



RICH KINSONA

PROFESSIONAL PROJECT PORTFOLIO 2026

SOLO PERFORMER | DEVISER | PRODUCER | WORKSHOP FACILITATOR

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ARTISTIC PROFILE

Rich Kinsiona is a London- and Sheffield-based actor, solo performer, deviser, producer and workshop facilitator. His work explores transformation, Black British identity, Congolese heritage, memory, masculinity and embodied storytelling.

Combining text, movement, martial arts, ritual, direct address and symbolic objects, he creates intimate solo performances that investigate how the body carries personal, cultural and historical pressure.

His current professional trajectory focuses on touring original solo work, developing participatory workshops and building collaborative platforms for solo performance.



KEYWORDS

Transformation
Identity
Memory Black
Masculinity
Congolese Heritage
Embodied
Storytelling
Ritual
Solo Performance
Devised Theatre
Participatory
Practice



ARTISTIC STATEMENT

I create original performance work rooted in transformation, identity, memory and embodied storytelling. My practice places the performer's body at the centre of the theatrical event, using movement, text, ritual, psychophysical training, and symbolic objects to investigate personal, cultural, and historical experience.

A fundamental part of my process is preparing the body for performance through psychophysical training. I am influenced by laboratory theatre traditions, where performance becomes a space of research, experiment and embodied discovery. This connects to Eugenio Barba's Theatre Anthropology, which examines the performer's body, energy and presence across different cultural and performance traditions.

My current work is shaped by my Congolese heritage, Black British identity, martial arts background, dance, motorcycles, family memory and the politics of carrying. I am interested in how the body stores pressure, history, rhythm and survival, and how performance can transform that pressure into presence, dialogue and collective reflection.

I also use performative lecture as a form that allows research, autobiography, movement and direct address to meet. This approach enables me to speak about identity, masculinity, inheritance and transformation while allowing the body to communicate what language alone cannot fully hold.

My development has been shaped by Dr Patrick Campbell's influence as a teacher, particularly through embodied practice, performer training, theatre anthropology and rigorous physical and conceptual research. Alongside performance-making, I facilitate participatory workshops influenced by Augusto Boal, ensemble training and embodied devising.

My long-term aim is to develop a nationally and internationally touring body of solo work while also building a collaborative model in which multiple solo artists share platforms, audiences, and resources.

My work sits between solo performance, devised theatre, physical theatre, performative lecture, participatory practice and embodied storytelling.

I describe myself as a hyphenated practitioner because my work does not fit into a single fixed category. I am an actor-deviser-performer-producer-facilitator whose practice shifts depending on the needs of each project.

This hyphenated identity is important because my work often begins from the body before it becomes text. I use movement, physical discipline, symbolic objects, improvisation and personal memory as starting points. Writing becomes layered over action rather than separate from it.

This allows me to create work that is both theatrical and embodied, personal and political, intimate and outward-facing.



HOW I PREPARE MY WORK

Body

Preparing presence, stamina, rhythm and attention.



Object

Using symbolic materials such as a table, a crown, or a physical burden.



Text

Layering language, autobiography, poetry and research over movement.



Reflection

Evaluating what the performance reveals and what it needs next.



Audience

Considering how the work creates dialogue, recognition and reflection.



Research

Connecting personal experience to cultural, historical and theoretical contexts.

COMING SOON...

The Rubber Crown



This project could develop through research and development funding, artist residencies, university performance contexts, international cultural exchange, Black British arts platforms and postcolonial/decolonial performance programmes.

The project connects personal identity with wider histories of extraction, empire and inheritance. It asks what it means to carry a royal or ancestral history alongside the violence of colonial memory, and how performance can become a space for confronting, mourning, reclaiming and reimagining that inheritance.

As a future project, The Rubber King/ The Rubber Crown will combine solo performance, movement, text, ritual, research and object-based staging. It has the potential to develop into a performative lecture, a studio performance, a workshop-linked project, or a research-led performance exploring Congolese heritage, Black British identity, and decolonial imagination.

Development Questions

- What does rubber remember?
- What happens to a body under pressure?
- What is inherited through monarchy, family and colonial history?
- How can the stage become a place reclamation?
- What bends, what breaks, and what survives?

