



# GL4 in 2024 Matson's Cultural Catalysts



## Background

Matson is a suburb of Gloucester, in the county of Gloucestershire, UK. It's housing estate, which occupies the majority of Matson, was built between the 1950s and 1970s to house dock and factory workers, many of whom worked at the Gloucester Docks.

Today, Matson is ward with high levels of deprivation, particularly in terms of income, employment, and education. It is one of the most deprived areas in Gloucestershire, with a Lower Super Output Area ranking in the top 10% nationally for multiple deprivation.

Despite the challenges, there are many active community-led initiatives working collaboratively to address the negative perceptions and challenges faced by residents, of which GL4 is a key member, providing creative and cultural opportunities for children and adults.



[www.GL4.org](http://www.GL4.org)

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## Introduction

GL4's story began in 2016, when co-founders Sarah O'Donnell and Naomi Draper met Sarah Blowers and Emma Jane Benning from Strike A Light at a community meeting in Matson. Sarah Blowers asked them if they would transform a sports hall into a theatre venue for two shows about life on council estates. The shows were a huge hit, selling out almost instantly.

Inspired by their experience, Sarah and Naomi continued to collaborate with Strike A Light, co-producing high-quality, affordable, and accessible shows and events for their community. This partnership deepened in 2017 when Sarah and Naomi, alongside Sarah Blowers, established GL4 as a Community Interest Company. After a further five years of support from Strike A Light, GL4 proudly began programming independently for its community in 2022.

**Before GL4, there was very little dedicated arts and cultural infrastructure or regular artistic activities in Matson. GL4 has been a catalyst for change, bringing high quality live events, touring theatre and creative opportunities directly into the community.**

## The Team

Significant shifts in personnel and roles characterised the latter half of 2024 for GL4. In October, Sarah O'Donnell, the Company's co-founder and Organisational Director, announced her departure to further a career as a Chef. Sarah Blowers, a former director, then stepped in as interim associate director until the end of March 2025. During this transitional period, new roles and appointments were made to support Naomi as CEO and Artistic Director, and to help deliver GL4's ambitious future projects and programmes. Sarah O'Donnell remains a General Director, now serving on the GL4 Advisory Board. She is joined by two new General Directors, Helen Taylor and Lianne James. Both have close ties to Matson and are eager to help GL4 to grow and thrive. GL4 also welcomed freelancer Travon Powell, a fellow Matson resident, who convenes the newly formed Youth Advisory Board.



**Naomi Draper**  
CEO & Artistic  
Director



**Sarah Blowers**  
Interim Associate  
Director  
(Oct 24-Mar 25)



**Katy Costigan**  
Participation  
Producer



**Ellie Maynard**  
Marketing Lead  
& Producer



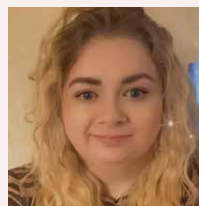
**Travon Powell**  
Freelance Youth  
Board Coordinator



**Sarah O'Donnell**  
Organisational  
Director (2016-24)  
General Director  
(2024-)



**Lianne James**  
General Director



**Helen Taylor**  
General Director

# Engagement



## Youth Participation and Development

A core focus of GL4 is the estate's young people. They run youth participation groups, offering activities like weekly dance, theatre, music, and most recently- circus skills classes. These offer young people opportunities for learning, self expression and social connection, as well as performance opportunities that help them to grow in confidence and showcase their developing talents to wider audiences and to connect with regional and national arts networks.

### Robinswood Dance

GL4 runs a weekly after school dance club at Robinswood Primary Academy. Participants learn new dance skills and styles, work with professional dancers and have multiple opportunities to perform throughout the year.

