

ISSUE #2

# LEVEL OUT LOUD

levəɪ

## SEPTEMBER – DECEMBER 2016 RESEARCH, EVENTS & PROGRAMME



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



Gus Garside  
**What is Art?**



News + Views  
**Playing the Viola**  
**Meet... Jack Mooney**



What's on?  
**LEVEL Listings**



**Stephen Unwin**  
Director, Author, Teacher, Father



Andrew Williams  
**Fractured Ground**



What Goes On In My Mind?  
**Storyboard Express**



**xword**



# Here's The Thing...

A mere glance through this issue of LEVEL OUT LOUD is enough to see that the focus editorially is on Advocacy. It wasn't a plan. It's simply that the people we approached for comment, people with any vocational knowledge or personal interest in the sector, are on the march.

Theatre Director Stephen Unwin, whose piece is on p▲, has been a tremendous advocate for learning disability since his crushing experiences in getting appropriate support for his son. Jack Mooney, featured on p■, once told us that in one of his first posts in the sector he was appalled at members of the public literally climbing over the wheelchair of the person he was supporting to save waiting for a passing space in a shop – while the person was in it.

Everything to do with engaging people with learning disabilities takes time and money and a commitment to the small moves towards 'arts engagement', however minute and fleeting. As one support worker said to us recently:

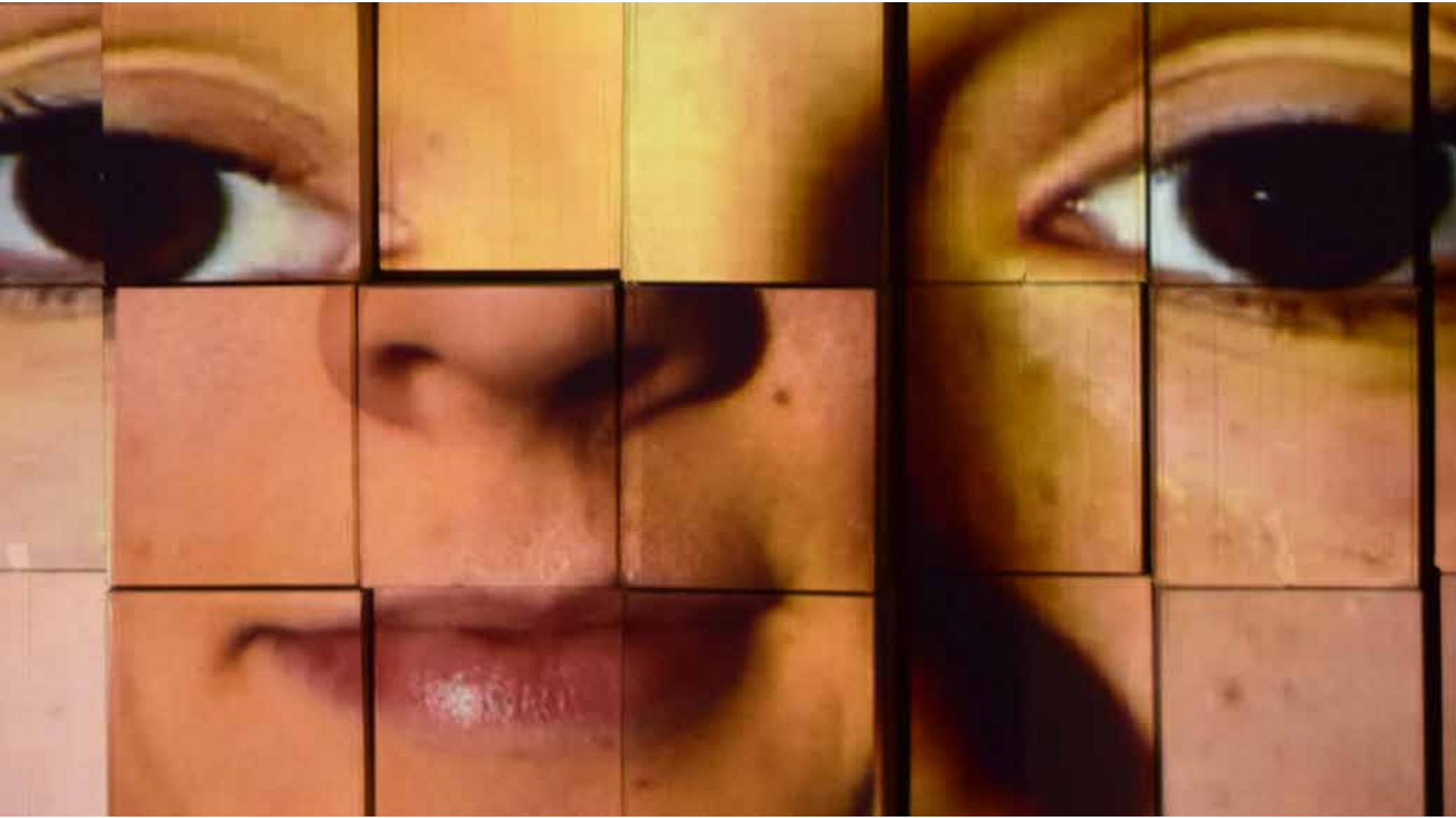
*“It takes the full hour of the workshop session for XX, who has multiple and profound needs, to stop being anxious and engage with what's happening around him in session. The full hour. And then the positive result for him, whose capacity to communicate is so very limited, may be the flickering of one eyelid and his utter silence as he focuses on the sensory environment around him. For XX, for whom anxiety and distress are constant traumas, this is major engagement to those who know him.”*

While planning this issue, we also hit the problem of enforced invisibility of our participants. Two things happened. The first was that one of our most engaged participants over the last 27 years was not allowed to be photographed or videoed, despite her renowned love affair with the camera and her joy in seeing herself on screen. The second was that one residential home refused to have an interactive sensory performance in their facility because 'I don't think they'd like it'. Increasingly, this limiting of opportunities to engage with the arts, this insistence on a nanny-like protectiveness which just results in absolute anonymity, the lack of help towards a genuine 'choice' is going to get increasingly challenging as arts and care provision becomes more difficult to deliver within budget, where budgets exist at all. It's just too easy to give up trying.

