



“Art may well imitate life, but it also imbues it with a radical kind of hope—for each of us, for our communities and country, and for generations to come.”<sup>1</sup>

A Report on Findings from  
the Saïd Foundation’s Amal Programme 2018-2021

December 2021

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<sup>1</sup> Darren Walker – President, Ford Foundation [www.bit.ly/33PeiJ9](http://www.bit.ly/33PeiJ9)

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## 1. Introduction

This report presents findings from the Amal Programme, covering the period August 2018 – December 2021.

The report begins with a brief background on the development of the programme, followed by an overview of activity from when it was launched as a full programme of the Saïd Foundation in August 2018. The next section covers findings from the evaluation conducted over this period, based on the data available to date.

The information contained in this report draws on multiple sources, including feedback from Amal partners, artists and audiences; the Amal team's insights from attendance at Amal-supported project activities in this period; advice and insights from Amal Advisers and key individuals from our wider network within the culture sector; and relevant research available in the public domain.

## 2. Programme Background

Amal - meaning 'hope' in Arabic - was first established as a pilot project of the Saïd Foundation in 2017, making grants in the UK in support of a rich diversity of arts projects and activities, including storytelling, visual arts, theatre, poetry, film, music and dance. It had resulted from the wish of the Foundation's Chairman to further the following dual interlinked objectives:

- To increase understanding of Britain's Muslim communities among people of other faiths and who are secular;
- To foster a stronger sense of belonging in the UK among its Muslim communities.

The decision to adopt an arts approach was based on an understanding that the arts are one of the most effective means of bringing people together and touching their lives in myriad ways, regardless of social status or background. The positive impacts the arts can have are well-documented, including on wellbeing, cognitive abilities and civic behaviours such as voting and volunteering (to name just a few). By enabling meaningful encounters between people who might not have any other opportunity to step out of their "parallel lives"<sup>2</sup>, the arts also help in bridging the disconnect between communities.

At a cost of around £710,000, Amal delivered an immensely successful pilot year of activity in 2017. A total of 39 projects of varying size and ambition were supported across the UK at a cost of just over £350,000 (see Appendix I for a complete list of Amal's pilot year projects). The remaining funding went on staff costs from 2015 through to the launch of Amal as a programme of the Foundation in August 2018 and, in 2015 and 2016, to identifying the right approach for the Foundation to take; consulting widely to gain trust as a funder of work relating to the arts and to British Muslims; branding the initiative and building a website; and devising strong evaluation systems. Pilot year projects included partnerships with nationally-

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<sup>2</sup> Ted Cantle, *Community Cohesion: A Report of the Independent Review Team*, Home Office, 2001, p. 9.

known arts organisations like Southbank Centre, Cheltenham Festivals and English Touring Theatre as well as projects with local arts and community-based organisations such as Grassroots Luton, Stratford Circus Arts Centre and CAST Doncaster. Through all these projects, around 400 events were held across the UK (with roughly half taking place in London and the rest in locations from Aberdeen to Brighton); over 700 artists were engaged, of whom roughly 67% were female; and over 2,500 participants and 28,000 audience members were reached, of whom roughly 66% and 41% respectively were below the age of 25.

The variety of projects and the depth and breadth of engagement that resulted from them enabled Amal to conduct a robust evaluation based on extensive data collected across all activity. This formed the basis of a Findings Report that was shared with a wide range of Amal contacts in December 2017. The report is accessible through the [Amal website](#). The report attracted considerable interest resulting, for example, in a meeting at No 10 with the Prime Minister's Faith Adviser.

### Amal's Theory of Change

Based on the experience of the pilot, the following theory of change for Amal was articulated to illustrate the way that Amal's arts and culture approach helps to meet its dual objectives.

*Negative stereotyping and the monolithic portrayal of Muslims have created barriers to the understanding of Muslims in the UK and encouraged them to take refuge in the safety of their own communities. At the same time, with many communities living “parallel lives”, there are too few opportunities for Muslims and people of other faiths and none to encounter each other in ways that are not merely transactional. Engagement in arts and cultural activity increases opportunities for richer encounters that allow people to see and understand each other better. Enabling Muslim stories and talent to be more fully represented in the mainstream and providing deeper insight into the lives of Muslims to as many people as possible also foster a stronger sense of belonging in the UK among Muslim communities. Amal thereby advances its objectives by increasing opportunities for richer encounter and fuller representation through arts and cultural activity.*

(See Appendix II for Amal's theory of change diagram.)

In 2018, the Saïd Foundation Board decided that, although the prospects for Amal's long-term success would be enhanced if it were developed as an independent entity, focused entirely on Amal's objectives, it needed more time for incubation in the Foundation first. Amal therefore became a full programme of the Foundation with a focus on creative output (performance, participatory artistic activity and new content development). This was intended to give Amal time to build the momentum it had already achieved and to further test approaches to the future direction of its work. It also allowed Amal to offer multi-year funding, enabling its partners to achieve greater impact through sustained engagement as opposed to one-off activities. A carefully revised set of funding and eligibility criteria was agreed (see Appendix III for the revised criteria). It was also agreed that activity should be concentrated around three hub locations where Muslims are particularly numerous: London, Birmingham and Bradford.

In terms of budget, it was agreed that a total of £350,000 per year would be allocated for Amal grants as well as additional sums to cover the cost of three staff (the Programme Manager, the Grants Manager and the Communications Manager). This level of staffing was deemed necessary given the high level of direct programme support that was required.

Amal was launched as a full programme of the Foundation in August 2018 with an updated website including information about its grant-making activities, guidance for applicants detailing its new funding and eligibility criteria, and a revised online application form for prospective partners to apply for an Amal grant. Grant commitments were made from September 2018 onwards to align with the Foundation's financial year.

### Amal Advisers

In order to benefit from the support and guidance of relevant experts on a regular basis, a number of key individuals were invited to become Amal Advisers. These individuals were carefully selected to represent a diversity of personal and professional backgrounds and a strong standing in their respective fields. Amal Advisers provided advice in an informal way and helped make connections for Amal. As they had no involvement in governance, they were not precluded from applying for Amal grants or being involved in Amal-supported projects. From November 2018, the 16 Amal Advisers (eight men and eight women) were featured on the Amal website and social media platforms. Their positions at the time of their appointment were as follows.

Luqman Ali – CEO & Artistic Director, Khayaal Theatre  
Mohammed Ali MBE – Founder, Soul City Arts  
Remona Aly – Journalist & Broadcaster  
Alia Al Zougbi – Performance Practitioner, Producer & Educator  
Syima Aslam – Director, Bradford Literature Festival  
Monique Deletant-Bell – Director, Dance Hub Birmingham  
Abid Hussain – Director, Diversity, Arts Council England  
Zarah Hussain – Visual Artist  
Asad Ali Jafri – Curator of Programmes Shangri La, Doris Duke Foundation  
Shelina Janmohamed – Vice-President, Ogilvy Noor  
Fin Kennedy – Artistic Director, Tamasha Theatre  
Abdul-Rehman Malik – Journalist, Educator & Cultural Organiser  
Catherine Roe – Trustee, Saïd Foundation  
Juliet Simmons – Founder, Piece of Cake  
Raymond Simonson – CEO, JW3  
Eckhard Thiemann – Artistic Director, Shubbak Festival

### 3. The Amal Programme

Grant applications were opened from 7 August 2018 with the revised funding and eligibility criteria and online application form. Grants were assessed on a rolling basis, with applications closing on 12 April 2019 when the budget for Year One had been allocated. Grant applications for Year Two opened on 13 August 2019.

Following a strategic review of the Saïd Foundation's charitable activities by its Board in 2020, it was decided that the Foundation needed to focus its activities and charitable funds on its education and humanitarian work which had been the pillars of the Foundation's work for over 25 years. It was therefore agreed to bring forward the plan for Amal to become an independent entity and further grant-making under the Amal Programme ceased. Catherine Roe, who had led the establishment of Amal within the Foundation and was an Amal Adviser, undertook to set Amal up as a charity and to fundraise for its initial funding. The Foundation pledged to provide generous matching funding if sufficient funds were committed by other donors. By the end of April 2021 these funds had been raised and independent Amal became a going concern. It took responsibility for grant commitments made to partners under the Amal Programme which had not been completed at the time of the transfer of assets and liabilities from the Foundation to Amal on 1 May 2021.

#### Projects

The Amal Programme supported 24 high-quality arts and culture projects that promoted Amal's objectives through 23 partner organisations (one Amal partner received two grants for separate projects), at a cost of just under £470,000 (see Appendix IV for a complete list of Amal Programme projects and partner organisations). Building on what worked well in the pilot, Amal's projects were carefully selected to reflect diversity (faith, ethnicity, gender, age, disability, art form and type of organisation) as well as a mix of heritage and contemporary art idioms.

