

Cultural Bridge

Round 3

April 2024 - March 2025

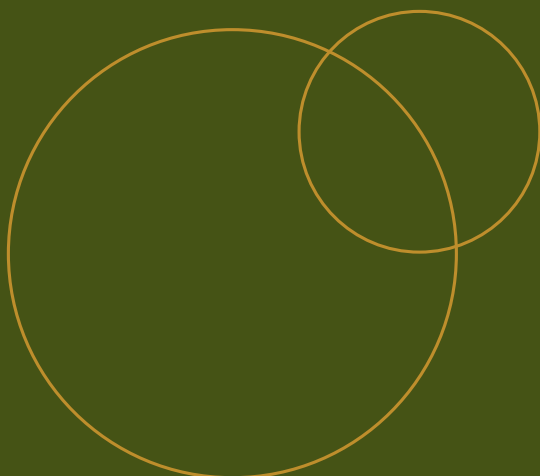
Evaluation Report



By tialt - there is an alternative



Cultural Bridge is a collaborative funding network with investment from Arts Council England, the Arts Council of Northern Ireland, British Council, Creative Scotland, Fonds Soziokultur, Goethe-Institut London and Wales Arts International / Arts Council of Wales.



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Anjali Dance Company (Derby, England) and com.dance (Horben, Germany) © Jennifer Rohrbacher

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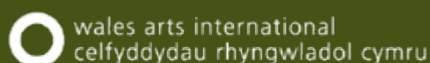
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Click on this  to go back to the contents page.

Click on this  to go to another relevant section of the report.

Content

Executive Summary.....	5
Introduction	8
Round 3 in Numbers.....	10
Core outcomes reported in Round 3.....	12
Recommendations for the future.....	20
Deep Dives	
Feminism and Migrant activism	22
The Shake.....	24
Chemnitz & Manchester Residency.....	27
Bridging Rural Communities- People, Process, Place.....	30
Appendix 1.....	34
Appendix 2.....	37



Executive Summary

Executive Summary

This evaluation presents findings from Round 3 of the Cultural Bridge programme. The programme supports bilateral exchange between the socially engaged arts sectors in the UK and Germany and is funded through a unique partnership between Fonds Soziokultur, Goethe-Institut London, Arts Council England, Arts Council Northern Ireland, British Council, Creative Scotland and Arts Council of Wales/ Wales Arts International.

Round 3 (April 2024–March 2025) supported 20 partnerships (40 organisations) across the two funding Tiers. 14 new partnerships in Tier 1 received up to £10000 / 11500€ and 6 established partnerships in Tier 2, looking to extend their relationships, received up to £30000 / 34500€.

Round 3 received a total of 138 partnership applications, with 70% of the 276 applicant organisations identifying as diverse-led, and with working programmes or artistic practice designed around the needs of audiences and participants with protected characteristics and lived experiences.

The evaluation drew on multiple sources including regular partner meetings, two online reflection sessions, final project reports, four in-depth case studies, site visits, and a programme review workshop.

Key outputs from this round include:

310

artists

165

cultural professionals were engaged

£8377/

9635€

was the average spend on professional fees per partnership

217

new connections were established

1475

participants were directly involved

Over

28000

audience members were reached

Key Outcomes and Insights

Deepening Cultural Understanding

All partners reported a deeper awareness of the cultural and social contexts within their partner country. Working across linguistic and cultural divides enabled valuable insights and adaptations, with many teams developing greater sensitivity to diverse lived experiences. This cross-cultural fluency is one of the programme's strongest assets, enriching both project design and long-term capacity for participating organisations.

Developing Arts Practice and Methodologies

Many organisations evolved their practices through Cultural Bridge. The slow, trust-based structure encouraged long-term community engagement, project adaptability, and the adoption of new artistic methods. Partners shared workshop models, storytelling practices, and facilitation strategies, often resulting in hybrid methodologies tailored for multilingual, intergenerational, or post-conflict contexts. These have had lasting effects on how partners approach co-creation, dialogue, and inclusivity, with longer-term impacts likely beyond the duration of this years' grants.

Enhanced Community Impact

The collaborative model significantly improved partners' abilities to engage meaningfully with their communities. The emphasis on time-rich, reflective processes enabled more thoughtful and inclusive programme development.

Catalysing Long-Term Relationships

Cultural Bridge serves as a springboard for enduring collaborations. Six Tier 1 partnerships from Round 3 successfully progressed to Tier 2 in Round 4, and nearly all partners intend to continue working together. Many partnerships have already secured external funding or made plans for joint future projects. The programme not only facilitated joint artistic outcomes but also invested in infrastructure, training, and longer-term capacity.

New and Evolving Community Engagement

Most funded organisations were embedded in their local contexts, but many engaged with new communities through their exchanges. These included marginalised or underrepresented groups such as learning-disabled artists, displaced people, young adults, and older individuals. A notable development was the co-creation of

content with these communities, often leading to shifts in project direction based on community feedback. Partners also questioned conventional roles such as "audience" or "participant," advocating for more nuanced and reciprocal approaches to engagement.

Adaptability and Learning Through Challenges

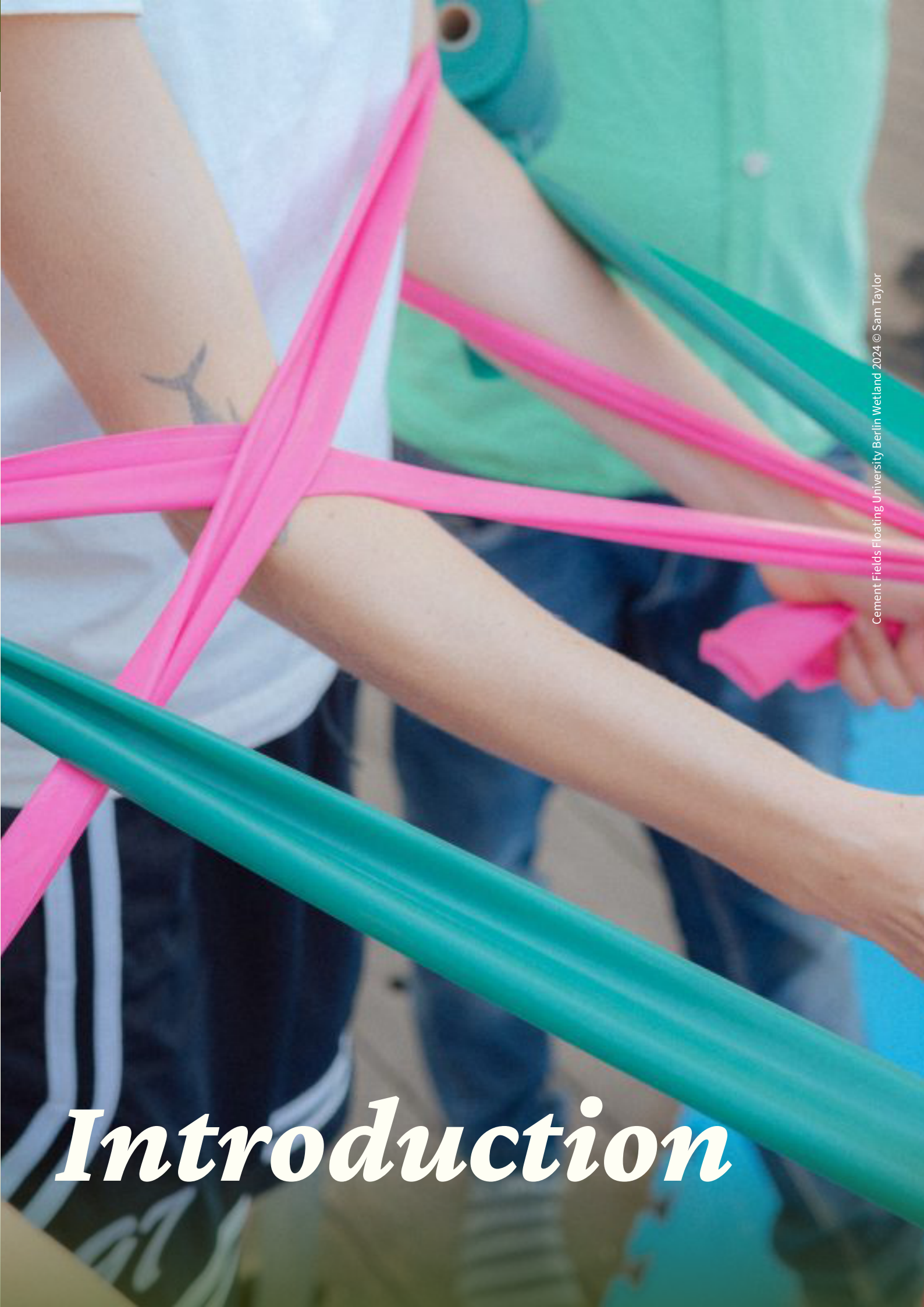
Several projects shifted their focus mid-stream, moving from public-facing outcomes to behind-the-scenes exchange and organisational learning. Several organisations reported challenges around logistics, language, and administration, but these also became valuable learning moments, strengthening their international working skills.