This isn't a time for lack of commitment or an inattention to the minutiae of engagement and the graft it takes to achieve it. This is a time for advocacy, for ambition for people with disability and most of all for a strong-arm move towards a more passionate embrace of difference that is real and life-changing and has a future. We are looking for Advocates. The sector is looking for Advocates. And they have to be Advocates with Ambition. The capital 'A's are critical – and the fewer XXs the better.

– Janette

#DSC\_01634.jpg  
SENSE Performance ↓



#DSC\_02877.jpg  
SENSE Performance →



*"There hasn't been any art yet.  
Art is just beginning."  
Constantin Brancusi*





# What is Art?

## Gus Garside



In answering this I'm reminded of a very young schoolgirl in Northern Ireland who was asked by a visiting dignitary what she was painting. "I'm painting God," she said. "But we don't know what God looks like", said the visitor. "If you stand there long enough you'll find out", she replied.

Personally I take a view along similar lines to that of the musician and educator Christopher Small when he suggests that music is not an object and that we are better talking about "musicking". A verb rather than a noun. So, rather than art, I prefer to talk about creating, exploring, expressing, communicating – stepping beyond straightforward logic.

But what about artistic quality? Is it simply about communicating effectively? Is there such a thing as a quality conversation? I think so, but at least two people have a role in it. At any moment one has something to say and the other a willingness to listen. Perhaps a communication that has real quality makes you think about things differently. Or maybe it simply gives you a sense of belonging to the human race – the joy of sharing. So perhaps it takes at least two for something to have quality. We only meet a problem when we commodify things, when we start

## News & Views



thinking of accepted values and when we make Art a noun.

The project that I work on is called Creative Minds. It's a learning disability led exploration about quality and collaboration. And it's about the relationship between the creativity of learning disabled artists and performers and the wider arts world.

We communicate a lot around subjects like ownership. No one else can own my creativity. It's personal. If all my meals were cooked for me throughout my life I may never learn to cook but I wouldn't go hungry. But no one can paint my picture for me. At best it might be different from anything else you've seen. That would surely give it some value!

Art, like God, is illusive and personal but I reckon that young girl in Northern Ireland was being very creative.

But what if I don't show anyone my art? This reminds me of a question printed in an American magazine in 1883: "If a tree falls in a forest and no one is around to hear it, does it make a sound?"

Lots of us paint, sing, write or dance without intending it for anyone else. That includes much of what has become called 'Outsider Art'. So are we communicating and, if not, are we producing anything of quality?

Why do we do it? What is the creative impulse? Is it love of colours and shapes, the simple joy of dancing, a natural response to music? There may be many reasons why we create. Often we are driven by a need to express our emotions. I remember one brilliant learning disabled artist who said that the way some people treated him made him angry and that when he was angry he created his best work. I believe that as we engage in creative activities we begin to explore and not just what colours and shapes look like together or what moving in a certain way feels like. I think we subconsciously begin to explore who we are and our relationship with the world around us and the people who live in it. Whether or not we are conscious of this happening, it is surely of value. This is why the arts are so potent in terms of wellbeing.

The Swedish children's author Astrid Lindgren famously said, "Everything great that ever happened in this world happened first in somebody's imagination." But it isn't only "great" things that begin this way and things don't have to be "great" to be of value. When we experience so-called "Great Art" we are being told about or shown someone's amazing journey. When we create art ourselves, whether other people think it is "Great" or not, or whether anyone else ever sees it, we are making the journey ourselves.



Maybe the young girl above wasn't initially creating her picture of God for anyone but herself.

**Gus Garside**  
Gus Garside is the National Coordinator for learning disability organisation Creative Minds based in Brighton.  
[www.creativemindsproject.org.uk](http://www.creativemindsproject.org.uk)

# Playing the Viola: Our Day Out

As part of our new artist development programme, LEVEL workshop participants and their carers seconded the LEVEL minibus and went out for the day to visit the exhibition of Bill Viola's work at the Yorkshire Sculpture Park (YSP).

The exhibition, created by pioneering American artist Viola and his partner and collaborator, Kira Perov, presented a series of rich, vibrant, challenging installations which were inspired by Viola's childhood experience of falling in a lake and almost drowning. This life-threatening and life-changing experience and the shafts of light, colours, plants and fish Viola discovered in this 'world under the water' led to his artistic exploration of life, death, love, and spirituality – and we were all much the better from having experienced it. These are the responses from the Our YSP day trippers:

Bill Viola is an American artist who makes art using video. He grew up in the 1950s and 1960s, a time of exciting changes in technology. Bill explores all the possibilities of this new technology. People are at the heart of all of Bill's work. He uses colour, movement, sound, fire, water and light to capture ideas that we can't always see or touch. Bill thinks about ideas around life, death, emotions and spirituality.

Courtesy Yorkshire Sculpture Park



Tristan's Ascension (The Sound of a Mountain Under a Waterfall), 2005. Kira Perov courtesy of Bill Viola Studio →

Three Women, 2008 Kira Perov courtesy of Bill Viola Studio ↓

Tom dancing to Fire Woman, 2005 ↓

## News & Views

David

I liked the relaxation in the water, the lying down in the chapel film. And the water rising up and then the man rising up. I was surprised when that happened. The water came down so hard and went up again. I kept looking at it. How did it do that? I think it was gravity. It was fascinating. You have to take time to look. In another film I saw the woman in the red dress and then another two people. I did what they did, moving my head through the water which was spraying about, it was everywhere.

I thought the naked people were disgusting, but the torches were beautiful, when they were shining lights on their own skin. The people were very old. There were a lot of changing colours – purple, very dark, then bluey/reddish. Then it went to water. I bet it tasted disgusting.

I did like the room with the veils. I wanted to go in again.

Howard

I thought the candles were brilliant. When the man walked into the fire, right into the flames, it was so powerful. I didn't know that was going to happen. Then I saw the sparks. I loved it when the colour of the flames changed from orange to blue. It was very good.