For attendees, the core appeal lies in social connection, with many expressing joy at *“spending time with my friends and teachers”* and *“making memories.”* Beyond friendships, the sessions nurture skill development, as young dancers eagerly embrace learning *“more dancing tricks”* and showcasing their abilities. The experience also contributes significantly to their personal growth, helping them build confidence; as one participant put it, *“It feels scary at first but the more you do it, you warm up to it.”*

Looking to the future, the group is ambitious for the programme's growth. They want to learn longer and more complex dances, including exploring new styles like break-dancing and hip hop, and would relish the opportunity to choreograph their own pieces. There's a collective desire for more participants to join, envisioning the group becoming a *“bigger society”*, and creating *“more bravery in numbers.”*





## Mini Case Study: Future Dance Fest

Future Dance Fest, held in July 2024, transformed Kings Square in Gloucester's city centre into a series of dance stages, showcasing live performances by young people from across the city.

Youth Dance's performance, though initially daunting, ultimately proved to be a source of immense pride for the group. While some members admitted feeling nervous due to the large crowd, these anxieties quickly dissipated once the music started or by watching others. In an unfamiliar and rather intimidating situation, amidst numerous other performances, the Youth Dance members found composure, resilience, and bravery in their bond as a group, ultimately realising that *"it didn't matter who had the best dance because it's just about having fun with your friends."*



Involvement in this city-wide showcase provided a vital opportunity for the group members to see themselves as part of a wider community of talented peers, and get inspiration from other dance artists.

Successful engagement in this challenging activity cultivated a profound sense of pride and accomplishment within the group. This feeling is crucially important for children, fostering self-worth and the motivation to persevere in life's future challenges. Their success was made possible by the strong relationships they have built, which transformed an intimidating situation into an opportunity for shared enjoyment and personal growth.

**“Afterwards we felt super proud of ourselves”**





## Youth Theatre

In 2024, GL4 ran two free weekly Youth Theatre groups at Matson Baptist Church, for children and young people aged 7-11 and 11-16.

**Parents told us that joining Youth Theatre helped their kids feel better. It boosted their mental and physical health, made them feel more confident, gave them new ways to express themselves, and helped them to learn new skills and make friends.**

The facilitators' holistic approach to skill development was essential for creating these outcomes, focusing not only on performance aspects like learning lines and ensemble work but also on building a strong sense of self. The supportive team environment, built on encouragement, advice, and trust, significantly boosted the young people's confidence and ability to contribute their ideas and opinions. These sessions are often a highlight of their week, providing an open and fun space where they feel a sense of belonging and are comfortable being themselves, even on anxious days. The blend of structured work and fun and enjoyment, including games, socialising, and creative outlets like improvisation, devising, and prop making, cultivated their creative skills while nurturing meaningful connections.

**Youth Theatre remains a core element of GL4's programming. To make things easier for parents and support the current merger of Moat and Robinswood Schools, the younger group's classes are changing to after-school sessions at Robinswood, and will be open to children from other schools too. GL4 hopes this will boost participation and help young people across the estate to connect and get to know each other better.**





## Mini Case Study: Performance at the Redwell Centre Amphitheatre

In June 2024, both Youth Theatre groups captivated a large audience at the Redwell Centre amphitheatre with back-to-back shows themed around Goldilocks and the Three Bears, both devised by the group members and led by facilitator, Shaday Barrowes-Bayewunmi.

The event was enjoyed by both age groups, who particularly enjoyed the opportunity to work and perform together. Members especially enjoyed the ensemble movement pieces, the thrill of overcoming stage fright, and the overall great energy. Audience reactions, the intimate venue, and the fulfilling feeling of the final bow were also big positives.

Following the performance, The Youth Theatre members were keen to refine their craft by challenging themselves with more diverse roles, enhancing their focus and improvisation skills, improving their performance timing and ensemble work, and building self-trust to consistently stay in character. Looking ahead, they would like to try out more action and drama, though opinions are split between staging one big summer show or two smaller ones.