Sustainability and Climate Awareness

Sustainability was a guiding principle for many partnerships. While time and budget constraints often limited the use of slow travel methods like trains, partners made efforts to reduce travel where possible and minimise environmental impact through low-footprint productions and material reuse. Some projects engaged directly with climate issues in their content, using artistic means to explore ecological themes, urban nature, and climate justice.

Recommendations

- **Introduce flexible funding options:** A responsive "top-up" fund could help partners adapt to mid-project changes, such as exchange rate fluctuations or new opportunities emerging.
- **Clarify Tier 2 pathways and alternative funding:** Clearer guidance would be welcomed on how Tier 2 partnerships can most effectively grow from Tier 1. Guidance on alternative funding sources would also be welcomed.
- **Further minimise administrative burden:** While current application and reporting processes are appreciated for being light-touch, partners noted that reporting and adaptation requirements could occasionally become onerous mid-project.
- **Reinforce the value of exchange as the primary outcome:** The slow-build, open-ended and exchange-based model should continue to be protected. Prioritising learning, relationship-building, and reflective practice remains a unique strength of Cultural Bridge.



Introduction

Introduction

“The Cultural Bridge programme has been a great way to showcase our project on an international stage, fostering cross-cultural connections and creative exchange. It has allowed us to collaborate with global partners, promote sustainability, and highlight the power of art to unite diverse communities. This exposure has strengthened our future work, ensuring a continued focus on inclusivity, sustainability, and artistic collaboration.”

(Round 3 Partner feedback)

“The Cultural Bridge partnership has supported the development of a truly collaborative, new working relationship between our two organisations, allowing us time to share, question and understand each other. The residencies have also allowed us to strengthen our networks and relationships in our own cities, through our planned activities when hosting each other, and through a refreshed insight into the value of our different cultural institutions as seen through the eyes of people new to them.”

(Round 3 Partner Feedback)

Cultural Bridge is a bilateral initiative aimed at fostering sustainable, inclusive, and artistically rich collaborations between socially engaged arts organisations in the UK and Germany. Its foundational purpose is to build long-term relationships that transcend borders, address social challenges, and support the cultural sector’s response to issues such as post-industrial decline, social cohesion, inclusion, and environmental sustainability.

At its core, Cultural Bridge is based on deep relational development and trust between partners. Unlike some conventional funding models that often emphasise immediate outputs and deliverables, Cultural Bridge champions a slower, more reflective approach. This positioning allows for meaningful engagement between partners and communities, which in turn contributes to longer lasting and more impactful collaborations.

The programme’s development over time has been iterative and collaborative, drawing on feedback and learning from its pilot and early rounds. Through its funding streams, Cultural Bridge encourages experimentation and supports partnerships at different stages of development, from early relationship-building (Tier 1 funding) to mature collaborative projects (Tier 2 funding). This tiered structure helps partners grow at a pace appropriate to their capacities and ambitions.

Organisations participating in Cultural Bridge are encouraged to engage deeply with values such as equity, accessibility, and environmental awareness. These are not treated as add-ons, but as fundamental components of project design and implementation. This focus has not only shaped the types of projects funded but also encouraged organisations to reflect on their own practices and systems. Several partners have noted that the values-based approach has helped shift internal perspectives, strengthening their capacity to work collaboratively and ethically on an international scale.

Crucially, the programme acts as a catalyst for systemic reflection. Rather than funding isolated projects, it fosters a growing network of peers and partners who are learning from each other and influencing their broader sectors. The partnership model is designed to promote equality and

reciprocity, avoiding extractive models of cultural exchange. The programme has intentionally supported smaller and community-embedded organisations, recognising their pivotal role in delivering socially engaged work and often being closer to the communities affected by issues such as social integration, migration, marginalisation, and climate change.

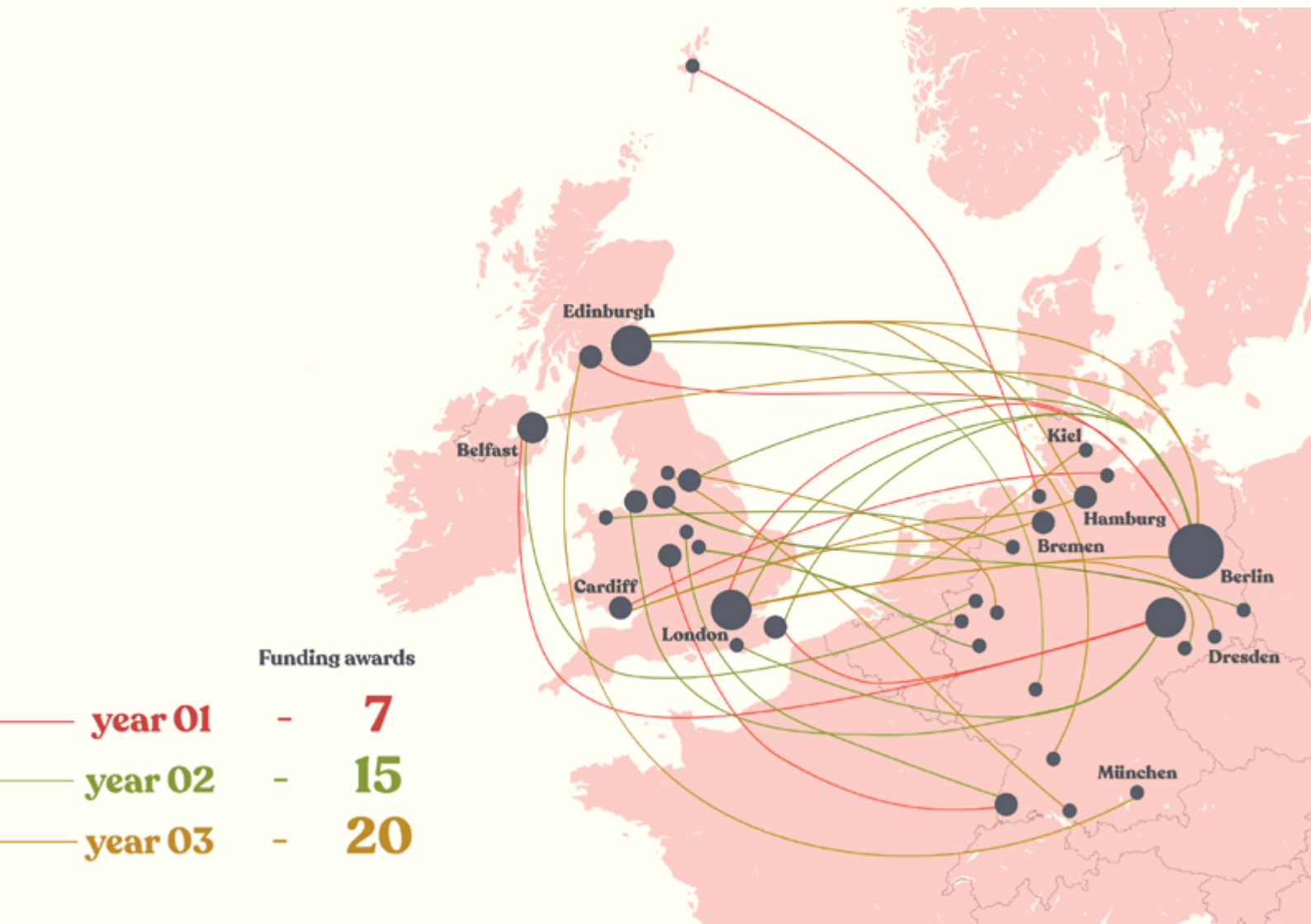
The cross-national governance of the Cultural Bridge programme is a core element of its success. The seven strategic funders of the programme¹ is a unique partnership and a valuable source of learning for the core stakeholders, their organisations, and the broader sector. This cooperative model reflects the programme's ethos of shared ownership and collective responsibility. It also ensures that learning and impact are

1 Fonds Soziokultur, Goethe-Institut London, Arts Council England, Arts Council Northern Ireland, British Council, Creative Scotland and Arts Council of Wales/Wales Arts International

feeding back into regional and national strategies, reinforcing the programme's relevance and its potential influence on cultural policy more broadly.