I didn't take much notice of the nude bits, because I once took my sister to a still life arts session where people were drawing a nude and she said, "Oh, Howard, you took me to the wrong place this time!" And I thought the flower sculpture was meant to be a dicky bow! I got that wrong!

Tom

I loved the bit at the end, the drowning. I loved performing with Bill Viola, moving in front of the screen. We stayed for a long time, dancing and looking at the screen, at all the colours and movement.

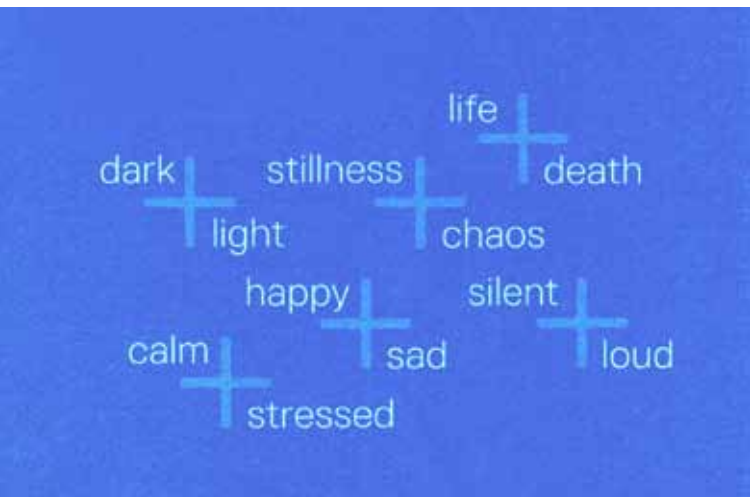
The nudes were a bit naughty. Too much information. But the water was good. I would like to do what they did, but it would be a bit slimey.

I especially liked the cracking-nuts sound when the candles were being lit in the chapel film.

Michelle's Amanda Moment

I was supporting Amanda on the trip and I could see the lady in the red dress – silent but wailing – stood out for her. It was obvious that Amanda was anxious, you could sense it from her facial expression. It was so interesting. I felt very emotional as I watched her. She reacted and then she turned away, looked back and moved out of the room.

Personally, I liked the fire installation the best. It got much hotter in the room when we were looking at that. Or was that all in my mind?!





# Meet... Jack Mooney

**Way back in the day, LEVEL (then First Movement) was lucky enough to secure funding to offer 12 Arts Traineeships over 2 years to young people. In the very first tranche of trainees, we met Jack Mooney, who spent 6 months working with the team. Where is he now?**

**What's your background? How did you get into Social Care?**  
I had been working in a call centre for a big energy supplier. I absolutely hated it, to be honest (nor was I any good at it!) and decided I wanted to do something to contribute positively, although at the time I had no clue how or in what way. An Arts Trainee position came up at First Movement in Rowsley and I went for it. It was truly the best decision I ever made.

**Job or vocation?**  
Definitely vocation. I got my start in the world of Health and Social Care through First Movement in 2009 and I've been totally captivated since. If I ever lost interest I would do something else, not least because people who access services really need workers to be engaged and interested.

**Describe the area of social care you now work in? Do you feel you make a difference – is it possible to make a difference?**  
I work in an adolescent psychiatric intensive care unit in a hospital setting. It's relatively new to me and so enjoyable. Inevitably, when you work



directly with people in a caring role of any type, you'll make a difference to their lives. It's a certainty rather than a possibility. So I'm always conscious that I want the difference that I make to the people I work with to be a positive and empowering one, because there have been too many examples of people in such roles having a negative impact.

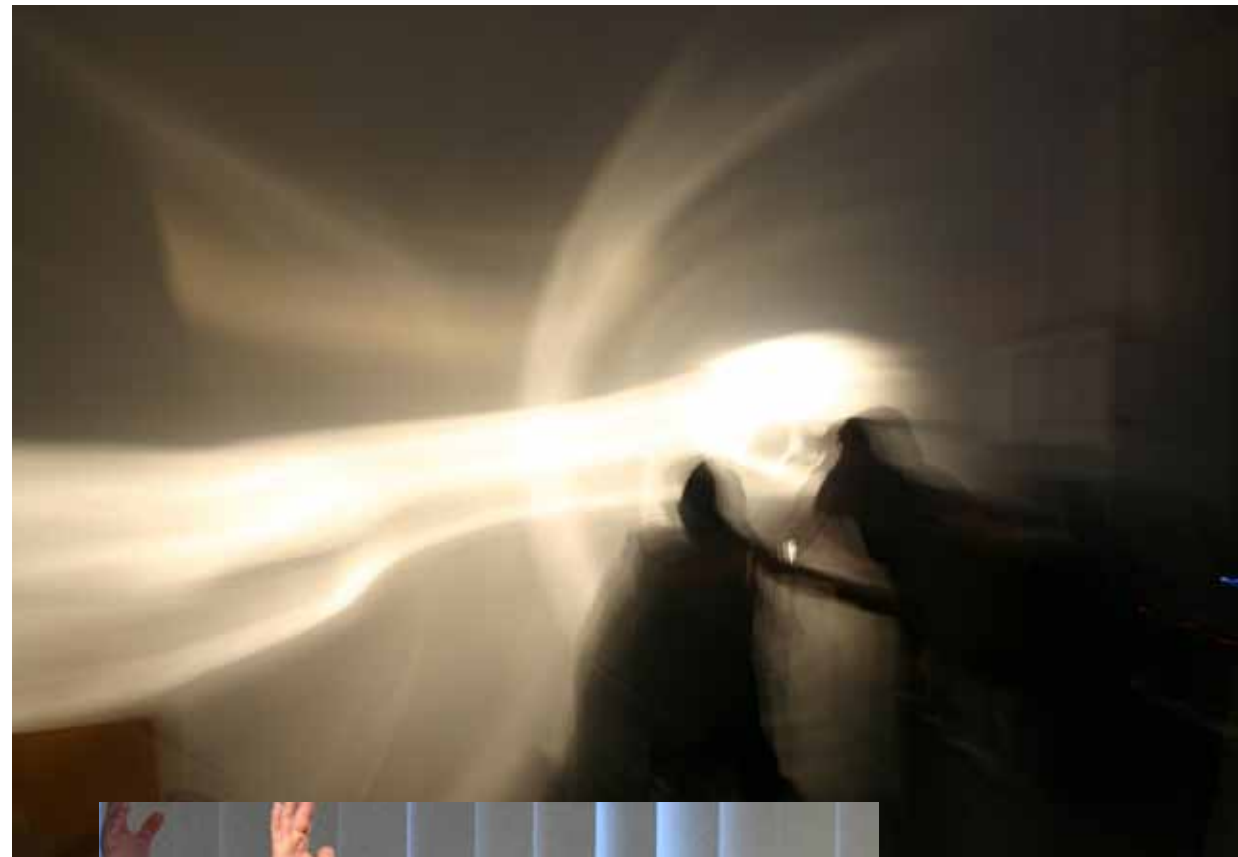
**What are the three biggest difficulties with doing your job well?**  
I work with young people who have been detained under the Mental Health Act. This can be really difficult because often they don't feel that they need treatment and certainly not in a hospital away from home. Aside from that, it's just difficult to find the time to do everything that needs to be done, but I reckon that's a pretty common complaint with any job.