**This experience perfectly exemplifies how the performance opportunities provided by GL4 give local young people a taste for the thrill of performing. It clearly motivates them to learn more, improve their self-confidence, and further hone their skills.**





## Involving Matson's Young People in Youth Arts Programming

Spotlight sessions serve as vital pop-up taster events in dance, music, and drama, hosted at The Redwell Centre and The Venture. GL4 utilised these sessions, plus several trips to see shows, to directly engage with local young people and understand their preferences to shape future programming. This direct creative consultation led to the establishment of Youth Theatre, Robinswood Dance, BEATS (Youth Music), and the newly launched Moat Circus. After a successful run of BEATS at The Venture, a community centre in White City, the venue has now secured its own funding to continue the sessions. This transition has enabled GL4 to reallocate resources to Moat Circus, a new weekly after-school circus provision at Moat Primary Academy, a local primary school within the Matson estate, effectively demonstrating how GL4's responsive community engagement leads to sustainable, impactful projects that grow and adapt to local needs and interests.

To further enhance youth participation in programming, GL4 launched its Youth Advisory Board in early 2025, coordinated by local resident Travon Powell. Comprising eight members, the board meets regularly to advise on youth engagement and programming, and will also be supported to organise and run their own annual events.

Demonstrating their commitment to continuous learning and partnership building, GL4 recently met with the Commonwealth Theatre company in Wales to discuss best practices for running successful advisory boards and engaging with young people.





## Empowering Young People Through Professional Collaboration

Partnering with GL4 for a second time, playwright Florence Espeut-Nickless collaborated with GL4 to develop *Blinded By Your Grace*, an epic ensemble theatre show created with young people across the Southwest. This show, currently in development at Bristol Old Vic, explores themes of grief, bereavement, and memorialisation after the death of a peer.

At the end of March 2025, GL4 invited the show's creative team to lead a series of workshops across Matson and the surrounding area.

### Three-day workshop at a local Pupil Referral Unit- The Atlas School

Participants in these sessions connected with the content and engaged particularly well in role-play. School staff were delighted with the sessions, specifically highlighting the facilitators' ability to engage pupils through their use of language and their understanding of their backgrounds. The school subsequently expressed interest in future partnership work with GL4.

### A session with GL4's Youth Theatre group

This session incorporated drama exercises and staging sections of the working script.

### A discussion session with young people on the estate who had recently experienced loss.

This session, supported by a counsellor, aimed to ensure that the show's themes resonate authentically and realistically with young peoples' lived experiences.

### A day of masterclasses

These sessions brought together Youth Theatre members and University of Gloucestershire students aged 16-28. The day was split into two sessions: one focused on drama with Director Stef O'Driscoll, and another on music with the play's musical director, Conrad Murray. After this session, two participants were invited to join them to continue developing the show at the Bristol Old Vic theatre. (See [Isla's Journey Case Study](#)).

This partnership not only provided invaluable professional-level experience for a broad range of local young people, but also fostered intergenerational learning and collaboration, further solidifying GL4's commitment to nurturing local talent and amplifying the voices of young people in their community. Crucially, GL4 served as the linchpin, actively connecting these local young people with the opportunity to directly contribute to the development of a significant theatrical work that will ultimately be seen by national audiences, thus bringing their lived experiences and perspectives to a national platform beyond Matson.



## Case Study

# Isla's Journey: From Youth Theatre to Bristol Old Vic and Beyond

Isla, a 16-year-old who lives in Matson, had a burgeoning passion for acting that led her to Youth Theatre in April 2024. As the oldest participant in the 11-16's group, Isla quickly became a role model for the younger members, contributing to the incredibly supportive environment where *"every feeling, every idea, every random bit of chat, is all accepted."*



## Youth Theatre: Cultivating Confidence and Creative Expression

A key benefit of Youth Theatre for Isla is the focus on drama and improvisation. She highlights how this practice, within a safe and trusting space, prepares members for the often intimidating experience of improvising and performing in larger, more formal drama settings.