This report presents evaluation findings from Round 3 of Cultural Bridge (April 2024 to March 2025). Twenty partnerships were funded in total, including 14 at Tier 1 (awarded up to £10k per partnership to establish new exchanges) and 6 partnerships at Tier 2 (awarded up to £30k per partnership to extend work from existing relationships). A full list of partnerships and brief project descriptions can be found in Appendix 1.

The evaluation is based on regular online meetings between the Cultural Bridge partners over the course of the year, two specific evaluation reflections online, end of project report forms provided at the end of each partnership, and four in-depth 'deep dive' case studies based on qualitative interviews with the project leads. Two in-person visits and a review workshop with the overall Programme Managers were also conducted as part of Round 3 evaluation activities.



Round 3 in Numbers

138

partnership applications from

276

arts organisations in the UK & Germany

143

organisations involved in bespoke UK-Germany matchmaking process

20

funded bilateral partnerships involving

40+

organisations

310

artists and

165

cultural professionals were engaged in Cultural Bridge activities

An average of

**£8377/
9635€**

was spent on artists and professionals' fees per partnership

217

new partnerships were established as part of Round 3 of Cultural Bridge

1475

people were engaged as project participants

Over

28000

people were engaged as audiences in Cultural Bridge activities



Anjali Dance Company (Derby, England) and com.dance (Horbien, Germany) © Jennifer Rohrbacher



Core outcomes reported in Round 3

Core outcomes reported in Round 3

Deeper understanding of the mutual social and cultural contexts of the UK and Germany

All organisations reported that Cultural Bridge provided them with a deeper understanding of the cultural context in their partner countries. This included locally specific arrangements, as well as policy and practice at the national levels.

Many organisations described how working in a multilingual context was new and useful learning, despite requiring occasional adaptations and accommodations. Adaptation to diverse social and cultural contexts in general was described as useful learning by many organisations. Several indicated that they developed an increased sensitivity to the needs and perspectives of people from different backgrounds, both in terms of their professional partners, as well as the artist and communities they work with.

Learning practical new approaches to applied socially engaged arts practice

A clear outcome reported by Cultural Bridge partners has been the development of new approaches to their practice. In some cases, this was a deeper appreciation of project management and planning, particularly due to the complex nature of working across borders and currencies.

Several organisations described how they have already begun to make changes to their own methodologies based on their experiences taking part in Cultural Bridge exchanges. Often this included doing 'deeper' work with communities over longer periods of time and enabling new forms of interaction. Spending time developing their mutual work has enabled them to consider how this learning can influence their own approaches and refocus their intended impacts:

“ Integrating the other companies' methodology will increase the skill set for both our organisations.

(Partner feedback)

“ Overall we opened up our methodologies and became more flexible in how we worked with our members and participants. Workshop practices were shared and exchanged between the two partners, in which we picked up new practices, exercises, games and approaches and have started applying them to our respective work.

(Partner feedback)

“ We gained deeper insight into community engagement in a post-conflict society and developed new methods for co-creation in cross-border, multilingual contexts. These skills will shape how we structure future socially engaged projects across Europe.

(Partner feedback)

“ We've also gained new skills in facilitating dialogue and creative processes across different generations and cultures, which has enhanced our ability to adapt to varied perspectives. This experience will likely influence our future work by encouraging us to integrate more community-driven, inclusive approaches, fostering environments that celebrate diversity and empower participants to share their personal stories.

(Partner feedback)

An enhanced ability to achieve impact with communities because of learnings gained from partners

The opportunity to share and co-develop practice is relatively rare for many of the partners. Cultural Bridge funding enables critical dialogue *between* partners and *with* their communities. This results in a deeper level of engagement and more responsive practice to be established. Rather than ‘flashy’ one-off projects, the impact of this work is enhanced because it enables time for reflection, learning and co-creation.

“While both organisations share a commitment to accessibility, [German partner]’s approach to movement-based storytelling has been particularly inspiring, demonstrating how non-verbal performance can create deeply engaging, universally accessible work. This has encouraged us to think more expansively about communication in our own projects, beyond language and text. The partnership has also reinforced the value of adaptability in creative processes. Working across different rehearsal environments, languages, and access needs has challenged us to be more flexible, responsive, and open to new ways of working. This has strengthened our ability to co-create in truly inclusive ways, ensuring that performers of all abilities have equal input in shaping a piece. Looking ahead, this experience will have a lasting impact on our practice. It has expanded our understanding of what’s possible in inclusive touring, encouraged us to push the boundaries of accessibility in performance, and deepened our commitment to international collaboration.

(Partner feedback)



Unlocked aufBruch visited Geese Theatre Company



MINCE e.V. (Berlin, Germany) and Miss Lulu Creates LTD (London, England) image © Joe Priest

A launchpad for new collaborations and long-term partnerships

Six partnerships funded at Tier 1 in Round 3 have progressed to Tier 2 funding in Round 4, enabling direct and immediate extensions of Tier 1 plans and achievements. Others are pausing and planning to consider a Tier 2 application in 2025. Two partnerships described how they had secured funding from other sources that will enable continuation activities. All but one partnership indicated that they intend to continue working together, ranging from light-touch check-ins to active pursuit of funding from other sources to develop projects catalysed by the Cultural Bridge exchange.

“We were very excited about continuing our collaboration. Applying for the second round of Cultural Bridge funding motivated us to develop a concept for a shared program focused on exchanging knowledge and artistic practices. Despite not receiving the grant, we remain committed to bringing our plans to life and continuing our work together.”

(Partner feedback)



Collectivey Crossing Affiliation Bridges image © Nora Weh, Juness Beshir, KV Leipzig

“We are already planning the next project. This time [German partner] will lead the creative direction, while other partners bring in their expertise in community engagement and performance... It's a wonderful progression and a great achievement for our partnership.”

(Partner feedback)

Some partners discussed the opportunity to develop and grow networks further, across Cultural Bridge funders, funded organisations, and those not connected to the programme. One partnership spoke of an aspiration to connect more artists and cultural organisations in both cities to facilitate ongoing exchange between the two locations over time and across artforms.

“We would ideally love to continue our relationship in discussing the potential of inter-institutional ecosystems, and the power that these connections can create within our current arts climate. This would mean continuing our conversations with further partners and networking with each other's connections, jumping off from what we have learnt within this project.”

(Partner feedback)

Understanding what ‘community’ means and learning from diverse communities

Given that organisations funded through Cultural Bridge are primarily grassroots arts organisations, most partners described the core communities they work with as ‘artists’. Beyond this, specific communities mentioned by partners included learning-disabled artists, families, young people, people in prison, displaced people, and social activists.

Several organisations spent time engaging with those around them and found it valuable to understand what their communities made of their offer and how they were perceived. This enabled partners to spend ‘deep time’ with their communities and involve them in what activities could be offered. Some discussed how they were engaging with their neighbours in new spaces that they inhabited, not waiting for locals to come to them.

“We learned a great deal about points of connection and diversion between the groups of young people we collaborated with in both cities. We found perspectives around notions of home, family and community that felt important to both communities, as well as shared interests and passions for exploration, play and story creation.”

(Partner feedback)

Cultural Bridge offered an opportunity for many organisations to develop new approaches to their practice, co-creating with the communities they were working with and being responsive. In some cases, this meant having aspects of their initial plans challenged and iterated by the communities involved once work had begun. Two partners reported that the grant provided an opportunity to explore the identities of the communities they worked with in more ‘pro-social’ ways. This included exploring and challenging the discourse that can exist around ‘target groups’, providing space and time for communities to define their needs based on the issues that were pertinent to them, rather than assumed needs based on pre-defined categories or demographics.

“We learned that building trust and shared authorship requires time, care, and deep listening. Working across different lived experiences, particularly in post-conflict settings, requires sensitivity and sustained engagement, but yields transformative results.”