MAJOR PROJECT

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PROFESSIONAL CONTEXT

My work is designed for intimate spaces where the audience can experience the detail of physical action, direct address, and transformation up close.

Professionally, my work connects to studio theatre, artist development programmes, university performance contexts, scratch nights, festivals, community arts spaces and workshop-based practice.

These contexts support work that is flexible, research-led, personal, political and adaptable.



“WOW, 😲 Solo work that can move between theatre, workshop, lecture-performance, community dialogue and touring contexts”
👏

Black & Global
Majority
Audiences



Students &
Emerging Artists



Community and
Workshop
Participants



Contemporary
Theatre
Audiences



My audience development strategy is not only about selling tickets. It is about building relationships with people, venues and communities who can connect with the questions inside the work.

Programmers,
Producers and Artist
Development Teams



WHO MY WORK IS FOR

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PROFESSIONAL PRACTICE & INFLUENCERS



rich_kinsiona

Rich Kinsiona

42 posts 472 fol



“

A lot of my work grows out of artists and practitioners who have shaped the way I understand performance. I'm drawn to work where the body, voice, rhythm, image, and presence all have a place. Work that explores identity, memory, ritual, transformation, and contradiction without reducing any of it.

I'm especially influenced by devised theatre, psychophysical training, laboratory theatre, and practitioners who let meaning come through action as language. I'm interested in performance that f

