



NOMS



IN MY FATHER'S HOUSE 2



An invitation to share a very special evening
at the Zion Arts Centre.

Friday March 9th 9pm prompt.

On behalf of the performers, Black Arts Alliance extends this
invitation to join the audience for
IN MY FATHER'S HOUSE 2.

For one night, you and your guest have the opportunity to
listen to the voices of local Black youth and fathers speaking
with an honesty that will make you smile, shed a tear, and
think.

The production is not a play or a script-in-hand reading. It is
a simply a sharing of complete sincerity told by many of
whom are performing on stage for the first time.

If you saw the original In My Father's House, this is a very
different generational production.

To reserve your seats all you have to do is contact Zion Arts
on **226 1912** or via email to **sharon@zionarts.com** before
Tuesday March 6th. Your name has been left with Zion and
your two seats await you. **Zion Arts:** 335 Stretford Road
Manchester M15 5ZA

*In My Father's House 2 has received the generous support of
NOMS, Community Foundation and ACE-NW. It is a Black Arts
Alliance production.*



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We dedicate the performance to the people of Ghana, who took the first successful steps to independence, and to the memory of Marvin's mum.

To my brother Malcolm Roy "Assassin" Andi and to all black men who left too early.

NOMS Home Office | National Offender Management Service
<http://www.noms.homeoffice.gov.uk/>
Black Arts Alliance www.blackartists.org.uk
ACE:North West
<http://www.artscouncil.org.uk/regions/homepage.php?rid=5>
Community Foundation for Greater Manchester
<http://www.communityfoundation.co.uk/>

IN MY FATHER'S HOUSE 2



IN MY FATHER'S HOUSE 2

Our aim was to work with sixty young men to rekindle, if not refuel, their self esteem.

Our main funder, NOMS, works with young Black men at risk: unfortunately this is an undisputed opinion in today's society. The Black man's freedom, spiritually, mentally and physically, his self-esteem and self-value, are all damaged by how he, and we in society, have allowed them to fall below the parapet.

BAA put out a call, and when some fathers came too, how could we refuse them? _ when they are there in the title of the project. However, BAA is a network of artists, not therapists, so it was these skills in the visual arts, creative writing, drama, and drumming that our second funder ACE gave their support. The benefits of projects like this are not limited to the participants, but affect the whole community, so the final support came willingly from CF because of their work in trying to eradicate the negatives of our society whilst championing the good across a wide breadth of community action.

The performance you are about to see was never the focus of the project. We planned time to sit together and talk: and talk we did, across a whole range of topics that sometimes left the mind and the body exhausted.

We lost some; they fell away like leaves in autumn. Others found the timing too hard to commit to and sadly, this is reflected in their inability to maintain employment. One or two appeared randomly so we always left the door open and space for them. There was never, ever the threat of violence; we did not suffer any petty theft; our confrontations were minor disagreements; abuse never sat with us, but laughter and tears erupted unbidden. There were frustrations that made home a refuge to explode and collapse into, because we did not always agree across the many topics we covered. We became a team united in what we wanted to do. Over time, we will lose contact with some but others will stay around because we have shared something very special together.

The performance is raw - this is not a company of actors. The honesty comes direct with no shock factors. In time, you will be able to revisit the performance in a downloadable format from the BAA website. This evening we all want to thank you for giving your time to join us, because without your listening we would be just talking to the wind.

Thank you for your support

The Contributors, Performers & Artists;

Adam, Richard, Antisham, Arifur, Jelson, Pat, Jundullah, Daniel, Marvin, Anthony, Marcel, Yastoor, Jean, Shahzeem, Jarmain, Rajik, Osman, Muhammed, Danny, Jamil, Edmond, Devon, Jamal, Tony, Junior, Lutha, Nfagie, Philip, Ossie, Raymond, Sasha, Topper, Clive, Papa-ye, Kevin, Emmanuel, Stevie B, Balmaine, Bar-Ismael, Carlton, Carl, Crystalize, Kurtis, Gershom, Kwasioye, Leroy, Linton, Pete & Delroy (Burnage High School), Steve Hodgkiss. Sharon, Keith, Paul, Vicky, Doretta, Esrene and Layla, Lwimbo, SuAndi,

Zion Arts & Carisma

The Process

There are many steps between gathering together a group of 60 Black men and bringing their stories to the stage. The first of this is fear that you will never achieve anything suitable to place before an audience, be that the paying public or family members

No matter how many pre-meetings you have with the artist team the first meeting with the group is terrifying. You are seeking not simply their support, but their trust in an idea that will take their life-stories into the public arena of a theatre stage. No publicity can really tell the whole basis of the project. It needs to be told one-to-one, or on many occasions, one to a room of twenty or more. Slowly the number of registered names begins to swell until we have sufficient to begin the workshops

The first sessions are disjointed. You talk a lot; they listen. You go home and worry whether they are getting bored. You return again to the workshop, and smile a lot and then suddenly one opens up and like a rocket charge the rest follow. They debate, agree, disagree, and tell secrets, share experiences.

All the artists are experiencing almost the same be it in the drumming workshop or the visual arts; words are not restricted to drama and writing.

You go home and read through what seems like a forest of scribble notes. You type it all up; it makes sense but how to bring it together into any form of a script. The worry continues.

Small disagreements onstage all concerns they are the basis of what makes each of us individuals. Some guys are now as visible as an X-ray image, right down to their souls. Grief sits with us on numerous occasions as mother and fathers are remembered.

Children enter to sit beside fathers as infants once again. Teacher's whose strictness was as harsh as their physical presence are sneered at for their hoped for failure of this pupil, and this one and this one.

Cigarette breaks are often intimate moments of whispers of encouragement. No one regardless of age isn't moved in an instance by another's telling of their life. No one is too big for a hug or a handshake of fellowship.

We lose a few, their courage lapses before they step on stage, but their contribution remains within the heart of the project.

Now we have a script, we have music and we have images so vibrant that we smile constantly as each other. The atmosphere is great in my father's house

The Performance

OPENING

SET: *Drummers in place*

TECHNICAL *DVD: Jerome poem*

SCENE ONE

TONY: Recites and is joined by verse by the whole company.

I wish I knew how
It would feel to be free
I wish I could break
All the chains holding me
I wish I could say
All the things I'd like to say
Say em loud say em clear
For the whole world to hear

I wish I could live
Like I'm longing to live
I wish I could give
What I'm longing to give
And I wish I could do
All the things I'd like to do
And I'm way over due
To starting anew

I wish I knew how
It would feel to be free
I wish I could break
All the chains holding me
I wish I could say
All the things I'd like to say
Say em loud say em clear
So you know that I am free

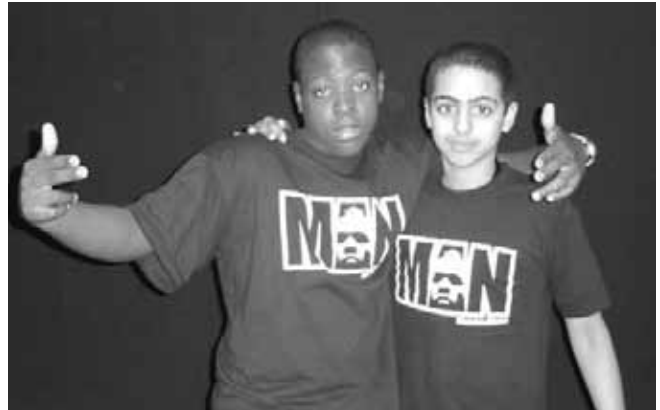
I wish I could share
All the love that's in my heart
Remove every doubt
That keeps us apart
And I wish you could know
What it means to be me
Then you'd see and agree
Every Blackman should be

PAPA-YE: Does call and response

DRUMMERS Play second set

TECHNICAL: *Warm fire light on the pile of issues*

RAYMOND: *Burns the fire*
We need to burn a fire
Like in the old days
In the old home



Across the water
 We need to burn a fire
 Not for the heat
 Though we have need of warmth
 But so we can put down
 Burn down
 The crap that is about we
 The PC foolishness of political correctness
 That puts we in pigeon holes like animals,
 The Drugs
 And those Police who do not police
 The Guns that allows our blood to flow like we were beast bred for killing
 The Stereotypes of what we are when all of we are not
 Burn them burn them
 Teachers who put black marks next to Black
 Children
 People with negative expectations
 Put them too on the crap pile
 Passports that do not let innocent folk pass through
 Stop and Search of any folk that look like we
 The media, tabloids who mis-report everything and love to report the negatives
 Put them on the crap pile
 Stoke it with them
 And wait to add to the ashes
 The Bad relationships, with family, fathers,
 The scattering of forgetting
 Of what we were when we first come out of Africa
 Burn that burn that
 We need to change things to use our vote and make a difference

EDMOND Give everyone the opportunity to work
 Make the balance of the pound
 Balance between all of us
 And make Ganga legal
 And the weather man!
 That really needs to change

JAMAL Better health care would help so many
 And collectively we need to do something about crime
 There are boy soldiers in Africa
 And here on our streets

DANI TZ It's about balance
 The balance of power
 That makes war
 Without war we would all live longer

JAMIL We need better training for us young guys

DANIEL But first, we need to change family life
 The way we are as a family

RAYMOND So how do we do that?
 As men
 What makes a man?

EDMOND Being Male

SASHA Being responsible
 DANI TZ No, it takes experience

OSSIE & JUNIOR Being the provider

LUTHA Doing it right

TECHNICAL *DVD: Emmanuel*

RAYMOND Ok that's right
But what about as Black men
How is it for we?

LUTHA For the Black man it is twice as hard

JUNIOR Because of the pain and suffering over the years
Mentally and physically

DANI TZ Knowledge, it's having the knowledge
Of who we are and where we come from

SASHA Unique we are unique in our ways

OSSIE It is also how you live
As much as where you live
The Black man still has opportunity
And hope

EDMOND It is knowing that you look like God!

RAYMOND Ok I am not God
Well not most days
However, I am a father
But did I do right
What is the right age to be a father?

SASHA 28 when you are more settled

DANI TZ No 31-33 when you're younger you make mistakes
You are more settled in your thirties
Financially and mentally

EDMOND You are an adult at 25

JAMIL I think 29 -30

OSSIE No the man's right it's 25
It's the best age for marriage
It's the cherry on the cake

SASHA If you don't divorce tomorrow

DANIEL It makes you stronger

JUNIOR It is unity a bond

RAYMOND It's like when you make a child
A child that looks like me
When one of my children was born at home
The house was full of this amazing energy

LUTHA I got a daughter not the boy I was expecting
We were driving to Oxford



When the waters broke
Spitting image of my father
Red skinned

RAYMOND I've made 7 boys and one girl

LUTHA I have a forgotten sister

JAMIL Girls are too fast

TONY That's more like it
Women
Let's talk about women

JUNIOR What do you mean?
We are we are talking about relationships

LUTHA Halle Berry does it for me

JUNIOR No Janet Jackson

LUTHA Yea, I get you
You mean those thighs

DANIEL (to JAMIL) Do you have girlfriend

JAMIL Yes, she's a bit of a Tom Boy
We're on then off
On then off
Been like that since JUNIOR school

SASHA Then you have a wife

RAYMOND I have a wife
I'm married

JUNIOR In some parts of Africa
Man has three wives

RAYMOND Four!

Dan Four wow

TONY But who's in charge - he laughs

RAYMOND The woman is in charge

DANIEL I got to go and see Africa
(Turning to SASHA)
Do you have a girl?

SASHA I had one until yesterday
We were out and I caught her messing
The guy wanted to fight me
She wanted me to fight

LUTHA Would you fight over a girl?

