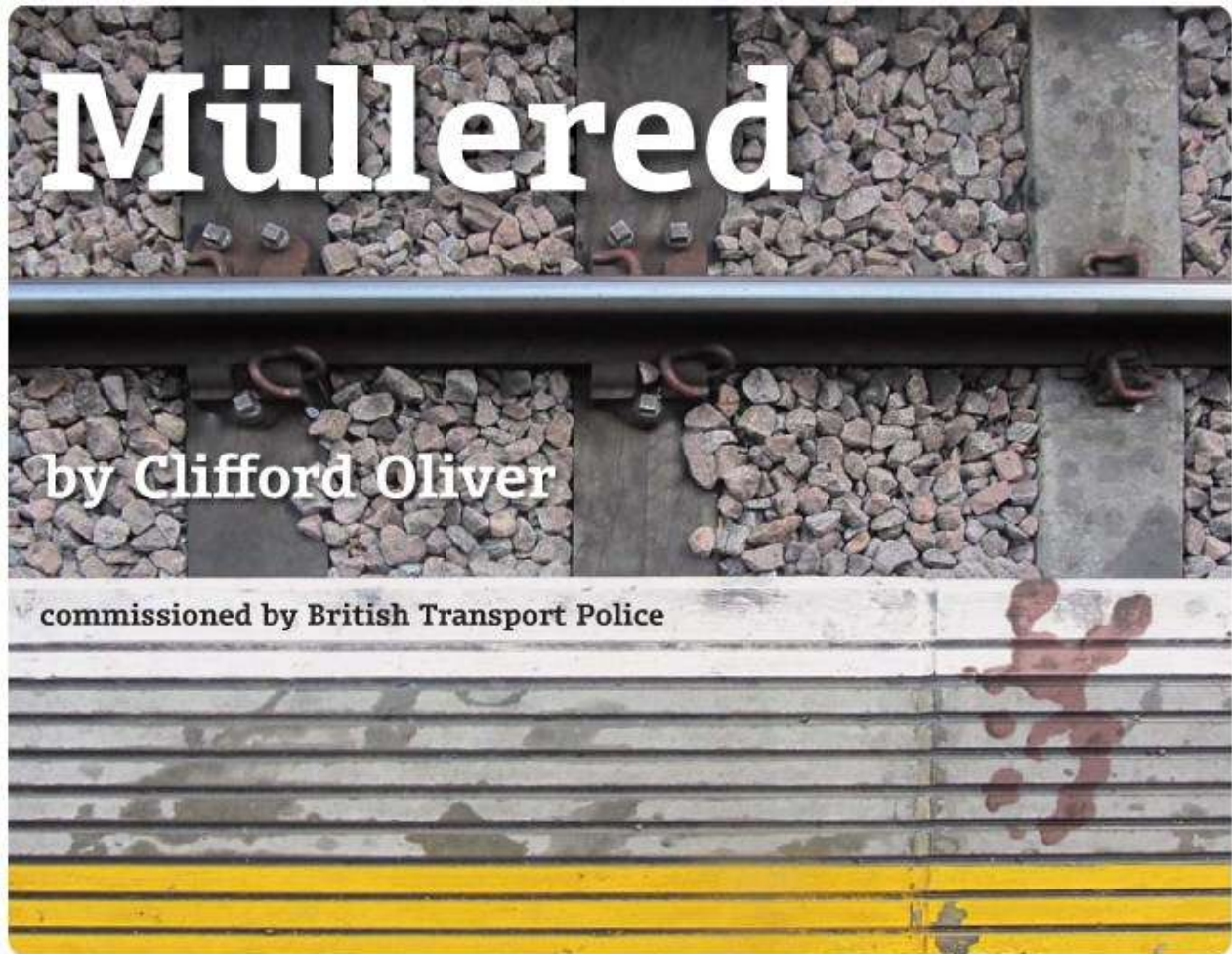


Müllered by Clifford Oliver

A theatre performance and workshop programme designed for young people aged 12 and above, community groups and CJS staff



Müllered - The Programme

Written by Clifford Oliver, directed by Carole Pluckrose

We're all familiar with the urban definition of 'müllered':

- ***Broken, smashed or beaten up to the point of being visibly altered, unusable or non-functional***
- ***Intoxicated with drink or drugs to the point of non-sensibility***
- ***Resoundingly beaten in a competition of some kind (commonly associated with German international footballer Gerd Müller, the greatest goal-scorer of the modern era)***

However, history tells an altogether more sinister story:

Thomas Briggs: in 1864, the victim of the first recorded murder on a train in the UK

Franz Müller: his killer.