Isla also values the flexibility and understanding offered by the group. On days when members don't feel 100%, any level of participation is respected and catered for, allowing them to simply unwind and do a little bit of what they love. This supportive atmosphere, combined with the guidance from group leaders and mutual encouragement among peers, makes Youth Theatre *"something that you look forward to in your week."*

## A "Domino Effect" to New Horizons

Isla's involvement with Youth Theatre proved to be a catalyst for further opportunities, which she describes as a *"domino effect"*. A significant highlight was the chance to collaborate with external professionals during the *Blinded By Your Grace* project. Isla attended two of the workshops: one with Youth Theatre and a more extensive masterclasses. In these sessions, she collaborated with the play's Director (Stef O'Driscoll) and Producer (Tom Bevan) and Musical Director (Conrad Murray), engaging in script reading and analysis, scene building and development, and improvised music. The latter had a particularly powerful effect, opening up *"a whole new world"* of musical expression for Isla. She was fascinated by how *"with just a microphone and a looper, you can make a whole piece with meaning."*

This experience led to an invitation for Isla and her best friend, Cece, to continue to develop the play at the prestigious Bristol Old Vic theatre over four days. This was a profoundly new experience for Isla, moving beyond simply rehearsing a set script to actively creating music, writing songs, contributing ideas, and developing the script through improvisation.

**Isla credits Youth Theatre with providing invaluable preparation for this experience, particularly in fostering confident articulation of ideas and critical evaluation. These skills, honed through open dialogue and collaborative performance development within Youth Theatre, directly contributed to her feeling better equipped and more self-assured when engaging with the professionals at Bristol Old Vic.**



Isla found Stef's directing style particularly inspiring, noting how welcoming she and the entire creative team were to every idea. This immersive process provided her with an invaluable first-hand understanding of the collaborative nature of professional theatre development, far beyond the limited view she previously held of the various roles involved.

Located just a 15-minute walk from her home, Youth Theatre's accessibility led Isla to feel *"very blessed that all this is on my doorstep"*, highlighting the crucial role GL4 plays in connecting Matson's aspiring talent with established professionals. This easy access directly challenges the common perception that opportunities in the arts are limited to major urban centres, as Isla explains:

***"You wouldn't think of Matson, or Gloucester, as being a place of opportunity. You think 'if you want opportunities, go to London, go to one of the big cities', but what is so great about GL4 is that you don't need to do that."***

Though Isla has now transitioned out of Youth Theatre group due to her age and growing list of commitments, she remains actively involved with GL4 through the Youth Board, recognising the profound impact it has had on her journey. She expresses immense gratitude for the opportunities, seeing her path as a series of connected events fuelled by her innate sense of focus, drive and persistence. Isla wishes the same for other young people in Matson.



## Broadening Perspectives and Future Pathways

The Bristol Old Vic experience significantly broadened Isla's appreciation for the diverse creative roles in theatre, from writers and musical directors to movement directors and performers. She was inspired by the passion and openness of everyone involved, realising that such an environment is what she would strive to create as a future director.

Despite her long-held ambition to be an actor, Isla's recent experiences have solidified her passion for film. She feels the practical experience gained through Youth Theatre and her other performing arts endeavours has already provided a strong foundation in acting. The Bristol Old Vic experience also highlighted the "endless possibilities" within the creative world, instilling in her a sense of accomplishment and empowerment.

***"There's nothing stopping me from writing a play right now. There's nothing stopping me from grabbing a group of performers and trying to work on something together."***

Youth Board members often discuss the challenge of engaging young people who haven't discovered their passions or talents yet. Isla feels the reason why many local young people haven't yet realised their potential is because of a lack of available opportunities.

***"If I had never gone to Youth Theatre, I wouldn't have been so invested in my love for acting, it could have faded away... You need to be surrounded by these things to keep it going, to keep your passion fresh, and then that will turn it into something"***.

Isla's story powerfully illustrates how GL4's participation programmes in Matson work to holistically nurture the growth and development of the estate's young people, offering specialised and essential skills, and connecting them to otherwise inaccessible opportunities.

