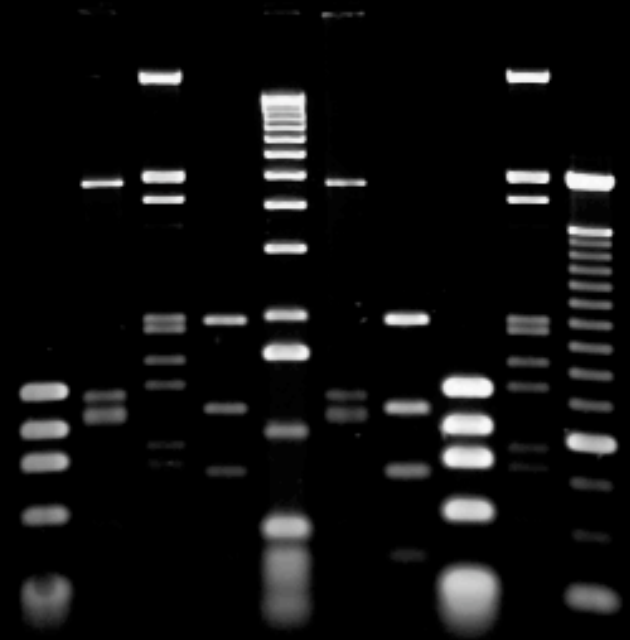


SEEN & HEARD
Creative Arts and Social Inclusion Programme

tees valley arts
2000 | 2003



'...the very definition of the real becomes: that of which it is possible to give an equivalent reproduction'

Jean Baudrillard — Simulations

'Now then mate, sorry I'm late, couldn't put my mask on, got a lot on my plate'

Middlesbrough Careers Club — My Masks

'Which world is this? What is to be done? Which of myself is to do it?'

David Harvey — The Condition of Post-modernity



The What Why Who When How and the Where

The Seen and Heard Programme works with disaffected or socially excluded young people (13 -19 years old) in Middlesbrough, offering them the opportunity to engage in arts activities that will increase their confidence, self esteem and ability to make considered choices, through creative activity, performance and exhibition.

Seen and Heard is a range of projects targeting young people in Middlesbrough who have lost or are losing connection with mainstream education. Each project uses participation in the arts to engage attention, foster active involvement and provide working models for making choices, building confidence and self esteem.

The young people are encouraged to participate fully in the development of the project, the artistic production and its presentation to the public.

In many cases the gap between the individual and the system they have lost contact with is great, in some cases the participating young people have experienced severe trauma, abuse and/or neglect.

It has therefore been imperative to keep the projects person-centred and run sessions in a fun, non-pressurised approach that resisted imposed criteria of external accreditation, if these were perceived as threatening by those involved.

Creative learning is most effective when it is carried out for its own sake, free of pre-established standards, but rich in learning points once reviewed and discussed within the safety of the group.

Engagement through artistic play and creativity is a profound one, and where possible projects endeavour to generate further work and routes of development for the young people involved, either through continuance of the project or by establishing relationships with other agencies.

- The projects target difficult to engage young people, through mainstream contacts as well as through informal networks and peer recruitment, aiming to build relationships through creative participation and mentoring.

- The projects are driven by creative and personal aspirations, allowing and encouraging creativity and personal expression. Working with an artist who values their ideas and experiences leads to a recognition that their own views have value both as valid experience and as subject matter for art.

- The projects aim to broaden awareness about different approaches to problem solving, showing how creative skills are transferable, tackling issues through expressive and diverse art forms, widening horizons and challenging stereotypes.

- While being process-led, each project results in an artistic production, a celebration of the process and a presentation of the work to a wider audience. Such presentations create authentic cultural experiences for the young people, it is their own creativity that is being celebrated, not a copy of someone else's.

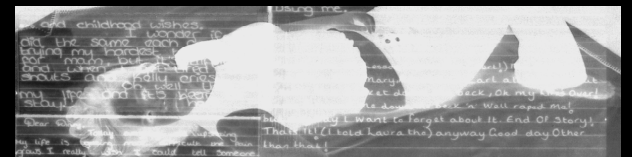
- The projects encourage partnership working, engaging with existing youth and arts organisations and agencies to enhance the creative process for the young people involved.

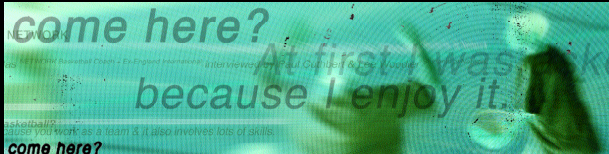
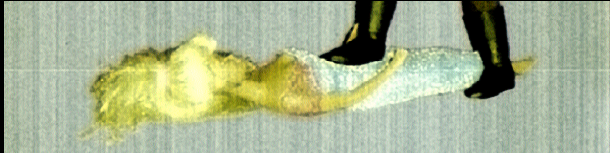
The Seen & Heard programme was funded through the Neighbourhood Support Fund. Each project was developed around the needs, abilities and interests of specific groups and individuals and ran for approximately twelve to fourteen weeks, aiming for 60 hours contact time, although more often averaged 30 hours contact time.

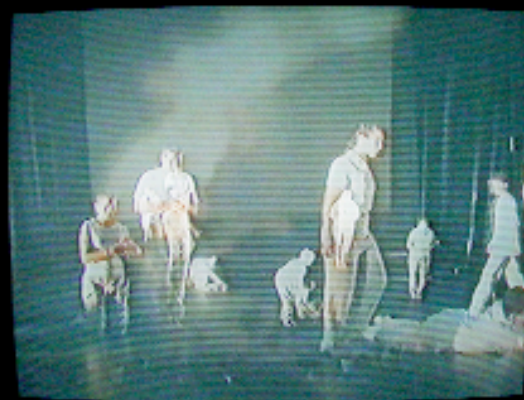
Artists were selected not simply on their creative abilities, but due to their skills and commitment in working with young people. As well as fostering interest and participation in creative learning, their role was also to identify abilities, interests and aspirations of each individual young person involved, and liaise with the staff of the various agencies to develop both artistic and personal development opportunities.

They were also required to provide feedback to each young person both during and at the end of their involvement with a project, which would acknowledge their input and identify pathways into further formal and informal education, e.g. clubs, societies and community activity as well as colleges, training and apprenticeship opportunities.

Over three years The Seen and Heard programme ran 13 projects and worked with 24 artists and 177 young people.







BREAKING THE SILENCE

Communication & Integration

An expressive movement and dance project involving Body Talk, a group of children with hearing impairments from The Beverly School for the Deaf and Middlesbrough Youth Dance. Both groups worked with Tees Dance Initiative to create an original dance-work entitled *Breaking The Silence*.

The piece was performed at Arc, Stockton, as part of a Community Dance Day on August 5th during the International Riverside Festival 2001.

The project also allowed the participants to attend the contemporary dance performance by Vertigo Dance Co at Arc on August 3rd, as part of their intensive week of improvisation, research and rehearsals.