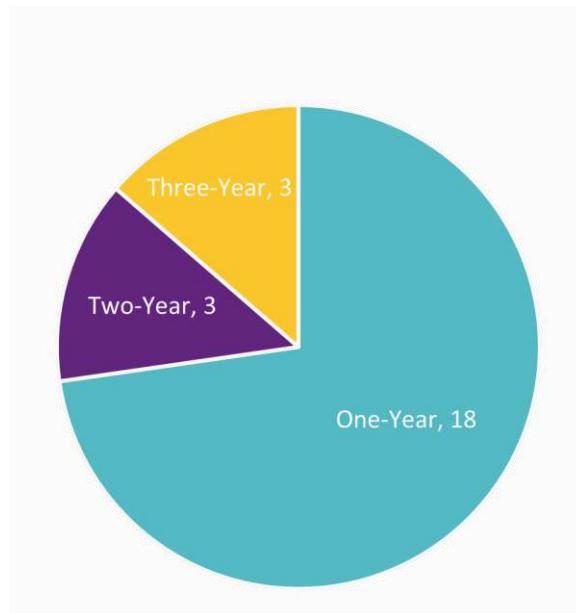
Evaluation of projects was carried out simultaneously to project delivery. Following the experience of the pilot, Amal's evaluation strategy has been integrated within every stage of the grant-making process so that data from projects is collected on an ongoing basis.

During this period, Amal was also able to offer multi-year funding for the first time. While one-off funding is useful in developing partnerships and building on Amal's network, our pilot year findings and plentiful research from the culture and foundation sectors indicate that multi-year funding is critical for enhancing impact as it allows for more sustained engagement. Amal grants were made up to a maximum of:

- £25,000 for funding in a single year
- £40,000 for funding spread over two years
- £50,000 for funding spread over three years

While most projects received single-year funding, we were able to provide three projects with two-year funding (BE Festival, Stratford Circus Arts Centre<sup>3</sup> and P21 Gallery) and three projects with three-year funding (Tower Hamlets Schools Library Service, Greenbelt Festival and Khayaal Theatre Company). We were able to track the progress of our multi-year grants in a much more robust way by using their Year One activity as a baseline and comparing it with activity in Year Two and Year Three.

Chart I: Grant Period

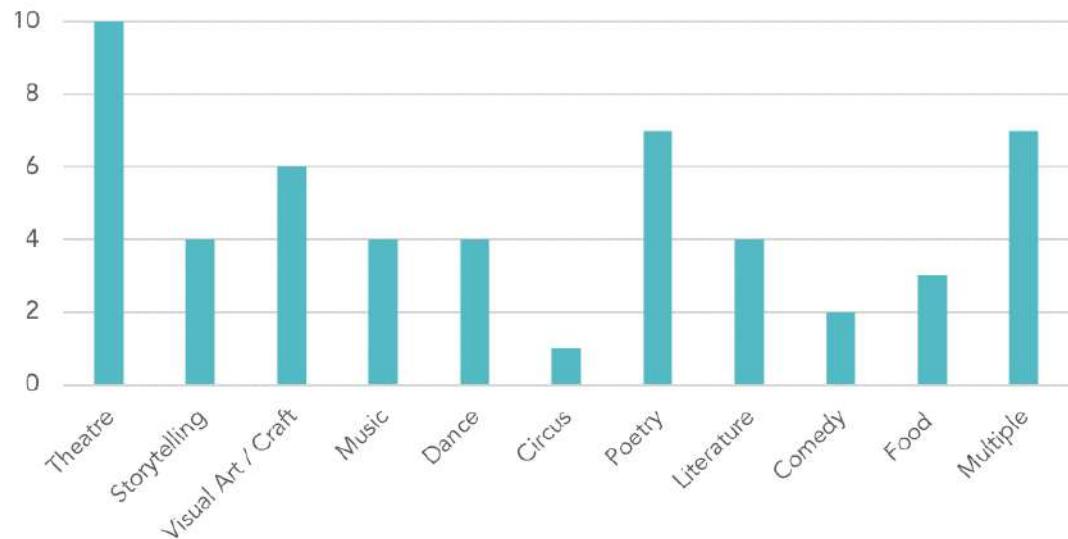


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<sup>3</sup> Stratford Circus Arts Centre transferred their grant to Kala Sangam part way through the project.

Amal-supported projects covered a range of art forms, with nine out of the 24 projects making use of multiple art forms to deliver activity.

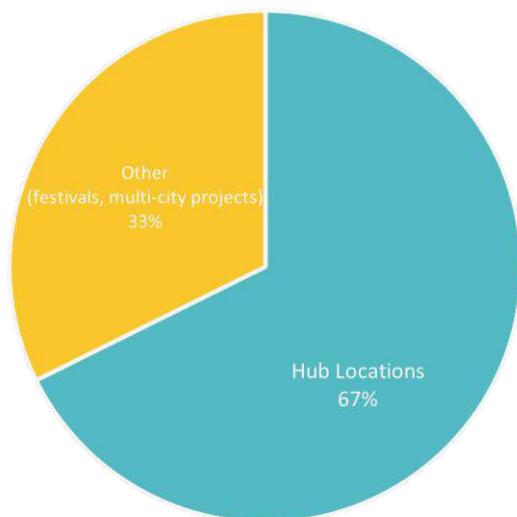
Chart II: Art Forms



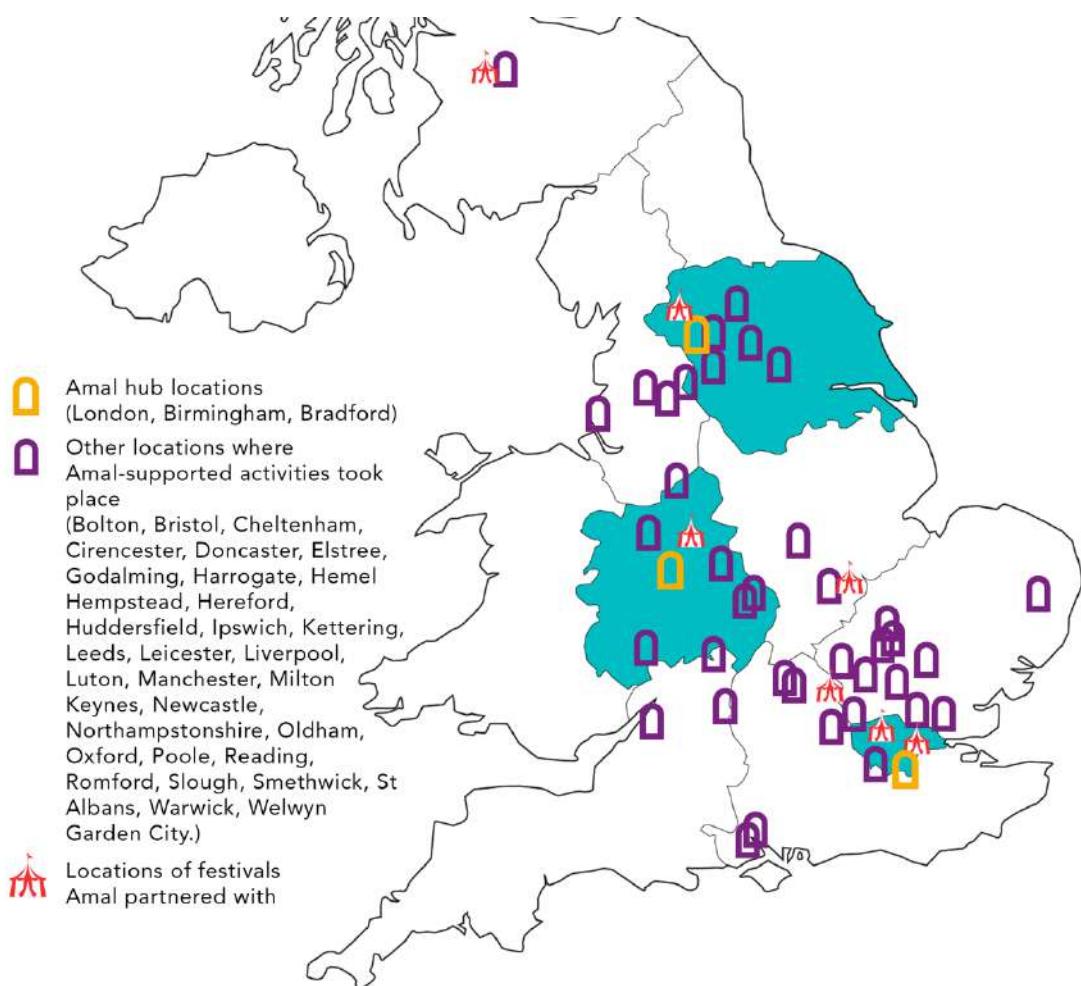
With our new strategic focus in mind, care was also taken to ensure that Amal activity was concentrated in our three hub locations of London, Birmingham and Bradford. Roughly two-thirds of the projects (67%) were located in the three hubs with the remainder taking place in several other locations across the country. Project activities were put on at festival sites, arts centres, theatres, schools, places of worship and in community spaces.

