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THE
MARLOWE
THEATRE

The Paper Birds

MOBILE

STUDENT RESOURCE PACK



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BACKGROUND & PROCESS



Background

The idea for *Mobile* was first conceived when The Paper Birds were approached by sociologist Dr Sam Friedman from the London School of Economics who mentioned that his research into social mobility was rich with interesting stories.

As a follower of The Paper Birds' work, Friedman understood that their productions were often political and concerned with social observations about modern Britain and often used verbatim material. Throughout his own research and studies, Friedman had conducted many interviews with many different subjects about their upward mobility in social structures and was willing to share these transcripts for use as verbatim material from which to develop a performance. Artistic Director Jemma Mc Donnell began to develop an idea to use Friedman's research in a site-specific performance based in a caravan. The caravan presented

many connotations about class, and the allure of developing a performance in such a small intimate space was an exciting and challenging prospect for The Paper Birds to tackle.

The company sought partners to be able to develop the project; it was co-commissioned by the Marlowe Theatre in Canterbury and Live Theatre, Newcastle. Regular collaborators The Media Workshop were also commissioned to work alongside The Paper Birds in the development of the technical aspects of the show, and a composer and set designer were also recruited for the project.

The second instalment in the Class Trilogy, *Mobile* follows 2014's *Broke*, which was a small scale studio show; a physical and visual exploration of debt, poverty and the economy in modern Britain. *Broke* was also a verbatim production that utilised real people's voices and accounts from interviews the company conducted relating to people's finances and outlook on the economy.

BACKGROUND & PROCESS

Process

Research and development for the project began in September 2015. Funded by Arts Council England, Jemma and Kylie (co-founders of The Paper Birds) began using the transcripts of Friedman's interviews to structure a performance that explored class in contemporary Britain. This period involved much research into British class systems from the past and present, and was also about

questioning and placing themselves into the contemporary model of class. They challenged what does class means today? Why is class important? Why make a show about class? The process for the show was characterised by three separate phases:

Phase 1 – Research and Development

Examining the themes; reading, editing and selecting the transcripts; developing the ideas around the characters as objects; developing the character of Cindy played by the performer. Additional interviews were also carried out through workshops and meeting with communities in both Canterbury and Newcastle.

Phase 2 – Rehearsal and Script

The script was developed by building a collage of the verbatim material donated by Friedman, and also writing and developing the scenes that Cindy delivers. This was created by working within the caravan – responding to it as a space, by trial and error, by writing and re-writing and observing what the function of each scene needed to be to drive forward both the action and the audience experience.

Phase 3 – Set Build and Technical

Here the caravan was modified to serve as a fully functioning mini-theatre space. Additional lighting, sound systems, and projectors were installed. The bathroom was converted into a technical booth, TV screens were fitted to the windows and mounted in weatherproof cases and the exterior of the caravan and its design were developed.

SYNOPSIS & CHARACTERS



Mobile is set within the character of Cindy's temporary mobile home. She states that she is 'in between' houses at the moment and that she has taken to living in her mother's caravan. The audience are greeted and invited to come in and take a seat. She addresses the audience as though they have come to interview her, (this is connoted by the projection which appears of her name and date), and she begins to talk about her personal circumstances and her placing in the modern class system.

She explains that she finds it difficult to define the modern class system; she draws attention to the new seven classes within Britain's social structure as defined by sociologists and how these classes are affected not only by the traditional factors of financial position and job roles. The new system is rather defined by factors such as cultural engagement and taste, (see Section 3).

The structure of the performance is characterised by encounters with several other 'characters' who appear as everyday household items such as The Kettle, The Microwave, The Radio Alarm Clock and The Lamp. Each of the characters (including Cindy) have a different experience of and relationship with the effects of social mobility.

SYNOPSIS & CHARACTERS



Cindy (or Catherine)

- Played by **Kylie Walsh / Georgie Coles**
- **29 years old**
- University educated
- Recently split up from long-term partner
- Living temporarily in Mother's caravan
- Talks of wanting more, aspiring to do well economically and of believing in social mobility. She believes that social mobility is an option for everyone and that society is fair with systems in place to allow all people to prosper.
- She presents the recurring theme of space through her recollections of a childhood hobby; using space travel as a metaphor for ambition, climbing higher and breaking free.