DANIEL Not for a girl no way



JUNIOR Enough man end up in jail already

OSSIE But we have always fought over women

DANIEL I wouldn't do it
It wouldn't be appreciated
Make the girl think she is too important
You look bad
Two man fighting over a woman

LUTHA Years gone
Women used to fight over their men
Now they just fight with their men

DANIEL That's a woman without value

OSSIE You can buy any woman

DANIEL But that isn't worth a thing
And that isn't love
When you miss a woman's touch

JUNIOR We confuse love with love
Measuring it's intensity with the dipstick of our egos
When the lies we are willing to embrace
Destroy our chance at happiness
We mess up and like bombers destroying
And forget the sound of happiness
And misbelieve that independence is what we need

TONY You're too serious my brother too serious
Come on
Let me find something to cheer you



SCENE TWO

DEVON I was 8 when I lost my innocence
Not my thing
My innocence
Eight!
I knew who I was in the mirror
Knew who my mates were
Gorton lads all of them
So I never saw Sambo approaching
Turning up one morning in the school yard
And I slapped hard the moth that introduced him
And my mother in turned that night slapped me even harder
Then the teacher's slipper had landed at the end of the school day
I've met Sambo a few times over the years
Along with wog and coon and nigger
And I always say no man
I know my name I am never going to be you

PHILIP I was only 9 years old
But I could kick a football
So high, it was like I was trying to score a goal
In my old net back home in Jamaica

A place too far to reach from Nottingham
And then I bumped down
In Manchester at St Phil's
And the only game I really liked to play
Was chasing the girls
I loved to chase the girls

SASHA

I wish I knew how it would feel to be free
Of my mother's eyes
Home in Zambia
She was the super rich
So if I tripped, she knew it
For everyone would run tell
Hoping to get a favour
Now we here
She wears the cloth of a pastor
So there are even more eyes on me
Hoping to get a favour in heaven for their telling
But look at me
I'm growing
Let me become a man
Let me grow free



SCENE THREE

TECHNICAL: *Lights swirling as the lads come onto stage playing ball*

RAJIK A man is brave and for a Black man it is our identity

OSMAN He's got a deep voice and Balls
The Black man is brave

JELSON It is what makes his masculinity
Black is who I am

ADAM And his testosterone so he's brought up differently

JUNDULLAH You are made a man by how you are raised
Black men are no different

RAJIK Being a man is genetic
Being black is strong mentally

MOHAMMED Men are less emotional
A Black man defends his rights

TECHNICAL: *Lights pick up boys on other side of the stage they are sat playing cards*

AHTISHAM But black and white men are the same

JELSON But a white man can feel safer in situations

ADAM Depending on the circumstances

MOHAMMED Black is trouble

YASTOOR Even in school

Two kids are fighting right
Not fighting really
And one of them looks like me

JELSON

Or more likely like me

OSMAN

Or me

RAJIK

Are you getting the picture

YASTOOR

Guess which one gets told to move

ARIFUR

Or even worse, gets excluded.

YASTOOR

They look like him
So where's the fairness in that
And it doesn't stop there at school
You get in even worse at home
Just for getting in trouble
It is like trouble wants to be your best mate
And that's one friendship with a price to pay

DEVON

Watch that or me might have to take my belt to you.

OSSIE

Jesus remember those times
Beatings got beatings bad

JUNIOR

Is two man in the house now you think
Is you pay the rent then

DEVON

Saturday morning the belt would be soaking in the sink a strict
reminder what would happen if you didn't do your chores

OSSIE
branch

In our house there wasn't a belt nor a

JUNIOR

Man I remember that branch
It felt like the tree trunk for sure

OSSIE

In our house
It was the curtain rod
You know that wire thing
That hung the lace curtain
Bring me the curtain rod
And your knees
Your legs would turn like water

JUNIOR

But it was stress you know
pure stress we put upon our parents

DEVON

Especially mothers on their own
Father's gone long time
And they alone with man coming up too soon
From young son to manhood and cheeky
So the belt was our dad

JUNIOR

I can remember the relationship between me and my dad
When I was young, I was always getting the licks
But I always rebelled more until the beatings stopped
Just the other day I remember saying to my brother



“Hey our kid, I can't remember ever seeing you get a beating from our dad”
He turned round and said
“Milky, I always surrendered”
And I just laughed

OSSIE My mum was always struggling
Struggling with us
Struggling with money
One time we were buying shoes
I had no understanding of how little money she had
I wanted these shoes with a stacked heel
Heels she shouted
And bolted me head with her finger knuckle
But I tell you what
I always slept good after a beating.
All curled up and hugging myself

DEVON I see enough kids get beaten in class

OSSIE In front of the whole class
I've seen that

JUNIOR The father or the mother
Beating their own kid for misbehaving

OSSIE And telling the teacher
To go ahead and beat them
Yes sir beat them if he no good

JUNIOR It didn't do us no harm

OSSIE We needed it
More kids need it these days

SASHA Beating we don't need beating
Anyway today we would stand up for ourselves.

JUNIOR You think
You think you would stand up to your father
You're crazy

RAJIK When I grow up ain't no one going to check me

YASTOOR We are always checked unless you become your own boss

EDMUND Whatever
Whatever the man say
Judge in a big wig
Ten year since me last job
Ten year since me first job
Union man called it compassionate leave
To go home and hold me mother one time more
With the hope that the Alzheimer might take a pause
So she would know me
But when me return
Compassion turned to a sacking
No mother caring here
Mother Country, England
you joke



YASTOOR See what I mean

JUNDULLAH I don't care
Because I am going to be a Pilot

ARIFUR A mechanic

AHTISHAM A lawyer

YASTOOR A surgeon

ADAM An actor

MOHAMMED A doctor

RAJIK A badminton player

JELSON A business man

OSMAN I want to help people and be a policeman

 All laugh loudly

LUTHA Then help me
I'm material I'll admit
People say why you live there
I live here because it feels safer
But no where safe
When they broke in
They took the usual
My sound system and that cost me hard
TV flat screen
All the trimmings
I got insurance and things are just things
But my mother's ring
They took my mother's ring

TECHNICAL *DVD: MARVIN*



SCENE FOUR

TECHNICAL *Spot follows JELSON as she walks across the stage*

MUSIC *Lover Man*

JELSON I want to be a father.

 The lads push JELSON out of the way

OSSIE Eight pence
That's what he gave me
Eight flippin pence
With the words
Look after your mum
The last time I saw him
And I didn't see him that often as it was
Early morning before he went off to work

And weekends when his shifts changed
Am I a man at 41?
My dad died at 49 not old enough
And too young for the poison of lung cancer
Every time I eat Walls ice cream
I see him
There

DANI TZ

He wasn't bad
Not perfect
OK, I am a little like him
Though he was stronger in his body
Hard for me to remember
I was nine when the soldiers took him outside
And killed him

PHILIP

I saw him
Every now and then
Every six months or so
I grew under my brother
Over there
While he my dad was here
But what I really remember
Is a pair of brown jeans from America
Brown jeans
Style
He's an artist
So he has style



JAMIL

*Takes out a smoke from his pocket
Lights it and then takes a huge inhalation of smoke.
Rummages in his pockets and finally locates a packet of smarties.
He mumbles
You know son it's like this son yes son hard son you know your
mother son blah blah blah
Stamps on the smoke. Turning his back deliberately on the space the
character occupied and says to the audience
That ain't a father
A father is there for you
Always like my Step Dad is
I respect him for that.*

ADAM

Father's help to support and protect
They don't run out
They don't have the right to just walk away

JELSON

Father's have to be in charge
Bring their kids up right

OSMAN

A father takes his kids out
And looks after his wife

JUNDULLAH

They don't let their kids get out of hand
They are the base of the family
A good role model.

ADAM

A father should be a man
No younger than 18

JELSON

Financially settled



OSMAN Responsible

ARIFUR/YASTOOR Don't forget mothers take care of you

OSSIE
 Jesus used to watch me
 From the cross
 One there
 One there
 One there
 One there
 And there and there and there and there
 Jesus was watching everywhere
 So how come he never saw and stopped me from slipping
 Keep me out of company good bad and ugly
 My mum hung her God everywhere
 In a house not wealthy but rich in love
 Oh Jesus you had better be keeping a good watch my mum now.

JUNIOR
 They call me Milky it's my street name
 You might laugh, man that look like me
 But milk is good for you nutritious to life
 Like my mum was
 Always there, constant
 Even when I broke her heart
 Took the needle instead of a pen or a trade
 Made prison, my holiday spa
 While she lay before doctors
 Then the undertaker
 Then Jesus
 5 years like yesterday
 5 years like yesterday

JAMAL
 Her little gentleman she called me
 Her little gentleman
 Because I liked to help her
 Every year we'd go to the Haven caravan site
 Then this year we went home to Africa
 And when we returned Grandma had died
 I think she missed me and her heart just broke

MOHAMMED
 My mum is my father too
 So I help her
 Even though I hate doing the dishes
 But she has too much to do
 And I have no sisters

AHTISHAM
 But you need a father for different reasons

ADAM
 To raise you as a good person
 To talk to
 It's not easy talking to your mum sometimes

OSMAN
 Yep, she might lose her temper

JUNDULLAH
 My father gave his all for us
 He was here for 11 years
 Working
 Working hard to make a home
 For us to come to.
 My family also travelled

OSMAN



First to Indian
Then Austria
From Somalia
At first, we tried to put our roots in the Netherlands
But my father said England
Because the education is better
It is what he wanted for the family
So he struggled to bring us here

TECHNICAL *DVD: JEAN REFUGEE SECTION*

JELSON Even the most serious fathers
Surprise you with their love
One year I got roller skates
I never asked for them
They were just there on Christmas morning
I was like wow Dad
Wow

JUNDULLAH It's not just, what they give us
It's about being there for us

AHTISHAM Giving a good education
And teaching us life skills

ARIFUR/YASTOOR You need another man to teach you how to play
As well as how to fight

JUNDULLAH As men we are the same

OSMAN Black or white

ADAM I am who I am

RAJIK An important part of the human race

AHTISHAM The same as everyone else

MOHAMMED We have a history of struggles

ARIFUR/YASTOOR Our beliefs may be different but our hopes and dreams are not

JELSON And Black is who I am

EDMOND Do I look Jewish to you?
Did I look like my father?
Not so much as my four sisters
With me sat darker in the middle
He took me
Like a father should
To cricket a game that hugs my heart still
And to ride horses
No riding in Manchester
But me can make a wager on lady luck
I didn't know this man
Who kept me one-step further
Then the hugs he gave my sisters
Leviens
It's a Jewish name
Do I look Jewish to you?