Chart III: Locations of Amal-Supported Projects

Figure I:  
Map of  
Locations of  
Amal-



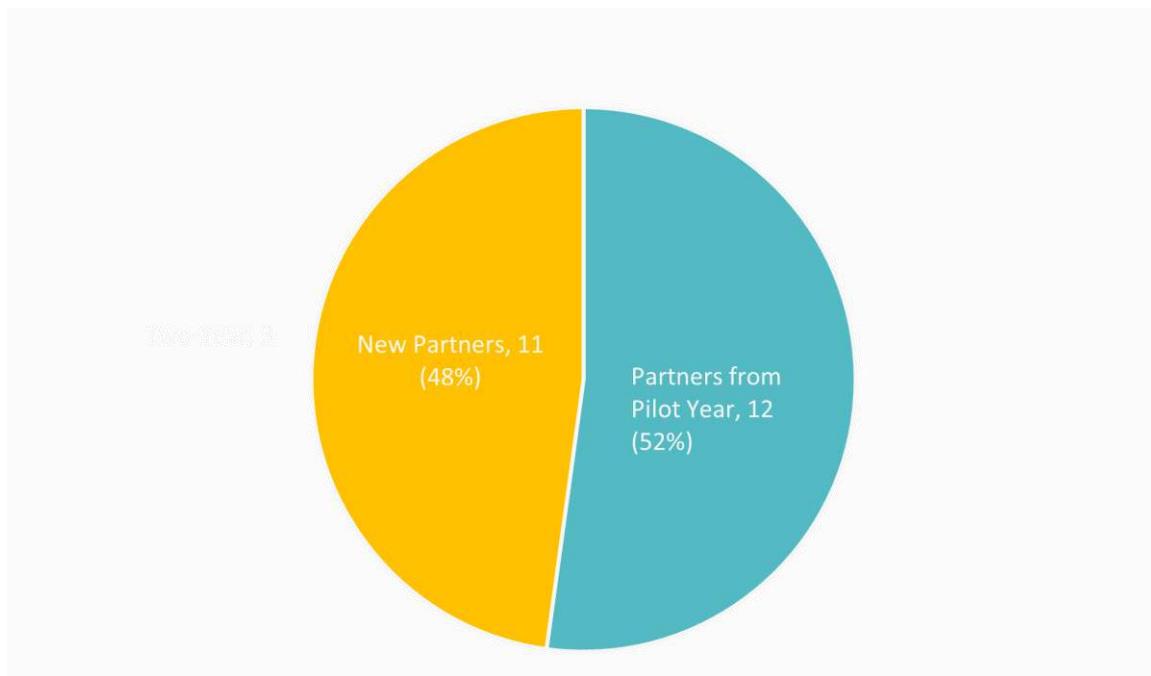
## Supported Activities



## Partners

Over half the partners we worked with throughout the programme (12 out of 23) had received grants from Amal in the pilot year, while the remaining 11 were new to Amal. Working again with pilot year partners allowed us to deepen our relationships with them and build on the success of the projects they had previously delivered. Additionally, Amal support enabled partners to expand their work by securing further funding in some cases and making new connections with Muslim and other organisations as well as artists. Approximately 83% of the partners (19 out of 23) reported being able to make new connections with organisations and/or individuals through their projects.

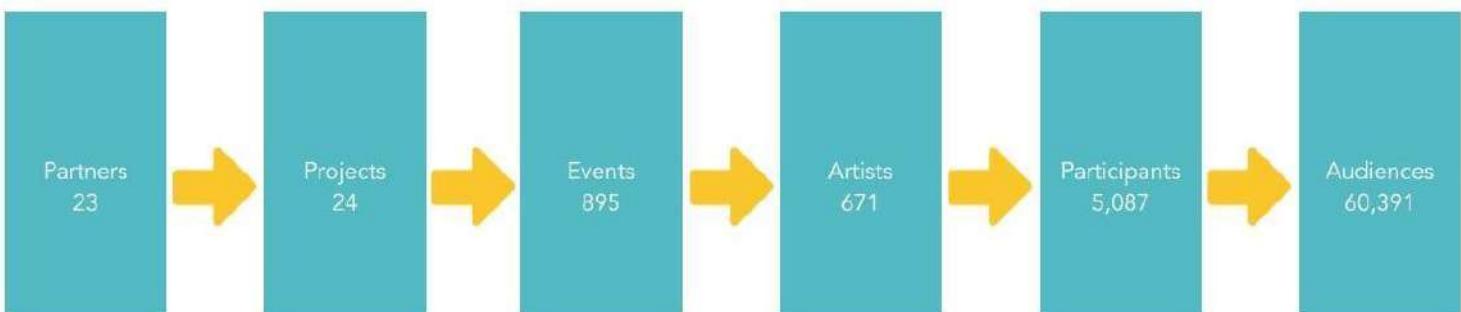
Chart IV: Amal Partners



### Amal's Reach

Due to varying timescales for the project delivery and COVID 19 delays all programme activity eventually completed in 2021. The data received has been key in helping us build an overall picture of the outputs that Amal projects have delivered and the targets we have been able to achieve. The figures below provide evidence of Amal's reach, in terms of depth and breadth, for the Programme.

Figure II: Participation Numbers for the Amal Programme



These figures reveal the impressive extent of the network that Amal has built and the number of people we have reached in a variety of ways during this phase. Of the 671 artists that were engaged, over 60% were Muslim and 45% were female, indicating a good balance between Muslim/non-Muslim and male/female artists. Of the 102 artists who completed the Amal

Artist Survey, around two-thirds (69) felt that they were role models to their audiences/participants.

Of the 5,087 participants (that is, those who participated actively in workshops or hands-on activity), 56% were under 30. Young people were targeted in particular because of the youthfulness of Britain's Muslims (one in three are under 15, compared to under one in five overall, and nearly two in three are under 30).

Of the 60,391 audience members, around 42% were under 30; around 13% were new to arts and culture events and 19% were new to events relating to Muslims.

#### 4. Findings from the Amal Programme

From the full reporting of 24 projects the Amal Programme can clearly demonstrate the impact its work has had on achieving its objectives since its August 2018 launch. The data received through reporting has been supplemented by observations recorded by the Amal team while attending Amal-supported project activities and insights shared by partners at a Learning Workshop held shortly after the first year of the programme in October 2019.

The findings have been grouped below according to the eight outcomes set out in Amal's theory of change (see Appendix II).

##### Outcome 1: More Muslim-created artistic content

Almost every Amal-supported project in this period has included an element of artistic content created by Muslims, resulting in a whole range of new content for audiences. This has included content produced by professional artists at early and more advanced stages of their careers as well as by participants involved in various project activities. Much of the content has been made available in some form for use beyond the life of the project. The creation of digital content has grown significantly during the latter part of the programme due to COVID-19 social distancing restrictions.

**Khayaal Theatre Company:** Support from Amal enabled Muslim-led arts organisation Khayaal Theatre Company to create several new pieces of storytelling content, including two new multi-faith stories, five new Muslim heritage stories and a storytelling performance and workshop in support of the national curriculum for primary schools. Given that Khayaal's work is so unique, with very few other arts organisations in the UK able to bring stories from diverse Muslim cultures to British audiences in the way they do, the funding from Amal has addressed an important need. The new content created through this project has expanded Khayaal's existing repertoire and will be used in their storytelling performances in multiple interfaith, community, festival and corporate settings. With a three-year grant from Amal, Khayaal has been given the opportunity to continue developing such content year-on-year.



**Shubbak Festival:** Shubbak Festival commissioned installations by Muslim visual artists Aicha El Beloui and Dia Al-Batal as part of their Amal-supported finale weekend showcase at the National Theatre's Riverstage. Dia Al-Batal's Arabic calligraphy installation was particularly successful in engaging Arabic-speaking children and families: *"There was a particular moment when a dual heritage child was eagerly translating the words to her friends who were not aware she could read Arabic".*<sup>4</sup> Original music was also created for the finale weekend by Syrian rapper Adz through Music Action International - a group supporting young people newly arrived from conflict areas. The music was performed live by a diverse group of their young members during the weekend programme.



**Anti-Tribalism Movement (ATM):** Poetry workshops organised by ATM's Verse Club project enabled young participants - of mainly Somali Muslim heritage - to write poetry as a means of creative self-expression. Through the workshops they were guided in using poetry to talk about the issues they care about most, and to perform their pieces in public sharing events

<sup>4</sup> Project Report from Shubbak Festival

at the Poetry Café in London. The rawness and honesty of the work produced by the young poets visibly moved audience members at the public sharing attended by the Amal team.

**English Touring Theatre (ETT):** A number of partners created podcasts to document and discuss the major themes of their projects. One of these was a five-part series produced by Muslim journalists Abdul-Rehman Malik, Remona Aly and Aina J Khan for the Othello Project Tour by ETT. The podcasts, which interpret the story of Shakespeare's Othello through the exploration of race, class, masculinity, gender and belonging in contemporary Britain, were uploaded on the ETT website and shared among their online audiences of over 16,000 followers. In an article she wrote for the Guardian, Remona Aly commented: *"Such artistic reinventions are vital to challenging the prejudices surrounding Muslims or indeed any minority. Othello conveys what it means to be British, what it's like to carry multiple identities, where society stands and where it might be heading. With more productions like this, making sense of who we really are can be a more exciting, representative and relevant story".*<sup>5</sup>

**BE Festival:** 'We have and continue to, create and present more Muslim artists' content. We had not had a Muslim artist work on BE Next before... We have continued to work with (Muslim artist) Amerah and feel like working with Amal and being part of this process has led to positive change within our programming.'<sup>6</sup>

## Outcome 2: More opportunities for Muslim artists/arts leaders to enhance their talents, build careers and be networked into the creative industries

Through Amal's targeted funding, arts organisations were encouraged not only to platform Muslim artists/arts leaders at all levels of activity but also to actively assist in opening up new avenues for them. Plentiful evidence was gathered around the new opportunities that were created for Muslim artists through Amal-supported projects.

