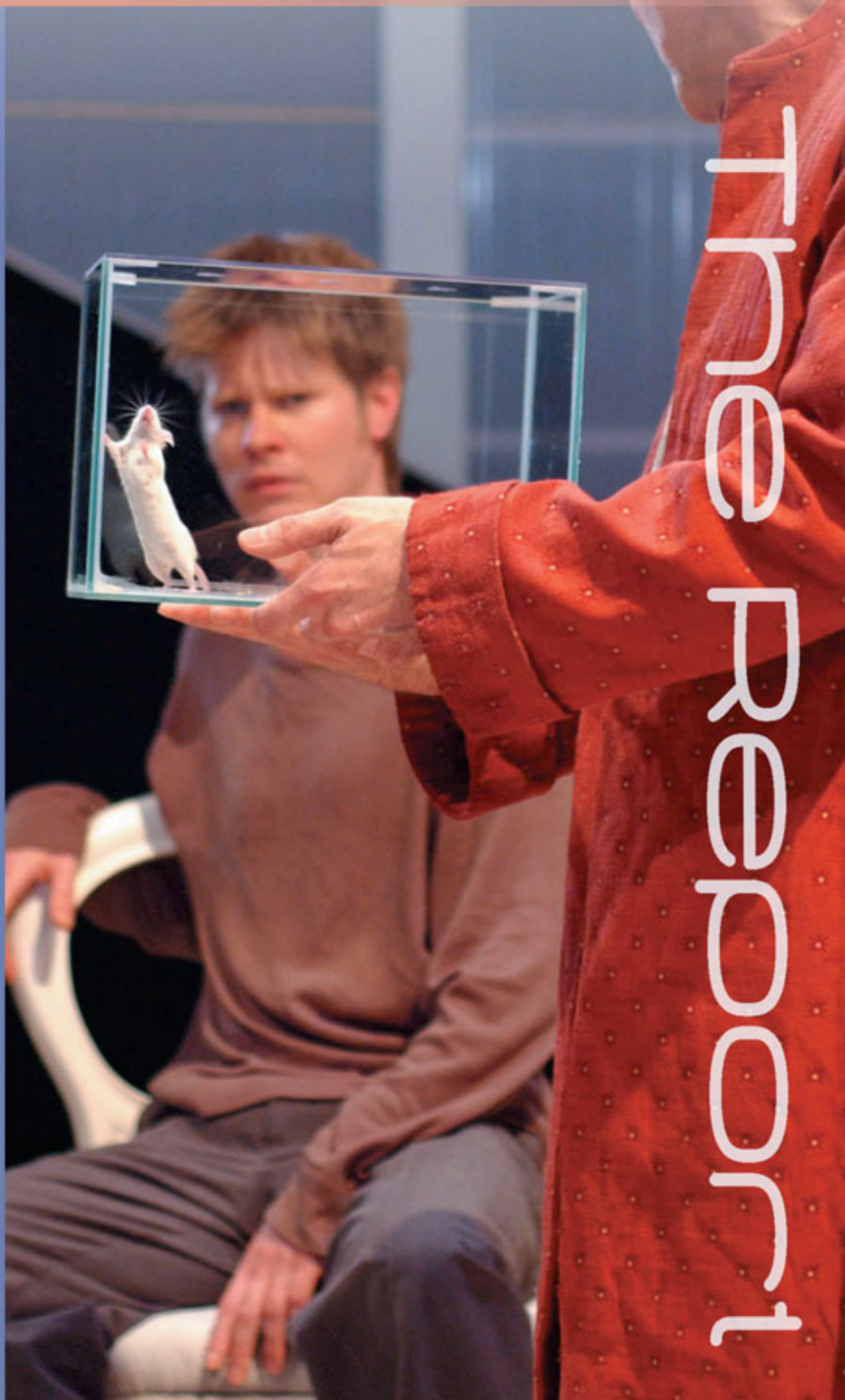
Theatre of Science



The Report

Aims and Objectives

Aims

The aims of the Theatre of Science year were bold and extensive in their vision:

- **To enhance awareness and provoke debate surrounding the ethics and practice in biomedical science**
- **To examine and evaluate innovative ways of bringing dramatists, theatre practitioners and scientists together to shape biomedical theatre, community and education projects**
- **To employ the arts to address the major scientific, ethical and moral problems and opportunities that developments in the biomedical sciences are presenting us with in the 21st century**
- **To extend access to theatre and science across schools and the local community and for people of all ages and backgrounds**
- **To experiment with methods of public engagement with science, through large- and small-scale performances, festivals, play readings and public events**
- **To enable creative science partnerships not only between Theatre Royal Plymouth, Peninsula Medical School and Plymouth University, but among other scientific, medical and artistic organisations in the South West**
- **To equip science and theatre professionals with opportunities for professional development.**

In February 2003 the Arts Development team at TR2 in partnership with Peninsular Medical School (PMS), began Imagining the Future, a project funded by the Wellcome Trust, which aimed to bring playwrights and scientists together in a safe space, and enabled them to explore each others' worlds, lives and work.

From the 3rd to the 7th of February 2003 four playwrights (Bryony Lavery, Peter Morgan, Simon Turley and Charles Way) and a group of scientists, clinicians and actors (under the direction of Rebecca Gould and Jeff Teare) began to explore ways of using biomedical science as an inspiration for their next play.
The writers were given the opportunity to return to the project in 6 months with an idea for a dramatic text. Three of them did submit proposals and we were able to commission 2 of these plays immediately, with the third commission soon following.

As a result of this work, an application was submitted to the Wellcome Trust in December 2003. It was successful, and we received a society award for £210,000 which was to be the start of the Theatre of Science project.

The Theatre Royal Plymouth's Theatre of Science included three specially commissioned theatre productions; scientists working alongside theatre practitioners; science drama programmes for local schools and community groups and a programme of public projects and events. Participants of all ages and abilities had the opportunity to be involved.

The issues addressed concentrated on biomedical science, especially the ethical and moral concerns brought about by genetic predisposition, genetic ownership, cultural and scientific imperialism and modern eugenics.

The project's aim was not only to explore the potential for the performing arts to promote an understanding of contemporary biomedical science, but also to establish a dialogue between the often conflicting cultures of theatre and science.

Introduction

We started talking about a Theatre of Science after we had both been working independently for the Wellcome Trust's public engagement department on its national project for science year, Science Centrestage.

An increasing involvement in using theatre and drama to explore biomedical science soon led to a strong desire to see whether science and theatre could really influence each other, rather than theatre just being used as a conduit for explaining science. On the one hand theatre cannot, or should not try, to 'teach' science, whilst on the other the moral and ethical dilemmas involved in new science need to be debated publicly and theatre has always been about public debate.

We wanted to explore how the two cultures could be brought together in a non-didactic and hopefully entertaining way. Whilst it is still true (as CP Snow pointed out some years ago) that science and the humanities do have a problem talking to each other, the one thing we have learnt is that they have more in common than they sometimes realise or admit to. (If nothing else we quickly realised that theatre practitioners and scientists both spend a lot of time writing grant applications and trying to get on the telly!) Theatre of Science has been about a journey: for us, the artists and scientists we worked with and, we hope, for all the participants and audience members involved along the way.

Rebecca Gould, Associate Director, Theatre Royal Plymouth
Jeff Teare, Theatre of Science practitioner and consultant

'Science and art have more in common than is sometimes thought and artists and scientists have much to share with each other and with the audiences that they will encounter through the Theatre of Science. We look forward to this exciting project and to finding out where it will take us.'
- Professor John McLachlan (Peninsular Medical School Feb 2003

The Productions

The Theatre of Science commissioned 3 new plays. As part of the project two of these became full productions in the Drum Theatre and one will hopefully be produced next year. The two Drum productions were accompanied by an extensive education programme for local schools. All productions were followed by well-attended post show talks.

Aims

- **To create informed and pertinent new writing which examines the ethics and practice of past, present and future advances in biomedical science**
- **To provide a creative space and freedom to explore biomedical issues in the rehearsal room with information from the science lab**
- **To enable playwrights to work with scientists in the development of new work with direct input from scientists working in those fields**
- **To challenge audiences with the real or potential impact biomedical science has for humankind**
- **To explore issues presented in each play with a post show talk for audience members in which a scientist and member of the artistic team is present for questions and open discussion**

Seeing Without Light

The first Theatre of Science production was Seeing Without Light by playwright Simon Turley (Drum Theatre, Thu 27 Jan - Sat 5 Feb 2005). It was directed by Jeff Teare and designed by Jane Linz Roberts. This play was originally developed in association with Dr Jane McHarg, Research Fellow at the Peninsula Medical School with Professor Anthony Pinching (Associate Dean for Cornwall & Professor of Clinical Immunology - PMS) acting as scientific advisor on the production itself. The play explored the ramifications of the discovery of genetic immunity to HIV, attitudes to the disease and the responsibilities of scientists and artists to their work. The Eddystone Trust in Plymouth was the community partner for this play and eleven local schools worked with science and theatre practitioners on workshops exploring the biomedical and ethical issues of HIV research and treatment.