**What is the best thing about your job?**  
I find it so interesting; every day is different and I'm constantly learning and developing. I love working with young people because, like some of the adults I have supported in the past,

they tend to see things as they could and should be rather than accepting that things are the way they are, which pushes me to stay reflective and person-centred. Also, I work within a fantastic staff team who are really supportive. That makes all the difference.

**How is the current messy political/economic vista affecting your working world and the people you work with? Any solutions?**  
The changes that have taken place in the country since 2010 (and even before that, to be fair) to Health and Social Care, to the NHS, to the Welfare system – I see the effects every single day. For example, if early intervention mental health services weren't so chronically underfunded, I wouldn't meet as many young people in crisis as I do. This is one small example, of course, and as for a solution: increase funding dramatically – and quickly. Even if you just view things purely from an economic point of view, early intervention, treatment in the community, prevention rather than cure are all worth investing in because they save money in the long term. That's before you even touch the human element of it all.

News & Views



## Bodyscape

We are looking for people who are interested in creating a new visual artwork for the LEVEL Centre Gallery over an 8-week period.

BODYSCAPE is a project that plays with the human form by combining photographs of parts of the body with projected images, drawings and imaginary landscapes.

If you are interested in photography, visual art, drawing, the human form and want to explore the beautiful Derbyshire landscape with new eyes, contact us and we can tell you more about this exciting new opportunity.

**Project led by artist  
Andrea Leigh.**



News & Views

# LEVEL Insight Training

People with support needs all have their own individual personalities just like anyone else. It can take skill and sensitivity to support individuals to find their personal creative voice. When a person has limited verbal language it is so easy to miss signs or to impose ideas. It needs insight.

LEVEL runs training for carers who support people in creative activities. The initial training in Autumn 2015 had such a positive response that we plan to make this a regular opportunity for new carers. In the summer of 2016, we repeated this training and also ran a pilot of the next stage: 'A Tool Box of Transferable Ideas', looking in depth at how to support people and to develop activities outside of LEVEL sessions.

From LEVEL's viewpoint, the introductory training has made a massive difference to the quality of work here at the LEVEL Centre. The shared understanding of how to maximize the experience for people and enhance the atmosphere of sessions has had such a positive impact. It has always been part of the ethos of sessions led by LEVEL to welcome the active participation of those working with the people they support to come to LEVEL. We are all in it together.

The training to date has been led by Caroline Bagnall who has been developing interactive creative activities with people for over 40 years and was a founder of First Movement, now LEVEL. However, the expertise of other arts leaders will contribute to the ongoing training programme as it develops in specialist areas.

Although conceived as training for people who come to creative group sessions in various interactive arts projects run by LEVEL, both stages of training have been taken up by people who do not attend the LEVEL Centre. As an activity organizer at a large residential home, Georgia said that the Introductory training had given her the understanding and tools to lead painting activities in inventive person-centred ways back at her base.

**Call LEVEL for details of future training dates.**

**T** 01629 734 848  
**E** info@levelcentre.com

*"Creativity takes courage"*  
Henri Matisse



# SEPTEMBER – DECEMBER 2016

# LEVEL LISTINGS

Participate + Create projects run in two blocks – one 6-week block from Tuesday 6 September to Friday 14 October 2016 and one 7-week block from Tuesday 1 November to Friday 16 December 2016, with no sessions from Tuesday 18 October to Friday 28 October for two weeks as we break for half term.

**LEVEL IS CLOSED FOR HALF TERM**  
**Tues 18 October – Fri 28 October**

## Mirror

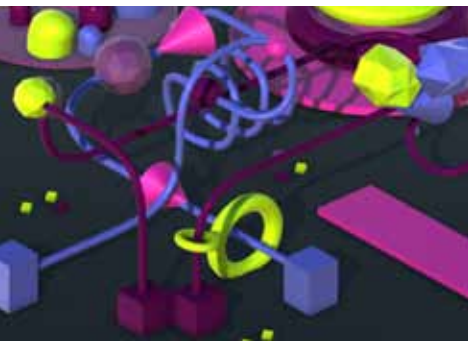
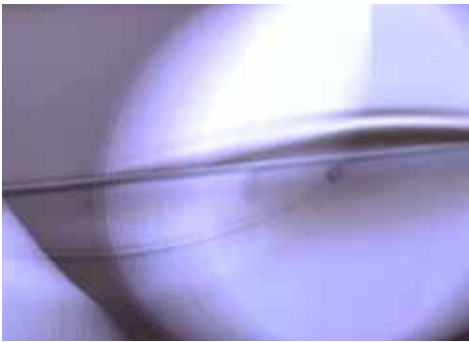
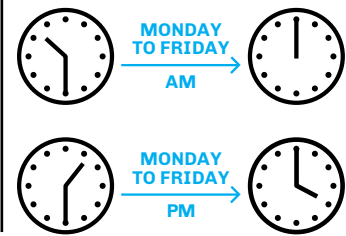
Mirror was created by Andrew Williams and was commissioned by LEVEL as part of the Inter-ACT and Re-ACT programme.