**Tower Hamlets Schools Library Service (THSLS):** Six Muslim poets were trained in the first year of this project in working with primary schools through the Junior SLAMBassadors project by THSLS. Since most of the poets had only worked with children in secondary school or older, this provided an opportunity to enhance their skills and widen their potential reach within schools. Being connected through this project with the Poetry Society - one of the leading poetry organisations in the UK - also meant that they will now be considered for any of the numerous other projects the organisation runs in different parts of the country. One poet commented on how much she appreciated the *"love, hugs, cheers and thank yous from the young people. Particularly the ones I worked with. As well as a Muslim girl saying to me they want to be like me when they are older".*<sup>7</sup> Similar opportunities were given to Muslim poets in the second and third years of this project.

**P21 Gallery:** P21 Gallery's reACT project invited student and emerging artists under the age of 30 to present their work in an established gallery in London with assistance from a

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<sup>5</sup> [www.bit.ly/2pF4TFe](http://www.bit.ly/2pF4TFe)

<sup>6</sup> BE Festival final reporting year 2

<sup>7</sup> Project Report from Tower Hamlets Schools Library Service

professional curator. Selected through an open call, the artists were supported through all stages of delivery - from ideation to installation of their exhibitions - providing them with a rare chance to hone their talents and gain visibility for their work through the gallery's audiences. British Sudanese artist Rayan Elnayal, the first artist chosen to exhibit through reACT, commented that the project gave her the *"exposure that otherwise would have taken years to achieve."*<sup>8</sup>



**English Touring Theatre (ETT):** Through ETT's Othello Project Tour, female Muslim poet Tanya Muneera Williams was able to perform and conduct workshops in eight different venues across the UK. At each venue, ETT ensured that she was introduced personally to the programming and outreach staff to discuss the possibility of future work. ETT also committed to continue introducing her to further venues nationwide following the end of their Amal project.



<sup>8</sup> Artist Survey from P21 Gallery

**Bradford Literature Festival (BLF):** Amal's partnership with BLF enabled several Muslim artists and speakers to be platformed within its programme. Recognised as the most diverse literature festival in the UK, BLF skilfully creates a space where artists and industry professionals can network and access work opportunities. By including Muslim performance poet Tommy Evans, who was invited for an Amal-supported event at the festival, in its Education Programme, BLF was able to introduce him to local schools in Bradford who were "*so impressed with his work that many asked to meet him one-on-one to discuss visiting their schools to work with their students further*".<sup>9</sup>

### Outcome 3: More and richer encounters between Muslims and people of other faiths and none

Every Amal-supported project had a demonstrable element of participatory activity to enhance the experience of "encounter" between and among artists, audiences and/or participants. By facilitating more of these encounters through the arts, Amal projects have helped to forge common ground between Muslims and people of other faiths and none.

**School of Sufi Teaching (SoST):** 'The Amal programme introduced SoST to the local community through the architecture tours, online through the 'call outs' and cultural evenings. It broke down barriers between people's pre-held ideas or unconscious bias' about Muslims and Muslims' own pre-held ideas about non-Muslims. A space for collaboration was created and SoST are positive that they can build off of this.'<sup>10</sup>

**Greenbelt Festival:** Programming a strand of high-quality events by Muslim artists and thinkers at Greenbelt (a Christian festival of arts, faith and justice) allowed its largely Christian audience to gain an insight into Muslim life and culture they would normally not have access to in their daily lives. By integrating these events into the main programme and inviting Muslim artists to engage with audiences in multiple ways, Greenbelt provided ample opportunities for deep and meaningful encounter between Muslim artists and Christian audiences. One Greenbelt audience member commented:

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<sup>9</sup> Project Report from Bradford Literature Festival

<sup>10</sup> School of Sufi Teaching final project report form

*“I love that Greenbelt is reaching out to other faiths and incorporating their work into the programme. After all, if we want the festival to be about how we can make our society a better and fairer place for all, then why exclude other groups of people who want the same because they happen to identify as a different religion. That models what society will hopefully one day become - where inclusiveness is natural and individual groups don't have to fight for their rights to be treated fairly”.*

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Comedy performance by Bilal Zafar at **Greenbelt Festival**

**Heaton St. Barnabas CofE:** Amal awarded a grant for Muslim artist Razwan UlHaq to deliver a series of Islamic Art workshops in two schools in Bradford and Hereford. The schools were intentionally paired together because Heaton St. Barnabas CofE in Bradford has a large Muslim student body while the Holmer Academy in Hereford has pupils from predominantly white British and European backgrounds. Through this project, students from both schools were able to connect with each other and engage in a shared learning experience with peers from different backgrounds. Reflecting on the workshops, Razwan UlHaq remarked: *“I found it interesting that children from Holmer Academy asked the Muslim children more questions about their culture and religion rather than the other way round. Some children from Holmer Academy were ‘shocked’ at the similarities between themselves and Muslim pupils.”*<sup>12</sup>

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<sup>11</sup> Audience Survey from Greenbelt Festival

<sup>12</sup> Project Report from Heaton St. Barnabas CofE



Workshop at Holmer Academy in Hereford with Heaton St. Barnabas

**Milton Keynes Islamic Arts and Culture (MKIAC):** Students from three local schools composed an original piece of music and formed a choir with recently settled Syrian children in Milton Keynes to perform at the annual Art at the Lake festival by MKIAC. The predominantly non-Muslim students worked with Muslim musicians from the London Syrian Ensemble to create the music and engaged with the recently settled Syrian children for the performance. This sustained encounter over a period of weeks was an important initiative in raising awareness around Syrian culture in order to create a welcoming atmosphere for the recently arrived Syrian families in Milton Keynes.



Syrian children perform at Art at the Lake festival by MKIAC

**Faith and Belief Forum:** Faith and Belief Forum brought together 12 women of different faiths to form an interfaith collective of artists in London. The group represented a mix of people from Muslim, Hindu, Catholic and non-religious backgrounds who share a passion for producing and sharing creative work that explores faith, belief and identity. Through a series of workshops, the women engaged in deep and personal conversations about what it meant to explore their faith through art and how they could support each other as artists, building strong bonds among the participants.

## Outcome 4: A growing audience for Muslim-created artistic content

While a disproportionately high level of media coverage of Muslims continues to keep them in the public eye, studies have shown that this coverage is unfortunately overwhelmingly negative.<sup>13</sup> To counter this, however, there seems to be a growing appetite for Muslim-created content - from within Muslim communities and mainstream audiences - signalling a desire to move beyond media stereotypes. This is evidenced by the popularity of Muslim-created content (provided that it is of a sufficiently high quality) created through Amal-supported projects and the curiosity and enthusiasm with which Muslim and non-Muslim audiences engage with Muslim artists when given a chance. From the project reports received to date, around 24% of audiences that attended Amal-supported activities could be described as new to events relating to Muslims.

**Sufi Festival:** Hosted in the heart of Glasgow at one of the city's most respected arts venues (The Tramway and Hidden Gardens), Sufi Festival drew in a significant audience for its inaugural festival celebrating the arts inspired by Sufism (the mystical aspect of Islam). Of the 2,500 people who attended the festival, around 50% did not have a Muslim background. Poetic duo Pearls of Islam noted that they received much appreciation for their performance, particularly from non-Muslim audience members through "*tears, appreciative comments and hugs*".<sup>14</sup> Many of these audience members bought their CDs, which sold out at the festival.



Attendees at Sufi Festival in Glasgow

**Cityread Festival:** Amal supported Cityread Festival in hosting a month-long series of events in London, Luton and Slough around female Muslim author Ayisha Malik's book 'Sophia Khan Is Not Obliged' – a heart-warming romantic comedy about a young Muslim girl in London. Over 10,000 people attended these events, which also included a host of library events held across 27 London boroughs. This was the first time Cityread and the book publishers they worked with had engaged with a Muslim author, resulting in some impressive audience statistics. Two-thirds of the audiences at the festival were new to Cityread, with their Asian

<sup>13</sup> Chris Allen, *A Review of the Evidence Relating to the Representation of Muslims and Islam in the British Media: Written Evidence Submitted to the All Party Parliamentary Group on Islamophobia*, University of Birmingham, 2012.

<sup>14</sup> Artist Survey from Sufi Festival

audiences doubling from 7% in the previous year to 14%. Of the audiences that were asked if they had been to an event or read a book relating to Muslims in the preceding 12 months, 58% said they had not. A significant percentage of readers that took part in the events or read Ayisha Malik's book with their library reading groups indicated that they were reading or planned to read the sequel to the book.

**Khayaal Theatre Company:** Khayaal have noted a significant increase in the number of requests they are receiving for storytelling performances and workshops from their existing partners as well as from a host of new organisations. By delivering a consistent level of such activity throughout the year, made possible in large part through Amal's support, Khayaal's work has continued to grow audiences for Muslim-created artistic content. According to Artistic Director Luqman Ali: *"The fact that we've received 60 requests for bookings in the first half of this year alone without a dedicated marketing campaign attests to the power of our live performances and educational offerings to positively influence and impact hearts and minds in relation to Muslim cultures."*<sup>15</sup>

**Shubbak Festival:** Shubbak Festival's finale weekend at the National Theatre's Riverstage attracted over 7,500 audience members over three days. Anecdotal evidence gathered from the event indicated that these audiences were more diverse than those that attended previous outdoor weekends programmed by the National Theatre, suggesting that they were attracted specifically by Shubbak's offer, which included many performances by Muslim artists. According to one audience member:

*"It's crucial to have events like this that give people access, understanding and appreciation of Arab/Muslim*

<sup>16</sup>

## Outcome 5: More Muslims feel their stories are heard

Presenting artistic content by and about Muslims is a powerful way of fostering a greater sense of belonging among Muslim communities in the UK as it validates their lived experiences and helps create informed dialogue around the issues that they face. Platforming and amplifying such voices through poetry, storytelling, literature, theatre and other art forms, as many Amal-supported projects have done, empowers Muslims to shape their own narrative away from reductive stereotypes.