Still Life

The second play Still Life by Charles Way directed by Kate Saxon and designed by Alex Eales, explored the link between DNA and longevity and the ethics of genetic research. Professor John McLachlan (Professor of Medical Education at PMS), supported this play in development and later script developments were supported by Dr John Spicer (University of Plymouth).

Still Life questioned assumptions about the responsibility of the individual to society, and the need to make sacrifices in the name of scientific advancement.

It was an intense drama that explored how science is challenging our moral universe and what it is that makes us human.

Both plays were published by Parthian Books, and copies are available.

Schools Programme

The two Drum Theatre productions were accompanied by an extensive education programme for local schools.

Aims

- **To broaden access to theatre and science in schools.**
- **To develop understanding of biomedical issues in an informal learning environment.**
- **To create performances for a schools festival at TR2.**
- **To challenge preconceptions of science and drama.**
- **To engage professional theatre practitioners/directors with teachers and pupils from science and drama backgrounds.**
- **To build on relationships with local and regional schools whilst widening access to TR2.**
- **To explore new methods of understanding and teaching science and drama in schools.**
- **To expand audiences for the Theatre of Science to include young people across the region.**

Summary

The Theatre of Science education projects used drama to involve students (Years 7-13) with two main biomedical science issues (the main scientific concerns of the two Drum Theatre productions): HIV/Aids and DNA predisposition. This was done through encouraging and enabling schools to research, devise and produce their own drama productions, on a cross-curricular basis, around these issues.

Project Summary

1. An initial 'twilight session' or in-school discussion with teachers and Jeff Teare, Rebecca Gould and Samantha Morrish (the Project Administrator) as to the objectives of the project and how the projects may be undertaken.
2. An INSET session with teachers.
3. An introductory workshop dealing with dramatic approaches to biomedical science in all schools.
4. Work in schools by teachers and students devising and rehearsing their own shows. For the first project this was done with support from Jeff Teare and Theatre Royal Plymouth Arts Development practitioners for the second project with the addition of Natasha Buckley working with Lipson School.
5. 'Show doctoring' in schools undertaken by TR2 practitioners prior to the schools festival.
6. Performances by the schools at TR2 to each other, parents, teachers, Theatre Royal staff, invited audience and for the first project the Drum production actors.
7. Feedback and evaluation.

In total 16 schools participated in the Theatre of Science education programmes. 282 students and 31 teachers devised and presented 16 pieces of theatre which they performed at TR2 in January and May 2005 at two large festivals.

Support for the first project was also supplied by The Eddystone Trust which offered guidance on issues surrounding HIV/Aids, both by going into schools and attending the final festival. The Nomony Mothers Support Group were involved with the second project.

Festival days took place at TR2 on the 11th, 12th and 13th January and the 4th May. Each day included shared performances (3-5 schools) celebrated with a group photo and individual certificate for each young person, a drama workshop pre-performance and a guided tour of TR2.

We believe that the projects demonstrated the efficacy of using drama to engage students (and teachers) in biomedical science issues and, especially, to involve non-science specialist students in exploring the moral and ethical concerns of modern biomedical science developments.

Feedback suggests that both teachers and students felt inspired and engaged by this new (to most of them) approach to science through drama. Science teachers reported learning new transferable skills to use in their lessons, drama teachers found a whole new subject area for their devised work and drama students felt more interested in science and gained knowledge and confidence through the project.

We asked the pupils and teachers whether they felt the project increased their knowledge of scientific issues. The answer was an almost unanimous 'yes'.