'The principle purpose of this project was to give confidence to the children at Beverly School For The Deaf, as their school was about to close and all those children were about to be integrated into mainstream schools. The school were really anxious to give the children an opportunity to boost their confidence and a practice run at integrating with hearing children.'

Michelle Silby — Tees Dance Initiative

The theme of the Body Talk performance piece was communication and integration. Body Talk and Middlesbrough Youth Dance initially worked separately, coming together for a week's residency to work more intensively on the development of the piece.

During the project the hearing children were taught British Sign Language by those with hearing impairments, which were drawn upon as expressive movements within the dance-work.

Carpet Films documented the process of creating and performing the dance piece and of integrating the two groups. The video is an excellent documentary, with interviews from relevant people, and footage of the final performance. Each of the young people received a copy of the video.

The performance at Arc was a great success, with a large audience filling the theatre. The youth group appeared at ease and worked very well together and enjoyed the experience of being part of the Youth Dance Performance.

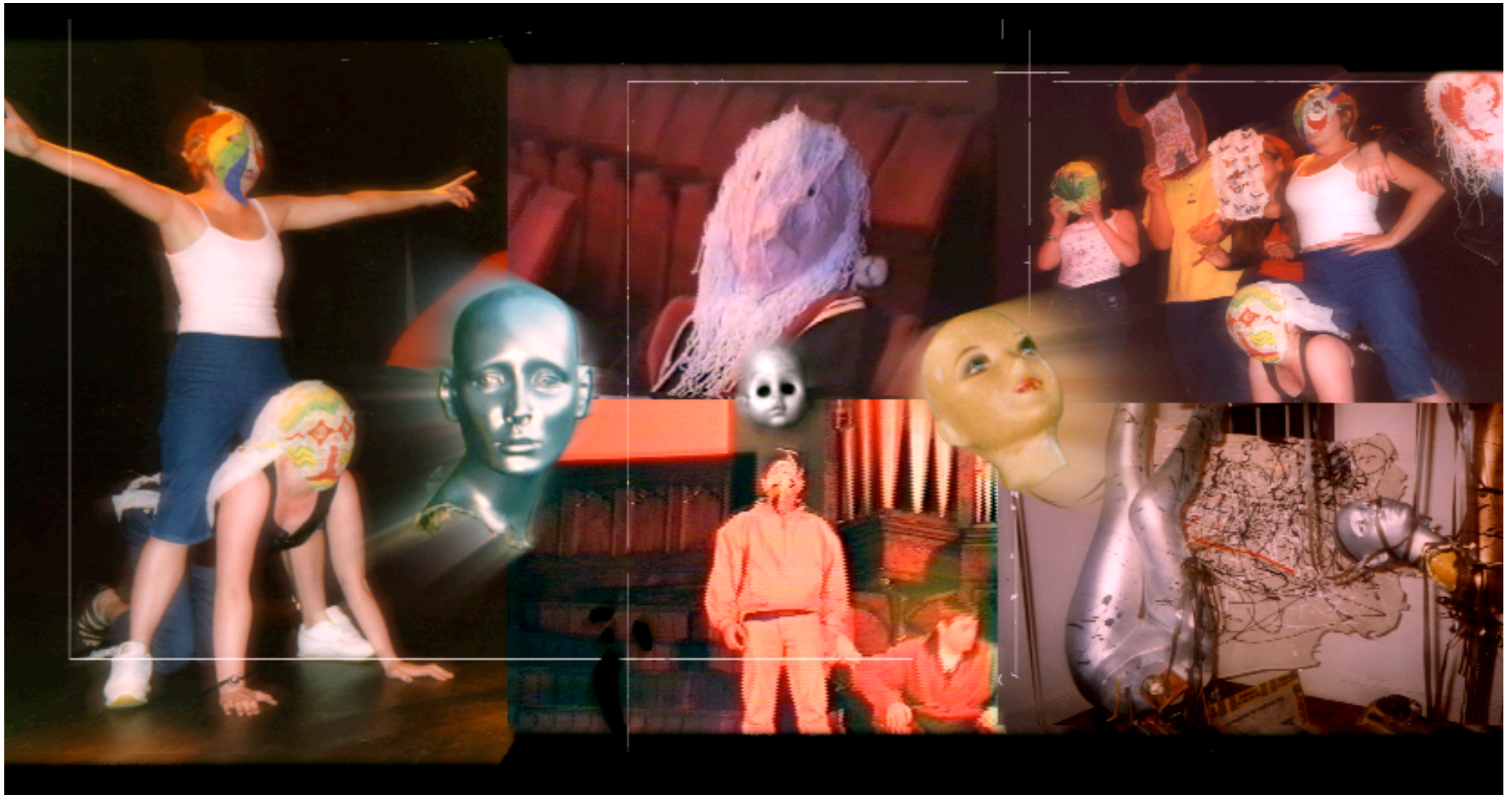
'On the night of the performance I felt they had such confidence and presence in themselves that had come as a result of working through the week and realising that they could do it. Their self esteem went up 99%.'

Kim Hugill — Teacher at Beverly School for the Deaf

Many of the group expressed an interest to work together in the future and Tees Valley Arts sought to develop the project further. Unfortunately there have been some major changes in provision for the education of deaf children in Middlesbrough and many of the children had to change schools, making a continuance of Body Talk problematic.

Overall 19 young people accessed the project.





MASQUE

The Arts of the Vampire

'Capital is dead labour, that, vampire-like, only lives by sucking living labour, and lives the more, the more labour it sucks.'

Karl Marx — Das Kapital

'If there is in this world one story that has been attested, it is that of Vampires, Will we all be damned for not believing in them?'

Jean Jacques Rousseau

'Originally, says Klienpaul, all of the dead were vampires' The taboo upon the dead arises from the contrast between conscious pain and unconscious satisfaction over the death that has occurred. Since such is the origin of the ghost is resentment, it follows naturally that the survivors who have the most to fear will be those who were formally its nearest and dearest.'

Sigmund Freud — Taboo and Emotional Ambivalence

This project allowed young people to work with three professional artists, as well as collaboratively, and sharing ideas and skills with other young artists, writers, photographers in the Middlesbrough area.

The showcase events allowed the generated art & performance work to be shown alongside that of 8 -14 year olds, B.A degree students, F.E students, an unsigned rock band - Confucius Saint, and vampire role-players; all contained within the general theme of gothic arts/literature and the mythology of the vampire.

Many of the workshops were designed to build confidence and develop problem solving skills and negotiation skills, offering alternative ways of dealing with difficult situations through creative re-interpretation.

Much of the work focussed on the issue of social masks. One session dealt specifically with the masks expected by job interviewers and other authority figures; how dress, body language and voice contributed to a certain image.

Another session explored the masks the participants prepared while getting ready for a night out or a party.

The workshops included mask making and poetry workshops, as well as exposing the group to short stories and poems that related to the emerging issues.

The project also included a Performance Skills Day at Arc, to explore vocal projection and physical movements, with lighting and sound support.

This led to a series of sessions devoted to choreographing a dance routine based on the poem *Vamp* by Bob Beagrie. The dance was performed in vampire costume against visual projections as part of the showcase event on 20th Feb 2001.