TECHNICAL DVD PAT

SCENE FIVE

TECHNICAL *Lights on gauze*
Four guys behind gauze do judo style breathing warm up exercises;
miked so their breathing can be heard

Drummers piece
DVD: DANIEL

EDMOND My anger comes back to my parents
Do parents not realise how they can instil anger
In their children and that it will last their lifetime

JAMIL When we are pushed, we react
This causes bad behaviour
Schools need to embrace Black people
From history to teaching cookery
Small things they might seem to some
Nevertheless, small things annoy and cause anger

JAMAL I've been castigated on every level
Even for the way I dress
Stopped by the police for simply being in the area
Intimidation makes for anger
Sailed through school I hear people say
Not me
Being Black meant
Being treated different
I am different
But not to have them poke fun at me



PHILIP Bollin Cross is where it hit
I am sweet smelling from Jamaica
Don't understand what mixed race is
But understand that for these particular people
It means trying to be white
So they move me constantly
Made me behave badly
It because of my colour?
I think so

Dan When people assume because you live somewhere
In a drug war zone of Black on Black crime
That you are to them are a certain type
They affiliate you with gangs
How you expected to get a job with that kind of a tag
Racism is the second effect of slavery
So in school I was viewed as unsociable
Challenging
Of course I am challenging I am Black

JUNIOR My hands are not clean. Nor my soul either
But it's still a stitch up
We live in a strip search house raid environment

DEVON I understood their reasons

However, many wouldn't
After all, it was early morning
I was walking
Not just walking mind you
But carrying a large bag
That's why they said
Cited that's what they say, cited
The reason why they had stopped me
It was a pretty polite discussion
I think they were surprised that I didn't get angry

TONY

There's gunfire and arguments at the end of my street
My life is abused by my own
And some folks I thought were my friends
When they ask
Why do you play that music?
That music is African music
The arts world seems me treats me happily as Black
Pushing me, my culture to one side
So that when the money rolls in
Only a little rolls over this way
This way is the way to anger
And they smile when they see it coming
Smile and anger. Black and white. Smile and anger
Black and white. Smile and anger. Black and white.
He finishes with a ripple of drumming

SASHA

I go for a part in a play
You can see they are not expecting Black actors to be there
And most definitely, the white actors don't want you there
They huddle together
So the black actors huddle together
Because we need the warmth of each other
Some days I see a Black part
And think I am not going for a Black part
I want to be an actor who is Black
I am always Black and I can play many parts
So long as they are human

JAMIL

I go into a shop right
And there's a security guard
And right away he is watching me
I think this is not theatre this is my life
And then I go for a part in a play and
They want me to audition as one of the thugs
A gangster
And I think this is theatre not my life as you see it.

SASHA

I am eight
And it's the end of year school play
And I want to play
(Oliver Oliver)
But the teacher tells me I can't play Oliver
I have to be a thief
A 21st century gangster
In a 19th century show
But I don't want to be a gangster
(Food glorious food)
No says the teacher
You are either a gangster or you leave the show

(You have to pick a pocket or two boys
 You have to pick a pocket or two boys)
 I mean
 Do I look like a gangster to you?
 I've had enough, I'm sick of it. THE MEDIA IS CORRUPT.
 It's the core of racism, without the media racism would be a white mans opinion, I've lost fait in the media, I've been backstabbed by the media, the black race has been broken by the media
 The MEDIA is CORRUPT
 Do you know why? I'll tell you why.
 The media doesn't have a conscience, it can shat what it likes
 One of the first few things broadcast over television in the early 1920's/1930's was Hitler's speech, one of his many speeches
 Voiced by the media
 Neo Nazi's have their own political party which also has it's own online TV show NPD news they call it. National Democratic Party, because of the Media they captured a 7.3 percent vote in the national polls in Germany, Meaning it could send delegates to ??
 In Britain we have the infamous BNP who don't only have a channel you Can subscribe to a magazine, order leaflets and a British National Lottery. Well known radio stations have interviewed them. The leader Nick Griffin Was interviewed on Radio 4.
 Also the media tries to be PC by showing a black guy in every advert. The British Gas Advert, everyone is white on that billboard with the only Black people wearing dark tops, all the white people have light tops. The AA advert is the event, everyone is white except one black mean, You know the one where they're singing. Also in the beginning he has a solo, As well as their being some African drumming in the beginning. In fact there is a black man in every scene. PC over the top

JAMIL

SCENE SIX

TONY 24638117 Royal Logistics Corp

LUTHA 24592523 Royal Engineers

TONY I am a young gifted sportsman
 And they like that
 The Bomb Squad
 The Peace Team
 We don't lay the mines
 We make them Safe

LUTHA I am Young & gifted artistically
 And they don't like that
 Royal Engineers
 We build things
 Bridges, Buildings Play grounds
 We are the plumbers, the Masons the bricklayers
 We also lay the mines

TONY I look at it this way
 I weren't going to no factory !
 Can't afford college need to get away
 Nobody close to me has a good job
 I want everything now
 I want the car, yeah



LUTHA

I want the money, yeah
 The training Yeah
 I want the structure, the discipline,
 The organisation the money and all of that
 U get me!
 It's a prison
 Ok it's not a prison but it's like that
 There are rules
 A code of conduct that we all understand
 We don't always live by the rules
 But we understand why they are there
 Do you understand that
 They are there for a reason
 And we understand that
 Break the rules
 Expect a punishment
 A punishment not for breaking the rules
 But for getting caught
 Do you get it?
 There's a reason
 For the rules and the punishment

TONY

At first there was only me
 Just me the first soldier in the family
 If you look at the old pictures
 Your eyes will look and directly see me
 I am not smiling
 We are not permitted to smile
 And I am not smiling
 Because at first I forgot how to smile

LUTHA

What is there for me to smile at?
 There is only me
 After four generations
 There's only me
 Marching into the dinning hall
 Marching into classes
 Marching everywhere but away

TONY

I am trained to kill
 Not indiscriminately but with control!
 Soldiers that do kill need to know why!
 Afterwards they question the sense of it.
 It's a war
 It's "us or them"
 There are wars everywhere
 Out there on the streets of Manchester
 From Wythenshawe to Salford
 Small pockets of war

LUTHA

Three wars my family has bled for
 My great grandfather
 My grandfather
 My father
 Who said Black men have given nothing to this country
 Who said?
 It's a dam lie
 Given, given, given
 And got, what?



TONY I volunteered

LUTHA Well good for you
But there's another way
Another way to escape prison
There has to be
Otherwise, what is the point?

TONY We are all going to die
Either on the streets
Or legally or illegally in war

LUTHA I am 18
Old enough to know what I am doing
Old enough to know what I want
And it isn't the Duke of York Military school
It's a life

TONY I'm 16
Not legally a man but old enough to join up
I want something different
I want a life

TECHNICAL *DVD: DANI TZ's text*

DANI TZ I want my childhood
I want my breakfast
But there's no breakfast
Just the taste of the stick
Beating a morning wakeup
To run
Mile upon mile upon mile
4am in Ethiopian
Has no warmth
And the cold is as sharp
As the dryness of our mouths
Back at camp
We move guns
As bullets fly above
Our 11 and 12 year old heads
I want not just my life
I want my childhood.
My name is DAN TZ this is not a story



TONY This is not a story
The name is Lutha Magloire
Royal logistics Corps British Army
This was his story

LUTHA Anthony Watt is his name this was his story

TONY In the eyes of this society
Every Black man has the potential
To be arrested and get a criminal record.

LUTHA There are over 8500 soldiers of colour in the British Army.
Many of them coming from deprived backgrounds and areas,
Many with stories similar to mine

DANI TZ There are more than 120,000 child soldiers in Africa

I was one of them from aged 12 - 15years
Don't ask me what I have done
Know that I know what horror and sadness is
Don't dismiss me simply as a refugee
Or asylum seeker
I am a man
A Blackman
An Ethiopian
An African
My name is DAN TZ
This was not a story

SCENE SEVEN

TECHNICAL *Marvin Gaye "Inner City Blues" opening bars*

KEVIN If I stand still for a long time
Now and again, I can hear the silence
I remember that silence but it's not real and not for long
Then in come the people and their noise - chat, chat, chat
And the cars with their brakes scream and engine blast
So I am going to go, as soon as I can
To where silence is second nature
To the countryside as peaceful as a street without a gunshot

RAJIK When I am walking
Alone
It is like as though I am invisible
Because they can only see my mum

YASTOOR When I am walking alone
hear the words they shout
Paki. Paki
And silently I say to them As-Salaam-Alaikum
Because my parents have taught me respect.

MOHAMMED I am walking with them
And now we are three
A little more noticeable
A little more threatening

ADAM It doesn't matter how big you are

MILKY It's not about size

DEVON *meets and shakes OSSIE's hand*
It is about Black men together

AHTISHAM Not just friends walking

LUTHA We notice the looks
The stares

OSMAN
JAMIL Hear the whispers
They are not compliments

TONY They call us a gang

Thugs
 Simply because we walk together

DAN I heard them say

OSSIE Drug dealer
 PHILIP Thief

SASHA Mugger

JUNDULLAH Get back to where you come from

ARIFUR Muslim terrorists

JELSON Asylum seeker

RAYMOND Illegal immigrant
 Immigrant

KEVIN Get your hair-cut

EDMUND But I am a Rasta my hair symbolises who I am

DANI TZ May Emperor Haile Selaisse protect you
 repeat in English

RAYMOND May all the gods protect Black men

LEON Because it is the same old story
 being black man in society in this society
 Struggling
 Having to go to war with Babylon
 And when you drop
 Mentally, emotionally, spiritually financially
 You need your spars, friends, family, mother, father
 To be there for you
 Because this race is full of rats
 Brown, black and white
 And some days too many
 It's hard to find the energy
 To move

DEVON It's like running
 Alone
 And on the spot
 As the scene and situations change
 And you're a
 You the Black man
 Are pulling off
 Pulling on
 Attitude, manner appearance
 Even dress
 All the elements a black man has to balance
 So he
 !!
 trip up
 Running
 But not running away
 See no yellow spine on my back
 Running and embracing life



RAYMOND

There's a pile of crap in our lives
Some of it we make for ourselves
Nurturing it into our life space
But the other stuff piles itself up
And if we are not careful it can overflow like
Volcanic larva
See it there
A hill rising into a mountain
We need to stamp it down
Before it gets too quick
We need to fire it
Put it on the fire
So it burns and explodes
Young Bro ignite the fire

TECHNICAL

Blow up the pile of crap

SASHA sings

*I wish I knew how
would feel to be free
I wish I could break
All the chains holding me
I wish I could say
All the things I'd like to say
Say em loud say em clear
For the whole world to hear*

*I wish I could live
Like I'm longing to live
I wish I could give
What I'm longing to give
And I wish I could do
All the things I'd like to do
And I'm way over due
To starting anew*

*I wish I knew how
It would feel to be free
I wish I could break
All the chains holding me
I wish I could say
All the things I'd like to say
Say em loud say em clear
So you know that I am free*

*I wish I could share
All the love that's in my heart
Remove every doubt
That keeps us apart
And I wish you could know
What it means to be me
Then you'd see and agree
Every Blackman should be !!!*

Drummers

*First group are some of the younger men
Each will praise their country of heritage.*

Pakistan
India
Somali
Ethiopia



Kenya
Bengal
Nigeria
Ghana
Jamaica
Africa

TECHNICAL

DVD: Marcel

Artistic Team

Clive Hunte
Steve Papa-ye Richards
Kevin Dalton-Johnson
Daniel Tz
Steve Bryan
Tonay Atta
Lwimbo Kunda

Project Co-ordinator - SuAndi

The Evaluation

We set two forms of evaluation in order to try to capture a different spirit response from the participants. Even though we failed in collecting all of them the responses given are honest and open. It is really unfortunate that as the project coordinator I didn't consider filming the post show meeting the atmosphere in the room was electric. I was immediately criticised for meeting the younger men as a separate group (this was mainly due to how many men I could handle in the one space) each one entered the room and openly hug another. It was extremely emotional

SuAndi

Post Events.

- i. Hosted at BAA offices a small group now meets weekly to chat and drum
- ii. The above group have since performed at Chorlton Festival and a gallery opening they are supported by two BAA artists.
- iii. A Father and son were recruited to appear in a TV commercial
- iv. Led by one participant a group of the younger participants have drummed at a Black and Asian Award Ceremony and for the Mayor of Bolton.
- v. One participant was awarded a youth theatre training place with grant support
- vi. One participant has gone on to record an album of his own gospel songs and performed at a local city centre venue - in his words: thanks-wudnt have done it without you letting me know that i could.

News - Research challenges for arts in criminal justice

New research into the practical and methodological issues involved in assessing the impact of the arts in criminal justice settings has identified "a basic conflict of ethos between arts and criminal justice organisations" as one of a number of barriers to building effective relationships between two sectors. The report concludes that, "the limitations imposed by structure, culture and context mean that it is simply not possible to do the kind of research into the impacts of arts interventions in criminal justice settings that would meet the types and standards of proof favoured by the Home Office."