MARKETING
WEBSITE | EMAIL | INSTAGRAM

R I C H K I N S I O N A @ H O T M A I L . C O . U K

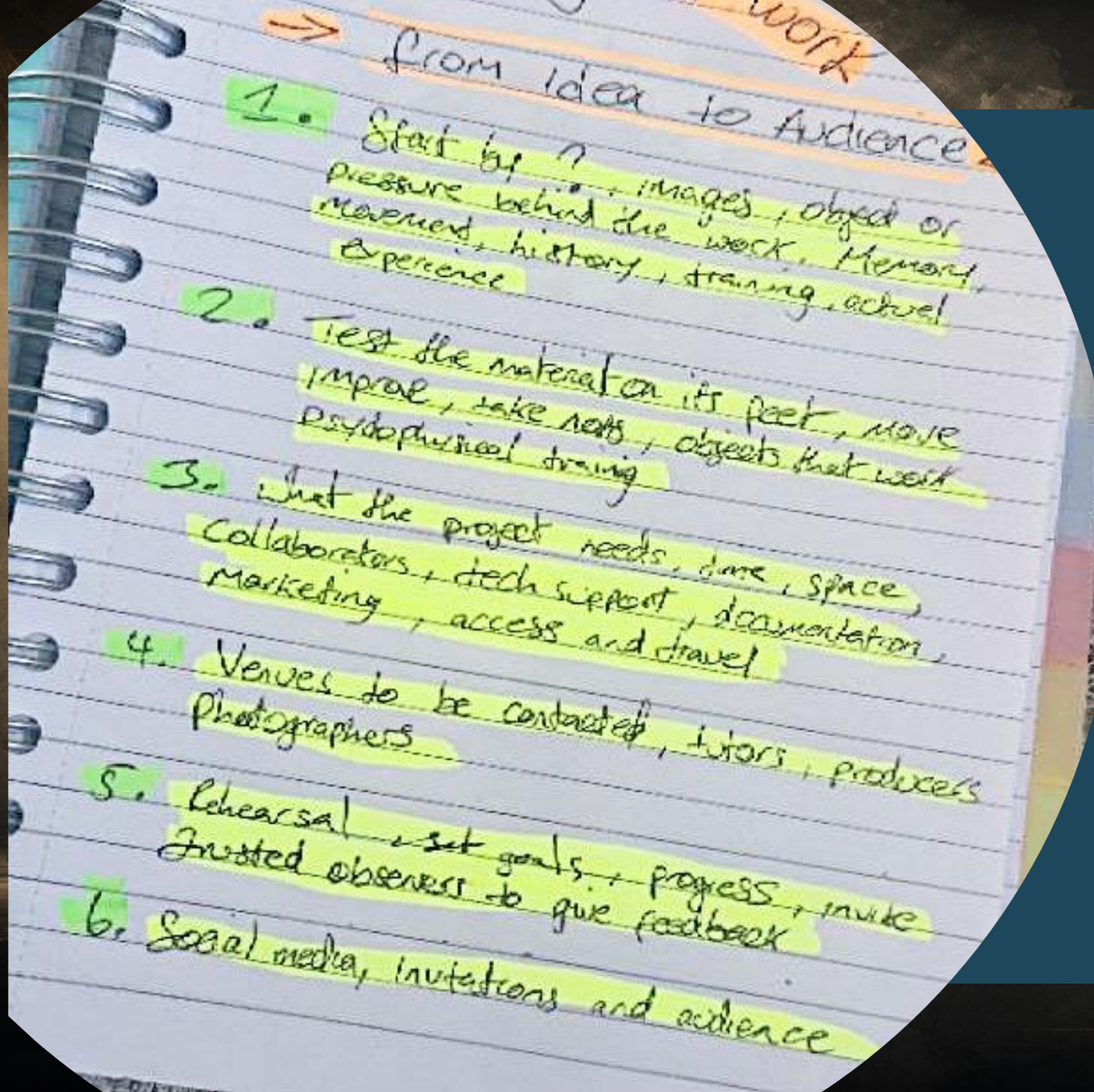
8

Rehearsal Time
|
Studio Hire
|
Producer Support
|
Dramaturgy / Outside Eye
|
Photography and Video Documentation
|
Marketing and Design
|
Access Support
|
Travel and Accommodation
|
Workshop Materials

WHAT FUNDING WILL SUPPORT

Funding would not only support
the creation of the work, but also
the
professional structure that
enables it to reach people.

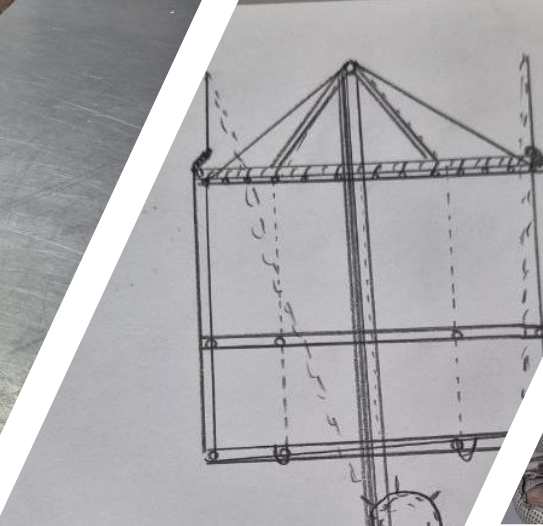
PRODUCING



→ From Idea to Audience

1. Start by ?
pressure behind the work, Memory, Movement, history, training, actual Experience
2. Test the material on its feet, move
improval, take notes, objects that work
Psychophysical training
3. What the project needs, time, space,
Collaborators, tech support, documentation,
marketing, access and travel
4. Venues to be contacted, tutors, producers
Photographers
5. Rehearsal - set goals, progress, invite
Trusted observers to give feedback
6. Social media, invitations and audience

Self-producing allows me to understand the whole ecology of my practice by working through a step-by-step build blocks of the foundation of actually putting on a ready-made show, which starts from making notes of **ideas & Research, Development & Experimentation, Planning & Budgeting, Venue & Partner Liaison, Rehearsal Management, Marketing & Audience Development, Performance & Engagement, Evaluation & Next Steps.**



...ence:
 fuel, and be quick, thou'rt best
 er other business. Shrug'st thou, malice?
 neglect'st, or dost unwillingly
 I command, I'll rack thee with old cramps,
 all thy bones with aches, make thee roar,
 at beasts shall tremble at thy din. **Sfx 12**