## Adult and Family Provision

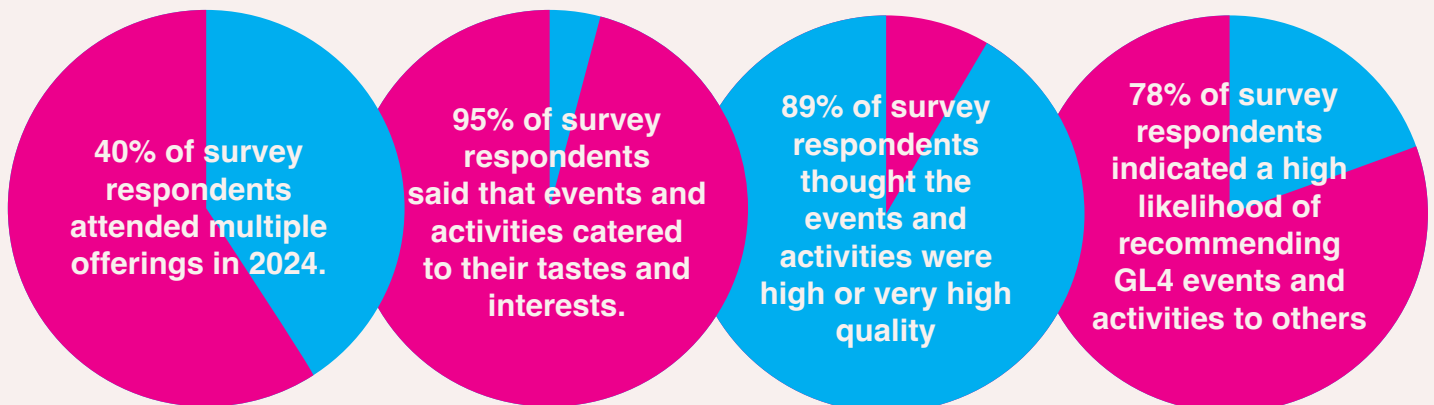
GL4 operates in an area identified as among the top 10% of deprived areas in the UK. By focusing on arts and culture, they contribute to addressing issues such as limited opportunities, mental health struggles, and negative perceptions of the ward. They use creative activities to boost confidence, provide opportunities for skills development, encourage self-expression, and foster a sense of community pride and belonging.

## Community Engagement and Inclusivity

With founders and staff that live in Matson, GL4 is deeply embedded in the community and committed to being as inclusive as possible. They are proactive in removing physical, mental, and financial barriers to participation, recognising the positive impact arts and culture can have on individuals, families, and the wider community, but also that, for a wide variety of reasons, local engagement in the arts has been historically low.



## Relevance and Quality



GL4's 2024 programme resonated with local families, with events and activities garnering strong community trust and engagement. Attendees particularly valued the chance for their children to experience high quality, nationally acclaimed shows and events, offerings they otherwise wouldn't have access to. Attendees also felt that GL4's programme of events and activities helped to bring the community together, and positively contributed to well-being.

## Special Access Support

GL4's commitment to inclusivity is evident in feedback regarding special access support, with parents praising the welcoming and non-judgemental environment that allows children with additional needs, including those with SEN or allergies, to freely enjoy themselves without restriction.

*"It made me, a SEN parent, feel comfortable that my child was able to freely enjoy without being restricted to staying in one spot"*





## Mini Case Study: Adults and Family Craft

The popularity of GL4's Adult and Family Craft Classes clearly illustrate their quality and impact, attracting participants from the local area and beyond, with a significant 40% of attendees coming from the wider Gloucester area.

Feedback suggests that they have significantly impacted participants' lives, with 65% of feedback reporting positive life changes as a result of attending sessions. These benefits include improved mental health, as individuals said that craft classes increased their well-being and re-ignited their artistic passions for emotional release. The classes nurture strong social connectedness: parents with large families found invaluable support, gaining confidence to engage more widely in community activities, and many families cherished the opportunity to spend quality time together in a creative and supportive environment. Others celebrated making new friends and discovering other local groups, even venturing into volunteering themselves. The programmes also succeed in broadening horizons, sparking interest in new experiences for children and encouraging participation in further creative and cultural activities.

The care, camaraderie, and quality of GL4's craft provision clearly create positive effects in attendees' personal and family lives and build confidence for further engagement with the local community.