The research, prepared by Andrew Miles and Rebecca Clarke from the University of Manchester's Centre for Research on Socio Cultural Change, was commissioned by the Department for Culture, Media and Sport, Arts Council England and the Department for Education and Skills against the backdrop of a move towards 'evidence-based' policy and practice in the criminal justice arena. A recent Home Office review has resulted in the establishment of a set of standards for research quality, which the arts in criminal justice sector currently has great difficulty in meeting. The report asserts that a key obstacle to this is the ambivalence of both the criminal justice system and arts organisations towards evaluation. However, where robust evaluation of the impact of the arts did take place, it was found that "projects brought about positive shifts in engagement, self-esteem, confidence, self-control and the ability to co-operate& and that arts-based interventions may benefit vulnerable individuals in particular."

Susan Ashmore, Chief Executive of the Anne Peaker Centre for Arts in Criminal Justice, endorsed the report's recognition of the need for a strategic approach to assessing the effectiveness of the arts, but called for the reasoning behind evaluation to be given careful consideration: "Should we be measuring re-offending rates, self-harm reduction or the economic viability of the arts, etc.? There has to be some understanding by any agency that requests messages from research, that it is tricky to pin down and to define the essence of the arts alone."

Is it what you expected?

- It is different from what I expected but I do like what's going on
- Yes you can learn about black people and it is keeping me off the streets and I'm getting money for it.
- Yes
- Yes and more
- No
- I did not know what to expect. It was the name of the production that caught my interest and the request for black males
- Yes- really enjoy the experience
- Yes as I was in the previous 'IMFH'
- Not really
- I didn't expect it be what it was
- I thought it was going to be boring but when I started going to it I found it interesting.

• GET RICH KIDS OR DIE TRYING REEBOK.
• TRAINER'S FASHION
• THINK GLOBAL ...

Have you learnt any new skills and if so what?

- I have learnt to play drums, not that good but I'm learning
- No I expected drumming alone- not complaining
- Learnt to express myself in drama and new skills in drumming
- Yes how to act on stage
- To listen and increased my skills in observing peoples facial expressions
- Yes I have, as I had never done any drama before and the use of the drums and short stories being put together to create the script
- I used to be within myself but now I'm more open
- Many new rhythms (drumming)
- Playing drums together as a group of men and being part of a drama group
- I've learnt to drum and drama
- Team work, listening skills

① No Negativity on school in the UK.
• BLACK UNDER-ACHIEVEMENT IN SCHOOLS.
• -VE STEREOTYPES.
• LACK OF POSITIVE ROLE MODE.
• " of BLACK TEACHERS.
• CULTURE CLASH, LACK OF RESPECT FOR BLACK CULTURE
• ASSUMPTION ABOUT AFFIL' WITH GANGS.
• COLONIAL LEGACY.
• LACK OF INFO' ABOUT OUR CULTURE

Have the discussion topics made you think about:

The past?

- Memories
- No
- Yes I have learned about my past more
- Yes
- Definitely. The past is dear to me and some of the topics reminded of the love and care we got from family members
- Yes our history and the results of our displacements being both all over the world and having natural talents which some of us were unaware that we had
- I've got an understanding about my past which I didn't before
- It helps me to re-connect with my ancestral past through shared experiences cultural re-enactment and discussions
- Definitely, especially on the past topics we discuss as a group
- Very much so made me aware of my past
- Nope

• HAGGLE FROM POLICE IN LONDON
BALAM → STRETTON
• BOLTON - FREVIEW GOT LOST. - POLICE IN TAKE AWAY WITH CAMERA.
1999 APPROX. 2500
• BUS STOP, BUS DRIVER
• BLACK BASTARDS - FAGS' BY
• RACE MORE OF ISSUE UP NORTH.

The present?

- Yes. What's going on nowadays
- Yes
- Yes learned about life as it rolls
- Yes
- Yes- What differences they are between a 'blackman's' story but we seem to share the same outcomes
- The diversity of black males young and elders and the positive effects of appreciating each other more
- I feel good about myself and at the same time am looking forward to the future
- As above
- Yes
- As above
- No

Your life overall?

- What I might have to face
- yes
- Yes I've learnt a lot overall about the world
- Yes
- Not really but possibly it may have increased my understanding of how inflexible this country is towards cultures and how other countries like Sierra Leone celebrate other faiths
- I believe that my views have widened significantly, especially with regard to the good things which can be achieved through theatre and learning about each others struggles and life experiences
- Same as the above answer
- Any connect made by association with my brothers has a positive effect as the world I now move in is devoid of other black men. It has relieved my sense of isolation
- Yes
- It has given me a lot of experience in life overall with everybody's different points of view
- Not really

Have you learnt anything from anyone else in the group that made you rethink your opinion or how you live your life?

- Yes
- How to drum
- yes
- Yes
- Yes- That in other countries they are more tolerant of other religions and faiths
- I have learnt a lot from all members of the group, especially Ms SuAndi. It has strengthened my resolve to encourage our black brothers and sisters to appreciate our talents, African heritage and Love
- To be more tolerant and understanding to others
- Working with Papaye is always humbling and grounding because these are qualities he exudes. Learnt more drumming skills from Daniel. Also learnt much from Daniel from his life experiences. He has helped me to put things into perspective.
- Yes from papaya good methods of teaching drumming
- I have learned a lot from people I mean different people in the way I live
- No

→ WORKED IN SCHOOLS
1st SCHOOL ALL WENT WELL
2nd HEMS WAS NOT THERE
REPORT WAS -VE
RACE IN AS MUCH THE CONT.
RACE EXPECTATIONS - RACE
IRRELEVANT AS NO KIDS
OF BLACK COLOUR.
• ARTS COUNCIL - EQUAL OPPS
WHO YOU KNOW - RATHER
THAN MERITS - MAJORITY IS
WHITE. SKAMBA' SCHOOL

• BLACK - BLICK
• LIGHT - ASIA, WHIT.
PAKI.
—
• WHAT IS BLACK?
• YOU CAN ACT BLACK?
• WE CAN EACH OTHER
BECAUSE WE ARE JA
NOT AFRICAN - ALL ABOUT
SLAVERY.

• ENGLISH LANGUAGE
GEARED AGAINST US AS
BLACK PEOPLE.
• MEDIA SHOWS US AS
-VE.
• AA ADVERT. BLACK
SINGER.
• SKIN COLOUR, MIXED
ORIGIN - BLACK QUESTION
• DARK SKIN COLOUR ALSO

Do you think projects like this are:

Important

- They give knowledge
- Yes it is about bringing black people together
- Yes it all comes together
- Yes
- It is important that projects like this are increased to improve relationships between specific groups of people and all ages
- Yes, and they should be initiated throughout the communities within England
- Yes because it brings you together with other people
- Extremely for reasons presented above.
- In the community it does help young and old people
- Projects like these are very important to me because it educates you and makes you very aware of your surroundings.
- Yes

Have any value for you?

- Yes and they will also help with my performing arts
- Yes you can learn about black people and it is keeping me off the streets and I'm getting money for it.
- Yes takes part in my life
- Yes
- Most definitely because it seemed to bring us all closer together and we shared our experiences from the past to present and I learnt new things about each others culture and upbringing
- Projects like this are valuable avenues of expression and hopefully will provide alternatives to negativity and promote participation in the creative arts industry. I would like to see BAA extended to the continent of Africa.
- Yes- Because I've got respect for myself and also respect for other people
- Very valuable for reasons shown above and as a GGM who lives essentially in isolation from the/my community. Many thanks SuAndi I needed this
- Yes of course it provides respect and unity and the advantage of it and my son is in the same group
- I've had a lot of value for money and respect and other
- Yea I think we should do these plays because people know what has happened in the past

• SCHOOLED IN SACE TREATED DIFF BECAUSE OF COLOUR.
SCHOOL USED TO BLACK KIDS -
• CHILDREN POKED FUN OUT OF BLACK STAFF.
• CASTIGATED, STOPPED, VICTIM BECAUSE OF CLOTHING
• STOPPED BY POLICE
• INTIMIDATION BY POLICE.

• GANG, TERRITORIAL DRUG WAREFARE
BLACK-ON-BLACK.
• GREED - JESSIE
• OT CRIP.
• ASSUME I AM INVOLVED IN GANGS. THIS AFFECTS GETTING JOBS.
• RACISM AND EFFECTS OF SLAVERY.
• SCHOOL - VIEWED AS UNSOCIABLE, CHASING

Black history should come back in school

- There should be more black workers in the industry
- Schools discriminate black people
- There should be more consequences for Racism
- more black TV presenters in the business

- APPLYING 4 A PLAY DIDN'T GET IT BECAUSE HE WAS BLACK.
- TEACHER SAID WASH BIK KID.
- BLACK KNEE'S.
- BLACK ON BLACK - DEMAND FEAR.

• ENG LANG - DICTIONARY
• SNIIGGER - LAUGH LIKE A NIGGER

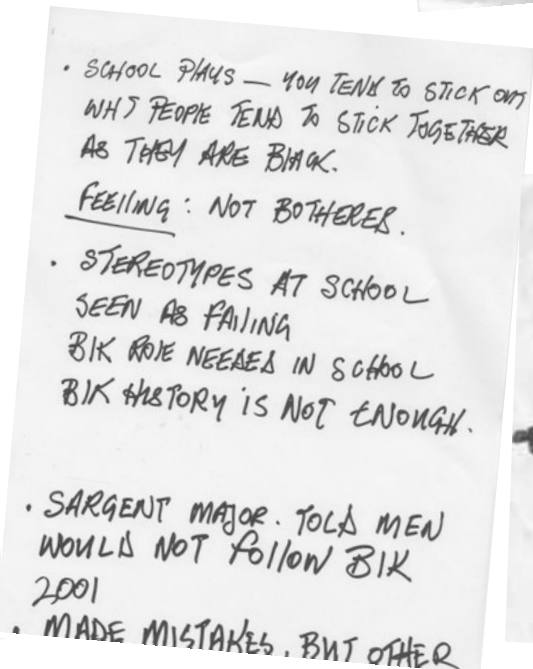
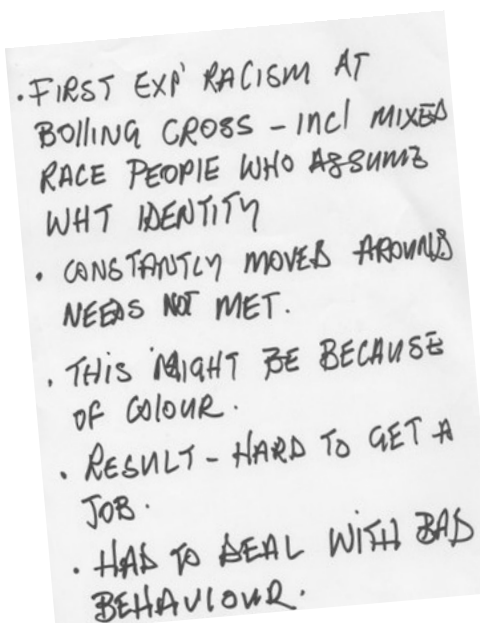
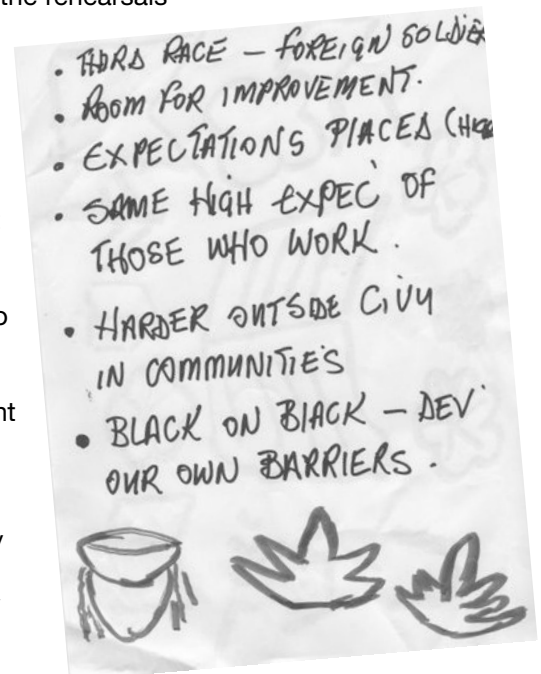
MAKE LETTERS OUT FACE