**Cityread Festival:** By featuring a Muslim author writing about everyday life in London, Cityread put a Muslim story at the heart of its festival – one that many Muslims could naturally relate to. However the themes of the book, which charts the struggles of a young Muslim woman trying to date in London, also lent it a wider appeal beyond Muslim audiences. According to Cityread Chief Executive Andy Ryan: *"the most enlightening, and for me, personally rewarding, aspect of this year's festival was the sheer number of young British*

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<sup>15</sup> Project Report from Khayaal Theatre Company

<sup>16</sup> Audience Survey response from Shubbak Festival

*Asian women (Muslim and non-Muslim) who attended our author events, and asked questions of Ayisha. And those questions invariably began with the speaker saying how in Ayisha's book they had found, for the first time, a character who they could relate to, who spoke to them, who they could see themselves in. Many of these women also said how Ayisha and her writing had inspired them to start writing their lived experiences too. These conversations happened at every single one of our author events with Ayisha. And while 'representation' is by no means the full story and finishing point, I felt honoured to be a part of something which felt really quite important and vital."*<sup>17</sup>



Author talk with Ayisha Malik at **Cityread Festival**

**Al Zaytouna Dance Theatre/MARSM:** Through theatrical performance and Palestinian 'dabke' dance, Al Zaytouna Dance Theatre's production brought to life the story of a young Muslim man from Gaza living in exile and the struggles he faces with not being able to return home. The story resonates with the experience of many Palestinians living in the UK, while simultaneously seeking to educate wider audiences about the real life issues faced by Palestinians today.

**Shubbak Festival:** The Halka project with Shubbak Festival supported the UK tour of the world-renowned Moroccan circus troupe Groupe Acrobatique de Tanger. This included sold-out performances at London's Southbank Centre, the Lighthouse Centre in Poole and The Lowry in Manchester, as well as circus skills workshops for young aspiring circus performers in all three locations. The project had one of the most visibly impactful reactions among its audiences as large numbers of the Moroccan community were able to attend the London performance through the free tickets made possible with Amal support. The organisers reported that, following the performance, *"many community audience members did not want to leave the auditorium; they cheered and sang after the show and asked to meet the company. We invited them to come backstage, which created a wonderful celebration. This involved chanting, selfies, laughter and an immensely joyous atmosphere."*<sup>18</sup> It was clear that the deep resonance the performance had among the Moroccan community was greatly appreciated by them.

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<sup>17</sup> Project Report from Cityread Festival

<sup>18</sup> Project report from Shubbak Festival



**BE Festival:** The Amal-supported performance by Muslim artist Mokhalled Rasem at BE Festival - an annual festival of European performing arts in Birmingham - shed light on the fluctuating feelings of despair and hope in difficult times among his fellow refugees in asylum centres across Belgium, Paris and Holland, giving audiences a rare insight into their lives. The performance won the MESS Festival Prize at BE Festival, awarding the artist a place in the programme at the International Theatre Festival MESS held in Sarajevo. One audience member commented:

***“It was very moving and thought provoking. It should get to a wider audience so people can see that ‘migrants’ are just ordinary, loving, family people.”***

<sup>19</sup>

#### Outcome 6: Increased Muslim representation on stages, screens and media

Amal’s pilot year findings indicated that representation of Muslims on stages and screens challenges negative perceptions on the one hand and provides role models for young Muslims to aspire to on the other. Such representation can only be increased by facilitating a “pipeline” of talent through which more Muslims choose careers in the arts and more artistic activity by Muslims is supported.

**National Youth Theatre (NYT):** Through its production of Muslim playwright Asif Khan’s play ‘Imaam Imran’, which was performed during the Bradford Literature Festival, NYT invited young Muslims from Bradford to join the production in acting, backstage and technical roles. As the world’s oldest youth theatre with a nationwide network of over 6,000 members, NYT is well placed to contribute towards creating this “pipeline” of Muslim talent. The NYT project also took playwright Asif Khan and his brother, renowned director Iqbal Khan (who directed

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<sup>19</sup> Project Report from BE Festival

the play), to deliver drama workshops in local schools. One audience member who saw the play in Bradford said:

***“Genuinely learnt so much about Muslim life in the UK. Great use of set too and the cast were all top so much to say about it, lots of important topics covered well.”***

<sup>20</sup>



Performance of 'Imaam Imraan' with **National Youth Theatre**

**Stratford Circus Arts Centre (SCAC):** SCAC partnered with Amal on a two-year Children's Theatre Project. The SCAC team pointed out what a distinctive offering this would be in the current children's theatre space - where Muslim representation barely exists – and why this matters: *“The risk is that if children and families do not see themselves represented on stage they may conclude that the arts are not for them which perpetuates the cycle of low cultural engagement.”*<sup>21</sup> SCAC worked with the Kala Sangam Centre in Bradford (which then fully took over the project after SCAC had to close) to commission a new piece of children's theatre that shared and celebrated British Muslim experiences, culture and communities. The winning commission, 'Bird in the Window', written and directed by Jameela Khan and Umar Butt, was staged in Autumn 2021 with performances for both the public and schools as well as performing arts workshops led by Jameela Khan for children to work towards their Arts Award. The family show told the story of a son coming to terms with the loss of his father by embarking on a fantastical journey with an old feathery friend. It will tour to a number of other locations around the UK in 2022.

**Sufi Festival:** Sufi Festival contributed towards increasing Muslim representation by organising, for the first time ever, an entire festival dedicated to the arts inspired by Sufism (the mystical aspect of Islam) in Glasgow. Amal support helped bring together musicians, poets, storytellers, visual artists, authors and speakers in a celebration of Muslim culture. The visibility this provided the local Muslim community elicited reactions of *“gratitude and satisfaction at having an exhibition of their stories – cultural if not individual – at such a*

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<sup>20</sup> Project Report from National Youth Theatre

<sup>21</sup> Application from Stratford Circus Arts Centre

*venerable cultural institution in Glasgow*".<sup>22</sup> Since then, the festival has been approached to deliver similar activities in London and Birmingham.



Whirling dervish performance at **Sufi Festival** in Glasgow

#### Outcome 7: More and deeper insights into Muslim lives, views and contributions to society

While representation and visibility of Muslims across the arts is important, there is also a need to ensure the continual production of high-quality content that challenges (rather than perpetuates) the negative stereotypes associated with Muslims. Amal-supported projects achieved this in a variety of ways, depending on their audience profile and the artists they engaged. The common thread among them was the thought-provoking, genuine and nuanced ways in which they presented stories around Muslim lived experience in the UK.

**Tamasha Theatre:** Amal supported Tamasha to tour Nyla Levy's play 'Does My Bomb Look Big In This' to 10 schools around the UK. The play, which tells the story of a girl from London who leaves for Syria after being groomed online, does a masterful job of shedding light on a sensitive subject while also highlighting the struggles many young Muslims face in the UK today. It enabled discussions among students around topics that are normally difficult to broach and about the tools that predators use to manipulate vulnerable youth online. A drama teacher provided this feedback: *"I have had the deepest, most informed and authentic discussions with my students since your visit – on socio-political issues and about theatrical techniques and devices. We had 71 students and 9 members of staff attend the show - for me the staff are actually the ones who will be disseminating and keeping the conversation going the most. I had staff in the studio who have never been before; the Head of Sociology who took the script back into her lessons yesterday, our Senior Tutors who are using the work to reflect on our tutorial programme and the Head of English who is excited to use passages from the script in his lessons. Thank you for allowing me to show them the power of our art form for change across the whole curriculum."*<sup>23</sup> With Amal's support, Tamasha also developed *The*

<sup>22</sup> Project Report from Sufi Festival

<sup>23</sup> Email feedback received by Tamasha Theatre

*Power of Persuasion*, a free creative learning resource for secondary schools about internet safety for young people. Based on the play, the pack provides four 90-minute workshops to guide students through practical drama exercises, presented as audio files by actors in role.



Performance of 'Does My Bomb Look Big In This' with **Tamasha Theatre**

**Kiln Theatre:** Kiln Theatre's community play, 'The Seven Ages of Patience' by Chinonyerem Odimba, brought together 100 residents - aged seven to 77 years - from the London Borough of Brent to perform on- and off-stage roles in a community theatre performance celebrating the history of migration and community care in the borough. The production, which incorporated many real life stories, paid homage to the varied contributions of migrants as well as the vital role they played in the history of Brent, telling a celebratory story of a community which includes a large proportion of Muslims. Five free performances played to packed-out audiences. The Kiln called it "*the largest and most ambitious community engagement project*" in its theatre's history.<sup>24</sup>



'The Seven Ages of Patience' at **Kiln Theatre**

<sup>24</sup> Project update from Kiln Theatre

**Soul City Arts:** Through its signature immersive dining experiences – designed to take participants on a culinary journey using food, music and visual art – Soul City Arts cultivates a deeper appreciation and understanding of South Asian culture in Birmingham. Through an Amal grant, Soul City Arts will be hosting a number of these events with the intention of providing deeper insight into the lives and culture of the largely South Asian Muslim communities of Birmingham.

