On Sunday I worked hard, I was concentrating hard for Corali, Kick Up. I performed on a stage, I practised with everyone. I put my costumes on, I was very good."* Bobbie, performer in Kick Up's *Bowled Over*, 2019

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<sup>1</sup> Lemos & Crane 'Re-imagine: Improving Access', 2013



## CORALI IS A STORY IN TIME



## DECADE BY DECADE

### 1989-1999

**1989** Corali begins in a day centre in Grange Road, SE1

**1995** *We Are Not So Ordinary*, performed at the Southbank Centre

**1996** *Diary of a Dead Artist* created for Café Gallery

**1997** *9 Windows*, performance in a disused warehouse in Rotherhithe commissioned by the Southbank Centre. The audience arrives to watch by boat.

**1998** Southwark-based special educational needs workshop programme begins.

**1998** Engagement residencies at Fast Forward and 19+ groups.

**1999** Engagement residencies at MOMA Oxford, Whitechapel Art Gallery and Tate Modern.

**1999** Tate Modern commissions Corali to make a performance for its gallery opening.

### 2000-2009

**2000** Whitechapel Gallery commissions gallery specific show: *My Last Yellow Thought*

**2000** Café Gallery commission. Corali performs in Bermondsey tube station, just before the opening of the Jubilee line. There is an invited audience on the inside and passers-by on the outside.

**2000** Partnership with Morley College begins

**2001** UK tour of galleries alongside the British Art Show, with performance work *Telling It Like It Is*

**2001** Commissioned to make a film for Channel 4, *Arcade Games*, shot on location in Swanage, Dorset

**2002** Corali makes *Shed Show* – a show in a customised shed! It is shown on the gantry bridge inside Tate Modern, the first performance work presented in the new gallery.

**2002** Corali starts a Wednesday evening class at Sadler’s Wells for people with a learning disability interested in performance.

**2006** Artist Gary Stevens is invited by Corali to present his work alongside *Kissed* and *Refrain* as a mixed bill programme at Laban.

**2006** Corali becomes a tenant of Ovalhouse and moves into the White House next door.

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## 2010-2019

**2011** *How Happy We Would Be* for Whitechapel Art Gallery is toured to theatres and garden spaces.

**2012** *One of a Kind* is created, a film triple bill. Corali also makes a live version of *Little Bird* and *At Last*, which tour to Finland alongside a new solo by DJ, called *Perfect*.

**2011** Lottery funding begins – a boost!

**2015** Programmed by Sadler’s Wells (Lilian Baylis) for their =dance festival. Corali presents a triple bill which sells out.

**2016** British Museum commissions Corali to create *The People Race the Fish*, which is performed in the Great Court.

**2017** Corali’s first performance bringing together dancers with and without a learning disability - *Technicolour Everyday* work-in-progress

**2018** Corali become an Arts Council National Portfolio Organisation!

**2018** Kick Up and the main company collaborate for the first time to create *9 Windows Reimagined*, performed at the reopening of the Queen Elizabeth Hall

**2019** Corali is programmed at The Place and takes *Technicolour Everyday* on a rural tour.

**2019** An international residency for Corali in Indonesia.

## CORALI’S PAST, PRESENT AND FUTURE

“Corali puts miracle people in a bottle, and it makes magic, through alchemy.” DJ, Corali dancer, 2019



*British Museum Big Draw 2018 (Kick Up and main company)*

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## PAST

From the very beginning, Corali has placed its artists at the heart of the creative process and consistently produced excellent, authentic and original artistic work. The same quality and methodology have also run right through its engagement programme, so that every encounter with Corali could inspire and unlock potential.

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## PRESENT

Recently, Corali has grown in reach and profile. It has developed new programmes and collaborations, toured outside London and delivered an international residency, building on its reputation as a leader in dance created by people with a learning disability. This has been mirrored by a growth in infrastructure, including an increased staff team to support company activity and development. This growth has been made possible by generous funding from partners, especially Arts Council England and the National Lottery Community Fund.

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## FUTURE

Corali has exciting plans for the future! It wants to continue...

- to have an impact on the arts – by making original, excellent artistic work for new audiences and in new contexts, building national and international profile and showing the world who an artist can be

- to have an impact on people – through skills development and training, empowering participants and company members as artists and individuals and inspiring audiences and other people with a learning disability
- to have an impact on communities – connecting people within the learning disability community and connecting the learning disability community with the mainstream

Corali is currently based at Ovalhouse theatre, which will be moving to a new, purpose-built theatre in Brixton in 2020. Corali aims to relocate to this new development by 2021. Good office space and access to excellent rehearsal facilities nearby is key to future success. An immediate focus area for Corali is ensuring a reliable home within the South London arts community.

To be able to deliver this work and have the impacts it wants to have, Corali will need continued routes of sustained funding. Becoming an Arts Council National Portfolio Organisation is a great foundation and Corali needs to build on this, attracting support from a wide range of donors and partners.



*Kick Up performing Bowled Over at Guy's Hospital, 2018*

## TO SUPPORT OR FIND OUT MORE

Website: [www.coral.org.uk/support-us](http://www.coral.org.uk/support-us)

Email: [admin@corali.org.uk](mailto:admin@corali.org.uk)

Telephone: 020 7091 7113

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All photographs are by Jon C. Archdeacon.

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*Find Your Way, Bethlem Gallery, 2017*