(Thunder sound) **Sfx Thunder sound Sfx 12**

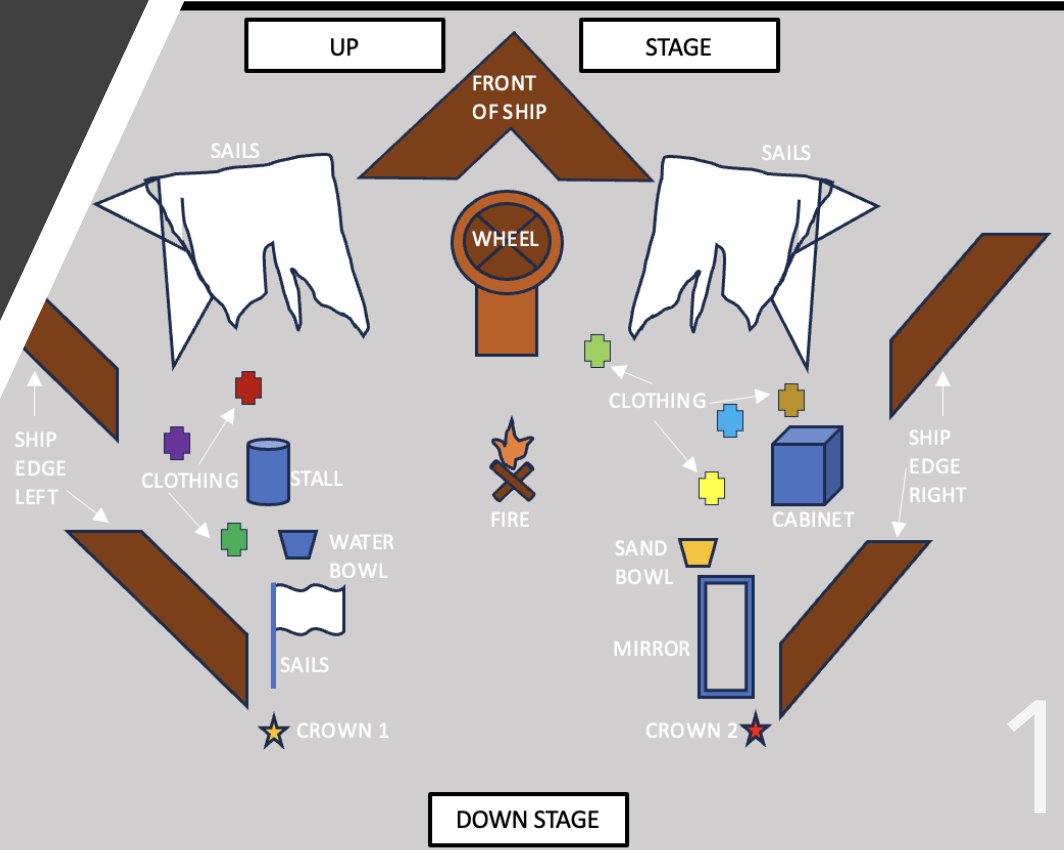
PROSPERO
 Insolent cur! Must thou always be a boil upon my flesh?

Sfx 13 (Ariel Tings)
Ariel
S. (He sighs, staring in the distance.)

I was not always this man. There was a time when I danced with mischief, burned with
 passion, feared betrayal, and sought vengeance.
 Wouldst thou hear it, Ariel? **The tale of my becoming?**

Sfx 14 (Ariel tings.)
Ariel
S. (He spins his staff and bangs it on the floor.)

- Documentation is central to my practice. When creating *EPHEMERAL*, I documented each stage of the process through rehearsal notes, images, video, script development and reflection. This allowed me to track how the work changed over time and understand how movement, text and symbolic staging developed together. I will use the same approach for my Major Project, documenting rehearsals, physical experiments, audience feedback and key artistic decisions as the work grows.