***“My mental health has improved by doing these craft sessions.”***

***“Inspired me to get back into my art flow for my mental health release”***

***“There is a lot of support from the people that run it in helping with the children... So this has made me realise that I can do it and can venture out with them more.”***

***“Family Crafts is a chance for us as a family to step back from work, routine, school and home life and just enjoy the time watching and helping our children creating the crafts they make!”***

***“You have a lovely team that fit right in to the community”***



## Working in Partnership

GL4 is a collaborative and partnership-oriented organisation, working with both local and national partners to provide creative and cultural opportunities in their community. As a non-venue based organisation, GL4 relies on these strong partnerships to deliver its programmes directly within the community, utilising various spaces and resources to reach local audiences where they feel safe.

### Responding to Community Needs

In 2024, GL4 actively collaborated with local primary schools, Robinswood Primary Academy and Moat Primary Academy, to bring enriching performances and events directly to children who might otherwise miss out. High quality shows such as 'Those in Glass Houses' and 'Skydiver' captivated audiences, offering inspiration, cultural enrichment, and engaging opportunities for pupil and audience participation. Demonstrating their responsiveness to community needs, GL4 also successfully programmed the Christmas Pantomime at both schools, addressing funding shortfalls that would have otherwise deprived the children of a cherished seasonal tradition.

*"Honestly we all had a fantastic time, both the children and adults! Staff were just as mesmerised as the children, their faces were so engaged and they sat so still throughout, it was a joy for us as staff to watch their expressions as the music and lighting changed."*

*- Teacher after watching 'Skydiver'*



Those in Glass Houses took place in the grounds of Robinswood Primary Academy. In the days leading up to the show, the performers worked with pupils to devise and perform a short curtain-raiser in front of a large audience.



## Embedding Arts and Culture in Community Life

**GL4 exemplifies embedding arts and culture in community life through its collaborative, non-competitive approach, working alongside local creative and community organisations with a shared vision to unlock positive potential and support community development.**

GL4's contributions have been instrumental in animating community venues with high-quality arts and cultural provision, improving their overall community offer and helping to ensure all children have the best environments to learn, grow as individuals, and build community. For example, GL4 has been instrumental in providing arts workshops as part of the Gloucester City HAF programme.

### Mini Case Study: A Very Creative, Cultural and Community Christmas

**GL4's Christmas Grotto remains a beloved and highly anticipated seasonal ritual, consistently drawing repeat visitors who commend the immense effort, extraordinary production quality, and special touches provided by its hosts.**

In 2024, The Grotto, an immersive two-room set at The Phoenix Centre, invited families to a unique festive experience. Designed by Gloucestershire-based artist Madeleine Staples, the pay-what-you-feel event allowed a total of 341 visitors to meet elves, make and wrap presents, and visit Santa Claus himself. Alongside the family Christmas Show A Winter's Tail, The Christmas Tree Festival, and a week of associated festive events and activities, all at Matson Baptist Church, GL4 has become a trusted provider of accessible, high-quality, feel-good, seasonal events staged in community venues that local people know and trust.

**There's a clear appetite for more events throughout the year linked to seasonal rituals, and GL4 is actively working with its partners to instate additional annual moments of joy and wonder that bring people together and lift spirits.**



***“This was really special”***

***“We come every year and they always outdo themselves”***



## Key Takeaways from the Mighty Kids Beatbox Comedy Show

Despite the cancellation of its adult targeted version due to under-subscription, the *Mighty Kids Beatbox Comedy Show* earned rave reviews from the families that attended. Audiences left the venue with an improved sense of well-being, and requested more comedy shows with even more audience participation.



All of the audience members gave the show 5 stars

***“More of this, accessible fun, reasonably priced”***

***“I loved it, I would recommend it to anyone all ages, would definitely go again”***

***“I would like to go on stage next time”***

**How do you feel after seeing the show?**

***“Happy things like this happen near us”***

***“I feel hyped and want to keep squawking”***

***“Energetic, happy, I feel like I can do anything”***

***“Really happy my cheeks hurt”***

***“I feel amazing”***

While disappointing, the cancellation helped GL4 better understand how preferences, priorities, and lifestyle constraints influence local adults’ engagement in culture. Given that Matson has a high proportion of young families who make up the vast majority of GL4’s existing devotees, GL4 can be assured their family provision is high quality and impactful. However, it may take more time to build trust and recognition amongst non-parent audiences.