Project Brief

1. About Arc Theatre

Arc is an award-winning professional educational theatre company founded in 1984. The Company has an enduring and passionate commitment to young people, learning and the realisation of aspiration. We actively foster new theatre writing, performance and drama workshop programmes, focused on compelling contemporary issues for young people and society at large. With the fast changing political, demographic and economic landscape in the UK, the Company works ever more closely within the community and education fields to use the benefits of involvement and engagement in the arts to develop and support social cohesion in an increasingly diverse context.

The Company's operation is run and managed from its base in the London Borough of Barking & Dagenham where its projects are developed, rehearsed and monitored. The Company has a national and international profile and reputation and works regularly with a wide range of partners as diverse as the Olympic Delivery Authority, McDonald's and the British Council. Notably, its ground-breaking projects using theatre to explore racism in football, **The Football Plays** by Clifford Oliver, attracted significant commercial sponsorship from HSBC and wide national exposure. **The Football Plays** are studied at GCSE in schools around the UK, and young people's performances demonstrate the ongoing challenges of understanding and managing difference.

The Company has an excellent track record of delivering commissioned projects for Local Authorities, Police Forces, Central Government Departments, businesses and independent agencies. In the area of particular interest to this project, i.e. community safety, violent crime and antisocial behaviour, the Company has created a series of high-impact performance projects, which have attracted national attention, including as an example of good practice in the *London Community Safety Partnership*, *Serious Youth Crime London Summit: Brochure of Promising Practice in London*.

For the three years of its duration, Arc worked across London and nationally with the **Tackling Knives Action Programme**. This resulted in a number of new initiatives and workshop projects, actively focused on developing communication and confidence between the Police and young people.

Arc is a member company of the Flavasum Trust, which campaigns for education and diversionary activities for young people at risk of involvement in gangs and crime through participation in the arts. We keep abreast and contribute actively to the discussion around current national policy and thinking.

To read our 2012 Annual Review visit:

<http://www.arctheatre.com/resources/arc-review-2012-v5b-lowres.pdf>

Arc is a recognised Investors in People Company. To view our 2010 IIP Report, visit:

<http://www.arctheatre.com/resources/IIP%20Report%20July%202010-1.pdf>

2. About **Müllered** by Clifford Oliver

Müllered is Arc's latest theatre piece commissioned by British Transport Police in 2012, following **Pact** and **Girl E** – part of **The Blade Trilogy** by Clifford Oliver. The performance, discussion and workshop programme examines the causes, actions and consequences of victimisation and antisocial behaviour on and around the railway network. Challenging, funny, and with an unusual historical twist, it tells the story of Louis, a 16-year-old boy who tries to escape a rival gang on a London train, but ends up in a coma fighting for his life. Was Louis simply a victim, or did his past actions help to secure his fate? And how is he influenced by Thomas Briggs – the first person to be murdered on the railway in 1864...

Antisocial behavior often begins as low-level aggressive, intimidating or destructive activity. However, as in the case of 15-year-old London schoolboy Sofyen Belamouadden who was brutally killed at a station in 2010, it can very quickly escalate into tragedy. The **Müllered** programme acts as a dynamic educational tool to stimulate complex debates around the subject of youth violence, tackling low-level peer-pressure and bullying, through to gangs and violent crime.

*“The play **Müllered** provides BTP and partners a fantastic vehicle to educate and communicate with young people. **Müllered** explores viewpoints and perceptions of crime and antisocial behaviour both on the railway and in local communities. The play addresses crime at all levels and acts as a warning as to how crime can escalate if not addressed at an early stage of offending.”*

Assistant Chief Constable Alan Pacey – Territorial Policing and Crime, BTP

In 2010-11, the Police recorded 3.3 million incidents of antisocial behaviour. The Home Office antisocial behaviour white paper of May 2012 states that it is fundamentally a local problem that looks and feels different in every area and to every victim, and encourages local agencies to respond to the priorities of the communities they serve. The themes of **Müllered** are designed to present a platform to facilitate this local dialogue; to contribute to a greater understanding between young people and the Police, and to encourage relationships that are built on mutual respect and transparency.

