

# CO **CREATING FUTURES**



Trauma Informed Community Action CIC with  
Opera Circus + Dorset Youth Association

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## Care leavers and care experienced young people: **Co-Creating Futures**

With thanks to the Dorset Young People for their committed participation and creativity  
Report Written by Angela Kennedy - December 2024



*"The exhibition is important to me because I've never really had the chance to create and work out who I am as a person. I have always had to listen and follow rules. In care I had to be what was expected of me and that got in the way of exploring who I really am. This has been a chance to be seen as a person for who I am and not someone else's expectations. We've organised this as a team, actively listening together and agreed what we wanted this exhibition to become. We have empowered each other to create something we are proud of."*

- Alani, one of the participants who made this artwork.



Angela Kennedy with Alani introducing her role as support youth worker assistant



## What does it take as a young adult to navigate this world after being in 'care'?

This project explored the idea of 'identity' with young people in Dorset using the idea of private and public selves.

Participants were invited to explore positive memories and also their more private moods and sense of self. Given choices about which aspects of self they delved into, the young people were invited to consider, hide and illustrate bits of themselves, finally culminating in them choosing, embellishing and presenting an article of clothing representing their hopes for their future selves. Their generous creative engagement makes it possible to look behind the curtain of their experience. While working with the theme of identity. The symbol of trees was referred to several times.

Because the symbol of trees was referenced several times in the art works, they were exhibited collectively on washing lines as a "forest" of washing. The audience were invited to turn the lines to view the individual pieces and take their time to stop a while and read the hidden notes.

# Why care leavers need a **trauma informed** lens?

Children who end up in care often do so as a result of abuse or neglect. Such traumatic experiences can take their toll even once in a place a safety. However for some, experiences in the care system can also fail to be the safe or nurturing place that it should be. For young unaccompanied refugees, many will have fled war or persecution. All of them have experienced significant attachment disruption, decisions made about them that they have no choice over, changes in friendship groups and schools. Then at age 18, care by the state stops and they make their own way to transition to independence with some support by organisations offering Personal Advisors, possibly akin to mentors or youth workers. Such young people hold a lot of wisdom about what it takes to survive adversities. Their supporters do too.

*"...trauma-informed approaches ....create environments and relationships that promote recovery and prevent re-traumatisation"*

*(Relationships in trauma-informed mental health services by Angela Sweeney, Beth Filson, Angela Kennedy, Lucie Collinson & Steve Gillard. BJPsych Advances (2018), vol. 24, 319–333 doi: 10.1192/bja.2018.29)*

## What might a trauma informed lens mean for a workshop of diverse care leavers?

### Collaboration

The workshop is developed through consultation with people representing the group who will be taking part.

### Trust

The workshop is organised through a trusted partner who has established working alliances with local care leaver networks.

### Cultural competence

The notion of 'care leaver' is extended to include young refugees who have been looked after in a parallel 'care' system.

### Safety

The day is supported by a care leaver and experienced mentors, there is a quiet and cosy area to the space and the workshop facilitators were experienced trauma therapists

### Empowerment

Tasks were designed to be appreciative and strengths based with much scope for people engaging in ways that suited their diversity and responses to the prompts.

### Choice

Care leavers have options about how to approach making their art, what to include in it and what questions about identity that they answer.

## Why take a **creative approach** to engagement?



*"Harnessing the power of creativity helps us to make new connections. It is a process of discovery that can engage us in a safe sense of flow so those connections happen without conscious thought. Art can help us to understand something through knowing rather than thinking, implicit rather than explicit coding. It can subtly change our world view by engaging with integrative neural networks in the body and mind."*

- Angela Kennedy

### In the words of artists:

*"One of the functions of art is to give people the words to know their own experience."*

- Ursula Le Guin

*"If you can say it in words, there is no need to paint it."*

- Edward Hopper

*"Art is the concrete representation of our most subtle feelings".*

- Agnes Martin

Eileen Haste, the community artist reported:



*"I valued the vision in using the arts to fulfil this objective. Devising activities which ensured participants felt safe, while also providing opportunities for them to share experiences, may have the result that the qualitative data that emerged is less straight forward to work with. The lack of short cuts taken into this consultation process, allowed for participant's humanity to shine through. A generous approach to working with people and their stories."*



Eileen Haste Community Artist

## Why focus on issues of the 'self'?

Trauma, adversity, attachment disruption, changes in home situation can all contribute to a fragmentation or absence of self-worth.