Many of the young people from Middlesbrough Careers Club had never explored their potential for creative expression, and were thrilled for their writing, visual and performance work to be given a public showing, as well as images and poems published in the Upper Case Y2K anthology.

Ian Muter, facilitator for Middlesbrough Careers Club has commented on the impact the dance work had upon two of the trainees:

'When Sabia first joined the Careers Club she was extremely taciturn and introverted. However, the choreography of the vampire dance piece undoubtedly played a major part in developing her confidence and self esteem.'

Sabia's performance on the night was very impressive, and with Sabia's growing confidence came the chance of a placement with Tees Valley Arts.'

'Sam was a bubbly, bright young woman when she joined the Careers Club, who just needed a little direction and focus.'

The vampire dance routine that Sam performed after extensive assistance from Bob Beagrie, was truly impressive.

I believe this is something that both Sam and Sabia will never forget, and Sam went on to get a placement with Springs Skills Training.'

continued >>>

Azam

Strong as a steel bridge
Supporting us with gentle cradling arms
Caring and loving just like your mother with you
Trading in polished glittering metal machines
Cricket to unwind on Tuesday night
Leather ball rebounds my respect for you

Daddy, I am your daughter Sabia
I have your blood running through my veins

Daddy you wanted me to study
As you say you have no brains

Daddy I am Sabia
your daughter

Sabia Azam

Marked sentimental

We're not living as crazy work shy or lazy
Or beggars who sponge off the state
We're just people who strive to live normal lives
I know it's the problems we face
That the community has any immunity
The problem is not what you say
Just open your eyes keep an open mind
Marked direct now what you some day

Nickie Markander

Several pieces of creative writing developed during the project were published within the Upper Case Y2K anthology, and some also included in The Joint Strategy Unit's vision document 'Accelerating the Development of the Tees Valley: The Scenario to Strategy Workshop'.

This indicates that the voices of young people have been noted and are being used to inform sub-regional policies for economic and cultural development.

Confucious Saint, a young Middlesbrough band created the soundtrack for the performances and also performed at the showcase event.

The studio recording sessions for this work allowed the band to work with digital sound specialists and explore other approaches to their music.

'Its been great for a band like us, without financial backing of a record label, to be able to get into the studio and spend so much time working on and remixing one song. Working with an engineer/producer like Andy Brody, who understands the essence of where we're coming from and what sound we're aiming for, has been great.

Its given us the chance to try out all sorts of new stuff and left us buzzing with ideas for our first E.P. which we begin recording in March.'

Kev Fox — Confucious Saint / Lead singer

There were two showcase events held on Friday 16 February 2001 at Village Arts, Loftus and on 20 February 2001 at The Cornerhouse, Middlesbrough.

The two venues were transformed into vampire nests using the artwork, hangings, dry ice, film footage, live role-playing, digital sequences, live poetry, live and recorded music, dance performances and a book display of gothic literature supplied and staffed by Middlesbrough Library Service. They drew audiences of 40 and 100 +.

'I believe the Masque contribution to the development of the Careers Club has been invaluable.

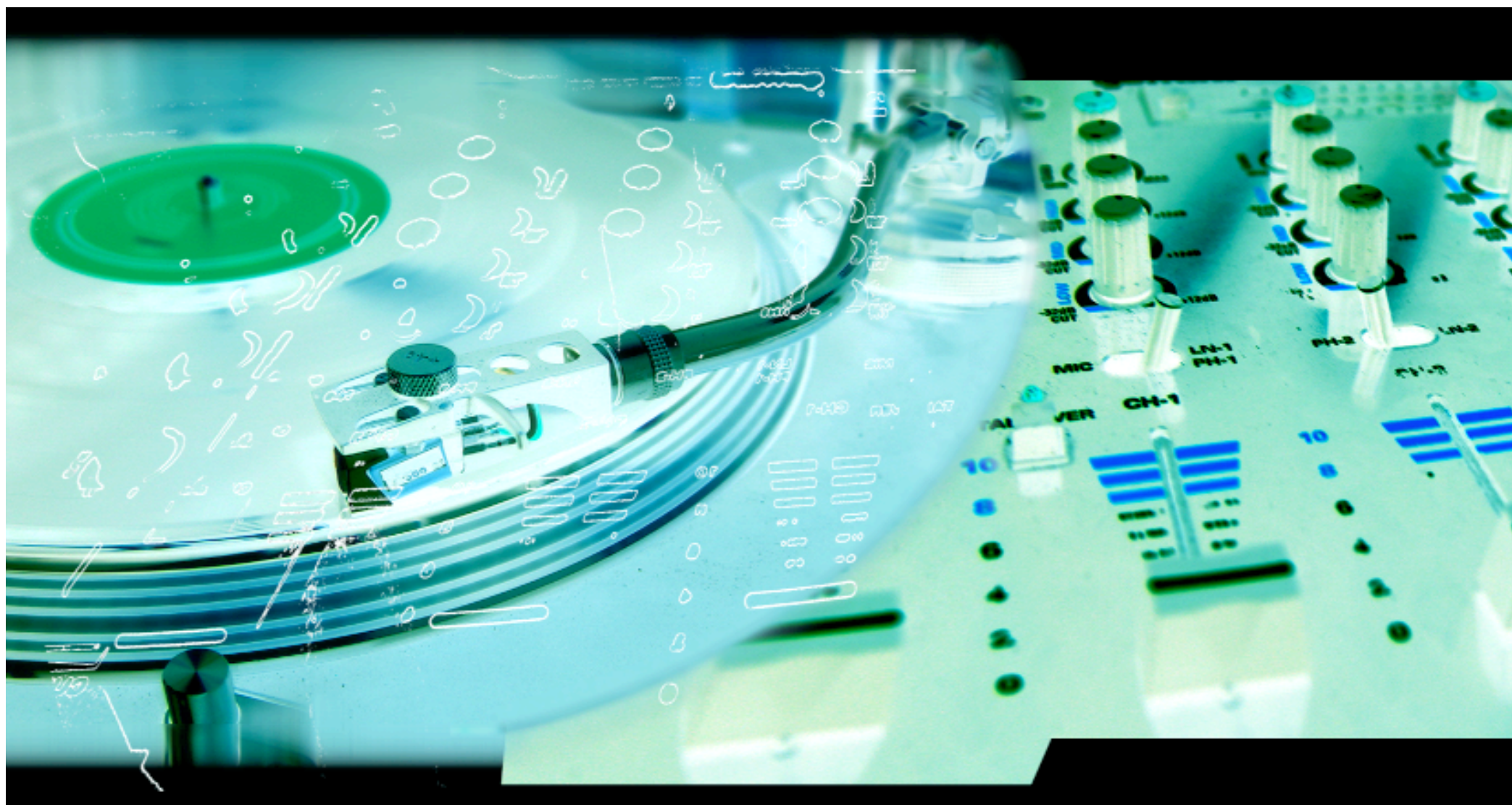
In particular, through the varied range of workshops, the artists have succeeded in offering resources that normally disadvantaged youngsters would not access.