- POLICE HANDS
- PNC DOCET.
- FLASHING LIGHT - ADICTS WELCOME



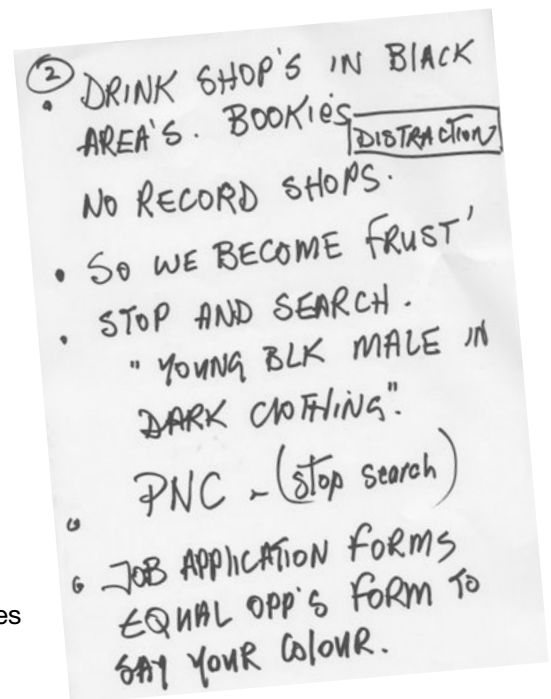
We have now come to the end of the project and it is really important that we know how you feel it all went.

- I feel happy that I participated, I enjoyed doing it and wouldn't mind doing more projects with the BAA. Overall a great experience
- I feel great, I think it was fantastic
- I liked it since I was in school I wanted to do something like this
- I felt excellent and I have learnt a lot of it about the word black. It meant a lot and learnt to act in a show, project my voice. The show was excellent and SuAndi was great. Big Thanks
- The project has been really great. It has given me a better insight into what I want to do with my life. It really has been wonderful.
- I feel happy that I participated, I enjoyed doing it and wouldn't mind doing more projects with the BAA. Overall a great experience
- I am happy that I took part in it. I think they should do more of it.
- I feel really good about myself and also I have more confidence about myself
- I am happy to have participated and feel good about the fact that I was in it. I loved some of the lines the other actors had, but what I feel is that the rehearsals came into their own quite late, which could have been the difference between a good performance and a great one if the rehearsals came together earlier, It could have been great.
- I feel that the play has shown to others about the history of black men and it makes the black man more important
- It went positive + successful. There were a lot of people who performed who have never performed before. Also, all men which is a good achievement. The process was more important than the production but it was still excellent
- I feel okay and also feel I got more confident in myself
- I feel that this workshop project has helped me a lot in the way everything has turned out. However, my contribution to the project In My Fathers House, I feel has been very effective, in the role in which I have played.
- Very good education and also confidence to perform in front of live audiences
- I feel very proud of myself and I have built my confidence
- I felt really good in this four weeks workshop. I've also learned how to act on stage, and at the end was a lil' scary but everything went fine, just fine
- I believe the project has been very good for the community
- I feel proud of myself I have achieved something in my life and also built my confidence



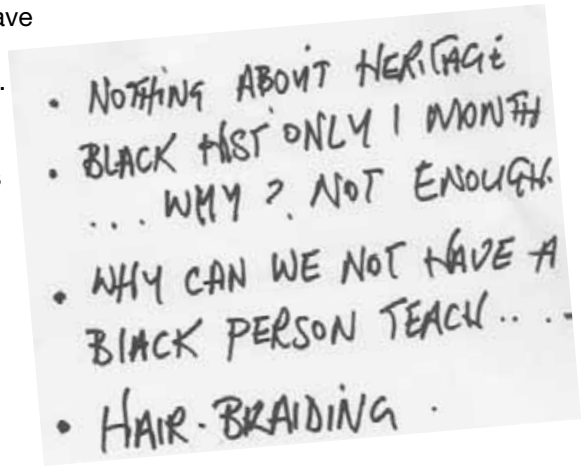
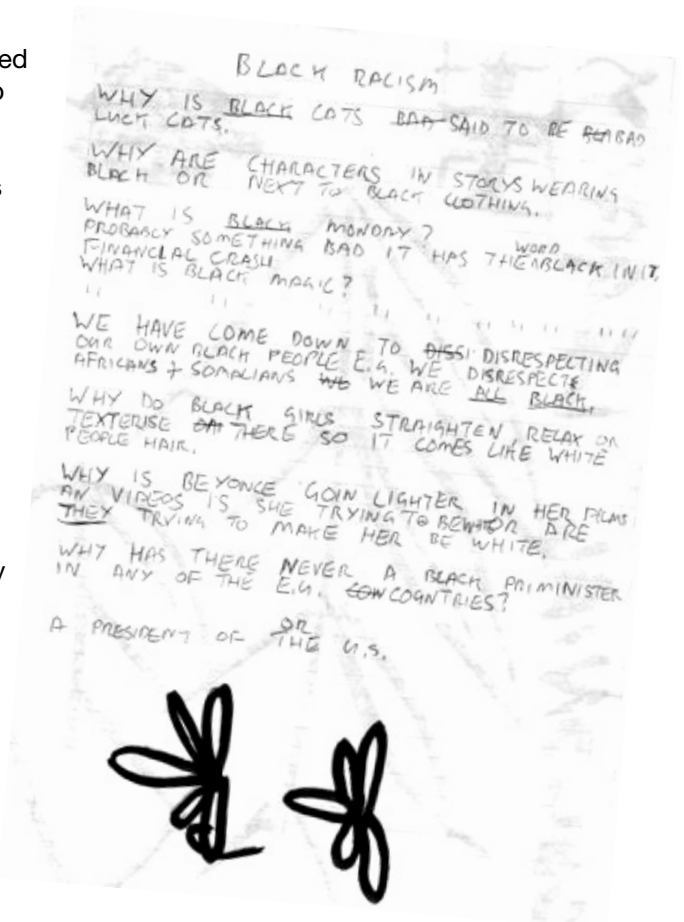
Do you feel you have achieved anything and if so what if anything has this done to your confidence?

- I haven't acted for many years. The project has given me renewed confidence to do so. I was also introduced to some new styles of percussion.
- It boosted my confidence a lot because I now think I can perform to a large audience and not get stage fright.
- My confidence has improved, mostly my nerves.
- Yes I feel I have enhanced my acting skills and it has boosted my confidence
- I have achieved friendships with the other members of the cast, exposure to drama production. My confidence has been enhanced
- I have got big confidence it makes me wanna do more shows and with SuAndi help, I have gained more confidence
- I feel I have achieved a lot as a group as well as individually. My confidence has improved. It has really made me feel more comfortable around older people than ever before
- I feel I have achieved a lot and it has increased my confidence
- No it has and I have learnt a lot about black people
- Yes in some ways- am more confident and I find that I am at ease with myself
- Yes I have gained more confidence on stage and felt good about airing my opinions on black people and society as a collective and as an individual.
- I was always confident to perform to people, I have improved the loudness in the play and worked in a team!
- I am an artist but I enjoyed seeing my son progress with confidence. I enjoyed mixing with everyone. I would like to be a member and run workshops in the future
- It boots up my confidence and I achieved my goal by completing the play and remembering my lines
- Well, I feel I have achieved a lot from this project, May I point out that I'm really glad to have played a very significant part in the play, it has also done wonders for my confidence and I felt about 10 feet tall after the performance, so basically I just want to say that IN My Fathers House couldn't give me a bigger lift.
- I have proved I can act in a play
- I have improved on speaking loud and my confidences is very good
- I've achieved my stage and performing skills. I also learnt how to work with other people, taking in consideration their opinions and advice.
- This workshop gave me a lot of confidence talking about my past.
- We have achieved very good workmanship as a community
- I have improved my acting skills and I am also now good at speaking loud



Do you think that the workshops and the production have enabled you to feel more value as a Blackman and if so how?

- The two discussion sessions I attended enabled me to compare my life and personal history to fellow members of the Black community and as such feel valued. The production process showed how under the guidance of the artists that community can produce an remarkable work of art.
- In a way yea because I know what people from a different culture or religion could get treated like
- Yes Most definitely
- Yes I do and believed there is a lot more contribution we can make in representing relevant issues
- Yes because it has taught me a lot and the value of being a black man made me proud. I can say things loud and proud. Clear so they know I'm here
- Yes. I use to often be classed as Asian, never as black. Now knowing what it is to be black I feel more like a black man.
- Yes it has made me have more value as a black man and it has made me gain more respect for black men
- Yes because it goes to everyone and the people in the audience need to know as well
- Yes- And at the same time, am very proud about myself and also being black
- Definitely this has opened me up to other creative areas I usually couldn't have got involved with
- Yes I had the opportunity as a Blackman to learn more about the history of black
- Yes I am proud to be a black man and always have been but it was big respect and positive to be able to have our voices heard and be listened to.
- Yes it boot my confidence as a black man and have seen more
- I do certainly think this production of My Fathers House has enabled me to feel more value as a black man and certainly given me the opportunity to perform in a more positive way to get certain view points across.
- Yes it has given me more confidence to deal with the challenges faced now and in the future
- Yes indeed.
- Yes from the other topics that we discuss I now have the confidence to stand up for my people. Mostly I've leant how to defend black people with words, and not violence.
- First of all this was my first workshop that I have talk about my life and a black mans life and what he has to go through his entire life.
- Black Arts workshops has enabled me to work as a group project for young people
- Yea boosted my confidence in a lot of things



Do you think projects like *In My Father's House* are an important voice not just for the people involved but also for the audiences and if so why?

- I agree with the line of questioning. I know from personal experience that it's important for one's family and friends to see artistic work you've completed. It helps show that art comes from a community and artistic expression isn't something highbrow and separate, but reflects it.
- Yes, because some people may have been treated like or even treated someone else like that, they could realise how it feels and change their ways
- Yes because we telling our people from the community how our lives are and not just a fairytale.
- These productions are important and valuable and the response from the audience is testimony of this
- So people understand what goes on in the world more people know about what's happed in the past and his future now.
- Yes it has given the white people in the audience and insight into what it truly means to be black
- I do think it is an important voice because it allows the audience to gain an understanding of the black race
- Yes because it goes to everyone and the people in the audience need to know as well
- Yes it put issues about black people on the table
- Things like this are very important because it gives black people the opportunity to have their voices heard
- Yes it gives the audience a choice to hear different ideas about black men and the stereotyping that goes around.
- It was a very powerful message - Many people who watched It have told me this. It should go our, yes, racism is a big issue and negative perceptions of black men too. Many are demoralised. People need educating about live as a black man- need to break stereotypes.
- It encourages the audience to understand the black race.
- I really do think projects like My Fathers House are an important voice, not just for people involved, but for the audience because it is very important that other people hear your voice and that what you say as individuals. I also feel there would be a positive effect from that and they feel you as a direct effect.
- Yes because it educates the audience especially as it contains true events of Black, Asian and Mixed Race males.
- Yes, because then it would make the audience and others feel proud of themselves being black
- They really make people realise what really goes on in the real world. Give people chances and confidence to speak up
- IMFH it is really important for everyone, for us so that we can say something about our past and let the people know and maybe feel (in part) what we feel
- The project IMFH has enable me to express our inner spirit as a group
- Yea because people need to know that everyone is the same as everyone else.