**Freedom Studios:** In 2019 Freedom Studios produced two short plays in Bradford by local female Muslim playwrights, Asma Elbadawi and Aina Khan. Amal helped take these plays, complemented by creative workshops, into community venues, resulting in an exhibition of work at Kala Sangam (another Amal partner) in the heart of Bradford. We and Freedom Studios saw the benefit of reaching out into communities that are lacking in diversity, isolated, and without access to the arts. Appreciation and uptake of the workshops was strong. The evaluation describes the joy participants felt at seeing elements of their heritage on stage, the feeling that participating and telling their stories gave them of being seen and heard, the shattering of cross-generational and cross-community misconceptions.

### Outcome 8: Greater support for Muslim artistic activity and engagement

By working with Amal to increase Muslim artistic activity and engagement and making the case for why this matters, several Amal partners have unlocked further support for their projects and/or the artists they worked with. This has been in the form of additional funding or has resulted in arts organisations offering further opportunities.

**Greenbelt Festival:** Supported by a three-year Amal grant, Christian arts, faith and justice festival, Greenbelt, has been encouraged to focus on integrating the Amal programme as one of the core areas of the festival. Due to the pandemic and the difficulty of in-person festival activity, Amal and Greenbelt went digital, commissioning short films to showcase Muslim artists' practice across artforms. The films, featuring music, spoken word, creative documentary and dance, premiered via a live streamed event in 2021, followed by discussion among the artists about creating work which represents experiences of navigating the pandemic. Entitled *No Normal*, the series of four films was curated and produced by Amal Adviser, Asad Ali Jafri and feature artist Mohammed Ali MBE and poet Muneera Williams from the UK, and hip-hop dancer Amirah Sackett and musical duo The Reminders from the US.

**English Touring Theatre (ETT):** Being involved in ETT's Othello Project Tour exposed Muslim playwright Iman Qureshi to large theatres and raised her profile among these venues. As a direct result of this relationship, ETT were able to take her play 'The Funeral Director' on tour to the Traverse Theatre in Edinburgh, HOME in Manchester, the Oxford Playhouse and Nottingham Playhouse.

**National Youth Theatre (NYT):** The success of NYT's 'Imaam Imraan' project in Bradford resulted in further support for Muslim playwright Asif Khan, who had the following to say about the experience: "*This project has helped further my experience as a writer, inspired me to write more, and has directly led to a potential commission from the Leeds Playhouse*".<sup>25</sup>

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<sup>25</sup> Artist Survey from National Youth Theatre

## 5. Conclusions on Impact to Date

The findings gathered on the Amal Programme have not only reaffirmed our conclusions from the Pilot but have also provided us with plentiful further evidence that our approach - that of supporting arts and cultural activity with a strategic focus - is a powerful and effective way to advance Amal's dual objectives. These findings are as follows:

1. Through Amal-supported projects, **a whole range of new artistic content has been created** by professional Muslim artists at early and more advanced stages of their careers as well as by Muslim participants involved in project activities; much of this content has been made available in some form for use beyond the life of the project.
2. Arts organisations have been encouraged not only to **platform Muslim artists** at all levels of activity but also to assist actively in **opening up new avenues for them**.
3. By including an element of participatory activity to **enhance the experience of "encounter"** between and among artists, audiences and/or participants, Amal projects have helped to **forge common ground between Muslims and people of other faiths and none**.
4. **There is a growing appetite for Muslim-created content** - from within Muslim communities and mainstream audiences - signalling **a desire to move beyond negative media stereotypes**, evidenced by the popularity of such content (provided it is of sufficiently high quality) and the curiosity and enthusiasm with which Muslim and non-Muslim audiences engage with Muslim artists when given a chance.
5. Presenting artistic content by and about Muslims is a powerful way of fostering **a greater sense of belonging among Muslim communities in the UK** as it validates their lived experiences and helps create informed dialogue around the issues that they face. **Drawing more Muslims into** the production of this content by widening their **participation in creative activity** would strengthen this outcome further.
6. **Representation of Muslims on stages and screens challenges negative perceptions on the one hand and provides role models** for young Muslims to aspire to on the other. Such representation can only be increased by facilitating a "pipeline" of talent so that more Muslims participate in creative activity and more then choose careers in the arts and more artistic activity by Muslims is supported.
7. There is a need to ensure the **continual production of high-quality content** that showcases Muslim lives, views and contributions to society in thought-provoking, genuine and nuanced ways.
8. **Targeted funding** to increase Muslim artistic activity and engagement and making the case for why it matters **can generate further support** for this work from other sources.

With few resources being dedicated to the approach that Amal has developed, as opposed to a more generalised diversity agenda, Amal's work continues to be pioneering and necessary. The credibility and momentum that were built in the pilot year have grown significantly during this period and we would expect them, along with Amal's impact, to grow further if this work continues in the long term.

**For more information, please contact us: [hello@amal.org.uk](mailto:hello@amal.org.uk)**

## APPENDIX I: COMPLETE LIST OF PARTNERS AND PROJECTS FROM THE PILOT

### Partnerships

Organisation	Project Name	Location	Grant
Khayaal Theatre Company	Theatre Without Walls Project	Multiple cities	£30,000
Greenbelt Festival	Amal at Greenbelt Festival	Kettering	£20,000
Southbank Centre	Amal at Southbank Centre	London	£30,000
Cheltenham Festivals	Amal at Cheltenham Festivals	Cheltenham	£30,000
Liverpool Arab Arts Festival	Young LAAF	Liverpool	£11,000
Bush Theatre	Hijabi Monologues	London	£21,000
Shubbak Festival	Amal at Shubbak 2017	London	£10,000
English Touring Theatre	Othello Wrap Around Events	London	£15,000
Tamasha Theatre Company	Re-Fuel: Schools Playwriting Project	London	£30,000
Bradford Literature Festival	Bradford Literature Festival 2017	Bradford	£10,000
Rich Mix	In Focus	London	£10,000
JW3	London Lit Live	London	£1,700