Bob Beagrie and his colleagues have managed consistently to get the best out of a client group that can be challenging and lack confidence and self-esteem.

Finally, I am certain that the input the artists have played has been crucial in broadening the horizons of this client group.'

Ian Muter — Facilitator of Middlesbrough Careers Club





IN THE MIX

An introductory course to D.J skills, audio recording, sampling and mixing. The workshops were led by Andrew McCall Smith over twelve weeks, who exposed the young participants to new technologies available for sound manipulation and music.

The programme involved introductions to the equipment and software, team-working activities in sound collection, sampling and arranging techniques, as well as free style scratching, and broadened the young people's awareness of music.

Gaining access to new technologies and programmes in a non-intimidating environment was valued.

There was a sense of excitement for the young people involved that their work would be shared with others at the showcase events, and that they would have the opportunity to demonstrate what they could do.

Some participants had D.J. slots at a Youth Arts Event at Teesside University and at The Masque: The Art of the Vampire event, and the launch event of Upper Case Y2K poetry anthology. These events provided exciting arts environments for young people to meet and show off their creative talents.

At one of these events, one of the participants of In The Mix said, *'I've never been to anything like that before, I thought Middlesbrough was dead. Please let me know about anything else that's going on.'*

This participant went on to work in more depth with the tutor in a short mentoring arrangement, after which he began regular D.J. slots at a student pub in Middlesbrough Centre.

'Conor has ended up as a good personal friend of mine. He DJ'd at the Camels Hump every Saturday from January to July 2002 and he secured the gig through his own enterprise. I got him a couple of one off pub gigs in Newcastle prior to that which gave him invaluable experience and acted as a confidence booster.'

He's now doing Media Studies at Salford University and has done net radio, a few club gigs and even recently put on a "rave in a cave" in the Lake District with about 50 people attending. Regards making his own music I don't think he's done much but that will come with time.'

I personally view his approach to DJ'ing as wildly eclectic and exciting for one still in his teens. He has excellent taste and I've watched and helped him develop in the 3 years I've known him. He returned a favour by landing me, a great "live" Techno gig last week at a Nottingham club, The Rescue Rooms.'

Andrew McCall Smith

The project brought into contact Studio 64, CIRA and the young people; from which the project pointed out a gap within existing provision for 13 - 19 year olds interested in electronic music. This pilot project can be seen as an initiator for courses, which Studio 64 now run and link to more formal courses at Teesside Tertiary College.



KHUBSOORAT

Isn't That Beautiful

Khubsoorat developed out of the Friday Night Drama project at The Azaad Centre, a Seen and Heard pilot intended to establish a drama club to respond to the social, cultural, educational and recreational needs of the Asian and other black minority communities resident in Middlesbrough.

The pilot was unsuccessful, with young people reluctant to commit and with various cultural restrictions arising from a mixed gender group.

Through consultation with the individuals involved and with the Street Link workers, a young women only group was established, involving nineteen young women aged between 13 - 20 years.

They met at The International Centre in Middlesbrough on Thursday evenings, and worked with various artists providing a wide range of stimulating activities which would allow the participants to express themselves and explore ideas around gender, race, identity and place.

Starting with traditional craft sessions the young women worked with artist Nina Malde to develop skills in Rangoli, Batik and fabric painting, Indian embroidery and tie dye, producing a body of highly colourful hangings and coverings.

Gaining confidence in their artistic abilities the women worked with fine artist Sue Thompson, exploring drawing skills and developing free hand designs, calligraphy and experimented with differences in scale.

The group began to work with a specialist company known as Creative Glass over several weeks and refined their free hand designs into glass panel etchings and mirror decoration.

Following the presentation of their work to parents, friends and staff at a pilot exhibition at The International Centre, the group expressed their interest in movement and self defence.

There followed a series of workshops in Capoeira (the Brazilian dance martial art), two visits to Teesside University to access the trampoline equipment, under the guidance of a qualified coach, followed by a series of workshops in Arabian Dance led by Merhaba.

The group exhibited their work at an second exhibition in Albert Park Pavilion as part of Middlesbrough Mela in July 2002, and later at Cleveland Arts AGM at Centre North East in Oct 2002.

'The girls really enjoyed the project and gained a lot from it because it was so varied. It forced them to work together as a team and that made them a stronger group.'

'They gained confidence by being able to do things that they would never be able to learn normally.'

Tasnim Niaz — International Centre Manager / Khubsoorat group support officer

Unrapping the Package

We wear the same faces, share the same names
Generations of one family living in two continents
Wings of a butterfly spread

Shadhi gave me these eyes, Shada gave me this nose
Amina gave me this hair and Alda gave me these lips

I am a package of history
Archives collected in the folds of my skin

Herbs and spices rolled in my tongue,
Language threaded into my mouth

A fabric of tradition stitched together in my nature

I am the second generation, adding chapters to the book
In a language that is new, in a culture that is different

A hybrid of East and West, metamorphosing into myself
Someone that is completely individual
That is the gift wrapped miracle

Ghazala Bashir

down our way in 1929 trams ran through the town on old cobbled roads with old street lamps
down our way today there are a lot of refugees,
Kids hang about drinking, making loads of noise, banging balls against walls & spinning cars about



CALIBAN

Seen and Heard

'You taught me language; and my profit on 't is I know how to curse.

The red plague rid you for learning me your language.'

William Shakespeare — The Tempest

'Eat my shorts!

Bart Simpson — The Simpsons

Caliban aimed to explore the area of Newport Settlement and St Hilda's, including the Ironmaster's Trail, in black and white photographs, recorded sound-scapes, creative writing and image making.

20 young people aged between 13 - 19 worked closely with writer Val Magee, sound artist Andy McCall Smith and photographer Paul Higgins.

During the project the participants were introduced to aspects of local history and encouraged to represent their own sense of history, identity and environment through various media.

The workshops ranged from camera use, introduction to a dark room, photographic processes, digital manipulation, sound recording, sampling and arranging, some 3D construction and various creative writing activities.

The project involved three groups of young people from Newport Settlement Youth Club, Custom's House - St Hilda's Youth Club and Middlesbrough Careers Club.

The finished pieces from the project were displayed at The University of Teesside on 7 November 2001, involving an exhibition, young D.J.s from In The Mix project, two live bands from the Tees Valley, information and poetry displays. The showcase attracted an audience of around 50 people.

The Caliban: Seen and Heard exhibition was also shown at Middlesbrough Art Gallery between 25 January & 16 March 2002. The young people involved in the project were very excited about their work being shown in public beside a professional artist's work. Many had not visited the gallery before, or knew of its existence. They attended a number of workshops at the gallery as part of the process and several became involved in additional, follow-up workshops run by the Gallery's Education Unit.

Part of the exhibition was also shown for one day in The Royal Festival Hall, London, in the foyer of The National Poetry Library and discussed as a model of good practice at The National Association for Literature Developments A.G.M on April 10 2002.

Congratulations on a great exhibition!
Lindsay Givert

MAKES US THINK A/ OUR SURROUNDINGS
A Realway

LOVE THE KIDS EXHIBITION AT MIDDLESBROUGH
SHERON CRAGGS

I especially enjoyed the work from our area we should encourage more!!!
L Pavlov



I feel like I'm dying inside and my heart is breaking.