As we learn more about Cindy, we also begin to meet the other 'characters' in the play. Each of the characters appears as a non-naturalistic animation of a household object. They 'speak' verbatim text about their situation and experience of social mobility, although their basic identities have been changed.

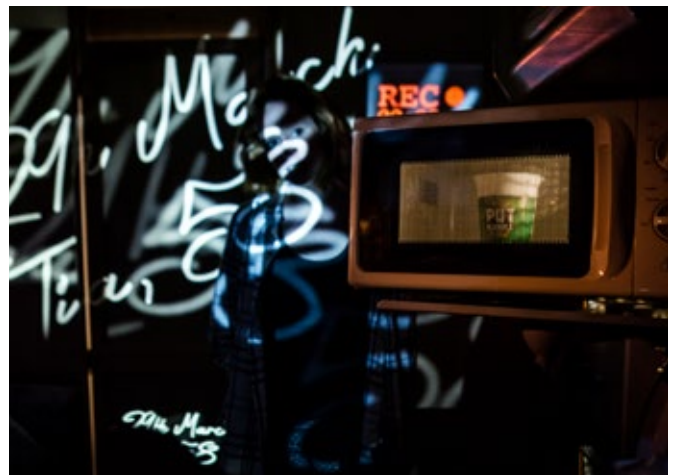
The Kettle

- **Robert, aged 44**
- Lives in a townhouse in London.
- Talks of family coming to visit his home, and the pride he feels with them witnessing what he's achieved financially.
- Came from working class background where his father worked 3 jobs in order to provide.
- Opportunities that were available to him when he left school were to follow in the footsteps of his relatives and work in a local factory.
- He now feels a sense of loneliness and estrangement from his family; he rarely spends time with them and spends Christmas alone at his home.
- He cares about appearance and presentation; he wouldn't consider having a bull-dog terrier because of the class connotations it brings.

SYNOPSIS & CHARACTERS

The Microwave

- **Tina, 58**
- Earns upwards of £250,000 per year.
- Considers herself 'working class' despite being identified as 'Elite' in recent Great British Class Survey.
- Considers her children as 'middle class' because of their aspirations, education and experiences.
- She states that she couldn't read or write when she left school but doesn't think her personality has changed due to her social status. She is humble about her achievements.
- References use of language and dialect and the way society treats people because of the way they speak.



The Radio-Alarm Clock

- **Vicky, aged 32**
- Parents moved to the UK in the 1970's to improve their economic position.
- Parents divorced when she was young and mother had a nervous breakdown.
- Throughout childhood was 'thrown into the homeless housing system'.
- Gained scholarship to study at 'one of the top schools in the UK'.
- Went to Oxford University to study.
- Talks of disassociation with mother, her mother unable to engage with her success and upward mobility; encouraging her to feel ashamed of her climb.
- Can't engage emotionally with the family; her interaction with them is characterised by administrative duties.

The Lamp

- **Hannah, aged 27**
- Came from a very humble working class background before studying medicine at a Russell Group university.
- Worked extremely hard to attain a first class degree and has achieved success in her field.
- She talks of her mother feeling 'out of place' at her graduation ceremony, highlighting the difference in the worlds she inhabits.
- Lived at home sharing a room with her mother throughout her studies as she couldn't afford to move away.
- Was treated amongst her peers at university as the 'token working class' friend; but she became used to this identity.
- Maintains a close relationship with her mother despite saying she straddles two different worlds and that she 'doesn't really know where she fits in'.

SOCIAL CLASS SYSTEMS IN BRITAIN



The basics: What is Class?

Britain was once a class-ruled society; class was a staple part of the British way of life. Today it is suggested that class has been eroded, that multiculturalism and a changing economy mean that all members of society are equal. But do some features of the system still remain? Is social mobility possible? Can you move up a class?

Traditionally social class was defined by the grouping of people by occupations, in particular the employment which your father undertook defined which class you would be. Doctors, lawyers and university teachers were given more status than unskilled labourers. The different positions represented different levels of power, influence and money.