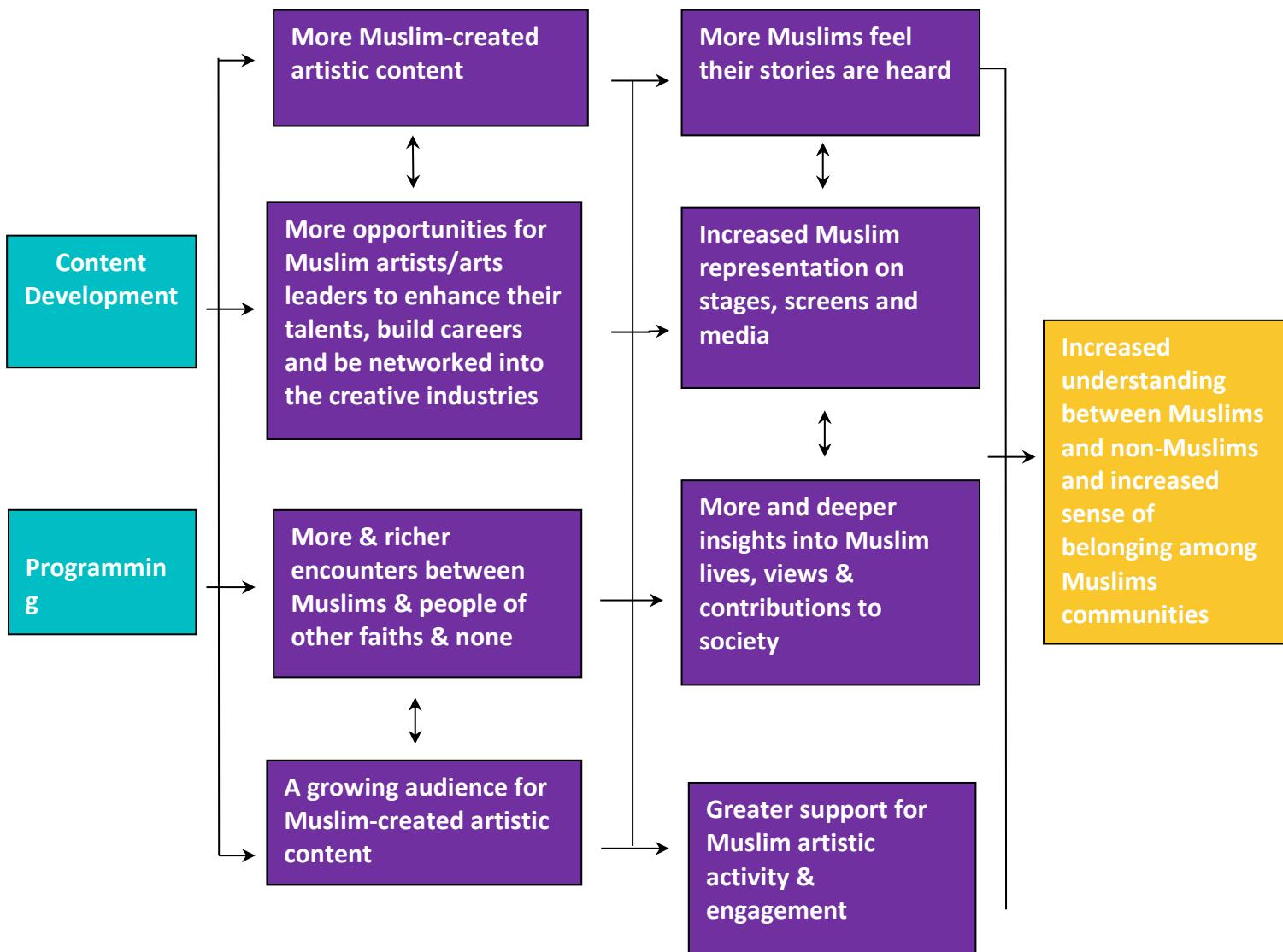
### Small Grants

Organisation	Project Name	Location	Grant
Grassroots Luton	Shared Values and Virtues through Storytelling	Luton	£3,310
Doncaster Performance Venue	Alchemy on Tour	Doncaster	£5,000
Wood Street Walls	Walthamstow Mural by Zarah Hussain	London	£5,000
Foundation of Science, Technology & Civilisation	Rethinking and Rebuilding Social Cohesion: Engaging Young Syrian Refugees	Manchester	£5,000
Horse & Bamboo / Apna	Silk Road Installation	Rossendale	£4,810
Shade 7 Publishing	Hats of Faith	London	£5,000
Gingko Library / Tafahum	Music & Poetry	London	£4,875
Tower Hamlets Schools Library Service	SLAMBassadors	London	£5,000
Mile End Community Project	My Great Journey	London	£4,970
Bridging Spiritual Cultures	Art, Peace and Contemplation	High Wycombe	£4,746
Fabrica Gallery	River Runs Through	Brighton	£7,000
Anti-Tribalism Movement	Writers Realm	London	£5,000
The MUJU Crew	Glass Half Full and Comedy Sketches	London	£5,000
Milton Keynes Islamic Arts Organisation	Poetry, Storytelling and Performance at the MKIAC Yurt	Milton Keynes	£4,500
Kadam Asian Dance and Music	The Rose and the Bulbul	London / Luton	£3,000
Barakat Trust	Barakat Culture Vulture Kids Camp - Islamic Science & Inventions	London / Oxford	£5,000
BE Festival	BE NEXT – Share the Word	Birmingham	£5,000
Winns Primary School	Artist in Residence at The Winns Primary School	London	£5,000

Organisation	Project Name	Location	Grant
Platform London / Khidr Collective	Khidr Collective Zine Project	London	£5,000
Stratford Circus Arts Centre	Story of my Life – Intergenerational Engagement Project	London	£4,960
HEC Global Learning Centre	Tales by Rumi and Other Stories from Persia	Multiple cities	£4,974
Nisa Nashim	Muslim & Jewish Storytelling: Celebrating Women	London / Birmingham	£4,500
MG Ceramics	Peace Fountain	Luton	£5,000
P21 Gallery	Pop Art from North Africa	London	£4,250
Faiths Forum London	The Grand Trunk Roadshow Exhibition	Multiple cities	£5,000
Prospero World	Kaleidoscope Audio Drama Aberdeen (Phase Two)	Aberdeen	£4,772
Refuge Media Productions	Kaleidoscope Audio Drama Glasgow (Phase One)	Glasgow	£5,000

APPENDIX II: AMAL THEORY OF CHANGE DIAGRAM

**Need:** negative narratives create barriers to the understanding of Muslims and undermine Muslims' sense of belonging in British society



Activities that are funded	Outcomes	Impacts
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## APPENDIX III: AMAL FUNDING CRITERIA

### Funding criteria

#### Essential criteria

Applications for grants must demonstrate that the proposed project is for a high-quality arts and cultural activity and would fulfil all the following criteria:

1. Meet one or both of Amal's objectives and abide by the spirit of our values.
2. Take place in London, Birmingham and/or Bradford or in multiple locations around the UK.
  - (i) In cases where projects involve the development of new creative content, proposals should clearly demonstrate how this content will be brought to audiences in London, Birmingham and/or Bradford or in multiple cities in the UK.
  - (ii) Funding for programming at major festivals that take place outside London, Birmingham or Bradford may be considered where programming is co-curated with Amal.
3. Engage audiences and/or participants that are significant in terms of numbers and/or profile.
4. Include a participatory and personal element to enhance the experience of "encounter" between and among artists, audiences and/or participants (such as Q and A sessions and workshops).

#### Desirable criteria

We also seek to support and will prioritise projects that would advance one or more of the following criteria:

1. Connect Muslim and other organisations or groups in a locality.
2. Incorporate diversity (faith, ethnicity, gender, age and disability) within the project's programming, audiences and/or participants.
3. Particularly engage audiences and/or participants under the age of 30.
4. Present strong role models for an inclusive, diverse society.
5. Produce associated resources or media content to extend the reach of the project.
6. Leverage our grant to secure additional funding from other sources.

#### APPENDIX IV: COMPLETE LIST OF AMAL PROGRAMME PROJECTS AND PARTNERS

	Partner	Project Name and Description	Grant Size	Location	Art Form	Links
1	English Touring Theatre (ETT)	<b>The Othello Project</b> A series of wrap-around events by Muslim artists (including workshops, response plays, scratch performances and commissioned visual artwork) exploring the contemporary themes of Shakespeare's Othello, supporting a ten-city tour of ETT's production of the play.	£25,000 (over 1 year)	Multiple	Multiple	Website: <a href="http://www.ett.org.uk">www.ett.org.uk</a> Pilot year photos: <a href="http://bit.ly/2klao9G">bit.ly/2klao9G</a>
2	Anti-Tribalism Movement (ATM)	<b>The Verse Club</b> Four cohorts of six poetry workshops held in collaboration with the Poetry Society for young people of mainly Somali heritage. Participants are encouraged to write and perform their own poetry at public poetry nights held at the end of each cohort.	£21,400 (over 1 year)	London	Poetry	Website: <a href="http://www.theatm.org">www.theatm.org</a> Pilot year video: <a href="http://bit.ly/2ISXPDO">bit.ly/2ISXPDO</a>
3	Tower Hamlets Schools Library Service (THSLS)	<b>Junior Slambassadors</b> Poetry workshops by the Poetry Society held in seven schools in Tower Hamlets culminating in a Grand Finale Slambassadors competition; a group of Muslim poets trained as poet coaches. Amal supported THSLS to scale up the project and include more schools each year over three years.	£32,337 (over 3 years)	London	Poetry	Website: <a href="http://www.towerhamlets-sls.org.uk">www.towerhamlets-sls.org.uk</a> Project page: <a href="http://bit.ly/2k0ezrx">bit.ly/2k0ezrx</a>
4	Greenbelt Festival	<b>Amal at Greenbelt</b> A co-curated series of workshops, performances and films by Muslim artists showcased at and by Christian festival Greenbelt under a three-year partnership. Poets, comedians, musicians, dancers, authors, visual artists and chefs contributed.	£37,000 (over 3 years)	Kettering/online	Multiple	Website: <a href="http://www.greenbelt.org.uk">www.greenbelt.org.uk</a> Photos: <a href="http://bit.ly/2jWYWRv">bit.ly/2jWYWRv</a>
5	Shubbak Festival	<b>Shubbak and Amal at National River Stage</b> Three days and evenings of performances and installations from some of the Arab world's leading contemporary artists at	£22,500 (over 1 year)	London	Multiple	Website: <a href="http://www.shubbak.co.uk">www.shubbak.co.uk</a> Photos: <a href="http://bit.ly/2lBF72s">bit.ly/2lBF72s</a>

		Shubbak Festival's finale weekend, held in conjunction with the National Theatre River Stage.				
6	BE Festival	<p><b>Positive Portrayals</b></p> <p>BE Next Youth Theatre Festival cohort supported children aged 14-19 to attend a week-long performing arts workshop facilitated by two of Europe's finest artists, culminating in a performance at the BE Festival in July 2019. In Year 2, the workshops moved online.</p>	£17,116 (over 2 years)	Birmingham	Theatre	<p>Website: <a href="http://www.befestival.org">www.befestival.org</a></p> <p>Project page: <a href="http://bit.ly/2lv1fvA">bit.ly/2lv1fvA</a></p> <p>Pilot year photos: <a href="http://bit.ly/2lsqv5D">bit.ly/2lsqv5D</a></p>
7	Bradford Literature Festival (BLF)	<p><b>Amal at Bradford Literature Festival</b></p> <p>Six public events including theatre, literature and panel discussions as well as two schools days for primary and secondary school children focusing on poetry at the Bradford Literature Festival.</p>	£24,000 (over 1 year)	Bradford	Multiple	<p>Website: <a href="http://www.bradfordlitfest.co.uk">www.bradfordlitfest.co.uk</a></p> <p>Photos: <a href="http://bit.ly/2lRtdSh">bit.ly/2lRtdSh</a></p>
8	Cityread Festival	<p><b>Sophia Khan is Not Obliged</b></p> <p>A month-long festival of reading centred on Ayisha Malik's book <i>Sophia Khan Is Not Obliged</i>, engaging around 150 libraries in 27 London boroughs, Luton and Slough along with live events across London and a 1,000-book giveaway at Westfield Stratford. The festival brought together 30,000 people in the city and beyond to read the book and experience one young Muslim woman's story of life in London.</p>	£25,000 (over 1 year)	London	Literature	<p>Website: <a href="http://www.cityread.london">www.cityread.london</a></p> <p>Project page: <a href="http://bit.ly/2lAaydw">bit.ly/2lAaydw</a></p>
9	P21 Gallery	<p><b>reACT</b></p> <p>Four UK-based student or emerging artists chosen to exhibit work at P21 Gallery in London over two years, creating art interpreted from Amal's dual <u>objectives</u>.</p>	£26,763 (over 2 years)	London	Visual Art	<p>Website: <a href="http://www.p21.gallery">www.p21.gallery</a></p> <p>Project page: <a href="http://bit.ly/2Zf1O19">bit.ly/2Zf1O19</a></p>
10	Shubbak Festival	<p><b>Halka by Groupe Acrobatique de Tanger</b></p> <p>A tour of Moroccan street circus troupe Groupe Acrobatique de Tanger's show <i>Halka</i> in three locations around the UK (London, Salford and Poole) as part of the Shubbak Festival in July 2019. Circus performing workshops for young people were also held in each performance location.</p>	£10,000 (over 1 year)	Multiple	Circus	<p>Website: <a href="http://www.shubbak.co.uk">www.shubbak.co.uk</a></p> <p>Photos: <a href="http://bit.ly/2lBF72s">bit.ly/2lBF72s</a></p>