Has God just left me here to rot?

I hurt so much I can't breathe.
Does anyone love me?

... and childhood wishes.

I wonder if mom did the same each day. I'm trying my hardest to "fill in" for mom, but it's difficult and when I get tired, dad shouts and Kelly cries.

Oh well, this is my life and it's here to stay.

Dear Diary,

Today everything was upsetting. My life is getting more difficult the pain grows. I really wish I could tell someone. My family thinks that names don't hurt but they do. Will it ever be over and sorted? I thought about the world without me. Maybe it would be a better place. I wouldn't get bullied that's for sure! Would the only way out be death? Surely that can't be for me.

Dear Diary,

Today he asked me to sleep with him, but I said no because I'm not ready yet. He told me if I didn't he would dump me. I said "fine, it's your loss, your only using me."

Diary

Nicked Out 1st lesson (never Got Court!) Me Craig, John, Paul, Lisa, Mary, Aaron and Carl all nicked Out n' went to a bucket down the back, Oh my life's Over! Aaron followed me down the back n' well raped me! but anyway I want to forget about it. End Of Story! That's it! (I told Laura tho) anyway Good day Other than that!

It is the same everyday really but with so much stress going on at home on top of all the bullying I really don't feel like living any more.

RISK & RESPECT

Newlands School

'We are blank canvasses.'

'Sometimes its easier to work on issues with adults who are not parents or teachers.'

'This project helps adults to understand that kids aren't stupid.'

'It helps give strong messages to other kids.'

Project Participants feedback

A series of twilight sessions delivered in partnership with SECOS during July - August 2003 allowed girls aged 14 and 15, from Newlands School to work with Jack Drum Arts, exploring issues around what is safe and unsafe in relationships. The young people were identified and chosen by the school as individuals who would benefit from small group work and have low self-esteem.

The aims of the project centred around; developing greater awareness among the group of issues of 'Safe' and 'Unsafe' relationships and how they would categorise certain situations; Improving the participants self esteem and their ability to make more informed choices regarding risky behaviours.

The project also entailed the production of a body of work that communicates the issues to a wider audience.

The artists found the eight girls involved to be a highly motivated group, and began the programme with drama sessions, and with examples of work from previous projects, then asked the group to come up with ideas they would like to develop.

The girls had strong views about a range of issues that directly affect their lives, such as bullying and managing life as a Child Carer. From the points raised in discussion, and developed within role-playing situations, it was decided that they would create large-scale posters, each one focussing on a different concern and demanding respect.

The artists asked the girls to write imaginary dairy entries as a means of finding an authentic voice from which to develop text and images. They also explored situations of potential danger and risk through dramatic improvisation and role-play.

The girls worked hard, helping each other by taking and posing for photographs, recording and transcribing improvised monologues, co-designing and editing text and graphics.

The finished results revealed a multi-layered approach, with images of the girls writing their diaries in safe (often fantastical settings), juxtaposed with bold and often harsh visions of despair, vulnerability and abuse.

Hand written diary fragments refer back to the starting point for the work and ensure that the work is rooted in familiar teen iconography.

The girls were excited that the work will be continued and that their images will help in the development of an education pack, which will include the poster images, linked worksheets and supporting information.

Two girls from the original group later joined 6 other girls from the school to continue this work and produce the education pack, which aims to provide information, advice and case studies for teachers and class room assistants around significant factors that affect young peoples ability to study.





BOLLYWOOD DANCE

NERS Youth Support

'South Asian dance touches many aspects of the human experience: physical, spiritual and aesthetic. You can try it for a day or learn it for a lifetime. It can be a simple dance step or a complex coordination of a hundred body parts'

Aziz Zeria — Arts Council of England

The Bollywood Dance project engages a group of young people in a series of workshops led by Dakshar Asher and Nikita Asher of Navrang Arts.

The majority of participants are young refugee women and women seeking asylum while living in central Middlesbrough and the project has been developed in partnership with the North East Refugee Service.

The aims of the project are to increase confidence and self-esteem for the eighteen young people, through creative movement, and to encourage young people of different races and backgrounds to work co-operatively together, sharing skills and traditions.

As a result of this project the group will produce a piece of 'performance dance' for Teesside World Party on Saturday 22 November in Middlesbrough Town Hall Crypt.

The group meets every Thursday evening from August 2003 throughout an 18-week programme of workshops.

The project offers a safe and supportive environment for women to meet and share their cultures and common experiences, and create new cultural links and friendships.

There are participants from Indian, Kurdish, Sri Lankan, Albanian, Russian, Polish, Afghanistan and Czechoslovakian backgrounds.

The sessions provide a regular chance to engage in physical exercise and creative expression, where such activities are normally difficult for these young woman to access in Middlesbrough.

The workshops are supported by a creche, allowing the participants the freedom to engage fully in each session.

Dakshar and Nikita Asher are experienced tutors and form part of Navrang Arts, established in 1994 with the aim of promoting Indian Arts and culture to the youth of the North East of England.

During their workshops with the NERS group Dakshar and Nikita are currently teaching Bangra and the Meri Payal forms of Indian dance.

Recently, the group elected a treasurer and a secretary, and are currently deciding on a name as part of the process of constituting themselves as an independent group.

They intend to seek further funding to continue the programme of workshops, rehearsals and performances and already the group have a second booking, to perform at the Middlesbrough Probation Services' staff training day on 'Raising Awareness of Cultural Diversity in Middlesbrough' on Dec 1 2003.

'I love dancing to all the kinds of music. It is a lot of fun going to dance class and learning new things. I am getting out of the house and I make new friends as well. It's a great thing'

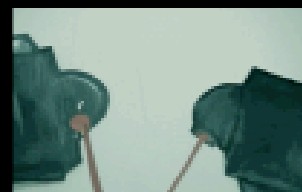
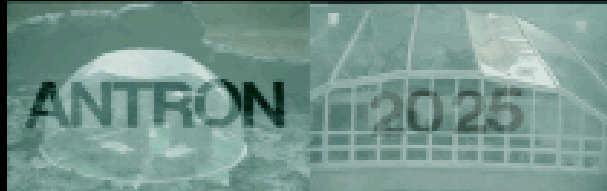
Sehra Cicek — aged 15

'I like coming to dance because its really nice and my sister is interested too. I also get bored at home so I enjoy coming'

Fahadia — aged 13

'I love coming to the Bollywood Dance Group because I have dreams of this group becoming something big soon. I hope we get funding to continue'

Tani — aged 17



ATTACK OF THE ANTRONS

Middlesbrough Careers Club

A further Seen & Heard project with Middlesbrough Careers Club follows a series of workshops with Anthony Sowerby, who worked with the trainees and support staff to write, devise and create a short science fiction based art film, using live drama, costumes, set design, model making and stop motion animation.

The Attack of The Antrons, while tongue in cheek, very funny and imaginative, also tackles issues of worth and worthlessness, and allowed the young people to discuss and articulate feelings around becoming a 'useful member of society', identity, and to explore themes and images of social assimilation/ social exclusion.