This is illustrated by Ashley John Baptiste in his book "Looked After":

*"...the details from my life story sessions with the social worker raised more questions than answers. There were no details.... With the lack of information available, I had just a thin patchwork of insight into myself - nothing that told me who I really was". - P16*

*"being in care makes you a chameleon: you have to shift your exterior to fit in" - P36*

*"Whoever you are - you are not a mistake..... You have meaning." - P93*

Finding a suite of self-states that can navigate the challenges of the exterior world and internal experience is an ongoing process for all of us. Theory about the development of self can be presented:

- In accessible ways without using jargon or slide decks.
- In ways that don't challenge defences too much
- That allow for playful bodily engagement with such concepts.
- That can make people feel validated by showing the ways that trauma can show up.
- That can be engaged with in constructive and hopeful ways.
- Within one day, acknowledging that participation may just be one seed amongst many that may prompt or support the emerging identities and place in the world of young people.

### Formal Aims of workshop:

- To explore the issues that young people who leave care services face after the age of 18 through a hopeful lens of identity and connection and through a medium of visual creative expression.
- To creatively capture the learning and participation in ways that can be disseminated both visually and narratively, which in turn can connect with wider audiences and gain a better appreciation of the needs and wishes of young people..
- To contribute to an evolving discourse on the use of the arts to engage our neurobiology in constructive ways, particularly where issues of trauma or exclusion may get in the way of collaboration.

# Invitation

*"Thanks for signing up to take part in this event where you as a young person leaving care and people who support you will be coming together to explore creative ways of understanding how your life experiences have shaped you and what hopes and needs you have for the future.*

*We will be using clothing to represent identities and making an art piece from this that will capture your journey in life. This will go on show at a local art exhibition and elsewhere so other people in our communities can get some glimpse into what things are like for you.*

*We ask that you bring with you one or two old items of your clothing to use and get creative with during the day that you are happy to leave behind towards the artwork.*

*We will be sharing some of what we know the impact of trauma and adversity and what helps people manage this, but that information won't be in a traditional lesson format. You definitely won't be asked to share any troubling details of your past.*

*The day will be recorded and there will be lots of choice about what bits you join in with. There will be breakout spaces. Bring things you know that you may need: Perhaps something comforting, such as a blanket; or that helps you stay focused, eg fidget device; or distracts you, eg book.*

*Angela and Eileen are experienced therapists and artists who are very much looking forward to meeting you and seeing what we can cocreate on the day that contributes towards a shared appreciation of **WHO YOU ARE.**"*

## The Dorset Young People:

**25** young people registered for the project from Weymouth, Bridport, Wareham, Dorchester, Wimborne, Poole, Christchurch and one person from out of the County.

**15** attended on the day

**8** were young care leavers from the asylum system and these were all male

**7** care leavers were from social services looked after system were female except one young man

**2** mentors attended as supporters



# Preparation

Engagement during the development phase was done with a care leaver and a mentor, which highlighted that people didn't listen to the wishes of care leavers in spite of good intentions. They asked for:

- Something that supported care leavers to navigate relationships.
- Something that is for care leavers but includes mentors so they can understand each other and both get the same information.
- Something using creativity.
- Something that didn't delve into care leavers traumatic histories.
- Something where factual themes might prompt something less tangible.
- Something that brings different aspects of culture together.
- Something that adds to the local Town of Culture events in Bridport.



Tina & Eileen



Lily



Tina & Angela



## The workshop process

### What is **in a name**?

How can a group of individuals begin to form as a group when people bring various anxieties about taking part?

Names are a 'signifier' of our identities. They often have stories or meanings behind them that empower them as aspects of our identity. They have family or cultural references. They have autobiographical anecdotes attached.

*If you are given the chance to introduce yourself with whatever name you want to be known as, what would it be? What story or anecdote can you tell about that name?*

Observations: We heard how many had changed the names they were given at birth to ones more meaningful to them. Some names had meaning that the young people either embraced or negated, some had family lineages, some fun anecdotes.

# Names, Stories, Ownership, Labels, Choice, Definitions

## A moment

How can a group focus attention on real moments of something good in order to reconnect their neurophysiology into a safe and creative state?