(Partner feedback)

Several organisations mentioned that they sought to situate their engagement with communities within joy and playfulness, seeking to situate the practice within incidental creative encounters rather than ‘tackling the seriousness’ of complex social issues.

“We’ve learnt about the power of immediate story sharing and telling, and we’ve learnt how much people care about and are willing to engage with key social and environmental issues, and how much more powerful we are when we discuss these issues and find ways of sharing them collaboratively and not in isolation. We’ve also learnt that people really do want to be in a situation where there are diverse views and perspectives, where they can learn from each other and meet people from different walks of life. Having big and difficult conversations in playful and safe ways and without judgement. We also learnt that people are comfortable learning new things, sharing skills and to be a “novice” in a situation when the situational context allows for it. We’ve also learnt that it is possible to take complex, scientific issues and find engaging ways to present and access them through performative exercises.”

(Partner feedback)

At the core of the socially engaged practice supported by the Cultural Bridge programme is a critical approach to how people are positioned in response to institutional funding. Terms such as ‘participant’, ‘audience’ or ‘service user’ are, rightly, critiqued as part of the way that many organisations operate. The enquiry-based approach that many organisations take in how they develop their partnerships, and how they engage with the communities around them, highlights how notions of power and positionality must be deconstructed and explored as part of the practice.

“What’s become clear from a local community perspective is an increased need for spaces where those thinking critically can co-resource, name and give language to what we are witnessing regardless of educational background or disciplinary awareness. Given the increased stress and sense of helplessness many are feeling against the global situation, the approachability of grassroots spaces allows different vocalisations to come through and be present (incorporating those beyond the art context). If healthy relations can be maintained with institutional bodies who are unable to adapt as quickly, this work stands to finally break down the idea of “service user” or “audience numbers” into different levels of actors albeit with different temporality of agency with which they can act. For us, trauma informed communication could form a framework for such trust to be built.

(Partner feedback)

Around a third of partners indicated that they were working with communities that were new to them as a result of Cultural Bridge funding. Many organisations indicated that the opportunity to work with international partners and their affiliates was the main way that they were engaging with new communities and several described the opportunity as fostering and

contributing to an ‘international community’. In some cases, the grant enabled a focus on specific demographics that organisations had not worked with before (e.g., older people, an older demographic of young people). Two organisations reported how the programme had enabled them to engage with local policy makers in ways they had not previously.

“What was new in this project was the broader scope of community involvement in shaping the artistic content. Additionally, the project introduced a strong policy dimension through the final round table, which brought together cultural and political stakeholders to explore future-oriented strategies for civic engagement and social cohesion.

(Partner feedback)



Collective Crossing Affiliation Bridges
illustration Juliane Wenzl - KV Leipzig

Unexpected outcomes and adapting to challenges

Two partnerships reported shifting from co-creation of a public-facing project to an exchange of understanding organisations' operational models and contexts, strengthening both in the process. This was a welcome shift in energy from doing a 'new' project within each context, to spending time to better understand the methodologies and models of practice that were already in place.

Two other partnerships reported that they managed to raise additional funds in the course of their Cultural Bridge project enabling them to fund more exchange trips and expand the cohort of people involved. One organisation described how they were able to tour their performance to a new location, enabling wider partnerships than initially intended. Several organisations reported that they made meaningful new connections that were not anticipated at the project outset.

[Lead artist] introduced me to other organisations and artists residing on the Island of Ireland. I have since created professional relationships with some of the people which is inspiring me and benefitting my portfolio of work.

(Partner feedback)

One partner mentioned the unanticipated need to respond to the ongoing situation in Israel and Gaza and how the various positions of UK and German governments and arms-length bodies raises ethical and moral questions on the funding received, creating an unanticipated tension in the independent political perspectives of partners in receipt of this funding.

Ensuring clarity on roles and responsibilities across teams and organisations was mentioned by several organisations. Often this was something discussed at the beginning but not always straightforward to maintain throughout, especially when partnerships consisted of organisations of different sizes. Language and interpretation was mentioned several times as something that had to be considered and worked around.

While both teams shared a common goal, misunderstandings occasionally arose due to differences in language and communication styles. These challenges were particularly evident during initial planning stages, where certain nuances in how we work or interpret instructions didn't always align. However, we quickly recognised the need for clarity and adapted by ensuring key information was confirmed in writing to avoid misinterpretation.

(Partner feedback)

Several partners described how they had to adapt to unexpected circumstances that arose in the course of their exchanges. In most cases flexibility and responsiveness was required to ensure projects stayed on track, in many cases partners described how these unexpected encounters were useful points of learning that they can apply in future work.

Logistically, working across two countries presented some unforeseen challenges, from coordinating travel and accommodation to navigating different approaches to communication/administration. However, these hurdles reinforced the importance of clear communication and adaptability—valuable lessons for future international projects. On a creative level, the depth of audience engagement exceeded our expectations. While we anticipated (and encouraged) interaction between performers and audiences, the result was particularly striking. Spectators became part of the story in ways that led to unexpected, thought-provoking moments. This has reaffirmed our belief in the power of participatory experiences and will shape how we design future productions.

(Partner feedback)

Being encouraged to write blogs and exchange learning with the broader Cultural Bridge partners in the regular whole-programme online exchange session were both identified as adding value to planned activities.

“The creation of blog posts that captures learnings from our exchanges and identifies ways in which other organisations can internationally connect and share knowledge around inclusive practice and participation has been an additional benefit of the project. This resource serves as a legacy of our partnership and provides practical guidance for organisations looking to forge similar international relationships.”

(Partner feedback)

Sustainability and environmental impact

Most partnerships discussed how they were mindful of sustainability when planning projects and exchanges. On a basic level this included planning what could be done online to minimise international travel and reusing materials wherever possible. Despite attempts to use trains or other ‘slow travel’ methods, in most cases this was not possible due to the time and cost implications.

“When we did plan rehearsals, we made sure to do so in a way that allowed both teams to practice in our respective countries before coming together. This approach meant fewer trips and avoided unnecessary travel, helping us to be more efficient with time and resources. The production was carefully designed with sustainability at its core. It is a low-impact, mobile performance, requiring no set construction. The costumes were intentionally created to be lightweight and compact, folding into a suitcase to minimise the need for excessive/weighty luggage. This design allows the production to travel efficiently between countries.”

(Partner feedback)

Several projects discussed how climate engagement and responsibility was a core aspect of the content of their work. In some cases, this included the role of nature and green spaces in urban environments, in others, the texts used for discussion and performance directly related to the climate emergency and environmental themes.



Invisible City Tortoise in a Nutshell and Theatre GrueneSosse



Hijinx Theatre (Cardiff, Wales) and tanzbar-bremen e.V. (Bremen, Germany) © Michael Bause

*Recommendations
for the future*

Recommendations for the future

Enable flexible and responsive funding

Many projects reported that their plans changed in new and unanticipated ways, often with the opportunity to extend partnerships or respond to emerging opportunities. Some discussed how they had to provide unexpected funding for changes in exchange rates or anticipated travel costs. Several also indicated that different organisation sizes and operational structures created barriers to planned activities. It was suggested that a smaller ‘top-up’ fund that could respond to mid-project funding requests would be valued by many in the cohort.

Provide clearer guidance on Tier 2 funding and alternative funding sources

Some within the cohort indicated that they were not entirely clear on the parameters of Tier 2 funding and would appreciate greater transparency on how artform or location may affect the chances of successful applications. It was suggested that some form of ‘guide’ to what constitutes successful international exchange in the context of Cultural Bridge would be appreciated. Several partners also suggested that an alternative funding guide would be useful, both in the context of unsuccessful Tier 2 applications and to support broader long-term planning for partnerships.

Further reduce administrative burden wherever possible

Partners generally appreciated the relatively light touch approach of the programme application and reporting, although some also indicated that they felt restrained by the administrative burden when required changes emerged during project activities, which is due to the nature of managing public investment and the associated administrative and regulatory requirements.

Maintain the focus on ‘exchange as outcome’

Partners overwhelmingly appreciated Cultural Bridge’s focus on establishing and nurturing new relationships. While broadly agreeing that the current programme structure enabled space and time for organic partnership development, there was some apprehension that there is a lingering expectation for large output numbers or evidence of ‘transformative’ impact with participants or communities. Funding to support mutual understanding, reflection and responsive practice development is relatively rare, and the value of this should be central to how expectations are set within and across the programme, including how its impact is shared publicly.