'The aim of the project was to provide opportunities for young people to be involved with computers, T.V., video and robotics on a creative level.'

The young people involved come from what is often described as disadvantaged backgrounds where drugs and crime can often seem to be the only way out. A possible cause of this mind set is that drugs and crime are often linked to money.

To combat this the project aimed to educate the participants about the monetary value of both technology and creativity.'

Anthony Sowerby — Artist

'The things I did I was quite proud of. My part was tiny, but it counted and taking part was so fun. I would like to do another short movie.'

The best things about making the film were the mistakes the others made, like when Ian started to laugh during the scene where he talks to an Antron.

The other things I've learned more about are things like team-work, confidence, more creative abilities and of course acting skills.'

Kieran Harvey — Trainee

The Attack of the Antrons was broadcast on the World Wide Web as part of Stockton International Riverside's 'Radio Riverside' in August 2003 via CIRA.

The effect of this project on the young people involved is difficult to measure, however a substantial percentage moved into further education.

Over the course of the project some 30 plus young people have been involved in film work, acting, building robots, script writing and model making.

Due to the successful engagement of the staff and young people, Anthony Sowerby will continue to work with the Careers Club for a further eight full days, to write and design a publication that celebrates the work of the group on the Antron Movie.

This publication will act as both a documentation of the project and as a C.V. for the participants, detailing the skills they have gained through participation in the research and making of the movie, and the personal development they have achieved.

'Though I took quite a lot of stick from staff & trainees alike about taking part, I enjoyed the experience & believe it gave me some street credibility in the eyes of the youngsters.'

I believe any type of role-play is good at building up confidence levels. I also believe that the processes for the young people benefited them a lot by gaining confidence, working in teams, taking responsibility and arguably partial ownership of the project, and making key decisions.

Although the final product was good, I believe the main point to emphasise were the creative processes the young people went through in order to arrive at the final product!'

Ian Muter — Link Worker





BEWARE OF PERVERTS' LAST CHATROOM TRAP

"One in five children regularly use chatrooms"

[illegible]

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# Please read the README file
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CAMPA

A project developed in partnership with SECOS and MESMAC, which targeted young men at risk of exploitation through gay scene venues and public sex environments.

Jack Drum Arts led the series of workshops aiming to raise awareness and general discussion amongst young people as to:

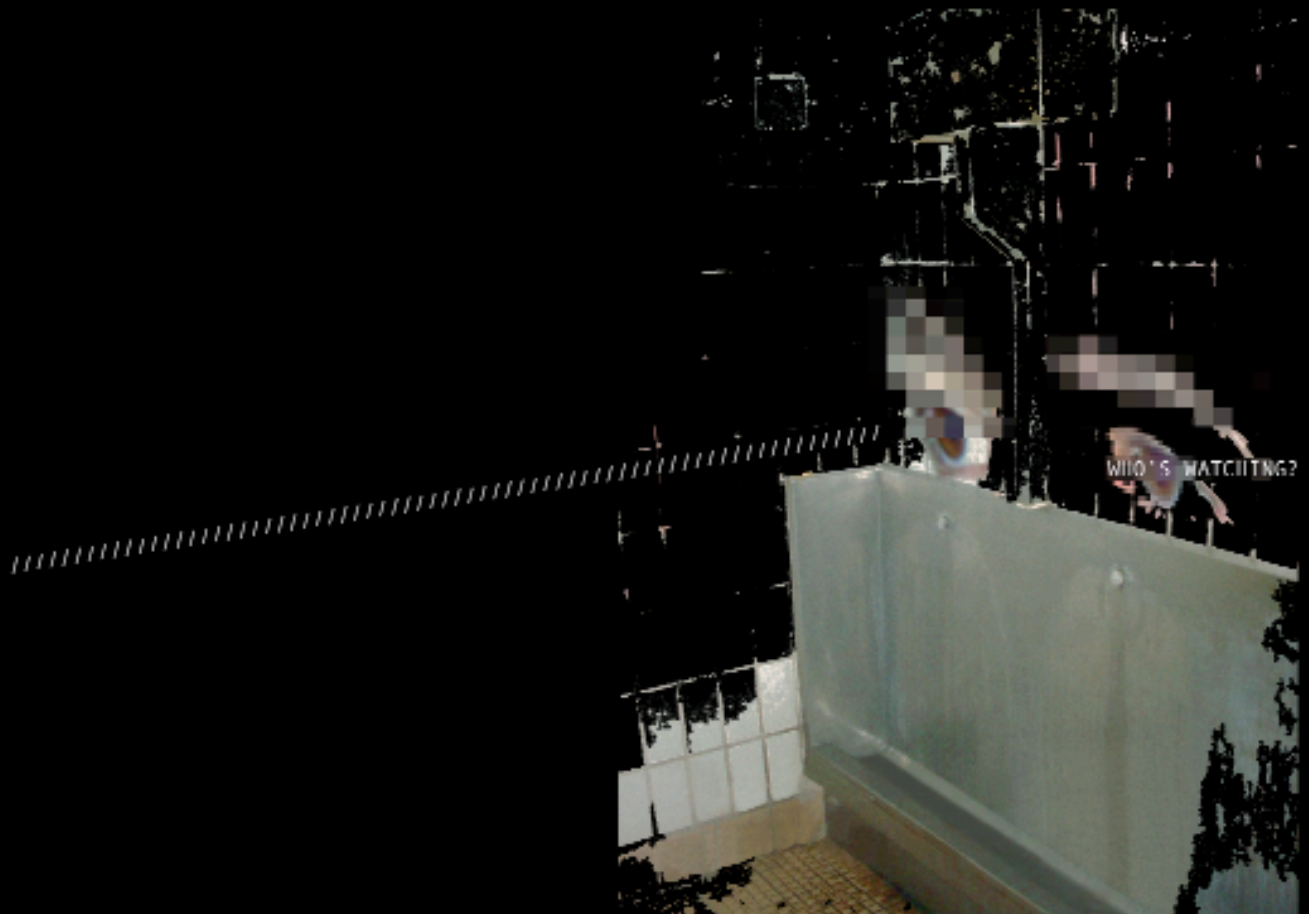
- How they might be exploited on the gay scene and within public sex environments.
- How they may better protect themselves
- How to encourage a greater sense of responsibility among public sex environment adult users, and protect young people exploring their sexuality within these environments.

Using digital photography, graphic design and cartoon style artwork the group devised a set of posters and associated credit card sized information cards for young people, highlighting potential risks of exploitation and methods of self-protection.

The project allowed the group of 6 young men to vocalise their feelings and share experiences, and creatively produce a product that could be used as part of ongoing outreach work.

'Helen, of Jack Drum Arts, has a wealth of expertise and connections which has opened doors to a whole new world of funding and creative approaches to working with young people at risk. We are now looking at other projects we can develop along similar lines. One thing it has shown is how important it is to have a professionally produced end-result that looks stylish and values the work the young people have done while creating it.'