12-MONTH PROFESSIONAL DEVELOPMENT PLAN

— 12 Month Professional Development Plan

Consolidating the portfolio, developing the major project

Timeframe	Start Month	End Month	Action	Output / Evidence	Status
Months 1-3	1	3	Complete professional portfolio and website materials.	Portfolio + website materials complete	Not Started
Months 1-3	1	3	Finalise artist statement, biographies and project descriptions.	Final artist profile copy	Not Started
Months 1-3	1	3	Select one main project for further development, such as ATLAS or The Rubber King / The Rubber Crown.	Chosen lead project	Not Started
Months 1-3	1	3	Organise existing documentation, images, footage, notes and audience feedback.	Organised archive folder	Not Started
Months 1-3	1	3	Identify key gaps in funding evidence, marketing and technical information.	Gap list + action points	Not Started
Months 4-6	4	6	Begin structured research and development for the selected project.	R&D plan started	Not Started
Months 4-6	4	6	Continue psychophysical training and movement research.	Training/research log	Not Started
Months 4-6	4	6	Test text, object work, direct address and performative lecture material.	Tested material bank	Not Started
Months 4-6	4	6	Invite trusted peers, tutors or artists to view early material.	Feedback session	Not Started
Months 4-6	4	6	Gather feedback and write reflective notes.	Reflection notes	Not Started
Months 4-6	4	6	Begin drafting a funding application and realistic project budget.	Draft budget + funding outline	Not Started
Months 7-9	7	9	Contact potential venues, programmers, producers and artist development schemes.	Contact list + outreach emails	Not Started
Months 7-9	7	9	Build relationships with small-scale studio theatres, university contexts and community arts spaces.	Relationship tracker	Not Started
Months 7-9	7	9	Prepare a tour pack, technical information and workshop offer.	Tour pack + workshop offer	Not Started
Months 7-9	7	9	Develop marketing materials, including short copy, poster copy, images and trailer material.	Marketing pack	Not Started
Months 7-9	7	9	Submit or prepare funding applications where appropriate.	Funding submission or ready draft	Not Started
Months 10-12	10	12	Present a work-in-progress sharing or scratch version of the selected project.	WIP/scratch sharing	Not Started
Months 10-12	10	12	Host a post-show discussion or feedback session.	Post-show/feedback session	Not Started
Months 10-12	10	12	Evaluate audience response and professional feedback.	Evaluation document	Not Started
Months 10-12	10	12	Update website and portfolio with new documentation.	Updated website/portfolio	Not Started
Months 10-12	10	12	Identify next steps: further R&D, touring, festival submission, producer support or full production.	Next-step action plan	Not Started

The aim of this 12-month plan is to move from individual artistic ambition into a sustainable professional practice.

SWOT Analysis

Evaluating My Professional Position

A SWOT analysis helps me critically evaluate where my practice currently stands and what needs to be developed for future professional contexts.



STRENGTHS

- Distinctive identity as a solo performer, deviser and workshop facilitator.
- Strong embodied practice shaped by movement, martial arts, dance and psychophysical training.
- Clear thematic focus on transformation, identity, memory, inheritance and Black masculinity.
- Ability to create flexible solo work suitable for small-scale studio touring.
- Experience writing and performing original work including *EPHEMERAL*, *Dancing with My Ancestors' Ghosts* and *ATLAS*.
- Strong potential to connect performance with workshops, post-show discussions and community engagement.
- Practice rooted in lived experience, cultural heritage and physical discipline.



WEAKNESSES

- Need for more formal producer support around touring, funding and long-term strategy.
- Limited evidence of completed funding applications and professional budgets.
- Need for stronger documentation, including high-quality trailers and production photography.
- Website needs more downloadable materials to evidence professional planning.
- Need to build a wider network of venues, programmers and funders.
- Balancing work, education, family and creative practice can place pressure on time and capacity.



OPPORTUNITIES

- Studio theatres and black box spaces are suitable for intimate solo performance.
- Artist development schemes may support new solo work and Global Majority artists.
- Arts Council England funding could support R&D, documentation and touring preparation.
- Universities and drama departments may be interested in performance plus workshop packages.
- Festivals, scratch nights and work-in-progress platforms can support early touring.
- Current cultural conversations around identity, masculinity, diaspora, memory, labour and decolonial performance connect strongly with my practice.
- A collaborative solo touring model could share resources and audiences with other solo artists.



THREATS

- Arts funding is highly competitive and not guaranteed.
- Touring costs, travel, accommodation and technical requirements can create financial pressure.
- Venues may be risk-averse when programming emerging artists without strong documentation.
- Solo performance can be difficult to market without clear images, video and audience targeting.
- Time limitations may affect consistency in administration, networking and application writing.
- Wider economic pressures may affect audience attendance and ticket sales.

PESTEL Analysis

Understanding the Wider Professional Context

Political

Arts funding is shaped by national and local cultural policy. I need to understand how funders and venues prioritise access, inclusion, public benefit, artistic quality and community engagement.

Economic

The cost of living affects artists and audiences. Rehearsal space, travel, documentation, marketing and touring require financial planning and clear audience value.

Social

My work speaks to Black masculinity, Congolese heritage, family, memory, identity and belonging, creating opportunities for dialogue, reflection and community engagement.