# Changing Perceptions of Matson

**GL4 has transformed perceptions of Matson, contributing to community pride and offering valued cultural opportunities that draw both residents and outsiders.**

Matson has long suffered from negative perceptions due to the socio-economic challenges it faces. GL4 has significantly contributed to both resident and outsider perceptions, creating a strong sense of community pride. Residents feel fortunate to live in Matson, recognising the abundance of local activities that GL4 provides.

Outsiders, too, have formed positive impressions based on their experiences at GL4 events. Over 40% of survey respondents travelled to Matson to attend GL4 classes and events, and 50% of them reported that their experience positively influenced their feelings about the area. Visitors describe Matson, Robinswood, and White City as pleasant and admirable, and they feel comfortable even in new settings. A common observation was the strong community spirit, with many comments highlighting the community-led feel and the friendly, sociable atmosphere that makes them feel genuinely welcome.



***“If it wasn’t for GL4 CIC there would be nothing to do”***

***“It made me realise how lucky we are in our community to have so much going on.”***

***“Matson has always got something going on thanks to GL4”***

***“Had some parents saying we were lucky to be living in Matson as they don’t have these sort of events freely available where they are”***

## Advocacy

**In 2024/25, GL4 was actively engaged in advocating for the community and others like theirs, working to ensure best practice for fostering equitable access to creativity and culture.**

GL4 attended a Creative Health All Party Parliamentary Group. Here, GL4 discussed its work, Culture Matson and the Community Chest initiative, focusing on prevention and health inequalities within the creative health sector.

GL4 attended another parliamentary event, representing the Gloucestershire Gateway Trust, to celebrate ten years of successful Gloucestershire partnerships and demonstrate how community-centric approaches foster business and public sector success and resilience.

GL4 also attended the Engaging Communities in Arts and Culture Conference at The Lowry in Salford. This national Arts Council England event explored best practices for involving diverse communities in arts and culture, particularly those historically under-represented.

***Through these strategic engagements, GL4 demonstrated its significant potential to influence policy decisions, ultimately enhancing the visibility of, and opportunities for, Matson’s residents within both the local and national landscape.***



## Conclusion

In essence, GL4 is more than just an arts organisation; it is a community development engine, utilising the power of creativity to empower residents, especially young people, and foster a more vibrant, connected, and resilient community in Matson, Robinswood, and White City.

GL4 possesses such an in-depth knowledge and understanding of the local community that they are able to strike a balance between introducing residents to new and unusual cultural experiences and making them feel comfortable trying them. Some of the results have been profound.

Their growing network of partnerships, both locally and nationally, combined with their accumulated experience, have made them highly attuned to what their community values in cultural events and activities.

With deepening collaboration on young people's programming in fruition, their offer seems set to become even more attuned to the needs and desires of their community.





## CEO Statement

The last year has been really big for GL4, we have seen changes in leadership and built up our board of Directors ensuring they are representative of the community we are in, We have created an Advisory board that will input into the delivery of what GL4 does and we are really proud of our new Youth advisory board ensuring young people's voices are heard and they have the opportunity to mould some of our delivery including planning their own event for young people. One of my favourite events was 'Those in Glass Houses' our first outdoor circus show since 2018 which was a huge success and also our Christmas Grotto, a classic example of ensuring the community are coming to events that have been chosen by them. All our activity has been rooted in Matson and we will continue to be embedded here and ensure the residents have the opportunity to have their voices heard. 2026 sees GL4 celebrate 10 years of planning events in the community and we're hoping to reflect and celebrate all the amazing things that happen here in Matson with another successful year. We would like to take this opportunity to thank everyone who supports GL4.

Naomi Draper CEO & Artistic Director

## With thanks to our funders



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