The **Müllered** programme is used as a powerful educational tool for audiences of young people, community and CJS staff, especially Police Officers and trainees, where it can serve as a doorway to future conversations and actions. By becoming emotionally connected in a shared experience, the audience has a window of opportunity to talk to each other and to create a neutral and safe place to hear and understand young people's perceptions, experiences and beliefs.

The programme includes a compelling and often humorous performance, a facilitated conversation workshop, and Teachers' Resource notes compiled by the writer. In schools this can effectively be used in schemes of work across the National Curriculum to provide opportunities to promote pupils' spiritual, moral, social and cultural development, including helping pupils to:

- acquire an understanding of the difference between right and wrong and of moral conflict
- acquire an understanding of the responsibilities and rights of being members of families and communities

Müllered does not attempt to answer questions, but rather invites its audience into an experience, which presents a complex set of questions.

2.1 Writer's Note

Every new commission I receive begins with a period of research. The British Transport Police team was clear about the objectives for this one - it was to look at victimisation, safety, and how dangerous, thoughtless or inappropriate behaviour might lead to serious repercussions.

My job is to take the issue and find a story that might spark a response and get people thinking. It's not often that I turn to history for inspiration, however I was aware of Franz Müller from reading of the large number of people - 50,000 - that had attended his execution in 1864, and that he had been the first person to be convicted of a murder carried out on a British train.

Further research shed light upon why this case had been such a 'cause célèbre' at the time. The 1850s had seen a huge growth in the rail network and it had changed lives for the better. It meant that ordinary people could travel to work or for leisure in relative comfort and safety. But when Franz Müller robbed and killed Thomas Briggs on the 21:45 from Fenchurch Street to Chalk Farm, the perception changed. The metaphor seemed clear, but how do you bring a 150-year-old murder into a contemporary context...?

Clifford Oliver, Writer and Creative Director



Müllered production images ©Theresa Snooks and publicity image ©Katie Snooks for Arc

3. Examples of Feedback from Performances of The Blade Trilogy:

*"I just wanted to say thank you to you and your fellow cast members. Once again, you delivered effective and enjoyable performances [of **Girl E**]. I felt today was an artistic and pedagogical triumph. Really, you and your cast worked so hard (especially with the workshop question and answer sessions at the end). Your efforts and work are most appreciated by us all at Sydney Russell School. Working with your company encourages us to feel that the 'battle for hearts' and minds can be won..."*

Chris Sullivan, Sydney Russell School, Dagenham

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*"[**Girl E** is...] The most appropriate performance for teenagers in modern times..."*

Teacher, Southborough School, Kingston-upon-Thames

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"Investigations into very serious offences are often hampered when Officers come up against a 'wall of silence'. It is important that we understand why young people are reluctant to pass on information to teachers, parents and Police Officers and what drives these often apparently false loyalties. Research with young people has shown that this issue is not restricted to one particular social, economic or cultural group, but is common to young people from all backgrounds, however well or poorly off they are.

*"**Pact** enables us to explore these issues and gain a better understanding of how we can work smarter when these situations arise. I hope it may also prompt a change in thinking in some young people and cause them to challenge established thinking and behaviour."*

Former Chief Superintendent Matt Bell, Borough Commander of Barking & Dagenham Police

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"I thoroughly enjoyed the play and felt it really covered all aspects of teaching youngsters to make the 'right' decision, and especially in breaking down the barriers where the Police are involved."

Cindy Macdonald, PA to Assistant Chief Constable Sue Fish, TKAP, Home Office Violent Crime Unit

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*"[I'll take away from **Pact**...] that family matter, so do real friends, and be honest 'cos honesty always prevails."*

Young person, Millwall Youth Club

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*"Really a very enjoyable and informative piece of theatre which entertained and informed students and staff alike. Without doubt **Pact** was one of the most effective shows we have staged for our students in many years. We think that it should be compulsory for all KS4 students in our Borough.*

"We feel that this play was a very strong piece that forced our year 10 students to think carefully about themselves and their actions in relation to the Police as well as considering deeper themes about morality, their attitudes relating to what they think is 'right and wrong'. Staff at our school agree with my view that this was a very engaging play in which the performers as well as the content stimulated thought and consideration amongst the students. This strongly enhanced our work in school about the issue of gangs, crime, knives and the Police. We would really like the play to be performed in our school again in the near future. The Year Heads who saw the performance have expressed their wishes

to see a return in the New Year.”