'Lifelines' are a way of connecting up autobiographical events that uses a part of our brain that helps us manage the emotionality of challenging events through narratives and time tags and places them in a wider context. The highs and lows of life are mirrored by the line rising and falling above its resting place. Placing attention on something 'nice' above the baseline can help us feel more at ease, because otherwise our brain is wired so that threat trumps other feelings: Mindfulness to something other than the stress of being with new people.

There is a chalked line on the floor of a "heartbeat".

- *Share something of your morning in a moment of reflection and gratitude;*
- *Identify something positive about your day so far and write it above the high point of the beat.*
- *Fill an A6 postcard with words/colours/ images that represent the moment of the day so far that has felt the nicest. Eg. cup of tea in bed/a familiar track on the radio.*

Observations:

- Nature featured prominently
- Tea and music
- The sea
- Video call with friend in another country

# Heartbeat, Lifeline, Journey, Continuity, Connectedness, Calm, Moments, Mindfulness, Attention, Appreciative, Gratitude



Eileen and Angela

## What the self is

Public and private selves develop to function in the world and are learned from our relational encounters. We have aspects that emerge that look outward, to engage with others and life. Any apparent diversity within a group may dissolve when common humanities behind the motivations of public self states are glimpsed. Stigma and abandonment are experiences all care leavers may share. They have labels on them from society and might feel they are perceived in ways that may not reflect their underlying needs. Maybe they feel they have to present a certain way to the world in order to fit in or get their needs met.

For all of us, there are some things that we may not show so easily to others. We carry experiences, traumas, hopes, worries that we may want to keep to ourselves or aspects that we need to hide away from the world.

### *What parts of you do others see?*

There is a curtain hanging on the line with a lining. The curtain can be removed and placed on the floor.

*- An opportunity to paint splat, brush, write, paint, finger paint on the front curtain hanging on the line (taken off the line and placed on the floor) to represent the public self.*

# Public, External, Shame, Façade, Compliance, Expectation, Fitting, Stigma



*"It represents being part of something bigger. A bigger world."*

- Stated one young person

*"There are different stages to the life of the flower. All are important and need to hold onto the bigger picture than this moment."*

- Stated another young person

## What parts of you do you keep private?

- Later in the workshop, an opportunity to paint splat, brush, write, paint, finger paint on the lining of the curtain hanging on the line (taken off the line and placed on the floor) to represent the private self.

# Privacy, Internal, Hidden, Trauma, Hopes, Attachments, Fragments, Disowned



Kate (mentor) and Zoe-Mae



*"There is no love"* - Stated young person

*"I hide the real me from the world."* - Stated young person

*"That's my friend... I have drawn him on the private side of the curtain because I haven't told him before today that I love him. Sometimes we keep positive things to ourselves".*

- Stated young person

Observations:



*"With the exception of one participant with autism, all others used all the time available to work creatively. To my knowledge none of them asked for guidance on how to start their image making. They had confidence in their creative language. No doubt there were several drivers at work to motivate this energy. I imagine experiencing each other as motivated participants would have been a positive force."*

- Comment by Eileen Haste

The stories behind the colours and images were very profound.

# Our emotion systems

There are three circles chalked onto the floor.

**Red for danger:** There are emotions and motivations that represent threat responses. They do a good job at protecting us from physical or emotional harm. Anger, fear, dissociation can manifest in our lives as control, avoidance, aggression, addiction, numbness, collapsing, freezing. And then also in more complex social ways such as compliance, hyper-independence, reliance on others.

**Blue for drive:** There are emotions and motivations that seek pleasure and goals. These are energising but rewards are short lived and sometimes addictive.

**Green for connection:** There are those that give us a sense of peace and value in the world. These are calm feelings that connect us to other people and integrate our internal worlds.

They all play a role in shaping who we are and are themselves shaped from our experiences in life. They belong in balance with all of them available. Sometimes under adversity, threat states can dominate. We may pay less attention to the green emotions but they are the ones that work best to give us good mental health and relationships and also keep the impact of stress at bay.

## What does it mean to 'contain' emotion?

It is the ability to acknowledge the impact of something without being overwhelmed by it and is an internal capacity learned from experiences of others being able to do that for you.