Technological

Digital platforms support visibility. Websites, trailers, social media, video clips and digital portfolios help programmers and funders understand the work quickly.

Environmental

Touring and production have environmental impact. My work is suited to low-resource touring through minimal set, flexible technical needs and sustainable planning.

Legal

Professional practice requires contracts, insurance, copyright, image permissions, music rights, safeguarding, risk assessments and health and safety awareness.

Understanding these external factors helps me make work that is artistically ambitious and professionally realistic.

A PESTEL analysis helps me understand the external conditions that affect my practice as a solo performer, deviser, producer and workshop facilitator.

EVALUATION FRAMEWORK

How I reflect, measure and develop my practice

Evaluation allows me to understand what the work achieved, what it communicated, what needs to improve and how the project can move forward.

ARTISTIC

- What was the central question of the work?
- Did movement, text, object and audience relationship work together?
- Did the body communicate something beyond language?
- What needs further development?

AUDIENCE

- Who attended the performance, workshop or sharing?
- Which themes did audiences respond to most strongly?
- Did the work create dialogue, recognition or reflection?
- What questions did audiences leave with?

PROFESSIONAL

- Was the project delivered within a realistic timescale?
- Was communication with venues/collaborators clear?
- What documentation was created for funding or touring?
- What relationships were developed?

PERSONAL

- What did I learn as a performer, maker and producer?
- What support do I need next?
- What skills need further development?
- How does this connect to my long-term trajectory?

Evaluation turns each project into learning, evidence and forward movement.

RECOGNITION & PROFESSIONAL INPUT

Learning through industry, venues and professional practice

These sessions have supported my understanding of sharing, defining, funding, producing, touring, documenting and marketing my work.

Sharing My Work

Lisa Law - Careers Team
Artist statements, websites, portfolios and public-facing language.

Producing My Work

Jack Dale-Dowd - Contact Theatre
Timescale, budgeting, venue liaison, rehearsal planning and communication.

Defining My Work

Matthew Spangler / Sam Beasley - HOME
Professional context, dramaturgy, venue programming and artist identity.

Touring My Work

Crissy O'Donovan - Big Telly Theatre Company
Touring circuits, approaching venues/festivals and programmer relationships.

Funding My Work

Tamsin Drury - hÅb
Arts Council England, regional support, project funding and partnerships.

Documentation / Marketing

Royal Exchange Tour / Helen Goalen / Neil Mackenzie / Rachael Howarth
Archive, audience development, copywriting, visual identity and website strategy.

These professional inputs have helped me understand that artistic practice must be supported by producing, funding, touring, marketing and documentation strategies.

REFERENCES & RESOURCES

Professional, academic and industry contexts

These readings and resources locate my practice within professional performance-making, funding, producing, touring, documentation and audience engagement.

KEY READINGS

Applebaum, J. K. (2014) "Finding our hyphenates".
Costa, M. & Field, A. (2020) Performance in the Age of Precarity.
Langley, D. & Royce, S. (2016) Business Planning Guidance for Arts and Cultural Organisations.
O'Reilly, D. & Kerrigan, F. (2010) Marketing the Arts.
Paterson, M. & Schmidt, T. (2012) Getting it Out There.
Sant, T. (2017) Documenting Performance.
Scheff Bernstein, J. (2014) Standing Room Only.

INDUSTRY RESOURCES

Arts Council England - Let's Create 2020-2030.
Arts Council England - Achieving Great Art for Everyone.
The Theatre Green Book.
Culture Hive.
Aerowaves.
Bunker Talks.
Live Art Development Agency resources.

PRACTICE INFLUENCES

Eugenio Barba - Theatre Anthropology and performer training.
Augusto Boal - participatory theatre, games and social engagement.
Dr Patrick Campbell - embodied practice, theatre anthropology and rigorous physical/conceptual research.

These resources support my understanding of performance as both artistic practice and professional ecology.



RICH KINSIONA

*Solo Performer | Deviser | Producer | Workshop
Facilitator*

I am interested in conversations around performance, touring, workshops, artist development, producing, collaboration and future programming.

My work is rooted in transformation, identity, memory and embodied storytelling, moving between studio theatre, participatory practice, performative lecture, community dialogue and touring contexts.

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*The stage becomes a laboratory for what the body
remembers, carries and becomes.*