It has given me a lot of new ideas and enthusiasm. I am keen to develop drama in my science lessons - *Teacher (Still Life)*

The project has raised the profile of drama and science within a cross-curricular context - *Teacher (Still Life)*

The challenging subject really hit home - *Student (Seeing Without Light)*

I enjoyed learning about genes and performing - *Student (Still Life)*

The best thing was mixing science with drama - *Student (Still Life)*

The workshops were really fun and allowed us to gain more information about aids/HIV - *Student (SWL)*

I liked getting all the ideas and making them work - *Student*

Performing can teach you how well I adapt to new things - *Student (Still Life)*

We had no input into the drama piece - the students had 100% control - *Teacher (Still Life)*

Teachers and pupils reported a change in some of their attitudes towards science It made a dreary/depressing topic lighter - *Student (SWL)*

It gave the students another way to look at Science - *Teacher (Still Life)*

I found out about a disease that I had never heard of - *Student (Still Life)*

Developed team work, creativity and their knowledge of HIV - *Teacher (SWL)*

Community Partnerships

As well as curriculum-based schools work which brings science and performance together, the Theatre of Science was keen to broaden attitudes to biomedical science and to nurture the scientists of the future.

Aims

- **To promote access to information about biomedical science**
- **To provoke thought about how advances in biomedical science could have positive or negative impacts on society as a whole**
- **To encourage and empower those who might not normally have a voice on issues in biomedical science have their say**

Summary

The Theatre of Science was committed to developing community partnerships at its outset. As such, outreach projects were attached to each of the staged productions in the Drum.

The Plymouth Eddystone Trust (offering support for those with HIV/Aids) became the community partner for Seeing Without Light exploring HIV immunity. This partnership saw theatre practitioners working with HIV specialist scientists and those living with HIV to develop drama-based training programmes aimed at nursing professionals based at the Universities of Plymouth and Exeter.

The NCH Nomony Centre (offering support for teenage parents) served as the community partner for the production of the play Still Life. The theatre and science partners worked with a community of teenage parents to explore scientific and ethical issues associated with genetic predisposition and engineering and its contemporary resonance.

Eddystone Trust partnership

The Eddystone Trust agreed to be partners in the Theatre of Science at a very early stage. This was a direct result of several members of the Trust's staff seeing the first public reading of Simon Turley's play Seeing Without Light and actively influencing its early development. This led to the development of a series of post show talks exploring the themes of the show.

It was clear that the partnership could also extend into training provision. Although the Trust was already delivering training to various local organisations and agencies using the written experiences of one particular client, the Theatre Royal was keen to help with the development of the monologue and to assist with training delivery. As such, dramaturgical support was given by Jeff Teare, and Oliver Jones (Theatre Royal Plymouth's Youth Theatre Director) agreed to perform the piece at two training sessions. These took place in Torquay (January 2005) and Plymouth (February 2005), reaching 15 health professionals and 60 medical students. The monologue was also performed at the schools science drama festival in January.

The Nomony Centre Partnership

Following several pilot projects (concerning teenage pregnancy and racial prejudice), the NCH Nomony Centre based in Cattedown, Plymouth became a natural partner for the Theatre of Science. The aim of the project was to enable young mothers to learn more about, and produce a short film exploring, ethical and social issues inherent in advances in biomedicine.

The project involved ten 2 hour sessions on Friday lunchtimes for 2 hours with 4 half days of filming sessions during March 2005. The project was begun with a discussion looking at many different issues in biomedical science. As mothers, the subject that interested the group most was genetic engineering.

They discussed the question of whether or not they would agree to eradicate genetic disease for their children given the choice, and concluded that they would. However, the decision got harder and less unanimous when the group were offered the opportunity to alter other genetic patterns such as eye colour or personality. Through these discussions the group began to conclude that many of the differences in opinion came down to beliefs. The group decided their final piece would be a film set in a future time where genetic engineering had become not only acceptable, but the norm. The project was led by Olwyn Foot, who remarked:

'I felt that what the project gave the mothers was extraordinary. Since the project, 2 women have started Access courses to higher education, including in psychology, science and social issues. I am 100% convinced that this wouldn't have happened without the Theatre of Science project. It gave them the ability to realise that they are articulate, intelligent human beings ready to develop their creativity. It valued their opinions and proved that they counted.'