There is a pile of containers in the centre of the circle of chairs. There are tins and bags and packets and boxes and lots of styles and colours. Around them are many cards each with a question on them. *I invite you to respond to a question or two that draws your attention and place your answer within a container of your choice for safe keeping.* This is a physical expression of an abstract concept of 'containment'. *Finally place the container in the circle that represents its content; is it threat, drive or connection?*

The table represents the range of questions that were available to the young people, which they chose to respond to and what they wrote. Where there are gaps in the table, none of the young people chose to respond to that prompt. The colours of the text represents which of the three emotion circles they placed their replies into. **Red is for threat/protection, green is for calm/connection and blue is for drive/pleasure.**

## Question / prompt

## Replies and choice what to share

If you're feeling low or scared or angry, what can people do to make you feel better?

*"Comfort me, hugs, reassurance"*

*"You can talk to people who lives around you so you can feel better. Try talking about your feeling or you afraid"*

*"Just listen to me and be positive around me"*

What's your favourite comfort food (or maybe it's something other than food you turn to?

*no one chose to respond to this question*

What change would you like to see where you live or your town?

*"I think world will be change when people be kind to each other and smile so always stay happy"*

When is it that you feel most like 'yourself'?

*"When I'm around people I love and don't judge a book by its cover"*

*"I struggle to know what myself is"*

Which words do you not like to use to describe yourself?

*no one answered*

What is the one thing that people misunderstand the most about care leavers?

*"They think we were trouble at home and that's why we went into care, we will be criminals as adults"*

What words of encouragement might you offer to yourself?

*no one chose to reply to this question*

Name a hope or ambition for your future

*"To be a nurse and look after people and help them feel heard by professionals."*

What kind of person do you look up to?

*no one chose to answer to this question*

The things you like to do the most

*"Running or cleaning the house"*

What is the best thing you do to connect yourself to other people?

*"The best way I connect to other people is by being nice"*

Describe a place you go to in your head or real life that you really value?

*"Everyone should be kind and show some love and the world will be a great place"*

*"I would like to go to Sudan. Its my final place"*

What might a secret name be inside you?

*no one chose to respond to this question*

What is it in yourself that you want to hide away?

*"My past and family"*

*"A lot! A bit too long to list"*

*"I want to hide that I still feel the little girl who has no control over her life and that I am terrified I might be like my father and an awful person"*

Do you like quiet or noise, calm or busy?

*"I prefer the quiet as the noise overwhelms me and that gets worse when life gets hard. I then prefer the busy because I have to keep myself going otherwise I feel like I am going to crash and burn."*

*"Quiet and calm"*

*"Calm and quiet"*

*"A mix, I can't sleep or cope with silence but I don't like too much noise"*

What sounds or songs or do you like to hear?

*"One that helps me be someone else"*

What colours resonate with a part of you?

*there were no replies to this question*

What does safety mean to you?

*no one chose to respond to this question*

What does power mean to you?

*no one replied*

What does choice mean to you?

*there were no answer to this one either*

What 'triggers' you?

*neither to this*

If a hidden part of you feels troubled, how might you show that safely?

*nor this*



What makes you feel hopeful?

*"The love and care from people who help support me, as they never gave up on me or leave me"*

What does it take for the world to feel like a good place?

*"The world would be a good place if we took the time to understand why we are full of hate and sadness and reflect on this so we are not hurting others"*

Describe you when you are most energised?

*"When DJing"*  
*"With people I love, doing activities I enjoy, like to be busy! (MENTOR)"*

Describe you when most content?

*"Chat with my friends"*

What's your favourite time of the day?

*"Might night"*  
*"My favourite time of day is the morning because I like getting up before the sun rises"*

What does the word "care" mean to you?