Until the mid to late 20th Century, British society was considered to be divided into three main classes:

The Upper Class – tends to consist of people with inherited wealth, and includes some of the oldest families, with many of them being titled aristocrats. The upper classes are not only defined by their title, but also by their education.

The Middle Class – are the majority of the population of Britain today. They include industrialists, professionals, businesspeople and shop owners.

Working Class – people are mostly agricultural, mine and factory workers.

SOCIAL CLASS SYSTEMS IN BRITAIN

The Great British Class Survey

Huge survey reveals seven social classes in UK
www.bbc.news.co.uk
3 April 2013

A major survey conducted by the BBC recently sought to disprove the old social class system and instead suggested that people in the UK now fit into seven social classes. It said the traditional categories of working, middle and upper class are outdated, fitting only 39% of the population.

More than 161,000 people took part in the Great British Class Survey, the largest study of class in the UK. It found a new model of seven social classes ranging from the elite at the top to a “precariat” – the poor, precarious proletariat – at the bottom.

The traditional definitions of class by occupation, wealth and education are challenged, arguing it is too simplistic and instead needs to be defined by three dimensions – economic, social and cultural. The BBC Lab UK study measured economic capital – income, savings, house value – and social capital – the number and status of people someone knows. The study also measured cultural capital, defined as the extent and nature of cultural interests and activities.

The new classes are defined as:

Elite – the most privileged group in the UK, distinct from the other six classes through its wealth. This group has the highest levels of all three capitals.

Established middle class – the second wealthiest, scoring highly on all three capitals. The largest and most gregarious group, scoring second highest for cultural capital.

Technical middle class – a small, distinctive new class group which is prosperous but scores low for social and cultural capital. Distinguished by its social isolation and cultural apathy.

New affluent workers – a young class group which is socially and culturally active, with middling levels of economic capital.

Traditional working class – scores low on all forms of capital, but is not completely deprived. Its members have reasonably high house values, explained by this group having the oldest average age at 66.

Emergent service workers – a new, young, urban group which is relatively poor but has high social and cultural capital.

Precariat, or precarious proletariat – the poorest, most deprived class, scoring low for social and cultural capital

The researchers said while the elite group had been identified before, this is the first time it had been placed within a wider analysis of the class structure, as it was normally put together with professionals and managers. At the opposite extreme they said the precariat, the poorest and most deprived grouping, made up 15% of the population.

SOCIAL CLASS SYSTEMS IN BRITAIN

The sociologists said these two groups at the extremes of the class system had been missed in conventional approaches to class analysis, which have focused on the middle and working classes.

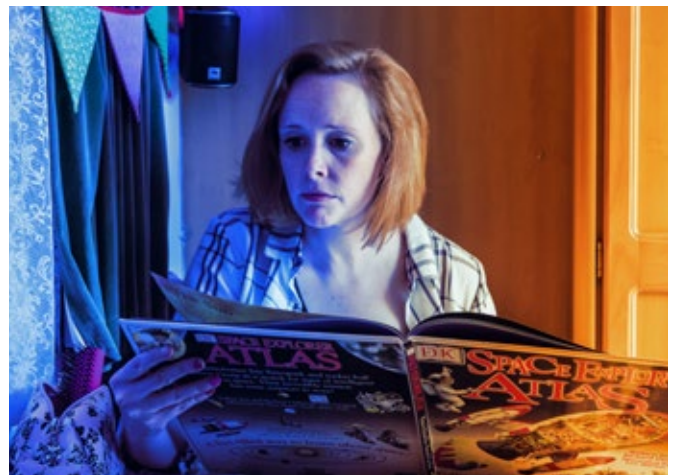
Professor of sociology at Manchester University, Fiona Devine, said the survey really gave a sense of class in 21st Century Britain.

“The survey has really allowed us to drill down and get a much more complete picture of class in modern Britain. What it allows us to understand is a more sophisticated, nuanced picture of what class is like now. It shows us there is still a top and a bottom, at the top we still have an elite of very wealthy people and at the bottom the poor, with very little social and cultural engagement. It’s what’s in the middle which is really interesting and exciting, there’s a much more fuzzy area between the traditional working class and traditional middle class. There’s the emergent workers and the new affluent workers who are different groups of people who won’t necessarily see themselves as working or middle class.”