Deep Dives

Deep Dives

Feminism and Migrant activism (Tier 1)

[Click here](#) to read a blog written by the partners

“We deliberately didn’t want to sort of try and be like, okay, what should we make together? That conversation was absolutely not allowed. It really was about, let’s get to understand each other and our ways of working.”

Partners

Stellar Quines (Scotland) is a feminist theatre company based in Scotland, dedicated to amplifying underrepresented voices and creating work that empowers women and non-binary people. Their practice includes theatre-making, community engagement, and long-term collaborations with young people.

Mpower (Berlin, Germany) is a film collective working with young migrant women, primarily refugees, in Berlin. Their focus is on empowerment through filmmaking, providing long-term engagement that supports young women in developing their artistic voices and stepping into leadership roles.

Key Activities

Stellar Quines identified Mpower as a potential partner through a match-making opportunity provided by Cultural Bridge, drawn to their long-term engagement model with young people and shared values around activism in the arts.

Initial conversations between Artistic Director Caitlin Skinner and Mpower's director led to a strong artistic connection. *"It was really clear that what they do is something that we can directly learn from, but also that there was just a sort of personal connection or an artistic spark between the two of us."*

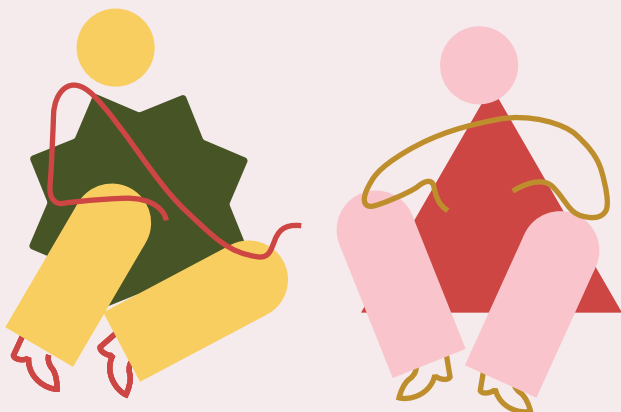
A week-long visit from Mpower to Scotland was organised, focusing on cultural exchange and practice-sharing rather than immediate project development. Activities included:

Visits to the *Women Revolt* exhibition, a Black history tour, and theatre performances.

A screening of Mpower's films in Kirkcaldy, followed by a workshop where participants explored theatre-making and creative writing.

Informal discussions over meals, emphasising the role of social and cultural exchange in the artistic process.

The trip reinforced a strong connection between the organisations. *"The thing that really came out of it was just a really strong connection between them and us... I just feel like we have a really strong bond and a really strong connection."*



Key Learnings

Empowerment as a practice: Mpower's model of working with young migrant women challenged Stellar Quines to consider how empowerment is framed in their work. *"A lot of that empowerment, a lot of that feminism, is about being at home. It's about the family. It's about them standing up to the patriarchs in their life. And that is something we never discuss with our young people."*

International collaboration vs. Scottish networks: Caitlin reflected on the contrast between developing partnerships in Scotland, where relationships are built over years, and the necessity of structured funding to develop new international connections. *"Otherwise, you're relying on me knowing someone somewhere - probably from a different job - which isn't fair."*

Social and cultural exchange as artistic practice: Mpower integrates shared meals, debate, and informal discussion into their workshops, something Stellar Quines found valuable. *"Their vibe is much more social... eating is a big part of their workshops. It was really helpful and challenging to see how they create space for dialogue."*

The Future

Stellar Quines visited Berlin in October 2024 to further develop the collaboration, focusing on shaping a joint artistic project.

Funding through Cultural Bridge has been crucial in providing the time and resources needed to build an authentic relationship. *"For small organisations, we don't get to do these types of things... especially to be able to bring young people over."*

Caitlin emphasised the impact of working with another feminist organisation: *"It's thrilling and empowering and really, really fruitful. It's relaxing. It's positively relaxing... It's just amazing to work with a company like that who are just coming from such the same place."*

Deep Dives

The Shake (Tier 2)

[Click here](#) to read a blog written by the partners

“The Shake demonstrates how socially engaged art can foster transnational solidarity and empower underrepresented voices. Cultural Bridge’s support allowed us to create peaceful spaces of dialogue and imagination at the intersection of art and activism.” – Khaled Barakeh, coculture.

Partners

The Mac (Belfast, UK) is a multi-purpose venue and space, based in Belfast. The MAC works across three strands (visual arts, creative learning, live events) to provide high-quality arts to their local community and champion artistic excellence. Understanding the importance of providing access to people from all backgrounds and abilities, The MAC works with artists and community groups to critically explore local and international social issues.

coculture (Berlin, Germany) has a strong foundation in community building, creating platforms to empower underrepresented artists from the Global South, acting in an intermediary fashion between artist and state to provide further recognition and agency for the artists involved. Working closely with Syrian, and displaced artists, coculture has a strong understanding of global political and social issues. In its mission to amplify underrepresented artists, coculture hosts various events from large-scale exhibitions to community meetings.



Key activities

- Coculture and the MAC applied for Cultural Bridge Tier 1 funding together in 2023, drawn by the prospect of developing a strong, mutually productive, relationship.
- Tier 1 allowed their relationship to deepen, being able to dedicate time and build a connection over shared goals. They shared a mutual interest in community issues, socially engaged art and a willingness to explore complex social themes together. They sought to understand the parallels of pressing social matters in Northern Ireland and Germany.
- In Tier 1 they produced the 'Weaving the present shaping the future' with MAC partners - Anaka Women's Collective and Participation and the Practice of Rights project, which focused on highlighting the hostility of the refugee and asylum seeker system in Northern Ireland and the broader UK.
- The collaboration within Tier 1 gave coculture valuable insights into the communities The MAC works with, further strengthening the partnership and their understanding of the social and political context of The MAC's work.

"We learned that building trust and shared authorship requires time, care, and deep listening. Working across different lived experiences, particularly in post-conflict settings, requires sensitivity and sustained engagement" – Khaled Barakeh, coculture

- The Shake, an exhibition by coculture's founder, and artist Khaled Barakeh, was produced alongside a programme of events that engaged communities and artists in co-creation practices on the theme of reconciliation. Working primarily with women experiencing inequality, including mental health advocates, women who had lived through the Northern Ireland conflict, women with experience of displacement, as well as artists and activists from across Northern Ireland.

- Using the concepts of The Shake women were recruited from the local community to participate in a dance project. They devised and performed a dance piece with professional dancers which explored division, tension, and conflict as well as reconciliation and love. The women presented the dance piece within The Shake exhibition to an invited audience of 50 people.

"I am blown away... The piece today was epic. Our journey has been wonderful together and we formed a special, unique and beautiful bond. I felt something really powerful in the dance. The audience were so close to the action, and I could feel their presence. Truly powerful and an experience I will never forget." (The Shake Dance Project Participant)

- Khaled also worked with 15 artists during a summer school project led by Create Ireland and Counterpoint Arts UK, focusing on social change. 'Blueprints for Change' was produced, the work raised questions around society, community, wealth, and activism. This project was linked closely with The Shake exhibition, drawing inspiration from the same themes and communities.
- Khaled's deep understanding of the political issues in Ireland created a sense of trust for the artists. This enabled the artists to work closely with someone who could understand and think critically about the work being produced in a genuine and insightful way.

"I really realised how important it is to work and learn from other artists, he (Khaled) has a strong understanding of the same issues from a different lens, and that matters. He understood the politics of what we were talking about, even if it is from a different place." (Summer School artist)"

Key outcomes

- E Engaging and supporting underrepresented artistic communities
- Deeper understanding of social and cultural contexts between Germany and Northern Ireland
- Establishing a model of practice of ‘art as a tool for community connection and mutual engagement’.
- Co-producing methods, through understanding of social and political contexts (and post-conflict impacts)

“There were two main highlights which emerged from our Tier 2 project; the development of new meaningful relationships and partnerships with artists and organisations across the island of Ireland; and watching a diverse group of women co-devise and perform a contemporary dance piece - the women formed new friendships and a new form of expression. – Elaine Forde, The MAC

The future

After Tier 2 both The MAC and coculture aim to continue to work together, with coculture intending to develop another project that builds on the work already done.