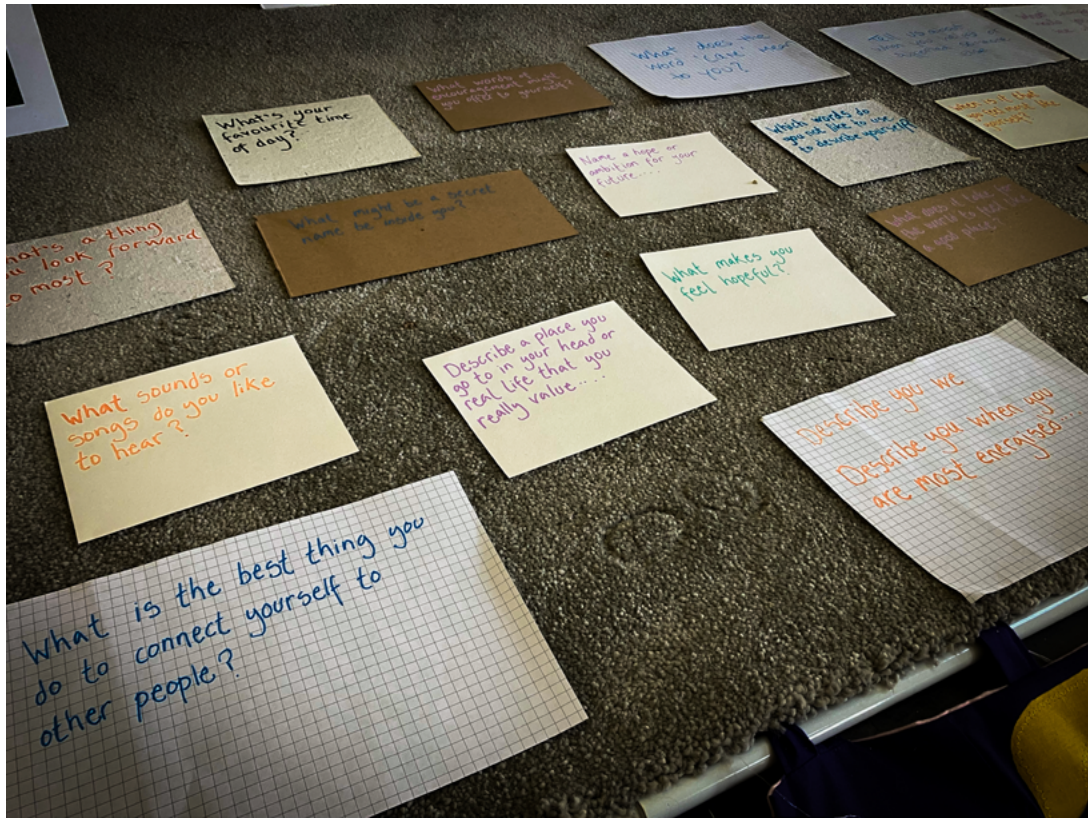
*"It means to me a lot"*



# States, Motivation, Focus, Balance, Survival, Humanity, Choice, Traits, Power , Value

~~Find~~  
Describe a place you go to in your head  
or real life that you really value ~  
~~My favorite place is~~ I would like  
to go to ~~offn~~ sudan its my 'final' place

What is the one thing  
that people misunderstand  
the most about care  
leavers?  
They think we were  
trouble at home and  
thats why we went into  
care. We will be  
crimants as adults



Observations:



*"this exercise felt a bit random and I wasn't sure how it linked but maybe it helped to prepare us for the next bit".*

- Comment by care leaver mentor

## Selves in the making

Our self is a collection of memories unique to our lens that coalesce over time into a sense of identity.

Life is a journey made up of moments and encounters. The rhythm of highs and lows are etched like a heartbeat onto the journey of the self through time. The trace between the moments captures the essence of how we come to see ourselves. The echoes of people we encounter, shape how we come to see ourselves. Sometimes our minds want to hide or discard aspects of our experiences. Sometimes, it creates stories to make sense of non-sensical cruelty or neglect. Oftentimes, the good moments pass us or others by unnoticed. Knitting a thread of continuity between our recollections of ourself in the world can help to us feel fully whole. Such a creation benefits from threading along the high points whilst gently carrying the lows with care. It enables a hopeful reimagining of what kind of self it is possible to develop.

There are clothes hanging from a line and a bundle on the floor.