It comprises three interactive screens programmed to react as people pass. Each screen is located in the corridor and has an optical camera which is used as a motion sensor as well as an image capture device, providing an opportunity for people to manipulate the images seen on the screen through movement.

WHEN Monday – Friday

WHERE The Level Centre

WHAT TIME? 10:30am – 12:00pm and 1:30 – 4:00pm



## Abstract Playground

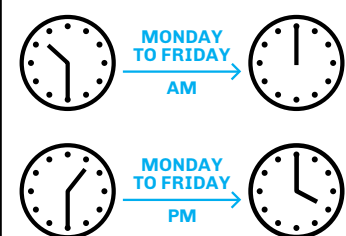
Artist Will Hurt's creation is a screen-based interactive designed alongside people with learning disabilities during a 5-week LEVEL/D-LAB residency at the LEVEL Centre. It presents users with a screen displaying a brightly coloured, abstract composition of geometric forms derived from details of Brutalist buildings, and a physical custom-made controller.

When users press buttons on the controller, parts of the composition animate and play sounds, encouraging users to interact with the piece.

WHEN Monday – Friday

WHERE The Level Centre

WHAT TIME? 10:30am – 12:00pm and 1:30 – 4:00pm



## Inter-ACT + Re-ACT

## Participate + Create

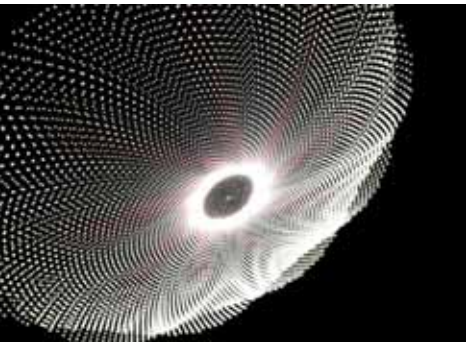
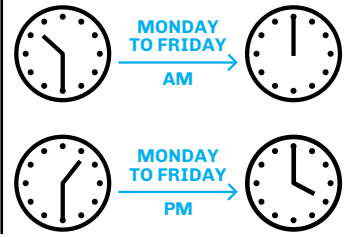
## Touch: See: Hear

A project funded by Manchester Met University building upon Dr Lewis Sykes postgraduate practice as researcher exploring the interplay between sound and image within 'Visual Music', this project will develop a prototype audiovisual instrument – 'Touch: See: Hear' – designed specifically for Level Centre users. This will be 'played' via a minimal, glowing, football sized-sphere – actually a custom-made, positional and touch-sensitive, haptic controller. Turning, twisting, shaking and moving the sphere and touching different areas on its surface will create a direct and live link between sound, visuals and haptic (vibrational) feedback.

WHEN Mondays – Fridays from November 2016

WHERE Level Centre

WHAT TIME? 10:30am – 12:00pm and 1:30 – 4:00pm



## SENSE Performance

LEVEL-in-a-box exploration of the senses through physical theatre, sound, vision, smell, touch and taste touring to a day centre/residential home near you! If you are a school, college, day centre or residential home or community facility, this is your opportunity to book a production using a small set of resources across a wide age range. Our new venture is funded to pilot-tour over 10 venues across the UK. It's a gift!

Suitable for PMLD audiences and participants.

To book this 45-minute production in your centre or for more information contact Project Manager Katie on

E: [katie@levelcentre.com](mailto:katie@levelcentre.com)  
T: 01629 734848.

## Leadership Training

From Participant to Leader – a small group mentoring course for those who want to take an active role in leading workshops and projects.

WHEN Tuesdays

WHERE Level Centre

WHAT TIME? 9:30 – 10:30am



## Performing Arts

Develop your body language, dance and performance skills in a multi media environment using light, video and sound. Create new video material for installations and exhibitions.

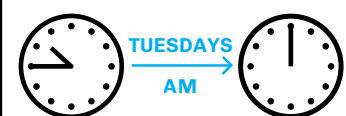
A must for potential luvvies and their up-for-it carers.

[LEVELPERFORMANCE.BLOGSPOT.CO.UK](http://LEVELPERFORMANCE.BLOGSPOT.CO.UK)

WHEN Tuesdays

WHERE Level Centre

WHAT TIME? 10:45am – 12:00pm



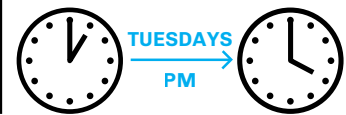
## Advanced Performing Arts (APA)

Work as a team to create, devise and rehearse new multi media performance pieces. Improvise using language.

WHEN Tuesdays

WHERE Level Centre

WHAT TIME? 1:00 – 4:00 pm



## 5 Sense Project LEVEL Outreach

LEVEL has created a new research action project tailored for people with PMLD (profound, multiple learning disabilities) which investigates participant responses to multi-modal sensory awareness using TOUCH, SMELL, VISUAL, SOUND and TASTE. LEVEL intends to develop the foundations of sensory artwork and examine the underlying concepts of sensory work that underpins our approaches to creating sensory installations for participants with PMLD.

The aim of the 5 SENSE project is to investigate participant responses and engagement focusing upon one sense at a time, exploring different artistic approaches to stimulate sensory awareness for each participant. LEVEL will measure the engagement of the participants through observation, feedback from participants and support workers.

5 SENSE will run for 5 weeks. The proposed number of participants would be three to four people per session, plus supporting staff.

For continuity and training purposes the same support workers and participants would be requested to be present at all sessions. In the sixth week, support workers will be invited to attend a sharing/debate of findings at the LEVEL Centre.

LEVEL intends 5 SENSE to be an action research project but also CPD for supporting staff and the project process will be documented through blogging, photography and film. A paper of findings will be written at the end of the project.

5 SENSE intends to create a resource that can be used as a benchmark for other PMLD communities to use regionally and nationally.