The MAC (Belfast, Northern Ireland) and coculture e.V. (Berlin, Germany), image © The MAC

Deep Dives

Chemnitz & Manchester Residency (Tier 1)

[Click here](#) to read a blog written by the partners

“The Cultural Bridge partnership has supported the development of a truly collaborative, new working relationship between our two organisations, allowing us time to share, question and understand each other. The residencies have also allowed us to strengthen our networks and relationships in our own cities, throughout planned activities when hosting each other, and through a refreshed insight into the value of our different cultural institutions as seen through the eyes of people new to them.”

Partners

Quarantine (Manchester, England)

is a contemporary performance company with a 26-year history of creating projects with a social and political focus and exploring themes of access and representation, challenging traditional conventions. Quarantine work at different scales across local, national and international partnerships, creating performances and events to bring critical topics of conversation to the public discourse, working to bring diverse and underrepresented voices to the forefront.

ASA-FF (Chemnitz, Germany) is an NGO working in political art fields, promoting democratic values, believing in the value of arts and culture in retelling and capturing narratives. They use their position to educate and connect artists through local networks. Working within Chemnitz, they formed their partnership in the wake of European Capital of Culture 2025, exploring ‘How can cultural participation and civic involvement strengthen social cohesion?’



Quarantine in Chemnitz. © Franziska Kurz, Fritz Theatre

Key activities

- Quarantine was exploring an intergenerational arts project and was interested in working within Chemnitz for the European Capital of Culture. Through mutual contacts, they met ASA-FF and came together to explore the groundwork for the project.
- During initial project exploration, they came across the Cultural Bridge opportunity. Drawn to the ability to put resources into conversation, relationship-building and being able to exchange in the respective countries, they worked collectively on their application and project scoping.
- Through the initial stages, they focused on developing a relationship around mutual values of social engagement and artistic exploration. Emphasising a bottom-up approach to connection, a deeply researched understanding of their places and contexts.
- The relationship focused on developing two residencies, both in their respective cities, working with the local community of artists and producers, sharing practice across their different contexts.
- With both organisations sharing an ethos to connect with “people beyond our immediate networks.” As such, the residencies were underpinned by public-facing work, aimed to “encounter and create conversation with people in everyday settings.”
- Team members from Quarantine carried out the first visit of the project, exploring Chemnitz. This provided crucial insights on the social divides within Chemnitz and Manchester, the differences of the bureaucratic and artistic practices of the countries and how art can be used to bridge complex social issues in their respective places.
- During the Chemnitz visit, they engaged with a mix of local artists and organisations. Visiting local theatres, museums and libraries, working to build a partnership and connection with the local community. Furthermore, presenting *No Such Thing* at Der Rahmen ist Programm, training three hosts and using a local Vietnamese restaurant for the event.
- A key take-away of the residencies was understanding how their work translates across different contexts, and provided practical knowledge and access to

important networks and communities in Chemnitz that they will engage with as they continue their work.

“They were vital for embedding our work in existing contexts with sensitivity to and understanding of the current issues and factors influencing artists”

- A following visit from the ASA-FF team to Manchester replicated the success of the initial visit. During the visit they immersed themselves in the area gaining a strong understanding of the local cultural scene, learning the historical and social context of Manchester. They took the opportunity to visit one of Quarantine’s current projects, Building of Spines, this project being conceptually similar as the one planned for Chemnitz. This made “the visit an invaluable chance to gain insight into its practical implementation and to inform our preparations back home.”
- For ASA-FF this was an opportunity to encounter and learn from alternative practices, understanding the differing approaches in working with artists. “Learning the different ways to approach an artist’s development and the spaces dedicated to this”
- The understanding of local landscapes and structures served as an important building point on their relationship with a key focus of both visits being able to engage with local communities and artists during their visit. Having a stronger understanding on how to craft a project for their contexts. This has led to the development of ‘The Questions - a three-part project taking place in 2025 in Manchester and Chemnitz’ -

Key outcomes

- Bottom-up approach to relationship building was intentional learning for the organisations
- Catalyst for new cross-cultural collaborations and partnerships, including additional project funding
- Encountering new and alternative practices
- Learning and embedding work in their own contexts

The future

The partnership will continue in the form of *The Questions*, a major three-strand project held across Manchester and Chemnitz in 2025 as part of Chemnitz: European Capital of Culture. ‘The Questions’ aims to build connections between artists across generational and international barriers through a series of projects allowing artists to connect and explore social and cultural dynamics, and encourage cultural skills, and artistic exchange. Comprising of *Would Like to Meet*, an intergenerational artists’ exchange happening across Manchester and Chemnitz; *Building of spines*, a series of residencies that result in a co-created work of fiction across multiple Chemnitz libraries; and *Telescope*, a new performance work that will be developed with people in both cities. The organisations will continue into the next phase, aiming to unpack the ‘ripple effects’ that have been created from the relationships built in Tier 1.



Deep Dives

Bridging Rural Communities - People, Process, Places (Tier 1)

[Click here](#) to read a blog written by the partners

“It’s not about having a fixed end point or defined outcome; we know that we will arrive at all sorts of outcomes at the end. But we don’t want to specify that at the beginning of a project or a relationship so that’s why it’s very much kind of an emergent process”

Partners

Dyffryn Dyfodol CIC (Llanrwst, Wales) brings people together using art as a catalyst for future change and exploring a better future. Collaborating closely with a range of organisations and projects in the area of the River Conwy, they use creativity to bring people together to learn about their experiences, creating a space to share and challenge perspectives. With a focus on their rural landscape and culture, they seek to empower others to change lives and enrich their environment and local community. Understanding they don’t have all the answers, and they can only be discovered through collaboration, they embrace and champion an open approach to collaboration and projects.

Syndikat Gefährliche Liebschaften (Quakenbrück, Germany), is an artist group working to bring traditional art and socially engaged practice to rural communities across Germany. They work with members of the community to collaborate and innovate together, across different creative practices. Celebrating its tenth anniversary, Syndikat puts the development of relationships at the core of their practice, building connections with communities, organisations and championing discourse on rural arts practice through cultural networks and research. Working collaboratively to tailor their projects directly to the local community and place.



Dyffryn Dyfodol CIC (Llanrwst, Wales) and Syndikat Gefährliche Liebschaften (Quakenbrück, Germany)

Key activities

- Both organisations have a strong focus on working collaboratively and share an observation that international collaboration can be more difficult in a rural context. They were motivated by a desire to maintain international collaboration in a post-Brexit context.
- Learning about Cultural Bridge from a previous grantee, they both attended a matchmaking session. Meeting each other, their *“first feeling who is this person, I want to talk more.”* Immediately connecting over their similar context and inspired to learn from each other and how they operate differently in rural settings.
- Seeing ‘the initial spark’ early in the relationship, they applied and were successful in gaining Tier 1 funding.
- Reflecting on previous collaborations, they were keen to take the time to develop a mutual process and understanding of each other’s needs and context. From this, they developed a pragmatic approach to working together that they feel can be replicated in the future.
- Both organisations having a shared ethos of working online together to build a relationship around a core of shared values, they developed interests and goals to develop a project and purpose from there. *“it is not about having a fixed end point or outcome, we don’t want to define or specify at the start of a project or relationship, allowing that to develop over time.”*
- Seeing cultural bridge as *“an invitation to get to know each other and to have a process with each other that doesn’t have to have a result, so that’s why we decided on slowly getting to know each other and taking slowness as an approach.”* In working together, a focus on ‘Slowness’ emerged in their relationship-building process, working approach and travel. This informed their relationship and approach to travel when visiting each other.
- They visited each other, first in December 2024, in Meppen, Germany. Secondly, in Conwy, Wales, in January 2025. Understanding the environmental impact of international travel, slow travel was prioritised in the budget. They chose routes that provided for learning of their mutual contexts, developing working approaches alongside the travel.

- Recognising that slow travel is longer and more costly, they developed creative ideas *“to spark conversations and explore connections with strangers on the train.”* This approach allowed for a strong connection to the people and landscapes of the area. Being able to engage directly with people who traditionally might not engage with their projects. This travel approach also allowed them to experience the rural communities from the ground-up, understanding the landscape and ecosystem of the area. Ultimately, providing a richer understanding of the local contexts through learning and building empathy with the local communities.
- For Dyffryn Dyfodol, the Welsh language informs an important part of their practice and engagement with their local community. This was lived through the visits with both organisations, developing a deeper understanding of the importance of language in building connections with a community and place, and how this can influence engagement and arts practice.