• CCTV CAMERA
CAMERA.

• RULE BRITANIA TURNED UPSIDE DOWN

• WHIP / KKK

• SLICE OF MELON

• CORN ON COB CLOVER

• HANDCUTS.

• GUN

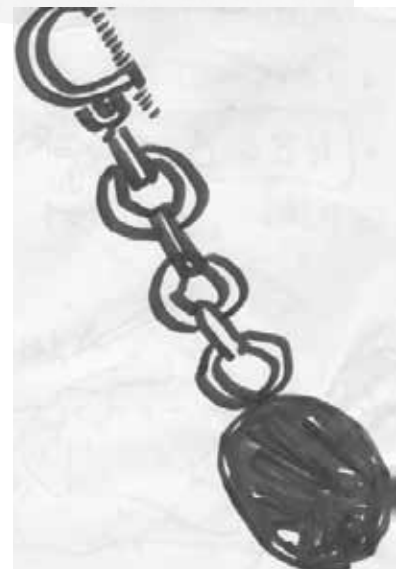
• DRUGS PROLIFERATED IN BLACK AREAS

* STOP SEARCH

• STITCH UP

• HOUSE RAID - SMASHED LEG.

• NO REPLY.



Have you got anything that you feel you would like BAA to pass onto funders?

- Sometimes it's only by producing something that the potential for further work becomes apparent. The whole cast overcame whatever problems they were having and shone in performance. At the end of the night we were all buzzing and talking of working together again. That is a testament in itself.
- Have more projects like these, preferably paid ones
- Our quest to return to our homeland 'AFRICAN-REPATRIATION'
- I only want to know if I can ever do this again?
- Yes- Please put more shows like this on again
- Yes I think the BAA projects like 'In My Fathers House' are valuable and worthwhile projects which should be funded because its knowledge, wisdom and education which provides us with insight to poetry art and performance and is well worth funding and this shouldn't be questioned
- There should be more for these projects for people to be involved in.
- This should happen again. Many people have said that it needs to go to a wider audience.

Most people at the play already had a good awareness. This show should go to train people on inclusion and diversity - Teachers and Police. Mostly I enjoyed being in a show with my son who has a learning disability. It was a massive achievement for him and I was really excited to be there to see him grow in confidence as a child with moderate learning disability and autism

- All I can say is thing can only get better. The more we add performances like this the better. In the near future I would like to participate or take part again with a project like this one or something similar so don't hesitate to ask. It is very important to know how different race or cultures voice their own opinions and if we can do that as a group something positive will always come out of it. That's how it would grow. Power to the People.
- Nothing
- BAA. I thought I would take this opportunity to thank you for the great experience. I learnt a lot about myself as a black man and also other people. Thank you very very much. God Bless you.
- Well for what I've seen and done with BAA I would like to be involved in the next project whenever is ready and if is still gonna be a spare place
- To the funders- I believe that more workshop on a regular basis for the good of the community.
- Thanks

Remember that if you disagree with any of these questions or any part of the project. I can say so? Don't worry I would have done (and did)! Remember your voice and opinions should never be rejected and always valued

• PUSHED REACT.
 • NOT ENOUGH ABOUT BLACK HISTORY AND CULTURE, THIS CAUSES BAD BEHAVIOUR.
 • COOKERY IN SCHOOLS ALWAYS ENGLISH. WILL NOT TEACH ABOUT WEST-INDIAN COOK
 • MORE black history should be back in schools
 • black people should have A word in England

• SCHOOL PLAYS — YOU TEND TO STICK OUT WHO PEOPLE TEND TO STICK TOGETHER AS THEY ARE BLACK.
 FEELING: NOT BOTHERED.
 • STEREOTYPES AT SCHOOL SEEN AS FAILING BIK ROLE NEEDED IN SCHOOL BIK HISTORY IS NOT ENOUGH.
 LUTHER:
 • SARGENT MAJOR. TOLD MEN WOULD NOT FOLLOW BIK 2001
 MADE MISTAKES. BUT OTHER



Artist Freestyle

I repeat what I said to you at the end of the performance, "...thanks for yet more beautiful memories" and I genuinely meant that. At the end of the performance, I stood centre stage as the audience left the space in buoyant mood after a positive and uplifting event, to see the all brother we had been working with, young and old, light and dark...etc, hugging each other without any boundaries. They had smiles and facial expressions that blew out of the water the negative stereotypes that present us as aggressive and devoid of compassion and sensitivity. To me, this was what it was all about and once again, I felt truly honored to be a part of this, as difficult as it has been for all of us at times. This is only one small example of the positive manifestations of this project, as throughout SuAndi, there were so many: the memories and friendships gained through this experience will remain forever. In addition, I am sure this project will remain in the minds of the boys from Burnage, who happily hugged their elders without fear, but with respect and camaraderie. Be proud of what you have helped us all to achieve.

The beauty of this project was the range of men involved, as they were of different ages, nationalities, cultural and demographic backgrounds and brought so brought many colourful and insightful experiences to the script and performances. It was amazing to see such diverse men working together in harmony, a picture that is often hidden and not presented as a positive in today's media that chooses to represent us in very negative oppositional terms. This project certainly challenged present day representations of black men and showed very clearly how well we can work together if provided with a neutral space, free of negative outside influences. It was an empowering experience for me and other, as reflected in the positive comments made after the performance and during the feedback session held after the event.

The project could have been made easier, had we had more time, but I realize because of funding this was not possible. But the downside of this would have been that the men would have had too much time to think about what they were undertaking and this in turn may have increased nerves and possibly led to some choosing not to take part. As a gay man in a group of predominantly straight men, there were times, when I felt disconnected, as the issue sexual identities was not dealt with or referred to in either the developmental stages or the performance, as it was in the first IOFH. I understand this may have not been possible this time, because of the tender age of some of the participants.

In conclusion, this was a fantastic experience that I would very much like to support again, if the opportunity avails itself in the future. The positive outcome of the project I emphasise was not only present in the performance and the friendships made and the skill acquired during the project, but it is also event in the strong drumming group that has now started as a direct result of IOFH. Where men not only meet to learn and develop their drumming skills further, but also where black men come together to socialise and support each other in a positive and constructive way, thus setting a positive example for younger black men, who are crying out for positive black role models. This has to be a good thing.

Well, once again "thanks for yet more beautiful memories".

I worked with a particular group of men on interview for the video project. During filming, it was my role to get them to open up and speak freely and easy to camera. Black men are not always invited to voice their opinion on record especially in a setting that respects what they have to say. Unfortunately, because I was working "studio-based" it meant I had no involvement in the performance team of participants and artists editing is a solitary process. But I want to do more next time and from the audience response there must be another production maybe annually.

As a video artist, this is the first time I have been asked to evaluate my involvement so it is a learning curve for me and one I would like to repeat more often.

Over the last 20 years BAA has allowed me to continue using the drumming skills I received from a former mentor (Kwasie Asare) who used drumming as a vehicle to aid personal development

I was involved in the first (1st) IMFH an innovative project which was both rewarding and up lifting for both artist and participants involved (2nd) IMFH was a must. I felt it was an opportunity for me to share my experience/common experience through the arts once again

My first port of call was contacting participants and engaging in some out reach work, speaking with other members of the community/fathers and son's.

This was a great opportunity to work with BAA artist again and members of the community.

These are the reasons why I got involved.

- This would allow me to explore a number of issues, which were important to the group in a non-threatening way
- Using the arts, gave all of us the opportunity to learn/ create, and share which brought about a common bond.
- The group discussions highlighted the issues and experience faced by each group member on a daily basis

What I also found encouraging was how conflict was resolved through open discussion.

It was also fantastic to watch how drumming created a harmony and developed the group dynamics of the group in a positive way.

I am a retired college lecturer born and raised in Manchester. When I was young, the life these young men are living could have been mine. Photographing them during the workshops and watching the performance I saw a change the camera could not capture. I hope it will continue in their lives.

This was amazingly hard, wonderful, exhausting and uplifting. I thought I knew the company of men but I hadn't really experienced brotherhood until I joined the artist team. The guys in the group at times drove me crazy. I never thought we would pull it off. I never thought how deep the changes of their outlook would go. I see some of the guys; they tell me what is happening now in their lives. I see something different in them and I think I was part of the team that helped make that happen.

Fathers Audience

I was extremely impressed with the performance sharing, that I went to see. "In My Father's House" presented a very small, very rare, and moving insight into an insight into how Black Males feel. I found the Performers, young and not so, young all had something to say that was worth listening to. Not a repetitive rehash of someone else's emotions, thoughts, and feelings. I felt the reality of what I was watching. It did not matter this was not a professional cast with years of training and experience. It did matter that the words they were using were their own, the experiences belong to them.

I felt honoured to be invited to watch something as moving and personal as this. Provocative and moving, providing an opportunity for myself and others to hear from an unheard of perspective. I would like to see more of this kind of work. Much more

Keith A Rydings

The performance was a unique opportunity to see and hear an overlooked and often misrepresented section of our community. I was impressed by the courage all the men and boys showed by stepping up to the opportunity to be heard (provided for by a woman!!). I would like to see this innovative community arts production develop into a legacy of programmed events where this voice can be supported, grow stronger, sharper and be heard more clearly for future generations.

Anwen Lewis. Classical Musician

I enjoyed the show from beginning to end. I found the topics of conversation interesting despite their age. An honest portrayal of the life experiences of 'black men' was given. I laughed and cried throughout the production for any different reasons. The main one being, I feel, to see and hear a cast of 'black males' saying what obviously mattered to them and for them, their thoughts and feelings to be accepted and understood.

Such an empowering experience for them and the audience to have had and from observations made so obvious to see. It was both thought provoking and incredibly realistic. The interactions between the younger and older participants was wonderful to see and it was obvious that everyone on stage was able to claim/own their own space - it was amazing also to see such professionalism, in terms, that is, of their acting. I'm almost certain that they couldn't have performed it any other way even if they tried but then I couldn't have imagined it any other way - truly a genuine work of art!

I liked the idea of the earlier and later performance.

You all clearly worked incredibly hard. I'm looking forward to the next production already!

Well Done!

Angela Rafiki Pilkington

I found the production so positively enlightening, as life is - each experience, strengthening and sometimes weakening is how I could relate to the show. The input from each Black young boy/man was unbelievable. It made me feel so proud to be carrying a boy child.

I imagined maybe one day watching him in a production like in my father's house one day in the future! Thank you.

Alisha Jones

Great great great, raw emotion, spot light for our men in a positive light. For a change, excellent directive, lovely backdrops and talks by other Men, sweet and passionate drumming sounds, more African Caribbean boys though would have been great. The boys naming the african countries would have been great too.

Thoroughly enjoyed myself learnt alot about men, their vulnerable sides and there loves of their mothers.

Thank you for inviting me to particpate in watching a powerful performance of "In My Father's House". I think it is refreshing to see men of different generations and cultures enriching us with their diverse thoughts feelings in a collective voice using both live film and musical mediums.

As I said to you after the performance I hope that this is not the last time we see this. I hope to see In My Father's House again asI think my son and other people would benefit from the experience. Perhaps the performance could be done in other events e.g Black History Month.
Thanks again to you and the cast

Francia Community Outreach Advisor

I thought the show was a great piece of participatory work and the creative team working on it managed what looked like a wildy diverse range of people to create a fantastic dynamic. The confidence in the performances of these non-performer was a credit to the team involved and in is also a testimony to the need for young (and old) black males to have a constructive voice.