Mel Foley — SECOS Day Worker





CAT ON THE ROAD

Shape Training

Cat On The Road was developed in partnership with Shape Training and Middlesbrough Theatre Junior Players.

Beginning with a series of introductory arts workshops at the Shape Life-Skills Centre in North Ormesby, a group of trainees worked with poet, Dougie Pincott to break down preconceptions and their reluctance towards the written word through wordplay and rap.

Other introductory workshops were led in installation and visual arts by Adrian Moule, in digital design with James Cianciaruso, and sessions with director Jack McBride.

The main body of workshops was facilitated by set designer Pam Guest, who worked with the group over 16 weeks to design and construct a mobile set for two plays to be performed at Edinburgh Fringe Festival in August 2001.

The key aims of the project for the Shape Life-Skills trainees were:

- To give young people a chance to be creative.
- To design a kitchen set for the plays
- To explore creativity with words and interpret the script in different mediums and materials.
- To give an insight into the workings of theatre design and construction.
- To encourage teamwork and communication
- To work with local artists

The project involved a guided tour of Middlesbrough Theatre, including back stage areas and an explanation on how the theatre was run, a second visit to the theatre to work on the sets within a staged environment, a visit to The Cleveland College of Art and Design final exhibition for the B.A in Set Design, and to culminate the project three Trainees, accompanied by support staff, visited Edinburgh Festival in August 2001 to see the two plays performed.

'I feel the experience has been useful to some of the young people and maybe a little tedious to others. Some of the young people are obviously interested in art and the end result. As the project nears its end I feel they are interested in how its all going to come together and look.'

Pam Guest

'The project was quite tricky at times and the group encountered a number of pitfalls, but they managed to overcome them and create the two sets for the plays. Three of the group were put on the train in Middlesbrough by a member of staff from Shape, and I met them in Edinburgh station.'

'It was a wonderful experience for them to see the Edinburgh Festival, with all of the street theatre and Ukrainian dancers. Then to see their names on the programme, to meet the director and see the plays performed was a real boost to their sense of worth and clearly broadened their life experience and their expectations in a major way. They lapped it all up. I remember that they wanted to go into St Giles Cathedral on the Royal Mile, so we did, and they just sat their quietly for a while. The whole project was a very moving experience.'

Nigel Stanton — Shape - Life Skills Training Co-ordinator



BASKETBALL @ NETWORK

Paul 'Dougie' Douglas NETWORK Basketball Coach + Ex-England International interviewed by Paul Cuthbert & Lee Woodier Students at Network

Why do you like basketball?

Its a good sport because you work as a team & it also involves lots of skills.

Why do you come here?

BASKETBALL @ NETWORK

Paul 'Dougie' Douglas

NETWORK Basketball Coach + Ex-England International

interviewed by Paul Cuthbert & Lee Woodier

At first I was asked to come because I enjoy it. You're a

Why do you like basketball?

Its a good sport because you work as a team & it also involves lots of skills

Why do you come here?

At first I was asked to come to help out with the programme, but I come of my own accord now because I enjoy it. You're a good bunch of lads, and ladies when you behave yourselves.

Who's the best basket ball player?

Why do you like him?

At first I was asked to come to help out with the programme, but I come of my own accord now because I enjoy it. You're a good bunch of lads, and ladies when you behave yourselves.

Who's the best basket ball player?

Michael Jordan.

Who's the best basket ball player?

Michael Jordan.

Why do you like him?

Because he typifies everything that someone should do - working hard at their profession, never stopping because they're happy with what they've achieved, always striving for new goals.

Why do you like him?

Why do you like him?

At first I was asked to come to help out with the programme, but I come of my own accord now because I enjoy it. You're a good bunch of lads, and ladies when you behave yourselves.

Because he typifies everything that someone should do - working hard at their profession, never stopping because they're happy with what they've achieved, always striving for new goals.

NETWORK

Graphic Info

A project developed in partnership with Network - Middlesbrough's service provision for young people who are not attending regular school.

Working with a graphic designer Matthew Sayle, Network's young members were taught to use the Centre computer, introduced to various design applications, digital camera technology, while writer Lyn Critchley provided supporting literacy activities.

Taking on a journalistic approach the participants began documenting their activities at the centre, carrying out short interviews with staff and other users, and identify what it was that Network offered them and what other interests they might like to develop there.

'The behaviour of the children was challenging, but the most difficult aspect of the project was the rapid turn over of participants, which made any development of raw work and initial drafts very difficult to follow through.'

However after a few weeks we had started to build up relationships with the young people and we had some who started attending more regularly.'

Matt Sayle — Artist

Despite the inconsistency of attendees the workshops developed a body of photographs and creative writing that reflected the members experience of Network and its range of activities.

'It was scary at first but its getting better. I think it will be good here'.

Wayne Corbin — Network Student

'I was a bit nervous when I first started but every one was very helpful and they looked after me'.

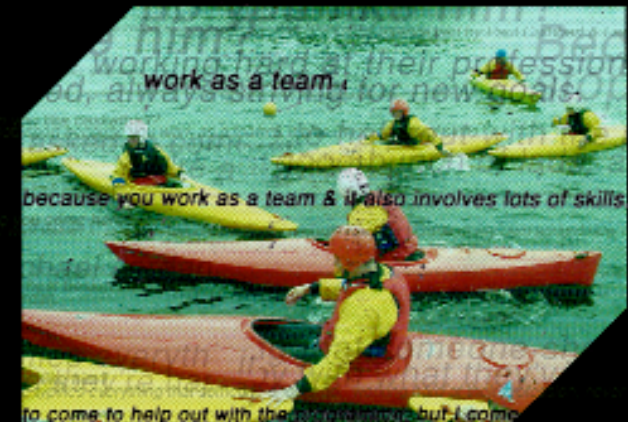
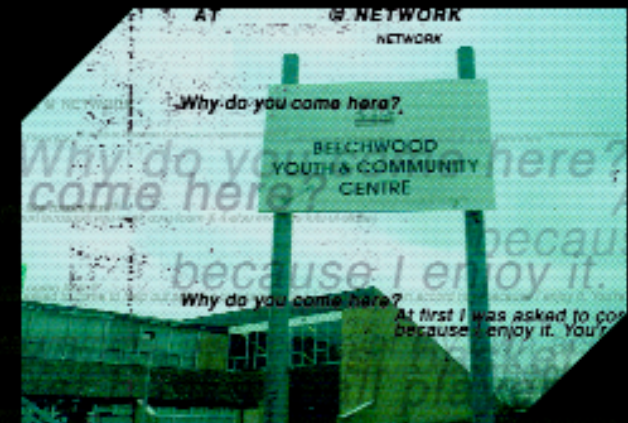
Penny Knight — Network Student

'I go to college on Wednesday, Thursday and Friday to learn about plastering. I went to college once before to try it. I made a ceiling rose. I hope to learn something new this week'.

Lee Culliford — Network Student

The artists continued to work with individuals and with small groups to edit, layout and design a poster/brochure from their work.

The busy schedule of activities and placements, the largely drop-in nature of the workshops, and the changing attendees, made monitoring and individual guidance problematic. Both artists recommended some prior recruitment of a core group for future projects and extra staff support from Network.