'The group became very enthusiastic about the whole issue and were soon bringing in newspaper articles and discussing relevant programmes they had seen on TV.'
- Olwyn Foot, Project Practitioner

'The Theatre of Science project really made me think about things that I never even thought about before. It was really informative and we had such fun deciding how we would present our ideas in a story for film. Thank you.'
- Rachel, Nomony Group

'The word 'science' made me think this project would be scary, difficult and boring! But we learned loads of interesting stuff about genetics and how it could change our future, and the future for our children. I realise how important it is to know what is going on now because I understand how all this will affect me. I do want to have a voice in what is happening.'
- Jane, Nomony Group

'The more I found out the more I wanted to know. I listen to TV programmes about genetics and read things I see about it. I have strong opinions about it all now. I think it's a shame that lots of other people don't seem to know or care.'
- Jean-Marie, Nomony Group

'Eddystone Trust found the Theatre of Science to be a valuable experience, and given then chance we would definitely do it again.'
- Sarah Aston, Eddystone Trust

Tender Realm

In June 2005, 60 participants of all ages worked alongside scientists and local artists and performers supported by Gecko Theatre Company to create a site-specific performance piece at TR2, the Theatre Royal's Education and Production Centre. The project provided an opportunity for artists, scientists and the wider community to work alongside each other in the creation of an experimental physical theatre piece exploring scientific and artistic responses to a common theme.

Aims

- **To broaden access to theatre and science.**
- **To develop understanding of biomedical issues in an informal setting.**
- **To create a large scale performance piece with an audience as part of an experiment.**
- **To experiment with preconceptions in science communication, where performance has the ability to inform science as well as science informing performance.**
- **To recruit 50 participants from the local community from a variety of backgrounds and across age ranges to work together.**
- **To work with a professional theatre company to develop performance based on sound or movement rather than text or spoken word.**
- **To build on already established relationships and creative programmes with Peninsula Medical School and the University of Plymouth**

Summary

Over a research and recruitment period of over 2 months, 120 people of all ages attended introductory workshops and sessions with the artists and scientists involved in the project. A community liaison team established relationships with language schools and refugee agencies, to allow those for whom English was not a first language to take advantage of a theatre experience based on movement rather than text. This enabled the opportunity to be offered to the widest possible cross section of the local community.

During the research period, Gecko Theatre Company was able to meet with scientists at the University of Plymouth and Peninsula Medical School to see scientists at work and to discuss with them their attitudes towards science and art.

The core team of 5 artists including physical theatre specialists, a dancer, a percussionist and a writer met together every day to plan sessions with the participants and to develop ideas. There were no auditions. Instead, anyone with an interest in the project could take part and scientists joined as participants to build the performance alongside the artists and community participants. Artists led small groups of 3-4 participants to create work informed by their own personal attitudes and feelings as they explored the science of emotions. The group would then decide what worked and what could be included in the final performance under the support and artistic leadership of the core team.

Between the 15th - 18th June, 400 members of the public came to TR2, re-named Tender Realm 2 , to observe and explore:

'what human emotions are, what roles they play in our lives, and what new purposes they may come to have for human existence.'

The performance itself was an experiment in participation, with the audience receiving all marketing for the event in the form of a Tender Realm 2 corporate-style flyer, or anti-Tender Realm protest promoting materials. Many audience members came to the event without expectations of a theatre piece.

Each space in TR2 was designed to explore a different facet of emotion. Audience members were encouraged to work together in response to the experiments that were apparently taking place.

Participants valued taking a 'professional' approach to rehearsals and remarked on the value of the opportunity to be creative and explore and express their attitudes.

Scientists who were involved also spoke about how this opportunity had challenged the way they communicate science, and in some respects the way they produce work and act as a team.

Through this experience one of the key areas of learning was the way in which participants were able to explore science, not as a separate subject, but connected with everyday life, and examined through emotions and expressed in physical theatre. Listed as knowledge the participants learned were statements ranging from 'Science and art should flow together - there are no barriers' to 'Tears are not just H_2O.'