My only criticism was that some of the themes were a little worn and whiny. However it could be argued that these stereotypical themes are still an endemic part of the black males experience in white western culture, although you could equally argue that it's time to move on. On the whole, apart from the contributions of the rasta (who was great) and the exploration of the refugee experience, I didn't feel that anything new or inscisive was expanded upon, although I felt that the warmth and honesty of the performance went some way to make up for that.

Jeff, Playwright

Thanks so much for notifying me about In My Father's House 2. I had heard what a moving experience the first one had been, so I was pleased to hear about the continuation of the work.

It was a remarkable evening! The gathering of people before hand, networking about all kinds of things but held together by our concern about what is happening to the young people in our communities, especially the guys.

The performance itself was truly impressive. First the number and age range of the people involved. Then, the range of cultural backgrounds. The quality of the contributions was good. I was struck especially by the opening poem on the big screens - moving, funny, multi-layered- deep stuff that we don't often give young people credit for. And really, that comment goes for the whole thing! Everyone who took part has a right to feel proud. We need more of this. We can't tackle the problems by punishment and blame. This was looking into the heart of the matter.
More power to your elbow.

Judy C. Educationalist

Hi Su, the production was a very positive strategy for giving voice to the views of black men from a range of social and cultural background not to mention age.

Diane, City College

The programme was fine as an amateur piece of theatre. Two comments:
miking up would have assisted the variety in voice projection (and nerves) and a better shift between 'scenes' would have improved presentation.

Ken - Education Physiologist

Many thanks for the event that you hosted, much good!

Again the project gave us a clear focus on new emerging individuals from community backgrounds engaging with personal history/hidden stories- stories that the media have long used and have misinformed people of what Black people, especially Black men are about. Really well navigated and choreographed, I did find a great appeal that I would suggest s needs transferring as a working process to other Black men around the country (Brum?- the drum?)

The trues stories were poignant, and brought together a family, not just on stage , but a connection with the audience. As always, again the Black collective of men on stage, not not dance or music is a sight and experience to engage with. Well done!!

Lets have more of it.. if funders did not attend, they missed out on a creative experience that needs , that provides re- connection to a process of having a voice that we need expressed constantly, and progress artistically over time. the individuals are a new source of new people to the industry. We welcome their inner most thoughts and lets see them build their experiences for the future.

Suhail

Great show yesterday, I really loved the raw and passionate talent and just men and boys alone... wow (makes me breath heavy just thinking about it).

Very well done for all your hard efforts...congrats and all the very best in your future ventures.

Natalie - "Every Child Matters"

I thought the 'In Our Fathers House' was a very powerful piece of work and I it's a shame that the funders did not get a chance to experience it! I thought that the work was very true to life and covered the issues around young males and what is actually happening in our communities today.

It does however hurt me to know that we are supposed to be in a time of Equal Opportunities, Cultural Diversity and freedom of speech society but yet it is all lies. Our young men are not given the opportunities they deserve more like they are forced to do as the government says along with everyone else.

"A tree can not grow without its roots" So why do society expect black men to survive not knowing who he is?

Imani Jendai, Director of FE'DANCE UK

My son and I thoroughly enjoyed the performance. The content and interaction with the audience held my son's attention and he was able to relate and understand some of the issues, especially those pertinent to his journey through life.

The show was an opportunity for families to enjoy and discuss issues raised by the performance. what was particularly worthwhile and educational was the performance by boys and men of different age groups, which I believe has helped to an extent to eradicate the negative myths and stereotypes associated to black men

I believe this show had a positive influence on my son and I hope that in the future there will be similar performances to catch the thoughts and minds of young impressionable black boys. Thank you for inviting me. Best wishes,

Marcia. HMP

This was a powerful performance reminding us about the racism and isolation that Black men face living in the UK today. The honesty and integrity of the performers shone through in a sad, yet but inspiring way, which demonstrates that no matter what is thrown at Black people, we will never lose our spirit and sense of justice. I was truly honoured to be given the opportunity to be in presence of people from my background and experience. Thanks

Mark Brown HMP

Thank you to you and the guys for a wonderful performance on Friday. Both Fil and I were very moved and impressed by the messages and particularly by some of the outstanding performers. It was obvious to us that these guys had an amazing journey through this project and as you said in the introduction the performance was the icing/ cherry on the cake. We were lucky to be part of it and only wish that it could go out to a bigger audience; the messages are so important. Fil, as British Chinese, identified with these men particularly with the name calling behind his back.

I hope that you may be able to get some more funding to support this project and with a few more rehearsals it can be 'showbiz'.

Thank you again and all the best to you all,

Helena, Community Interpretation Officer, Manchester Art Gallery

Support Literature

Dear Parent/ Guardian.

I am delighted to have this opportunity to officially welcome your son to the project. He has volunteered to be part of IN MY FATHER'S HOUSE (IMFH) working with Black Arts Alliance (BAA) artists and Burnage High School's Learning Support Unit staff.

I thought it only appropriate to give you some background on Black Arts Alliance (BAA) alongside this particular project. You may know of BAA through Acts of Achievement, the festival we coordinate across Greater Manchester during October's Black History Month. Established in 1985 we are the largest network of Black artists in the UK. IMFH is one of many community-based projects we have coordinated over the last 21 years.

The principal behind IMFH is a series of workshops in writing, drama, drumming, and the visual arts led by a team of male artists working under my direction.

I came up with the idea of the project because I was so fed up with all the negative press and news coverage of Black men. I wanted to give them a voice so they could tell an audience about their lives.

We will be running the workshops at Zion Arts Centre in Hulme. Burnage boys will begin with workshops over half term week from 11am - 1pm. The workshops will include light refreshments and I will reimburse £2-00 to each boy for his bus fare.

There are more workshops going on until the Friday March 2nd performance at Zion Arts to which you and family members will be invited. We had hoped to run some workshops at school but because each of the 15 boys involved are on different timetable this will not be possible. Overall, we plan to work with 60 young men and adults so at some point I will want to bring Burnage boys together with the main group. Therefore I am enclosing the workshop rota with the hope that he will be able to attend as many as he can each day until the March 2nd show.

All the participating young men and adults will receive an expenses' fee for each workshop they attend; (particularly if they arrive punctually). This money will be given after the March 2nd performance the amount will be determined by the overall funding we have received and the number of participants

We will be making a video recording of the performance along side some short filming extracts and still photography shots of the workshops

If you have any objections to these being taken please advise in writing. Please feel free to telephone me if you have any questions on 01618327622 (office hours).

IMFH is a wonderful opportunity for all the young people and men and I do thank you for having such a spirited child who is willing to take up this opportunity.

Yours sincerely

Miss SuAndi. O.B.E
Cultural Director

Participants Notes

I thought it would be useful to put together a list for everyone just to remind, answer, and go over the most salient aspects of the project

I begin by asking you to excuse me for stating the obvious but I am trying to ensure that those of you who have not taken part in any other similar project are up to speed with things.

The finances

1. BAA is a funded organisation but we have to raise and account for every penny of funding we raise on a not-for profit basis. This means that we get a very careful eye on spending and spend money as if we are Scrooge.
2. To our knowledge, we are the only organisation that pays participants an expenses fee. However, if you are coming just for the money be advised your lack of commitment will quickly surface.
3. It is up to you to ensure that the lead Artist of your session has noted your attendance.
4. If you arrive late for 3 consecutive workshops, you will not only lose your expenses but most likely, we will discuss as a group whether to keep you in the project.
5. No expenses will be paid before March 2nd
6. Tony Atta is making a photographic documentary of the workshops. We will give you a CD copy of images - we can't afford to produce prints.
7. Lwimbo will film the performance and we will have to consider how to cover the cost of making duplicate tapes.
8. Video & Photographs: BAA will get your permission before we use any image on our website.

The Workshops

9. I am distributing timetables. You will only be given the one copy it is financially wasteful to keep duplicating them
10. Each workshop only lasts two hours so we need to start promptly
11. You must wear your BAA badge at all times so that Zion staff know who you are remember this is not our building we are guests. Zion is a totally no-smoking venue
12. You need to bring your own notebook and pen. There will be lots of notes
13. During the final week please try to make yourself available for as many rehearsal sessions as you possibly can
14. Lead Artists will not end the workshop until they are assured that all arts materials and musical equipment has been returned
15. Please help to make the space tidy before leaving; this is all part of working together as a team.
16. You will be given the opportunity to experience the following art forms: drumming, writing, singing, drama. Don't limit yourself you may surprise yourself
17. If you are particularly good at something or really want to try something out do let me know
Refreshments
18. Tea or Coffee with one packet of biscuits (when we remember to buy them) will be provided
19. We will provide food for a full day's workshop

More Guys

20. Because of the funding, we do need to have more guys aged 14 - 25 years. Please check with me before recommending any one else to join. Time is not on our side so there is really no point anyone joining after this week.
21. I am working with a group of 18 guys from Burnage High School who will join with you later
22. Please try to arrive at Zion by 4pm on Friday March 2nd.
23. Please be prepared not to have time to go home before the performance.
24. Make sure that Lwimbo has your list of guests for the audience as these tickets must be reserved in advance
25. A second performance on March 4th will only be decided on after the second week of rehearsals. If it does go ahead the audience will be have to buy tickets

I have no doubt that I have still left out loads of things.

I will update as and when necessary.

In My Father's House: The Project

Black Arts Alliance

BAA has a 21 year track record in North West England as the only Black led organisation developing the art and artists of Black cultural communities and promoting the creative achievements of Black cultural communities to audiences in the northwest. In 2001 BAA initiated and led Acts of Achievement as a showcase festival of Black cultural achievement for Black History Month in partnership with museums, galleries and theatres.

BAA has consistently conceived and produced creative projects addressing issues relevant to Black artists and to Black and minority ethnic communities. Creative activity and collaboration between Black artists and different target groups amongst Black and minority ethnic communities has been an important element of BAA's work. BAA also has significant experience of working with partner organisations to deliver projects with similar aims successfully. In particular BAA has a strong track record of working with offenders in the youth justice and prison system and with Black and minority ethnic women.

In My Father's House is a multi-media led project that looks at the "self" and Black men's actions in relation to family and society as represented by career, non-personal interactions, property and authority. The project is targeted at Black men at risk of incarceration and recognised offenders, offering a safe and supportive environment to revisit their relationship with their father's in order to address and consider the life route that has led to their present situations. This emphasis on self-development is to empower the men so that they can take responsibility for changes and extend this new learning to revisit for change their criminal history and extend this change towards family and their future.

In My Father's House is focussed on workshops in drama, creative writing, music and the visual arts which explore issues relating to "Self", "Identity", "Self-Needs", "Civic Responsibility", "Personal History" and "The Future" and the experience of Black men, particularly those at risk of incarceration. This approach, where creative methods and media are used by artists working with people who would regard themselves as 'not artists', is now generally recognised as a tool of prevention of unsocial behaviour linked to crime, abuse, misuse of drugs, violence and mental illness:

'...the arts in health are: 'arts-based activities that aim to improve individual/community health and health-care delivery using arts-based approaches'.
(British Council Conference 2005)

In My Father's House is a continuum of BAA's previous work building on its skills and experience and contributing directly through creative activity to address the real needs and circumstances of men within Black and minority ethnic communities who are frequently demonised and subject to discrimination. BAA sees its role as a Black Artists Network not just to celebrate the arts, but to use the arts as a vehicle of learning and self discovery

The Participants

Sixty Black and minority ethnic men will participate in the project working with a Black led project team. Participants will be recruited from the Inner City areas of Manchester. This will be done by direct referral of Probation Service Officers. There have been recent changes in the demography of the inner city with large numbers of more affluent and predominantly white residents moving into the area. However a large Black community remains in the area and is often seen as potential threats or negative social elements.