The researchers also found the established middle class made up 25% of the population and was the largest of all the class groups, with the traditional working class now only making up 14% of the population. They say the new affluent workers and emergent service workers appear to be the children of the “traditional working class,” which they say has been fragmented by de-industrialisation, mass unemployment, immigration and the restructuring of urban space.

Measuring Social Mobility

Social mobility is the movement of individuals, families, households, or other categories of people within or between social strata in a society. It is a change in social status relative to others' social location within a given society.



Both academics and government measure ‘social mobility’ in a variety of ways: academics can’t agree on whether social mobility has declined or remained the same over the last fifty years and whether Britain’s mobility is average or poor compared to other developing countries. Government measurements often compare the performance of children eligible for free school meals with their peers – a measure limited in how much it truly indicates a child’s ‘disadvantage’. The traditional model of measuring social mobility has been confined to analysing statistics; income, growth, employment and education. Yet the research used within *Mobile* compiled by Friedman is unique in that it examines not only the statistical factors of the subject’s mobility, but also the emotional impact too. For further reading about Friedman and The Great British Class Survey see ‘Social Class in the 21st Century’ by Mike Savage.

VERBATIM & POLITICAL THEATRE



The Paper Birds make political theatre, and their approach often uses verbatim material. Verbatim theatre traditionally sees the playwright interviewing people that are connected to the topic or stimulus of the play and uses their testimony to construct the piece. In this way the theatre artist seeks to achieve a degree of authenticity and honesty unattained with fictitious characters.

A verbatim style of theatre uses the real words from interviewees to construct the play. Campion Decent, Australian playwright and author of the verbatim theatre play *Embers*, said it is “not written in a traditional sense... but is... conceived, collected and collated”. This is also true of the way The Paper Birds creates new work – by speaking to people, hearing their stories and creating a collage of their words upon the stage. With *Mobile*, the words that each of the objects is speak is verbatim from the interviews conducted by Friedman.

Political Theatre is a genre of performance that is constantly redefining itself and changing according to evolving culture and society. In the history of theatre, there is a long tradition of performances addressing issues of current events and central to society itself, encouraging public consciousness and social change. In Ancient Greece, the political satire performed by the comic poets at the theatres had considerable influence on public opinion in the Athenian democracy. Those earlier Western dramas, arising out of the polis, or democratic city-state of Greek society, were performed in amphitheatres, central arenas used for theatrical performances, religious ceremonies and political gatherings. These dramas had a ritualistic and social significance that enhanced the relevance of the political issues being examined.

VERBATIM & POLITICAL THEATRE



In later centuries, political theatre has taken various forms. Sometimes associated with cabaret and folk theatre, it has offered itself as a theatre 'of, by, and for the people'. In this guise, political theatre has developed within the civil societies under oppressive governments as a means of actual underground communication and the spreading of critical thought.

In the 1980's there was a wave of political theatre in Britain that emerged as a reaction to the government and social change that the nation was experiencing. Companies such as 7:84 and Monstrous Regiment, playwrights such as Edward Bond, David Hare and Caryl Churchill were redefining what political theatre was and could be. In the 1990's a new wave of 'in your face' playwrights emerged, playwrights such as Mark Ravenhill and Sarah Kane also come under the umbrella of political theatre due to the comment on society that many of their plays take.

All of these artists affected the evolution of The Paper Birds as they began to define their own identity. They understand that as theatre makers they can affect

social change with the message within their productions and the areas of discussion they can instigate within audiences. They intend to make our audiences think, to raise questions and conversations long after the audience has left the performance and ultimately to share the stories on stage of those not able to speak loud enough to have their voices heard.