Director of Student Development /Teacher, Sydney Russell School, Dagenham

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“I like how the storyline of the play can relate to events that happen nowadays. I personally know people that have lost family members due to street crime and the moral the play is one of the best ways to get the message across and it's a way to communicate with the youths of today.”

Student, Eastbury Comprehensive School, Barking

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*“**Boy X** was very eye-opening, heart touching and I will never forget the play. I knew knife crime was bad, but never as bad as this. Knife crime is devastating for family and friends of the family.”*

Student, Kingston College

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*“[I'll take away from **Boy X**...] the understanding of how getting involved with street crime affects not only short term but long term too. [I will...] be a role model to others, to stay away from such menacing activities.”*

Student, Kingston College



4. Set-up and Logistics

Arc has almost 30 years of project management experience and specialises in working closely with schools, youth centres and events organisers.

Our Project Manager works closely with colleagues responsible for delivering the project. They are the key point of contact for all logistics and keep in regular phone and email contact. They report any concerns or issues immediately.

Arc's performance team consists of professionally trained actors and facilitators. They are CRB checked and the team has a dedicated Team Leader who acts as the point of contact at all times.

The project is fully evaluated against objectives through verbal, paper and online surveys.

5. Booking Information

5.1 Tour Dates

The **Müllered** performance programme tour is currently available for block-booking and we will also do our best to accommodate single performance events, subject to availability.

5.2 Audience

The performance and facilitated discussion is designed for young people aged 12 and above (Year 8 and over) in schools, youth centres and other settings. Community and showcase performances are also available.

5.3 Audience Size

The maximum size for an audience where there is no raked or tiered seating (i.e. school hall, large conference hall etc.) is 150. Where raked seating or auditorium is available, numbers are negotiable.

5.4 Venue

Müllered is a flexible performance and can be set up in a wide variety of venues from dedicated theatre spaces to small studios, halls and conference rooms. If you have a specific space in mind we will be happy to discuss how it will work for the performance.

5.5 Workshops

Stand-alone additional workshops lasting up to 90 minutes can be booked for up to 30 young people per session. We will need a drama studio or medium-sized room with cleared space for practical drama.

5.6 Technical Requirements

Müllered has minimal technical requirements. Our team will need one hour dedicated time in the performance space to set up, and access to 13-amp power source. A seating layout plan will be provided before the event, but can be managed by our team during the set-up. We will need a parking space near to the performance space for access and unloading. The get-out takes approximately 30 minutes.

5.7 Timings of Performance Session

Performance length:	50 minutes
Facilitated post-performance discussion:	15 to 45 minutes*

*Subject to timetabling

6. Fees*

Single, stand-alone performance of **Müllered** with discussion session (when touring schedule permits):

- **£1,800 plus VAT**

Two performances and discussion sessions on the same day in the same venue (when touring schedule permits):

- **£2,400 plus VAT (£1,200 plus VAT per performance)**

Five consecutive week days of performances and discussions (up to a maximum of 10 performances with two in each school per day, or a maximum of 4 miles distance between two schools on the same day)

- **£9,500 plus VAT (£950 plus VAT per performance)**

Stand-alone additional extended workshops sessions for a maximum of 30 participants (up to a maximum of 90 minutes):

- **£600 plus VAT**

*All fees are subject to a capped travel and accommodation supplement of £250 per week for performances outside M25.



Contact Information

For further information or to enquire about commissioning performances of the **Müllered** programme, please email, call or visit Arc Theatre:

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 www.arctheatre.com



See Arc's **Pact** mini-documentary on **YouTube**: <http://youtu.be/3nrl3wMp6e4>

Watch Arc's **Boy X** trailer on **YouTube**: <http://www.youtube.com/watch?v=iuOull5jKJE>

Müllered is commissioned by British Transport Police