11	Milton Keynes Islamic Arts and Culture (MKIAC)	<b>MK Schools Cultural Exploration: Syrian Music</b> Syrian music workshops for young people with three schools in Milton Keynes by members of the London Syrian Ensemble and a choir of young people from the local Syrian community formed to create a new composition of music performed at the Art by the Lake Festival in Milton Keynes in June 2019. Amal also supported the 'Amal Yurt' which featured a series of public conversations by artists from around the Muslim world.	£8,640 (over 1 year)	Milton Keynes	Music	Website: <a href="http://www.mkiac.org">www.mkiac.org</a> Project page: <a href="https://bit.ly/2lQoWP1">bit.ly/2lQoWP1</a>
12	Stratford Circus Arts Centre (SCAC)/Kala Sangam	<b>Children's Theatre Project</b> A commission of a new piece of family theatre by Stratford Circus Arts Centre (London) and Kala Sangam (Bradford) by a theatre company or individual that shares and celebrates British Muslim experiences, culture and communities. <i>Bird in the Window</i> was staged in Bradford in 2021 and will tour to a number of other locations around the UK.	£39,988 (over 2 years)	Bradford, other locations	Theatre	Website: <a href="http://www.stratford-circus.com">www.stratford-circus.com</a> Project page: <a href="https://bit.ly/2lXWxXe">bit.ly/2lXWxXe</a>
13	Khayaal Theatre Company (KTC)	<b>Theatre-Without-Walls</b> Development and delivery of KTC's award-winning Muslim heritage and multi-faith storytelling performances and workshops around the country.	£50,000 (over 3 years)	Multiple	Storytelling	Website: <a href="http://www.khayaal.co.uk">www.khayaal.co.uk</a> Video: <a href="https://bit.ly/2P6qTlE">bit.ly/2P6qTlE</a>
14	Faith and Belief Forum (FBF)	<b>Young Curators and Creators Exploring Faith and Belief</b> Establishment of a multi-faith collective of young people to learn skills in various art forms through workshops, accompanied by an exhibition of their work during the year.	£5,152 (over 1 year)	London	Theatre	Website: <a href="http://www.faithbeliefforum.org">www.faithbeliefforum.org</a> Project page: <a href="https://bit.ly/2kOyppQ">bit.ly/2kOyppQ</a>
15	Al Zaytouna Dance Theatre/MARSM	<b>I Have Two Names</b> Staging of three performances of Al Zaytouna Dance Theatre's play <i>I Have Two Names</i> in partnership with Ivo Theatre and MARSM at Rich Mix and the Cockpit Theatre in London; three dabke dance workshops free for the public to attend.	£6,950 (over 1 year)	London	Theatre Dance	Website: <a href="http://www.facebook.com/AlzaytounaUK">www.facebook.com/AlzaytounaUK</a> Events: <a href="https://bit.ly/2lW2WTa">bit.ly/2lW2WTa</a> <a href="https://bit.ly/2lRRc3S">bit.ly/2lRRc3S</a>
16	Sufi Festival	<b>Sufi Festival</b>	£10,000 (over 1 year)	Glasgow	Multiple	Website: <a href="http://www.sufifestival.org">www.sufifestival.org</a> Video: <a href="https://bit.ly/2kjQNqt">bit.ly/2kjQNqt</a>

		A family festival celebrating the vibrant art forms that are associated with Sufi Islam. Held at the Tramway Theatre and Hidden Gardens in Glasgow in July 2019.				
17	National Youth Theatre (NYT)	<b>Imaam Imraan</b> Playwright Asif Khan's <i>Imaam Imraan</i> staged by the NYT at Kala Sangam during the Bradford Literature Festival, providing young people with the opportunity to gain valuable backstage skills. NYT also produced an educational resource and Asif Khan and Director Iqbal Khan hosted workshops in schools.	£10,000 (over 1 year)	Bradford	Theatre	Website: <a href="http://www.nationaltheatre.org.uk">www.nationaltheatre.org.uk</a> Photos: <a href="http://bit.ly/2kpfy4F">bit.ly/2kpfy4F</a>
18	Tamasha Theatre	<b>Does My Bomb Look Big in This</b> An extension of Tamasha's tour of Nyla Levy's play <i>Does My Bomb Look Big in This</i> , taking the production into schools in London, Birmingham and Bradford. Tamasha also produced a resource pack based on the play for schools to use as a vital tool against online grooming.	£17,719 (over 1 year)	Multiple	Theatre	Website: <a href="http://www.tamasha.org.uk">www.tamasha.org.uk</a> Photos: <a href="http://bit.ly/2Iso3Mt">bit.ly/2Iso3Mt</a>
19	Heaton St. Barnabas CofE School	<b>Cross-Curricular Islamic Arts</b> A series of calligraphy workshops led by Bradford-born artist Razwan Ulhaq for students aged 9-10 years at Heaton St. Barnabas CofE Primary School in Bradford and Holmer CofE Academy in Hereford. The two schools exhibited the work of the students and came together for discussions through Skype.	£3,523 (over 1 year)	Bradford Hereford	Visual Art	Project blog: <a href="http://bit.ly/2kpAtV6">bit.ly/2kpAtV6</a>
20	Kiln Theatre	<b>The Seven Ages of Patience – The Community Play</b> Staging of Kiln Theatre's Community Play <i>The Seven Ages of Patience</i> , where diverse members of the Brent community in London came together to either perform in or work backstage on this production.	£15,000 (over 1 year)	London	Theatre	Website: <a href="http://www.kilntheatre.com">www.kilntheatre.com</a> Project page: <a href="http://bit.ly/33RhRPJ">bit.ly/33RhRPJ</a>
21	Soul City Arts	<b>Food for the Soul</b> A series of arts events held in the heart of Birmingham led by graffiti artist Mohammed Ali. Soul City Arts led Art Markets featuring workshops and performances at the Moseley School of Art and hosted immersive food events that took audiences to the heart of South Asia.	£25,000 (over 1 year)	Birmingham	Multiple	Website: <a href="http://www.facebook.com/soulcityarts">www.facebook.com/soulcityarts</a>

22	Freedom Studios	<b>BD Stories</b> A commission of two short plays by female Muslim writers Aina Khan and Asma Elbadawi - <i>Pashto Thriller</i> and <i>No.4</i> . These artists held a series of community art workshops centred on the themes of the plays and work produced was exhibited at Kala Sangam in Bradford.	£15,000 (over 1 year)	Bradford	Theatre	Website: <a href="http://www.freedomstudios.co.uk">www.freedomstudios.co.uk</a> Project page: <a href="http://bit.ly/2lwaw6y">bit.ly/2lwaw6y</a>
23	School of Sufi Teaching	<b>Faith in the City We Inhabit</b> A collection of artistic events and activities to celebrate the opening of the school's new Zawiya in Bethnal Green and its participation in the London Festival of Architecture.	£7,290 (over 1 year)	London	Multiple	Website: <a href="https://sufievents.wordpress.com/faith-city-inhabit/">https://sufievents.wordpress.com/faith-city-inhabit/</a>
24	Ort Gallery	<b>Audience Engagement Programme</b> Three separate exhibitions by Laura Boushnak, Ragu Rage and Olivia Twist with a series of accompanying wrap around artistic activities for the local community.	£9,017 (over 1 year)	Birmingham	Visual Art	Website: <a href="https://ortgallery.co.uk/exhibitions/i-read-i-write/">https://ortgallery.co.uk/exhibitions/i-read-i-write/</a>  <a href="https://ortgallery.co.uk/exhibitions/recipes-for-resistance/">https://ortgallery.co.uk/exhibitions/recipes-for-resistance/</a>  <a href="https://ortgallery.co.uk/exhibitions/this-house-of-ours/">https://ortgallery.co.uk/exhibitions/this-house-of-ours/</a>