Watch here:

Politics in Theatre:

www.youtube.com/watch?v=wCyvfScSuBE

Verbatim Theatre:

www.youtube.com/watch?v=ui3k1wT2yeM

THEMES, MOTIFS & TECHNIQUE

Characters as Objects

Upon meeting Cindy outside the caravan, the audience are asked to take part in a game with her; guessing each other's names, jobs, and also what people might be if they were a household object. This game is intended to plant the seed of how class-loaded certain names and objects are. Once inside the caravan the characters begin to appear throughout the piece; each has a different personality, voice and relationship to social mobility. There is also a strand laid throughout of Cindy's relationship with her mother and Cindy likens her Mother to a china teacup and saucer. The imagery of a tea cup, or her Mother, is then featured throughout the end sequence spinning around in space; connoting that her relationship with home is difficult; she feels both attracted to it and also wants to push up and away and achieve more.

Space, Ambition, Success

Throughout the play there is a strand that revolves around Cindy's interest in space travel. Upward mobility is often referred to as 'climbing the ladder', and it is also often associated with ambition and success. Within *Mobile*, this is represented through the metaphor of space travel. Cindy explains that she had a huge interest in space when she was a child; that for her it was spawned by learning about a female space shuttle pilot in a school presentation. She later mentions that a role model for her was Helen Sharman, the first British person in space.

The other notion explored here is the idea that when a person travels far away from home, there is always a willingness to return – likened to the pull of gravity

within Earth's atmosphere. As expressed by some of the characters despite their rapid upward mobility; they miss or yearn or feel attracted to home.

Cindy herself also talks about wanting more, and achieving. She explicitly mentions that she won't be staying in the caravan for long; she believes in the ideology that if you work hard, you will be rewarded.

Media and The Television

As well as the 'characters' that appear as different household objects, the TV is a recurring strand that appears at intervals throughout the play. It is here that common media representations of class, of success, and of the political agenda relating to social mobility are explored through separate strands.

- The TV is introduced; it switches through channels and different politicians and their promotion of social mobility. Nick Clegg, former leader of the Liberal Democrats famously promoted a fair and just society where everyone is free to prosper, one of his crucial speeches is played out here. This segment is to set the tone and convention for the TV strand throughout.
- Winning and instant success; the TV begins to chart famous representations of instant 'rags to riches' stories. The reality TV generation has created many instant stars that have been plummeted to fame and fortune. The sentiment here is that TV shows such as X Factor have enabled society to develop an ideology that believes in celebrity success and rejects the notion that in order to be successful and rise up the social ladder you need to work hard.

THEMES, MOTIFS & TECHNIQUE

- Demonisation of the working class; this section aims to depict the poor representations of the 'working class' and how they are vilified in the media. From a proud heritage of hard work, determination and humble people the traditional working class are now represented in many areas of mainstream media as scroungers, benefit cheats, lazy and worthless. There is also a suggestion that it has become shameful to be working class – and that most people consider themselves to be middle class.
- Nick Clegg and social mobility reprise; the final section is to suggest that the TV has almost taken on an opinion of its own. It reprises the Nick Clegg speech shown previously, only now it utilises famous sitcom representations of class to compose the same speech. The idea for this section was modelled on the Cassette Boy videos. The aim is to satirise Clegg's speech and suggest that perhaps our society is not structured in a way to really adhere to Clegg's intentions of a fair and just society for everyone.

Movement

As is a common stylistic trait of The Paper Birds work, *Mobile* also features some element of movement and physicality. In particular, movement is utilised to create a link between naturalism and non-naturalism. Before each of the characters can speak or become 'animated', Cindy first approaches them and moves off slowly. The movement is accompanied by sound and is intended to be reminiscent of moving in zero gravity.

The other time movement is employed is to link into the 'memory' moments. Cindy sees a pop-up world which sparks her memory. She 'glitches' (also likened to the way the TV glitches), through several memories until she



settles on a particular moment in her life that she will share; a day at school on the day a space shuttle was launched, Christmas, or growing up on Wilson Road.

Hidden Worlds and Memory Moments

At regular intervals Cindy encounters a hidden world in a cupboard. These are intended to represent memories from her life that have been integral to her development as a person and that trigger an emotional response to the themes of social mobility and home. Each one is coupled with a projection mapped into the back wall of many images that are associated with that day or memory. The projections are intended to try and visualise how our minds work and how they are able to flick through many thoughts all at the same time.