'We were given the opportunity to 'squat' in their world, to explore it - we visited the biology labs at the university and were privy to some of the experiments taking place, some of which very few people had seen before. We got a window onto their world.'
- Al Nedjari, Gecko Theatre Company

'People have preconceptions of science from what they have already seen in the media or what they have been taught in school and that was particularly evident in the attitudes of our audience. Many of those who came expected us to be exploring some kind of 'hard science' because for them, that is what science is. In many areas of new science, the full details aren't always known, but that doesn't mean that a wall of fear should immediately go up. For some people, through the experience of this production, that wall may have been broken down in some way, for others it was enhanced. I don't think that is a bad thing; even those who left the event still feeling cynical, allowed themselves to be taken on a journey within that.'
- Al Nedjari, Gecko Theatre Company

'I had no idea what it was about before I arrived. I even believed Tender Realm' existence when I first arrived in the initial meeting room.'
- Audience member

'I certainly had an idea in my head of what a community project was, as many other people do. This has really opened that up.'
- Simon Turley, writer and core artist

'Its benefits have been to make me think about issues in completely different ways and re-evaluate how I communicate science, but also how I go about my work generally.'
- Peter Smithers, School of Biological Sciences, University of Plymouth

I've learnt much too much to say about physical theatre, about people, about community, skills, science, emotions, all sorts of things.'
- Ruth, participant

Sci-Scape

The aim of the Sci-Scape project was to hold a programme of informal talks and discussions uncovering exciting issues in contemporary science, technology and culture, with a special emphasis on biomedical science. The project sought to attract and challenge those with a curiosity about science but with little or no scientific background.

Aims

- **To increase knowledge of scientific and particularly biomedical issues.**
- **To provoke debate surrounding the ethics and practice of past, present and future advances in science and to discuss the impact of such advances for humankind.**
- **To advance the relationship between science and the arts by raising awareness of the link between trends in science, arts and culture.**
- **To develop interest in and awareness of the issues raised.**
- **To alert participants to their responsibility and ownership of the future of biomedical science.**

Summary

The programme involved talks and discussions at the Theatre Royal, at TR2, at local cafes, at the university and at local health centres. It built on existing partnerships and networks to foster new relationships to promote public awareness of biomedical science with organisations including the British Association for Advancement of Science, the local SciBar which holds monthly discussion events in the city as well as the Plymouth Area Health Community Arts Programme. The events were run for and led by theatre staff, scientists, artists and the public and attracted 330 attendances across 8 events:

The Programme

What is the Theatre of Science?

Rebecca Gould, Associate Director of Theatre Royal and Jeff Teare, Director or Seeing Without Light.

40 members of staff and partnering organisations attended this event which introduced the Theatre of Science and its future programme as well as highlighting current biomedical stories in the media and challenging participants to question their viewpoints on these issues.

Have we evolved too far?

Dr John Spicer, University of Plymoputh

This talk tackled questions on the theories of evolution and the concept of 'intelligent design'. Discussion following the talk served to highlight the huge extent to which science influences other areas of our lives as human beings - in this case culture, religion and philosophy.

The impact of science and technology on art and architecture in Germany and the UK

Dirc Hansen, The School of Architecture, University of Plymouth

The presentation offered an examination of the relationship between art, science and technology in Europe. The lecture and discussion looked at the influence of biomedical science on art, looking at examples from Darwin's theory of evolution to the development of the Bauhaus movement in Germany.

Who's in your genes?

Professor John Bryant, University of Exeter

Expelling some of the myths about DNA and exploring it from its basics, this event explored questions such as whether Tony Blair is a 'born' prime minister to whether artists and scientists are decided by their DNA.

Early Cinema, Technology and Imagination

Michael Punt from IDAT

Viewing short clips of early archived film, this event considered how and why cinema was invented, and why it remains so attractive to us. The talk also served to highlight some fundamental links between advances in art, science and technology.

Is consciousness a grand illusion?

A Discussion with Susan Blackmore

This 'the last great mystery of science', presented by a well known speaker, challenged an audience to think about the very essence of thinking and to consider some of the ways in which we misunderstand our own minds.

Y Chromosome X Clusive: Women in Science

A panel of speakers, chaired by Barbara Bond

An informal discussion, led by a panel and audience, brought to light some of the key issues surrounding the presence and absence of women working in scientific fields.

Pricked by Anita Sullivan

This play, held for students, staff and health care workers at the University of Plymouth examined a women's experience of HIV and Aids in the UK. The playwright Anita Sullivan and The Eddystone Trust (Aids and HIV support agency) were present to hold an open discussion following the play reading.

Special by Peter Morgan

The play reading and following discussion examined the state-funded Swedish eugenics programme, considering why such programmes were carried out and whether genetics could lead modern science down the same path again.

Science Cabaret

The last public event of the Theatre of Science was SCIENCE Cabaret devised and performed to a large and enthusiastic audience at TR2, by students from Ridgeway School (directed by Simon Turley and Jeff Teare). Subjects covered included 'designer babies', 'designer siblings' and the paucity of good scientific jokes.