The Workshops

A structured series of workshops will take place involving practising artists working in partnership with the participants in drama, creative writing, music and the visual arts will explore issues, as noted above, related to “Self”, “Identity”, “Self-Needs”, “Civic Responsibility”, “Personal History” and “The Future”. The emphasis is on exploration of these issues through creative activity, the learning of new skills and an enhanced ability to articulate feelings and learn from each other. The participants will be able to “fine-tune” their skills over 3 specialist sessions and the resulting work will be shared with an invited audience made up of family members and related agencies.

The majority of the 55 planned workshops will take place in the mornings, early afternoon and evenings, to allow the men to meet any court directed appointments. Refreshment breaks will in themselves, enable informal one-to-one conversation and the establishment of bonds between members of the group. It is BAA's experience that social time is also a space for informal learning and exchange and this time is considered to be vital to the success of its projects. The shorter 2 hour evening workshops will be for participants in employment, and or with family. The final balance between the evening and day sessions will be decided to meet the needs of the participants once recruited.

The project is not about therapy but a creative exploration of who the men participating in the project are as individuals and opening the possibility of new approaches to consideration of the reasons, and possibly excuses, for their failure (up to now) to reach their potential.

The Presentation

In My Father's House will culminate in a presentation to an invited audience made up of the participants' family members and the social and justice system agencies that they have had contact with in the recent past. This element of the project is vital for the participants so that they not only benefit from the sense of achievement in completing the project but also have a platform to share this success with partners, families, and those authorities that up to this point may have had a totally negative view of them: “Everyone benefits from a certain level of praise”

The Location

The success of this kind of project requires a safe environment where participants can feel at ease and confident. Therefore the workshops will be held at venues close to where the majority of participants live. However this will still involve the participants being introduced to venues they might not normally visit, even though they are in their locality, so that in the long term the project also expands their social opportunities. This approach will ease the introduction of participants to art as a tool of learning.

It is planned that the majority of sessions will be held at Zion Arts Manchester a purpose-refurbished building for young people and arts for the community.

The Management

The workshops, performance and all aspects of the project will be managed by BAA. The key milestones are::

- Raising the match funding: confirmation that project can proceed
- Servicing the representative committee of interested partner organisations
- Recruitment of the participants
- Regular evaluations to ensure that the project is maintaining its proposed outcomes so that any readjustments, if necessary, can be made in good time
- Preparing the documentation
- Launching the website presence
- Post project completion: evaluation

Benefit to you and the public

The benefit will be focussed on the 60 core participants in terms of changes in attitude, behaviours and possibly circumstance as well as through learning new practical and expressive skills. However, the work

will also influence people from the agencies that will see the results of the project and the families and friends of the participants. The project will have short-term outputs and outcomes but will also have longer term impacts for the individuals and agencies concerned as the project deals with fundamental issues about the lives of individuals as well as evidencing the value of creativity at an agency level.

There is a strong and evidenced need for this project. Home Office statistics show that the number of prisoners of African-Caribbean origin has leapt a staggering 58% since 1997, with young Black men making up over 90% of all Black inmates.

The prison population is disproportionately male and Black. In 2003, slightly fewer than 95 per cent of prisoners were men. Over 12 per cent of prisoners were black compared to 2 per cent of the population of Great Britain. According to Trevor Phillips, Chair of the Commission for Racial Equality, in an article about how the education system is failing Black boys, there are twice as many black men in prison as at university.

Black communities have no need of statistics or reports to be aware of these facts. They only have to refer to their neighbours and families for evidence that a second generation is following the downward spiral of the one before. Second generation because of the unprecedented number of young males becoming fathers means that it is no longer unusual for at least two generations to be imprisoned at the same time.

But what no report considers is the number of successful Black men who contribute positively to their families and society as a whole.

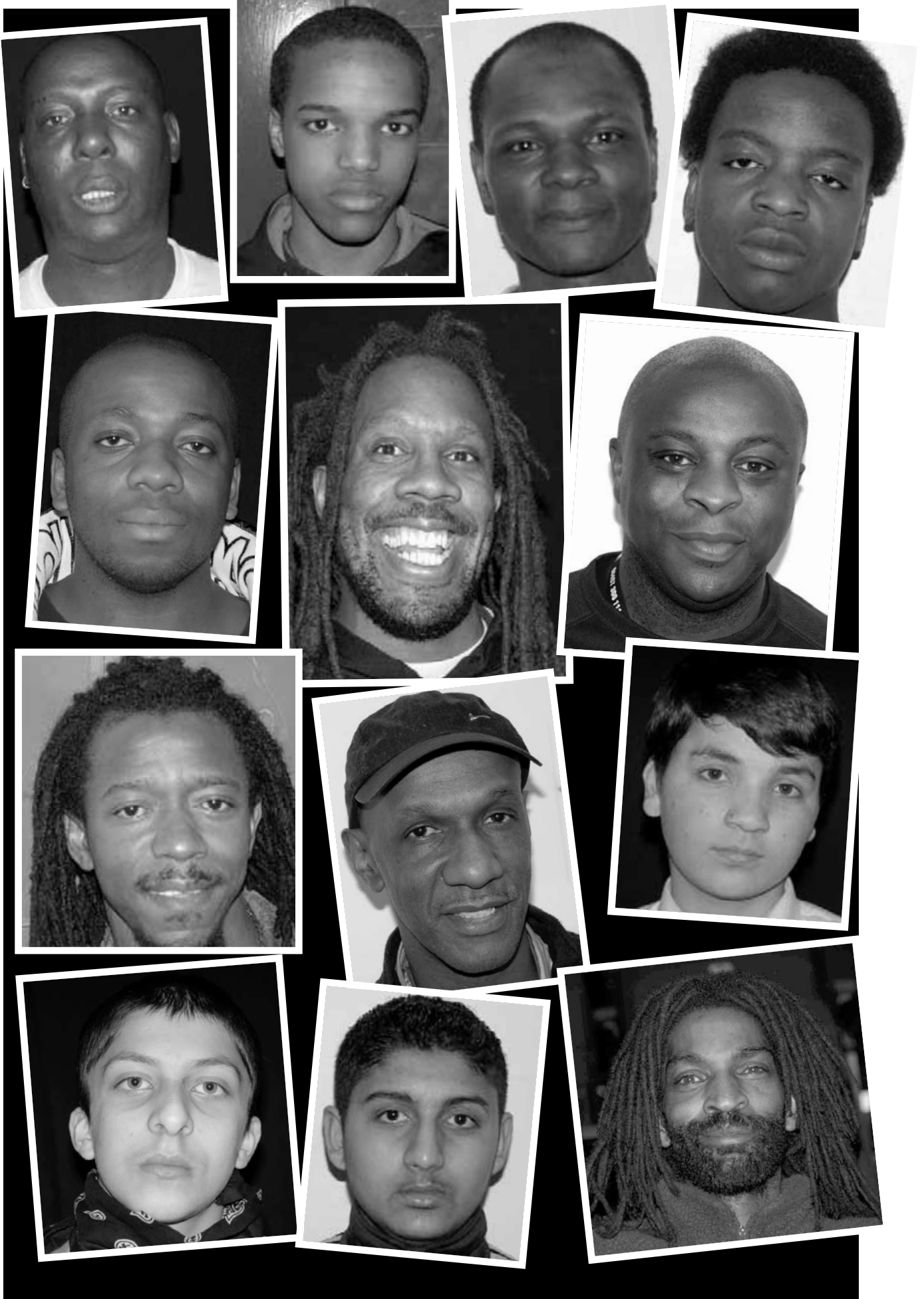
In My Fathers' House seeks to address these issues and help create the climate for change.

Thank you for your support

The Contributors, Performers & Artists;

Adam	Edmond	Carl
Richard	Devon	Crystalize
Antisham	Jamal	Kurtis
Arifur	Tony	Gershom
Jelson	Junior	Kwasie
Pat	Lutha	Leroy
Jundullah	Nfagie	Linton
Daniel	Philip	Pete & Delroy (Burnage High School)
Marvin	Ossie	Steve Hodgkiss
Anthony	Raymond	Sharon
Marcel	Sasha	Keith
Yastoor	Topper	Paul
Jean	Clive	Vicky
Shahzeem	Papa-ye	Doretta
Jarmain	Kevin	Esrene and Layla
Rajik	Emmanuel	Lwimbo
Osman	Stevie B	SuAndi,
Muhammed	Balmaine	
Danny	Bar-Ismail	
Jamil	Carlton	Zion Arts & Carisma





BAA RELEASE FORM

Project Title: In My Fathers House II Funded by: NOMS. ACE. CF.

1. I agree to the inclusion of my contribution in the production of the project In My Fathers House II,
2. I understand that my contribution may be edited and there is no guarantee that my contribution will appear in the final production.
3. I agree that my contribution may be used to publicise the production.
4. I understand that my contribution may appear as part of the documentation in print format or on the worldwide net.
5. I have been advised that should BAA or the contracted artist named here wish to use my contribution for any other work that I will be advised of this prior to its inclusion.
6. For film and audio recording: I understand that BAA will not be responsible for any false statements made by myself that might offend a third party

Print name: _____

Address of Contributor: _____

For minors:

I, _____, am the parent/legal guardian of the individual named above,

I have read this release and approve of its terms.

BAA Artist: _____ Date: _____

Notes

As a registered charity, BAA is required to adhere to legal guidelines concerning the use of a person's image in film or photography and spoken recording.

It is a requirement of project funding to attain permission for the use of said photographic, video or film image along with audio material during the period of the project/production as well as use in marketing and as a documentation record be that in print or on the world wide web.

SuAndi
Cultural Director

Black Arts Alliance statement of vision and aims

Black Arts Alliance is a national members' network committed to the development of arts and artists of Black cultural communities through advocacy, training and events. It aims to:

- Achieve creative equality for Black artists
- Enhance the intrinsic value of the work of Black artists
- Widen the impact of the work of Black artists
- Conserve, understand and interpret the traditional roots of Black artists in order to inform their contemporary practice.

Our vision is for Black artists to be recognised as creatively equal within the arts sector, and for Black Arts Alliance to be recognised as a national authority with international profile which signposts and embraces changing cultural identities.

We have adopted the following artistic objectives and enabling objectives in order to achieve our aims:

Artistic objectives:

- To support and develop our membership through:
 - Sharing resources and information including quarterly newsletter
 - Organising regular conferences, seminars, residential training and round table events
 - Seizing opportunities for innovative Black-led continuing professional development events
 - Providing profile-raising opportunities
 - Networking.
- To advocate for the sector by attending and presenting papers at conferences
- To present and produce a wide range of work originated by artists of Black origin and identity
- To document all our work in a range of formats including print, web-based and DVD
- To commission and develop artist-led work that responds to, speaks for and addresses the social climate
- To commission new work that furthers our aims
- To continue the development of the brand of Acts of Achievement (AoA) in order to raise the profile of the Black arts sector in the North West, with an emphasis on work which is challenging and honest and which puts the telling of our stories in safe hands.

BAA subscribes to the following value statements and definitions.

Black is a political expression which refers to all people from Africa, Asia, the Caribbean, and South America. It acknowledges and respects the diversities that exist and the different historic experiences that have been encountered and survived.

BAA membership is open to Black artists, cultural activists and those who facilitate and enable their work; it includes Black-led organisations as well as individuals.

BAA aims to respond to and initiate work without prejudice and with due regard to geography, origin, gender, age, marital and economic status, sexual orientation, disability, education, cultural heritage and background.

BAA retains its commitment to the North West without limiting itself to a regional identity.



IN MY FATHER'S HOUSE II

NOMS



Design & Artwork
Stephen Hodgkiss Design, Manchester. www.shdx.co.uk