SET BUILD & TECHNICAL

Mobile is an ambitious project where technology and live performance meet. In order to develop the ideas for the play The Paper Birds recruited the expertise of The Media Workshop. As a consortium of digital artists, The Media Workshop had also designed the video projection for previous production and Part 1 of the Class Trilogy, *Broke*. In line with the themes and intentions for *Mobile* they began to build and develop each of the prominent technical strands within the play.

Programming the Objects

Each of the objects that feature as characters within the play have different technical properties. All of the objects are controlled by the technician and programmed precisely to do and say their parts on cue.

The Kettle: The Kettle was developed utilising a small handheld projector. The outline of its shape and the 'fill line' that responds up and down to the audio are all mapped tightly onto the front face of the object. A speaker is placed nearby to deliver the audio.

The Microwave: The Microwave no longer functions as an ordinary microwave. Within its shell a light has been installed that is audio reactive (it responds to the sound it hears). It was important that the turn plate within the microwave retained its original function as placing an item on it creates the illusion that the microwave is still functional.

The Radio Alarm Clock: The Radio Alarm was the most complicated to develop. A new digital clock face was

installed that was able to be controlled from a laptop, meaning that what is shown on the screen can be programmed. Inside a new speaker has been placed in order to control that too, and to increase the volume. All that remains from the original clock is the outer plastic shell.

The Lamp: Perhaps the simplest of the items, the lamp is fitted with an audio responsive bulb – it reacts to the speech and glimmers brighter or dimmer.

Windows as TV screens

The intention for the windows was to be able to control what the audience can see outside of the caravan; that the windows are able to take the spectator on a journey that is able to jump from one location to another, and also transcend the caravan into unnatural environments, i.e. space.

Therefore, the windows follow a different brief to that of the projections or the TV; they represent the outside world; the footage is naturalistic; real footage of real streets and roads. There is one exception to the rule here, and that is in the final section, computer generated footage of the objects in space is featured. This '3D modelling' was developed to represent characters that you have met, e.g. the Mother as a tea cup, floating around in space to connote the push and pull between worlds that the characters feel.

Projection Mapping

Mobile is run using only 2x projectors; one of these is a small handheld projector, and the other a regular standard size. Projection Mapping uses everyday video projectors, but instead of projecting on a flat



screen (e.g. to display a PowerPoint), light is mapped onto any surface, turning common objects of any 3D shape into interactive displays. More formally, projection mapping is “the display of an image on a non-flat or non-white surface”.

This is evident in the creation of The Kettle (non-flat surface), and along the back wall (non-white surface). First the object or area to be ‘mapped’ is scanned by taking many still pictures to develop the shape. The video content is then developed separately and placed on to the required area. For example, in the ‘taste’ scene where many different wallpapers and decorated interiors are projected onto the wall, the wall is ‘cut’ in precisely along each edge, the door frame, and any areas where the projection must not touch.

About The Media Workshop

The Media Workshop is a digital production & development company, working creatively with new media and emerging technologies. The Media Workshop was originally conceived as a digital arts collective in 2002 where the intention was to develop a skilled

network of digital creatives that could be shaped and moulded to meet project requirements. This model has evolved over the years and in 2010 The Media Workshop became a Limited Company. It retains a strong sense of community and the networked model allows the flexibility to form bespoke specialist teams around projects and commissions, enabling the company to design, create and deliver exciting and technologically clever work.

They work within commercial and corporate sectors as well as within the arts, theatre, marketing, events, advertising, research, consultancy and education. The Media Workshop has been working professionally for over 15 years and has an exceptional level of experience across a wide range of productions and outputs. Specialisms include: Film & Video Production, Digital Development, Motion Graphics & Animation, Interaction Design, Video Projection and Mapping, Performance Technology, Installed Media (interactive museum/ gallery displays etc), Event Production, Mobile & Online Apps, Pyrotechnics (firework display, stage, film), Circus & Theatre.

www.themediaworkshop.co.uk

INTERVIEW WITH THE DIRECTOR JEMMA MC DONNELL

What is *Mobile* about?

Mobile is a show about class, but more specifically it is about social mobility. It is a show about who you are and where you have come from and the influence that your parents, and their class and upbringing have had on you.

Social mobility is a change in social status; so you might be born into a working class family but the idea is that you do not have to stay working class, you might end up being a doctor, lawyer or CEO if the right opportunities present themselves.