“For me, language is a question of inclusion, it’s a question of your own capabilities, what languages do I know and understand, and I can use myself as an individual in my art practice or in whatever you do to create and communicate with communities”

- This exchange allowed them to collaborate internationally, feeling that their rural contexts often exclude them from opportunities.

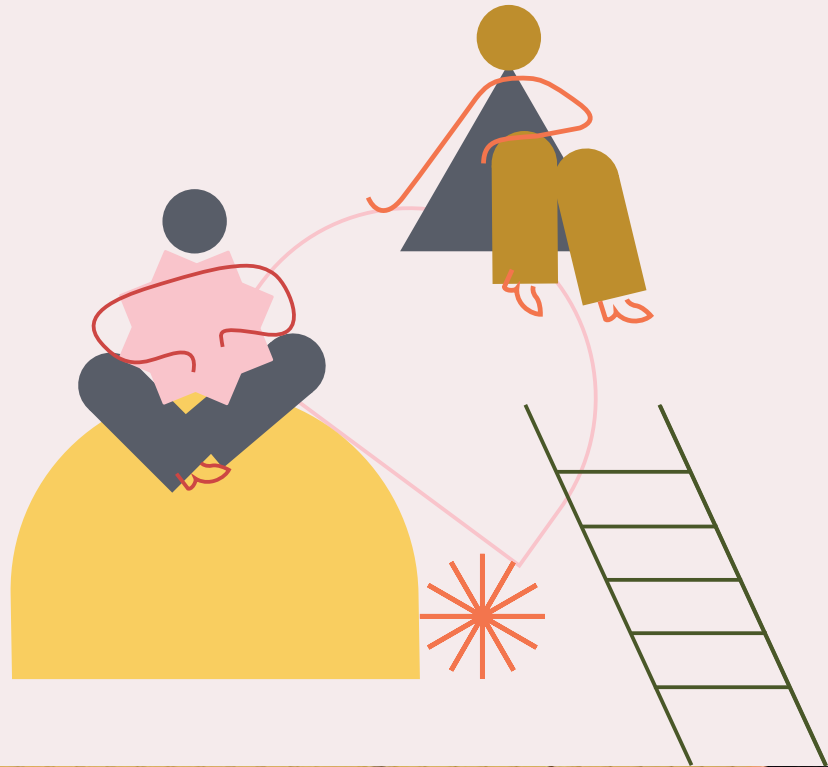
“It is important to have this kind of international exchange. You could also say ‘Why not just do it in your own country or area?’ I’ve always thought that rural places should have the same quality of work as any major city across the world”

Key outcomes

- Developing a participatory and pragmatic approach to understanding and developing partnerships in projects
- Finding international collaboration for the rural context and post-Brexit limitations.
- Slowness - Slow travel and slow working approaches
- Creative approach in responding to mutual landscapes, cultures and language

The future

Both partners have already committed to working together. Aiming to find ways to “interweave” the Cultural Bridge partnership into other projects and initiatives they are already involved in, beyond just the funded activities. With a commitment to continue developing and exploring the integration of their practices across countries, they will focus on empowering communities and addressing key issues shaping rural spaces. They are currently developing a Tier 2 project exploring themes of folk tales, environmental change, and cultural narratives.



Dyffryn Dyfodol CIC (Llanrwst, Wales) and Syndikat Gefährliche Liebschaften (Quakenbrück, Germany)





Appendix

Appendix 1

List of Round 3 Funded Partners and Projects

Tier one

Unlocked

Partners: [Geese Theatre Company](#) (Birmingham, England) and [aufBruch](#) (Berlin, Germany)

Geese Theatre Company and aufBruch are long established leaders in prison theatre in their countries. The partnership was an exchange of approaches to learn how different techniques might work in different social and political environments with a focus on looking at how the arts can enable exploration of behaviour.

The Invisible City

Partners: [Tortoise in a Nutshell](#) (Edinburgh, Scotland) and [Theater Gruene Sasse](#) (Frankfurt, Germany)

Theatergruenesosse and Tortoise in a Nutshell are both youth theatre collectives with a strong background in creating work with and for young people. They collaborated to bring young people together from both Frankfurt and Edinburgh to learn and share with another, exploring the differences in their local communities and artistic practices.

Chemnitz & Manchester Residency

Partners: [Quarantine](#) (Manchester, England) and [ASA-FF e.V./ Freundinnen- und Förderkreis Arbeits- und Studienaufenthalte in Afrika, Asien und Lateinamerika](#) (Chemnitz, Germany)

This partnership brought together two creative organisations based in twinned post-industrial cities, Quarantine – one of the UK's leading contemporary performance companies – and ASA-FF/nun – an association exploring new undiscovered narratives to promote democratic values. They explored cross-cultural exchange, creating moments of connection between artists and practitioners and looking at how language shifts within the delivery of socially-engaged projects.

Bridging Rural Communities - People, Process, Places

Partners: [Dyffryn Dyfodol CIC](#) (Ffiwsar) (Llanrwst, Wales) and [Syndikat Gefährliche Liebschaften](#) (Quakenbrück, Germany)

Both Dyffryn Dyfodol CIC and Syndikat Gefährliche Liebschaften's creative practices are place and people-based. Their partnership combined slow travel and field trip exchanges between Meppen in Germany and Llanrwst in Wales to explore ways of connecting arts and society through journeying, rural communities, conversations with strangers and landscape.

Uncomfortable Dialogues - Unveiling Marginalized Black Experiences through Dance, Film, and Storytelling

Partners: [MINCE e.V.](#) (Berlin, Germany) and [Miss Lulu Creates LTD](#) (London, England)

Blending Black dance, storytelling, and film, the collaboration between MINCE e.V. and Miss Lulu Creates LTD used empowerment strategies, outreach, discussion, research and development to explore and break the barriers around black dance and marginalised communities.

Empowering mixedabled/inclusive dance across international communities

Partners: [Anjali Dance Company](#) (Derby, England) and [com.dance](#) (Horben, Germany)

Through their Tier One partnership, inclusive dance companies Anjali Dance Company and com.dance developed an international dance network for sharing knowledge and advocating for the talents of diverse artists. Joining online and face to face to exchange practice and explore each other's artistic ways of working.

Wetland: sharing practices of care and hospitality to engage communities and redefine former industrial spaces

Partners: [Cement Fields](#) (Kent, England) and [Floating e.V.](#) (Berlin, Germany)

Building on the experience from Cement Fields and Floating University-Berlin's previous work, and reflecting on their unique sites which are both defined by their industrial uses and their relationship to water, they came together through in person labs, online reading groups and exchanges to reflect on the role of care and hospitality in socially engaged work.

Co-creating across borders: A tale of two cities

Partners: [Brighton People's Theatre CIO](#) (Brighton, England) and [English Theatre Leipzig](#) (Leipzig, Germany)

Brighton People's Theatre and English Theatre Leipzig share underlying community-focused and participatory values, but use different methods to create and deliver theatre workshops as part of their socially engaged practice. This partnership allowed them to explore and blend their approaches by sharing and learning through exchange and delivery.

Colour Stories. Sharing journeys of a dyer's garden

Partners: [artpark Hoher Berg UG gemeinnützig](#) (Schermbeck, Germany) and [Brinkl!](#) (Belfast, Northern Ireland)

Both artpark Hoher Berg UG gemeinnützig and Brinkl! share a passion for using art and cultural events as catalysts for social change and came together to explore the topic of climate breakdown, taking communities on a creative journey through a colour story.

New sustainable models for artist-led spaces

Partners: [Assembly House CIC](#) (Leeds, England) and [E-WERK Luckenwalde](#) (Luckenwalde, Germany)

Assembly House and E-WERK's partnership combined knowledge sharing, dialogue, research and creative consultancy to explore artistic programmes and sustainability in the arts. Through residencies at their heritage buildings, they interrogated new models for artist-led spaces, looking at environmental, financial and social sustainability.

ARCHITEXTS OF CHANGE

Partners: [Angeprangert! Spoken Word](#) (Weißwasser, Germany) (Supporting association: [Mobile Jugendarbeit und Soziokultur e.V.](#)) and [Young Identity](#) (Manchester)

Angeprangert! Spoken Word and Young Identity's partnership aimed to unite voices for change, finding the power to shape tomorrow by bringing together young poets from the Lusatia and Manchester and creating two stage poems based on the topics of 'political engagement' and 'visions for the future'.