LEVEL is looking at Day Centres/ Colleges/Schools/Care Homes to find 5 SENSE project partners. If you are interested or would like to know more please contact;

Katie Ward  
Arts Project Manager at LEVEL on **01629 734848** or email [katie@levelcentre.com](mailto:katie@levelcentre.com)

WHEN Wednesdays

WHERE Out and About

WHAT TIME? TBC

## Visual Arts

Small group sessions in our custom built Visual Arts Studio for people to create new artwork using drawing, painting, sculpture and digital media.

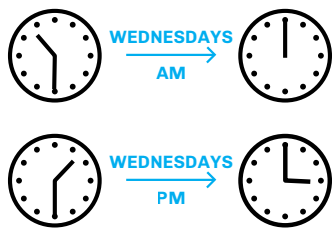
Book for morning or afternoon sessions.

[LEVELVISUALART.BLOGSPOT.CO.UK](http://LEVELVISUALART.BLOGSPOT.CO.UK)

WHEN Wednesdays

WHERE Level Centre

WHAT TIME? 10:30am – 12:00 and 1:30 – 3:00pm



## Open Space

Open Performance and Live Art Installation events. Participate, create and collaborate with others to produce exciting new material using sound, movement, visual art, live video, digital art and sculpture.

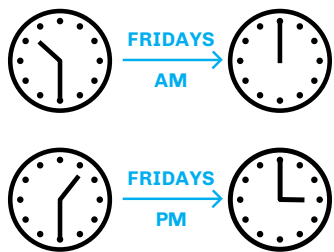
The people in the room decide what happens – and there are a lot of them as these are large group events!

[LEVELOPENSACE.BLOGSPOT.CO.UK](http://LEVELOPENSACE.BLOGSPOT.CO.UK)

WHEN Fridays

WHERE Level Centre

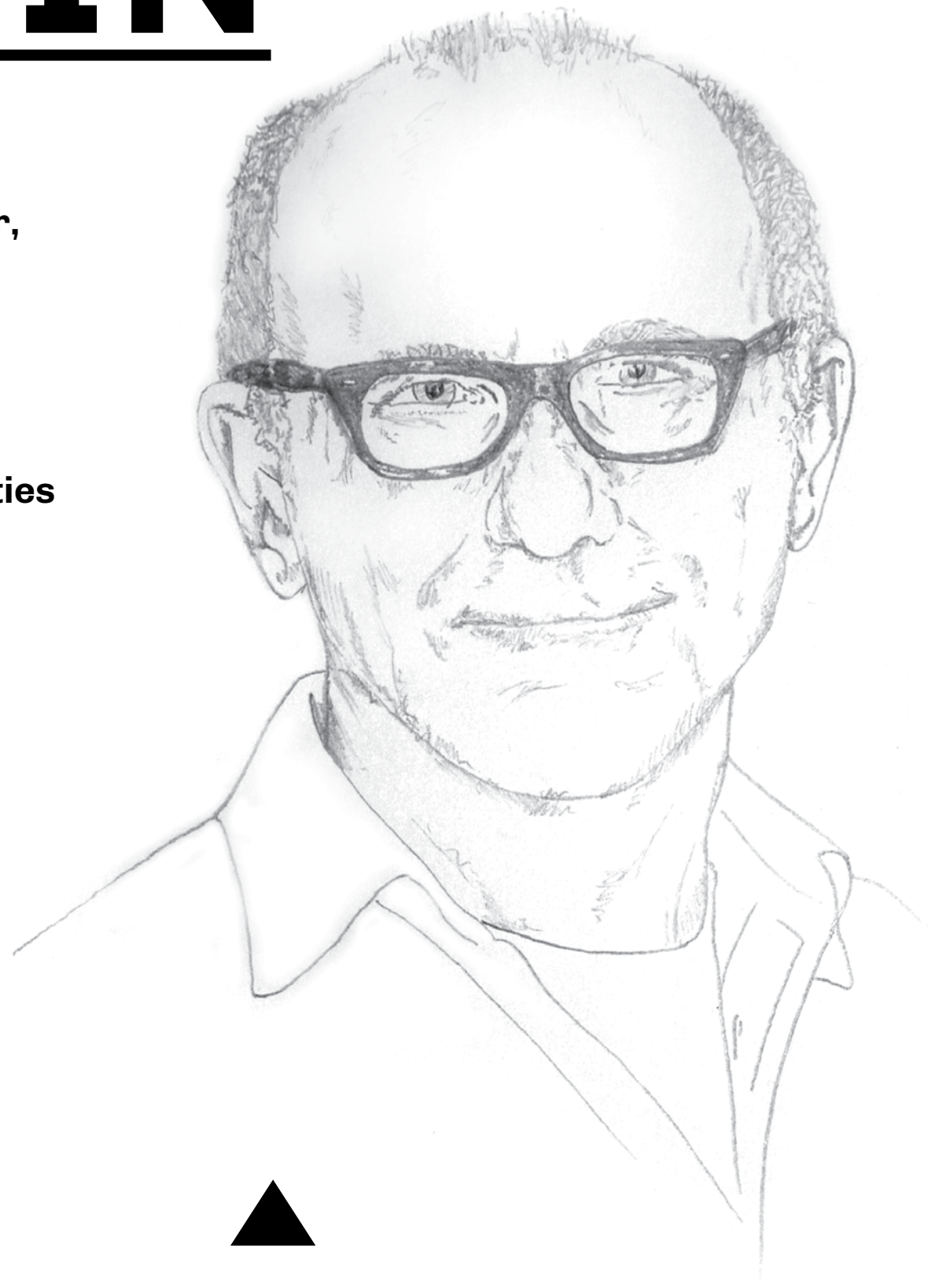
WHAT TIME? 10:30am – 12:00 and 1:30 – 3:00pm





# DIRECTOR AUTHOR **STEPHEN** TEACHER FATHER **UNWIN**

**Stephen Unwin is a very experienced theatre director, author of nine books, and teacher. He is the father of three children, including one with severe learning disabilities and is a campaigner for the rights, opportunities and dignity of people with learning disabilities.**



**When invited to write something for LEVEL's newspaper, I happily agreed. After all, LEVEL's committed to two things I care about a great deal – the lives of people with disabilities and the importance of the creative arts – and I was foolishly confident that I could find something interesting to say.**

If I'm temporarily stumped for words it's because the case for LEVEL – and for everything that it does and stands for – is to me so completely self-evident. Of course learning disabled people should have access to the arts and express themselves creatively. Of course they should be given the best that society can offer and their achievements should be celebrated. Above all, of course people with learning disabilities have the same rights as everyone else. What else needs to be said?