*Which would you like to choose to decorate, customise and make into a representation of your hopes for your future self?*

# Self, Changes, Motivation, Hope, Aspiration, Development, Resilience, Learning



*"I am pieced together from various parts. I added extra colours so it didn't look so completely troubled. There are other sides to me."* - Stated young person

*"I like foxes. My online name is a fox."* - Stated young person

*"The rose vine represents my journey. Sometimes what can look nice can be dark and sharp. And sometime what hurts can be beautiful or part of life. My life changed when I got a vine tattoo."* - Stated young person

*"I am fireworks... and different colours because I am different with different people."*  
- Stated young person

Observations:



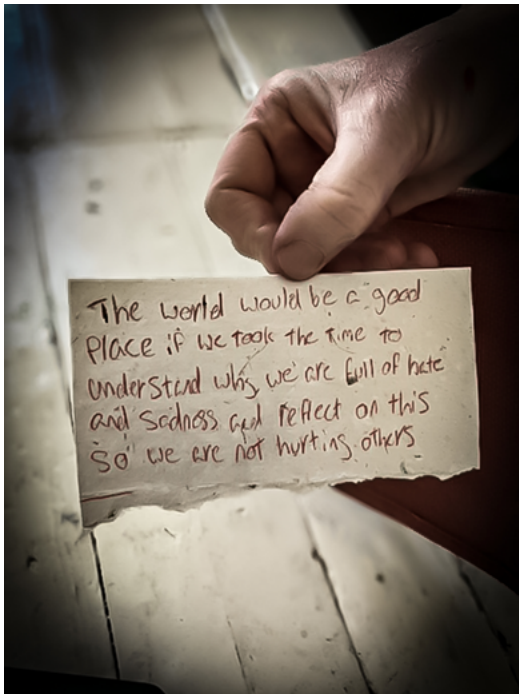
*"(Care Leaver) worked spontaneously to pick out 2 garments from the line that she chose to chop about and morph into one garment. This was an ambitious project and potentially stressful for her to complete. Considering her apparent reticence on arrival, R managed this project brilliantly; accepting help and letting go of specific expectations, holding on to the overall impact she was trying to create."*

*"A Care Leaver/mentor was a valued presence, bridging the roles of participant and mentor. In the case where one participant was struggling to find a way into the work, A worked sensitively to support him. When I gave her feedback about this at the end, it was tangible to see how she valued this recognition."*

- Comments by Eileen Haste

## Moments of appreciation

We gather in the circle and start where we began with sharing a moment that we appreciated about the day. We place them on the heartbeat, the lifeline that connects us to each other.



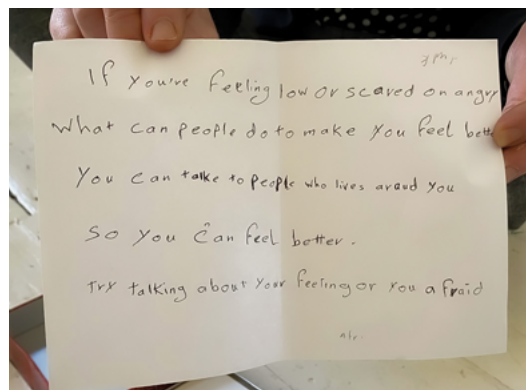
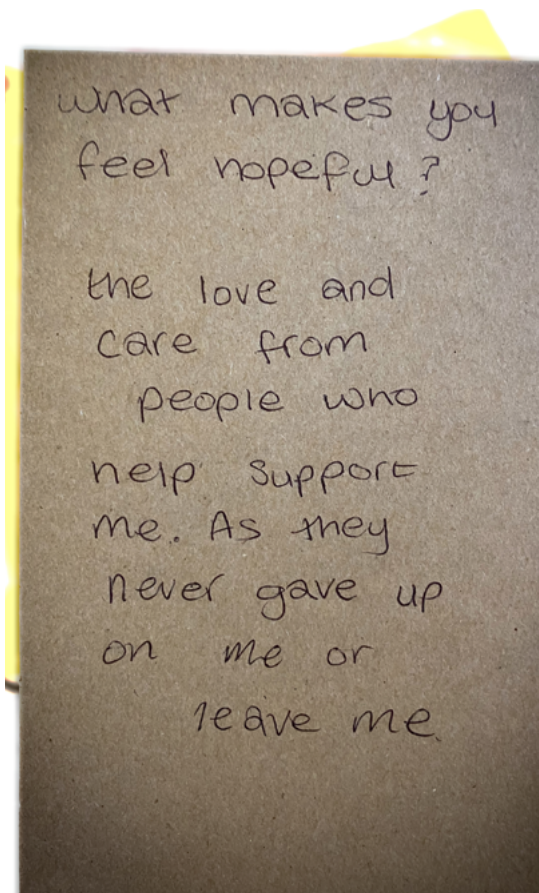
In the final check-in before departing, a couple of the Care Leaver/refugee participants noted how the act of being creative had felt good.