RELATIONSHIPS

LOVE IS - LOVE ISN'T SECOS

The project was developed in partnership with SECOS, a Bernardo's project targeting Sexually Exploited Children On The Streets.

Young women who attend regular 'drop-in' art sessions produced a fold up book-work with Jack Drum Arts. Jack Drum had already worked with some of the participants, so the young women were already familiar with the artists, Helen and Julie Ward, the digital equipment, resources and the artists methods.

They had been working around the theme of loving and abusive relationships, discussing examples and definitions with a care-worker.

These ideas were used to develop a pocket-sized, foldable leaflet consisting of 14 sections depicting images of good and bad relationships.

'As anonymity needs to be preserved it is always a challenge working with these young women. This time we chose to bring in lots of cuddly toys and dolls and asked the group to arrange these toys in poses that would symbolise their ideas about love and abuse.'

Working with the toys gave the group freedom to explore a difficult subject in an accessible and fun way.

As they worked with the toys the young women began to see characteristics akin to human qualities.

For example a bulldog that seemed like a bully, a kangaroo that was caring, a penguin that seemed shy, an action man that was capable of being both loving and violent.'

Julie Ward — Jack Drum Arts

The girls took digital photos of the posed scenes, then used a variety of computer applications to design the leaflet.

As everyone often sat eating sweets during the session (participants and artists) it was suggested that they use sweets to spell out the word RELATIONSHIPS for the reverse of the foldable leaflet.

The use of the heart, alternatively whole and broken, helped to give the design popular appeal.

The group were all amazed to see how good the final printed leaflet looked and the knowledge that it is being used as an educational resource is very gratifying for them.

The work was exhibited at Albert Park Pavilion as part of the Middlesbrough Mela 2002.





IT @ HOME

Electronic Arts in Children's Homes

Computers are now a standard facility in Middlesbrough Children's Homes so that 'young people looked after' have access to them. Staff working in Homes have basic computer skills and are encouraged to use them to work and play with the young people.

IT @ Home allowed residents and staff to work with a range of artists who specialise in digital media, Andrew Oldham, a writer who also uses audio recording and digital photography, Dominic Nelson Ashley, a digital musician/D.J. and John Shingleton, a web designer/digital artist. Each artist worked for five sessions in each of the three homes.

Middlesbrough Children Looked After Services provided a comprehensive introduction into working with Children in Care for the artists, which the artists all stated was a vital element in helping them to work with the young people.

CIRA (Community Informatics Research Applications) provided technical support, software, an evaluation of the technical aspects of the project and a training course for staff involved. Unfortunately the methodology of the training introduced a two-tier element to the project (staff were doing one thing, residents another) and this did not encourage them to work together.

It is therefore recommended that such training is accessed by both residents and staff, as a Learning-Together package.

The young people produced a CD Rom that included digitally manipulated photographs, some simple animations, with words and images combined and short sequences of digitally created music.

The material from the C.D Rom was also installed in the University of Teesside's Virtual Reality collaborative model, 'Creative Communities', and the young people were able to visit the Hemispherium to view and marvel at this virtual, three-dimensional manifestation of their work.

A second phase of the project developed out of discussions between the artists, the children, CIRA and the Children Looked After Services, which aimed to build on the technical skills learned during Phase 1, and introduce a more expressive target, to produce a piece of creative work that is more coherently linked. Phase 2 would also include a degree of internet use and the development of a website. The project therefore required the residential units to have internet connections installed.

The educational benefits of the internet are well known, as indeed are the potential threats - in relation to pornography and paedophiles. The issue was discussed at length during the seminar organised by CIRA 'Balancing the Risk' in April 2001.

The outcome was a general agreement that the young people in the units were socially excluded enough without perpetuating this exclusion by withholding their right to access the World Wide Web in their homes.

A number of strategic safeguards were introduced which help the participants to surf the net safely and protect their identities and vulnerability.

A net nanny was installed and the same restrictions to surfing currently in force to staff of Middlesbrough Council applied to the young people.

Email addresses included ' @middlesbrough.gov.uk' thus ensuring that the young people are associated with the local council rather than identified as young people generally, or more specifically, young people in care.

Guidelines for 'safe surfing' were established through negotiation with both the young people and the staff. It was made clear to the young people that their use will be monitored and that inappropriate use can and would be traced.

However, at the same time it is important to note that due to the manner in which many pornographic providers 'meta-tag' their sites, pornography can inadvertently be found via search engines. The young people were encouraged to report any such incidents of such accidental viewing, without any risk of being reprimanded.

Access to the World Wide Web by staff was only in relation to their work and not for pleasure, although they were encouraged to surf with the young people and support their activities.

Part way through this second phase of the project Middlesbrough Looked After Services contracted the service to Five Rivers. As a result the entire service was reorganised with new smaller homes and new processes.

The project sought to encourage staff and residents to work together creatively over this transitional period, and provide an outlet for the undoubted upheaval experienced during the process of change. The project development was hampered by cancellation of sessions, equipment not in operation and low staff and resident morale.



LAST BITE

The Seen and Heard projects were developed around identified needs or gaps in existing provision. Some were artist proposed projects who had identified specific groups (Masque, Caliban), but most projects evolved out of consultation with young people and link-staff, followed by taster sessions and review meetings, so workshops were able to complement and feed into existing activities.

This strategy worked well when link-staff were able to become involved in the creative process rather than being present simply to help with resources and behaviour. The two tier training we tried created problems and artificial barriers.

It was important for projects to have adequate budgets for basic and for specialised materials, and provide access to new technologies and reproduction processes. In order to give the participants visions and perspectives proper credence a high quality production value was essential and often expensive.

Many organisations find the price of such projects off putting, unjustifiable or merely beyond their expense. The Neighbourhood Support Fund allowed tees valley arts to cover those costs and demonstrate the impact of this working practice.

Artists and arts workers have specialist skills, and can bring a fresh dynamic, new ways of working, and some crazy ideas into an organisation or a group, but they also require support from link staff and should not be left alone with the participants.

Those working in Care Homes greatly felt the benefit of an induction day before projects began, and attended training in The Protection of Children and Vulnerable Adults.

It was important also to recognise the non-contact time required for pre and post project development, such as editing and production. Project artists were paid at a recommended freelance rate of £150 per full day, or £75 per half day inclusive of local travel. For all of these reasons the projects were expensive.

Seen and Heard has produced some remarkable work within a varied programme that has changed some young people's lives, sometimes significantly, but mostly in subtler ways.

Using the arts as a vehicle for personal and community development is not a new concept, nor is it a magic wand. Any changes, triumphs, successes in these projects should be seen in the context of the participant's often chaotic lives within threatening worlds, where more immediate needs creative expression are not being met.

Seen and Heard reveals the talents and the capabilities of young people in Middlesbrough.

Seen and Heard reflects what access to a Creative Education can produce in a relatively short time.

Seen and Heard suggests how an ongoing Creative Education Programme would impact on the local and regional cultural infrastructure, if part of statutory provision for young people.

Seen and Heard screams of how expensive the alternative would be.



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