***“All too often we hear careless language that suggests that people with learning disabilities are in some way inferior.”***

But as I write these words, I realize – with a groan – that not everybody agrees. All too often we hear careless language that suggests that people with learning disabilities are in some way inferior. The insinuation is made that they have mental health issues, which may make them dangerous. Sometimes you even come across the assumption that they're not capable of the joys that make life

worth living for 'normal' people. And while there are many positive role models for people with physical disabilities, learning disabilities are all too often relegated to a place many people would rather not hear about.

The truth is that when I was young I too knew nothing about the subject and, I'm ashamed to say, probably shared the same mixture of ignorance and prejudice that I've come to despise. I came from a high-achieving, professional background, attended a world-class university and have pursued an interesting and rewarding career. The world of learning disabilities seemed incomprehensibly alien. What changed me, and changed my life immeasurably for the better, was the experience of being the father of a young man with intractable epilepsy, moderate ASD and severe learning disabilities. Aged 19, Joey has no speech, limited cognitive abilities, and will need help of one kind or another for the rest of his life. He's vulnerable, in all sorts of ways, and securing his future is challenging, to put it mildly.

***“Joey, and the many people like him, show us that we don't know everything.”***

And yet the effect that Joey has had on his family, on the people he meets, and the world at large is enormous. Joey, and the many people like him, show us that we don't know everything, that our perspectives are limited, and that our daily lives are narrow and focused on the wrong things entirely. As such, they have a hugely positive impact on society. People often express anxiety about

**“In a time when austerity is affecting the most vulnerable the most severely, organisations like LEVEL are essential bulwarks of sanity.”**

the safety of people with learning disabilities and, of course, bullying, discrimination and persecution exist and need to be constantly countered. But one of the many things I've noticed with Joey is that he brings out the best in people, not the worst, and his presence makes for a kinder, better family and a kinder, better world.

***“One of the many things I've noticed with Joey is that his presence makes for a kinder, better family and a kinder, better world.”***

Though I haven't yet visited the LEVEL Centre, its remarkable reputation precedes it and I'm full of admiration for what it does and its core values: inclusion, participation and an acceptance and celebration of difference. In a time when reactionary forces are trying to limit the opportunities offered to people outside the privileged few, and austerity is affecting the most vulnerable the most severely, organisations like LEVEL are essential bulwarks of sanity. Creativity, community and celebration of difference are the best possible answer to those who would like to take us backwards.

I cannot wait to visit.  
– Stephen Unwin





# Fractured Ground

A performance installation for the LEVEL Centre by Karla Jones and Andrew Williams



An exciting new project creating live performances together with audio/video installations where the main emphasis is placed upon our somatic (of the body) senses rather than our normal rational/intellectual approach to creating, collating, structuring and valuing information and art. A piece of art can be beautiful without saying anything specific. Recently LEVEL has been exploring all aspects of our senses through our projects and sessions. Directly linked to this is Fractured Ground – an R+D project for

artists to develop their own work where sensory information acts as the main stimulus. What happens when we do not choreograph or pre-plan our movements but just allow our body to move in relation to how we feel within an environment? How does the environment change our behavior and movement? Using physical properties of mud, soil, sand and stone, outside/inside, clothed/unclothed, together with specific sensual properties: hot, cold, comfortable/uncomfortable, to discover a movement and visual language.



Karla Jones (Physical Performance/Dancer) and Andrew Williams (Sound + Video) are intending to present some of this work in a performance/ audio-visual installation using the whole building in late Autumn.

Fractured Ground explores the core of being human – what would it be like to not be influenced by society, marketing, our lust for possessions, etc? Just to be a somatic interface with the world?



*Taken from what was, from what could have been. What is left is what is – the essence of being Human.*



*"Art enables us to find ourselves and lose ourselves at the same time."*  
Thomas Merton





# What goes on in my mind?

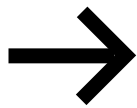
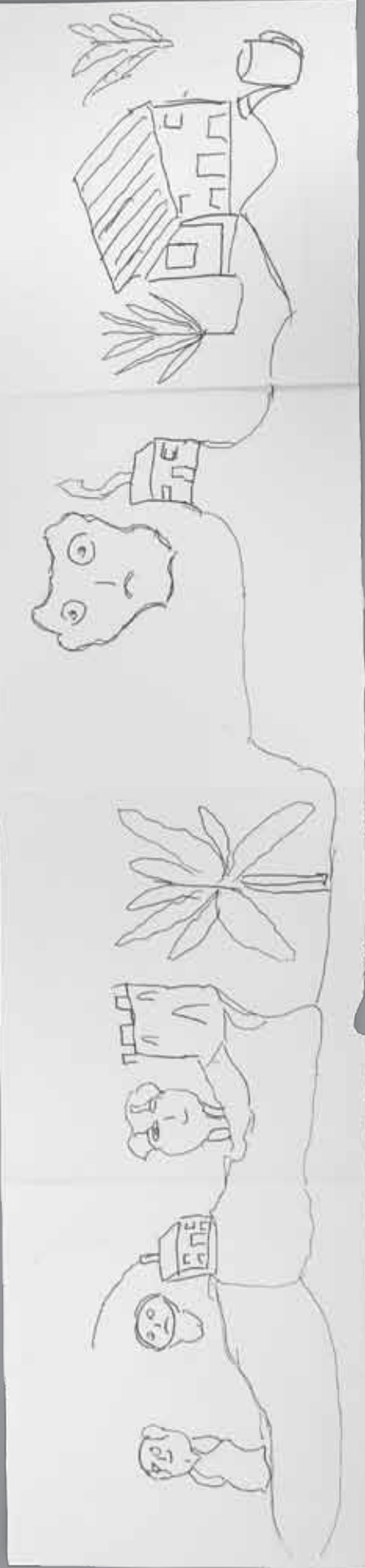
## Storyboard Express

The LEVEL Visual Art workshop has a small and talented group of people enthusiastic about producing hand drawn artwork. These are their individual responses to a brief to make a storyboard which illustrates something they care about. From traumatic actual life events, to a dream world affecting life to an imagined scenario, Andrew, Annie and Howard drew then captioned these three unique creations.