The play reading of Special at the hospital certainly changed my perception. I was aware that eugenics programmes had taken place in the world before but not to this extent. The play portrayed a real situation. You can see the scientific processes behind eugenics, but written in the paper or as statistics, that doesn't really mean anything. It's actually seeing it on stage, the humanness of it, its reality, its implications even for just one individual.

- Member of theatre staff, Theatre Royal Plymouth

A particular subject that was brought to light for me in these events was how medical records are divulged. I'm not sure people really fully understand what effect that could have - because we don't get the chance even to think about it you see. In some ways it is a good thing, in other ways it isn't a good thing. These kind of events introduce that awareness. People think they know more than they do.

- Member of theatre staff, Theatre Royal Plymouth

I have taken my child away from school this lunchtime (for the SciScape event) because I think these discussions are important for him to hear. There isn't enough discussion about science and its relationship with art and culture out there.

- Audience member

The Theatre of Science has meant funding is available for better marketing and better outreach for events which raise the public awareness of science. The partnership I have had with it through SciBar has made the event more comfortable and attractive to the public.

- Nigel May, SciBar Co-ordinator

The Young Company

Within the community presentation we wanted to encompass both a community with whom we had not yet engaged (the Tender Realm company), and one who we already knew and worked with on a regular basis (the Young Company).

The regular Young Company drama, dance, and singing groups, which comprise over 250 young people, all engaged with themes inspired by and related to the Theatre of Science. They began this process over the autumn term 2004, exploring the theme of 'the body'. Each group devised short theatre pieces based on subjects such as brain function, the variations between different blood cells, and how the bones are structured within the body.

Spring term 2005 saw the groups taking the theme of 'dilemmas' and again devised short drama pieces. The subject of these ranged from designer babies and the future of technology to environmental dilemmas and dental hygiene. These pieces were performed to Young Company members, friends and family, and invited guests at TR2.

In summer 2005 the Young Company performed Karel Capek's R.U.R (Rossum's Universal Robots) in The Drum. This involved thirty young people in acting and technical aspects of the production. The play explores the implications for human destruction at the hands of technology and is the origin of the word 'robot'. Throughout the rehearsal process the young people were challenged to examine their own lives and the world that they inhabit through the context of the play that was written in the past but deals with the future. They discussed the right to create human beings in relation to contemporary developments in biomedicine, focussing on a central theme of the play – man 'playing god'.

Quotes

"Essentially what was good about [Theatre of Science] was that it was entertaining and informative; science is rarely both of those"
- Ros Porter, Audience Member

"There are strong social issues inherent in new scientific developments, and these are not always broached, or even considered by scientists. When they are it can be dry, failing to make the necessary impression, but through theatre these social issues can be illuminated to a stunning degree. What needs to happen now is for playwrights to be given the opportunity to investigate science"
- Nigel May, Scientist

"I rarely used to read science pages in the newspaper. Coming to work on Still Life made me think about the science questions the play raised, and the dilemmas faced with modern science. Through theatre, many people who wouldn't normally have an interest in science get caught up in it through their interest in the drama".
- Malcolm James, Actor, 'Still Life'

"You learnt so much more in these kinds of plays, [...] they are based on fact for a start and you know you can trust them, that the science is correct and accurate. Other plays based on science or politics can be less informed by actual fact. This is one of the strengths of the Theatre of Science, that artists and scientists are working together to put those facts on stage and make them right."
- John Hall, Theatre Royal Plymouth Staff

"I myself come from a science background – which I probably have always considered to be another life. At the end of the project I saw there was much more in common in terms of the way scientists and artists are passionate about their work and their findings. I began to see that in many ways these were not separate things."
- Al Nedjari, Gecko Theatre Company

"To me as a scientist it seems that the biggest challenge society faces is working out the role of science – present and what it should be/what they want it to be. Given the 'rejection of science' in large swathes of our society and reflected in the falling numbers of youngster opting for sciences at school in favour of more arts subjects, I firmly believe that one of the few vehicles science has is through what is perceived as the more accessible arts.
- John Spicer, Biologist

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THEATRE OF SCIENCE
THEATRE ROYAL PLYMOUTH

hmmm
Creative Partnerships

wellcome trust