Social mobility is interesting to me because whilst it is very rightly, viewed as a positive force, it does not happen as much as everyone would like and when it does happen, it is not always a wholly positive experience for the individuals involved.

So really, in a nutshell, *Mobile* is about your family and your place in the world and if that is difficult to change or let go of.

Why did you want to make *Mobile*?

As a company we wanted to make *Mobile* because sociologist Dr Sam Friedman (London School of Economics) approached us with some interviews he had undertaken across the UK with individuals who had recently experienced upward social mobility. Because the company has worked with verbatim text and stories in the past we read the transcripts and thought that they would make the basis of a great show.

Having also both come from a working class background myself and Kylie (the co-founder of The Paper Birds) were interested in the idea of aspiring for more than your parents and how we are taught to do this from a young age. At the heart of it we were drawn to how



important our parents/ guardians place in the world is as this determines how we, as their children encounter and experience the world.

Why is *Mobile* set in a caravan?

Mobile is the second show in a trilogy about class. The first show *Broke* (2014) was a studio show that toured the UK and we wanted *Mobile* to feel different and to access different audiences. It dawned on us that we could make the show 'mobile' and take the show to people rather than expecting the audience to come to us.

We were also interested in the history of the caravan and how in the UK a mobile home has gone from being something that was linked to the elite to being connected exclusively with the working class. Again there are lots of personal links to caravans as well, we certainly as a family used to take holidays in caravans because it was cheap and cheerful. So that connection to the idea of family felt important.

INTERVIEW WITH THE DIRECTOR JEMMA MC DONNELL

We also saw an opportunity to take The Paper Birds methodology and performance style and translate this into a non-traditional, site specific performance space. We aim for *Mobile* to be as theatrical, beautiful and inspiring as it would be if an audience came to see our work in a fully equipped theatre but in this instance the audience members are not just looking into, but are in the middle of an important and artistically vibrant discussion about class in the UK.

What has been your process as a director?

We began with meetings and discussions with collaborating sociologist Dr Sam Friedman who provided the company with academic research and papers on social mobility followed by the transcripts of interviews he had undertaken throughout the UK with upwardly mobile individuals.

Utilising this alongside further background reading and research into government policies, documentaries and case studies we began to undertake our own interviews and workshops within communities in Tyne and Wear and Kent to gain further stories, opinions, and examples of social mobility.

At this point we began to devise. Kylie and myself would write pieces of text, try characters and explore visual ideas. We worked very closely with The Media Workshop who were designing the tech and magic for the show, coming up with ideas and testing them together.

Four of Friedman's longer verbatim transcripts eventually were selected and edited to become the backbone for the story of *Mobile* with the other standout political and social research findings offering inspiration for additional supporting content and scenes.

After four weeks of research and development and two weeks of devising we felt that we had a version of the show. It is at this point that I would take on a more traditional director's role; working on the script, editing down the verbatim content and looking at the dramaturgical meaning of all the strands within the show.

What is the show hoping to achieve?

Mobile is striving to be our most accessible show to date as we are taking theatre into communities and seeking out both theatre-goers and non theatre-goers to form its audience.

We also want to get people thinking and talking about class. We believe that class does still exist in the UK and it is as important as ever. The intimate nature of *Mobile* has many advantages such as the personal relationship the performer can build with each audience member; for example, getting to know audience members by name. We would like audience members to not only watch the show, but to be a part of the show; to not only observe the main character, for example, remember her childhood, but for them to remember their own childhood and in doing this to begin to question big issues within the show such as- if social mobility is fair, if it is working, if we should be proud or embarrassed of where we have come from, if we should all want more than our parents?



Mobile is now booking for 2017. We can tour to theatres or to sites such as high streets, festivals and school playgrounds. You don't have to be a theatre to book us, you just need to be able to drum up an audience that can cover our fee for the day. Or we might be able to persuade your local theatre to book us for you. If you are interested please contact our Producer bonnie@thepaperbirds.com.



#PBMobile

@thepaperbirds



The-Paper-Birds

www.thepaperbirds.com

THE MEDIA WORKSHOP



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ENGLAND**

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