Annie's Dream  
Annie Stone



David and Peter  
Howard Barton



Across

1. The spine of a person
4. Greeting
5. All the people



Down

2. Move towards a place
3. After a short time

Dodgy Dave & The Codnor Blaze

Andrew Wallace-Hitchcock

1. Two boys outside the Co-op were saying rude words.
2. One did a rude gesture with his hand.
3. Someone said, "Everyone out! There's a fire!"
4. There were flickering lights going on and off and there was smoke. I was panicking.
5. Where's Pixie? Where's Marco?
6. We all got in the car and the cats were in the cat carriers.
7. The Co-op was demolished. All the earth was dug out.
8. They built new houses instead, so that was OK.

5	8
6	7
3	4
1	2

The *Some Story* was told by the brother.

By Andrew Wallace-Hitchcock

One Saturday night I was relaxing, watching a DVD and having a beer. Suddenly a loud knock came at the front door and a man shouting, "Everyone out, the Co-op is on fire!" I left my half-drunk beer on the table. Flames were coming out of all the Co-op windows. I dialled 999. Soon the Fire Brigade came.

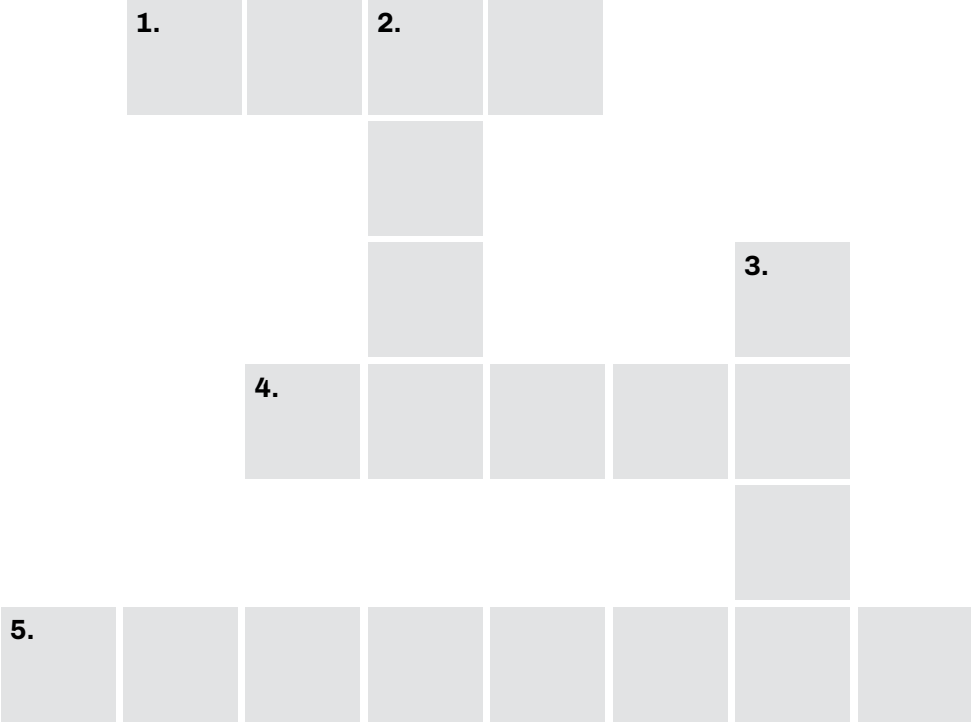
I had to keep watch in the loft in case the fire came through. Me, my mum, my brother Andrew and the cats, Marco and Pixie, had to spend the night at my brother's. We all nervously went back home early the next morning to find the front door wide open to let out smoke, but no fire damage and the half-drunk pint glass stained by smoke.

Eventually the Co-op was demolished by the owner – Daddy Dave! Two new houses were built, so I suppose everything turned out OK in the end.

We later learned that Daddy Dave had set fire to the Co-op himself for the insurance money.

By Stephen Hitchcock

## MAKE YOUR WORD





# levəj

## FIND OUT MORE

# COME BACK SOON!

[levelcentre.com](http://levelcentre.com)

[levelcentre.  
blogspot.co.uk](http://levelcentre.blogspot.co.uk)



#### The LEVEL Team

Janette Hockley-Webster	Editor
Andrew Williams	Director
Caroline Bagnall	Visual Arts
Katie Ward	Programme
Sue Stones	Front of House

#### LEVEL OUT LOUD Issue #2

News	<a href="mailto:janette@levelcentre.com">janette@levelcentre.com</a>
Ads	<a href="mailto:info@levelcentre.com">info@levelcentre.com</a>
Projects	<a href="mailto:katie@levelcentre.com">katie@levelcentre.com</a>
Contributors	Stephen Unwin, <i>Theatre Director, Author &amp; Teacher</i> . Gus Garside, <i>National Coordinator, Creative Minds</i> . Annie Stone, Howard Barton, Andrew Wallace-Hitchcock, <i>Storyboard Express</i> . Ryan Lampoon, <i>Illustration</i> .
Designed by	Graphic Workman   <a href="http://www.graphicworkman.co.uk">www.graphicworkman.co.uk</a>

#### Level

Old Station Close  
Rowsley  
Derbyshire DE4 2EL

**T** 01629 734 848

**E** [info@levelcentre.com](mailto:info@levelcentre.com)

**Twitter** TheLevelCentre

**Facebook** /TheLevelCentre



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

**DERBYSHIRE**  
County Council  
Improving life for local people



**bgc**  
voice + electronic brokerage

© Level Centre Limited. All Rights Reserved.