Collectively Crossing: Affiliation Bridges

Partners: [Kunstverein Leipzig](#) (Leipzig, Germany) and [Bistro 21](#) and [Bidston Observatory Artistic Research Centre](#) (BOARC) (Prenton, England)

The partnership between KV Leipzig, Bistro21 and BOARC merged artistic research, collaborative exploration, and community engagement. Through shared principles of inclusivity, collectivity and experimentation, they aimed to initiate cross-cultural dialogue by exploring economic transformation commonalities between Leipzig and Liverpool.

Feminism and Migrant activism

Partners: [Stellar Quines Ltd](#) (Fife, Scotland) and [MPower](#) (Berlin, Germany)

Stellar Quines and MPower are united through their work with communities often at the fringes of society. During this partnerships they joined together to explore feminism and social justice by sharing expertise, resources and exploring innovative ways to work together/ develop practice.

Common Values, Shared Dreams

Partners: [The Mighty Creatives](#) (Leicester, England) and [Werkhaus e.V.](#) (Krefeld, Germany)

Both The Mighty Creatives and Werkhaus work with disadvantaged children and young people who face similar social challenges. This partnership aimed to explore socially engaged artistic practice to contribute to solving these problems in their respective cities and provide opportunities for sharing findings further afield.

Tier two

ENTER: Robots exchange

Partners: [Hijinx Theatre](#) (Cardiff, Wales) and [tanzbar-bremen e.V.](#) (Bremen, Germany)
Hijinx Theatre and tanzbar-bremen brought together learning disabled and neurodivergent artists from Wales and Germany to create and present a large-scale street theatre performance. The partnership facilitated a unique opportunity for exchange between the artists and organisations as they collaborated on the dramaturgy and choreography.

The Shake

Partners: [The MAC](#) (Belfast, Northern Ireland) and [coculture e.V.](#) (Berlin, Germany)
Led by coculture's founder, and artist Khaled Barakeh along with the MAC and community partners, this partnership used grassroots activism & contemporary art practice to explore social justice issues using socially engaged practice. It culminated in an exhibition and community participation programme at the MAC in summer 2024.

An Audio Hunt in Easterhouse

Partners: [Produced Moon](#) (Glasgow, Scotland) and [Storydive](#) (Hamburg, Germany)

Produced Moon and Storydive grew the collaboration established in 2023 - 2024 which combined their alternative world building and audio walk approaches, to work with young people in Glasgow on a pilot project that culminated in an interactive and audio experience called 'Audio Haunts', co-created with young and emerging artists aged 14-24.

My Body is my Castle - An intergenerational and performative research

Partners: [4.D](#) (Verein zur Förderung von spartenübergreifendem Tanz und Theater e.V.) (Dortmund, Germany) and [ACCA](#) (Leeds, England)
Vier.D and ACCA continued the artistic and social research they had begun exploring through their 2023 - 2024 partnership by coming together for a socio-cultural and intergenerational project on the topic of the female body.

Let the Grassroots Grow

Partners: [SET Centre CIO](#) (London, England) and [riesa efau](#) (Dresden, Germany)
SET, riesa efau and Videocity's goal for their second year of partnership was to bring new perspectives with shared values to benefit their communities and audiences by supporting an ongoing exchange of knowledge, experience and practice beyond borders. They explored the garden, nature and ecological activities as a meeting space for communities, ideas, and culture.

Rap School of Life - Improving Language and Mental Health

Partners: [Kanzi GmbH](#) (Berlin, Germany), [Forward Ever Education CIC](#) and Hip Hop HEALS (Birmingham, England)
Kanzi, Forward Ever Inclusive Education and Hip Hop HEALS collaborated to deliver online arts facilitator training alongside self-care and language learning community workshops in Berlin and Birmingham, building on the approaches and methods developed and practiced in their work in arts, education and social care settings.

Appendix 2

Methodology

Our approach to the evaluation of Round 3 of the Cultural Bridge programme included the following methods:

6-weekly online meetings with

partners – these were elective online lunchtime sessions, organised by the Cultural Bridge Programme Coordinator, for partners to come together online and exchange their updates and emerging learning. For two of the sessions we hosted the discussions and focused on questions relating to project outcomes and impacts.

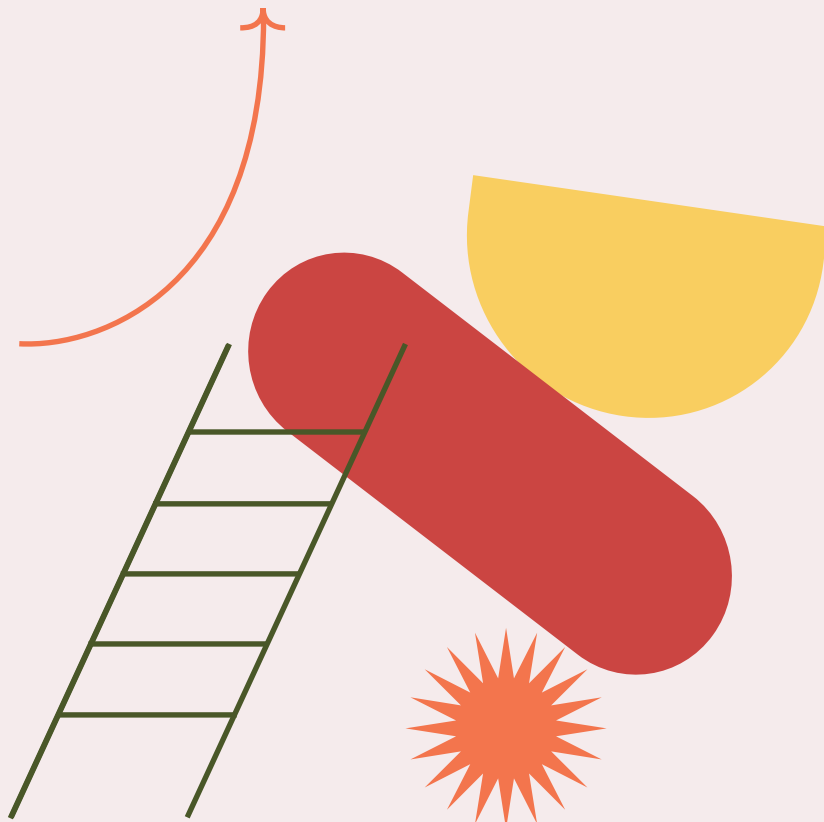
End of project survey – partners were asked to complete a 12-question online survey as part of their end of project reporting. These could be done individually or on behalf of the partnership. Questions related to the outputs associated with projects (number of artists, participants, audience etc.), as well as qualitative questions regarding outcomes and learning. Surveys were completed by 39 out of 40 partners.

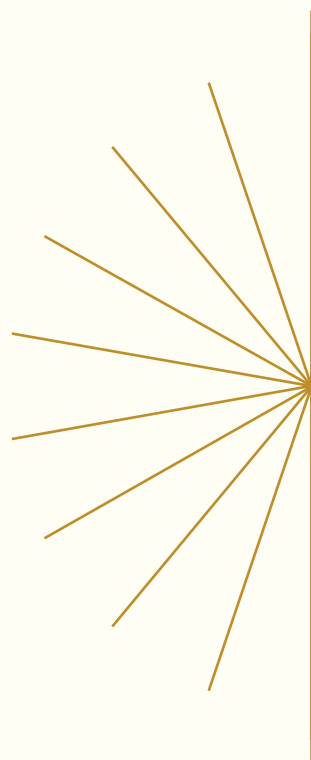
Project ‘deep dives’ – Five partnerships were approached to take part in ‘deep dive’ conversations to be held at a time that suited them throughout the year. Four of these took place. Conversations focused on a more detailed discussion of project activities, emerging learning and emerging outcomes.

In-person visits – two projects were visited in-person to align with public-facing events. This enabled light-touch conversation with partners, as well as discussions with participating artists and communities, and general observation of project activities.

Review with Programme Coordinators

– An online ‘process review’ took place with the respective Programme Coordinators from Arts Council England and Fonds Soziokultur, discussing the strategic positioning and development of the programme.





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