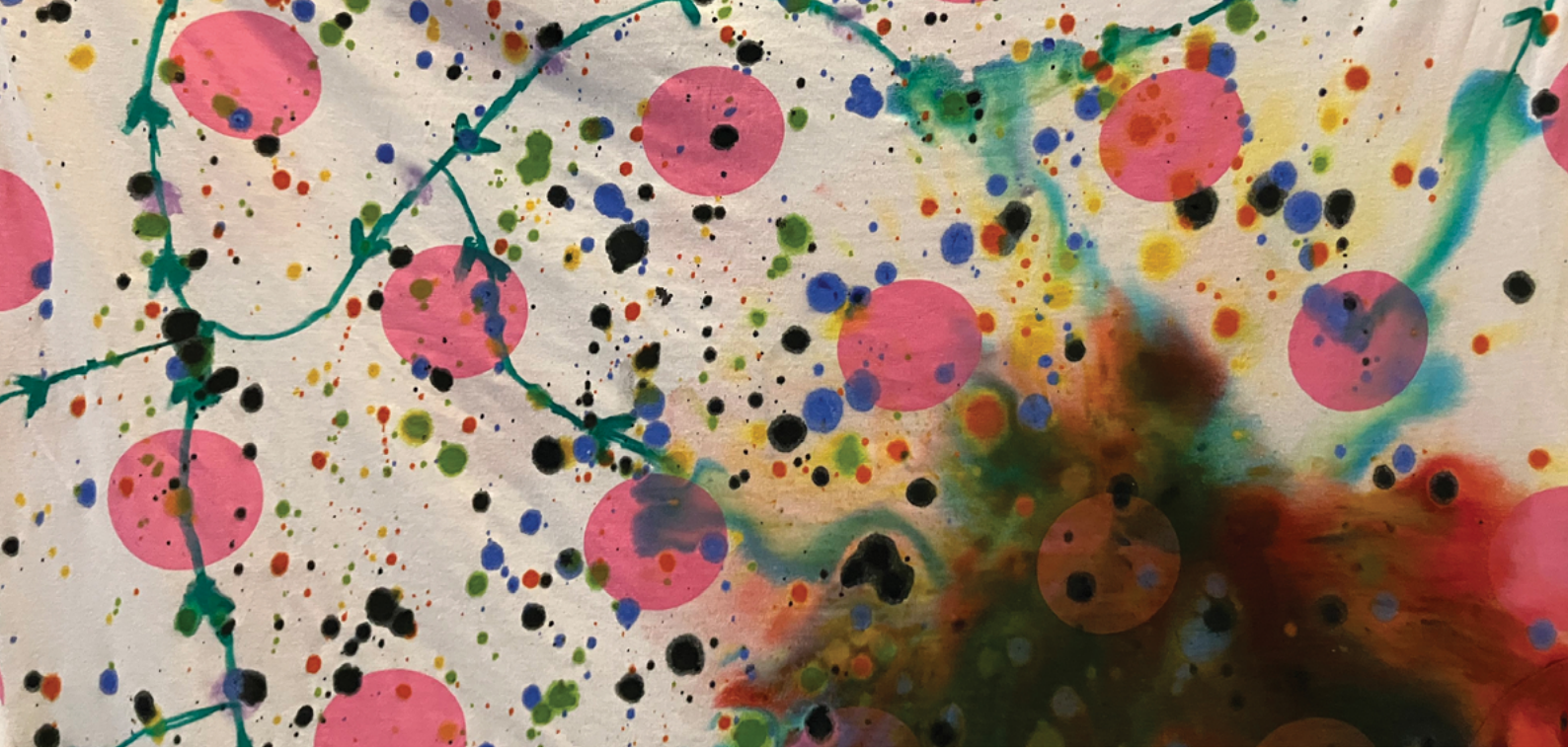
Robert Golden noted:



*"It is a profound treasure to be in the room with/ to participate in and/or to document the work of people engaged in providing attention and care for care-leavers. To witness people entering the space, recognising on a profound level that they are in a safe, inviting and engaging event in which they are being openly invited to participate is heartwarming. We see the best of humanity, kindness, forms of love, skills and imagination being engaged. Almost immediately people of differing abilities and backgrounds are engaging as one, brought together by being encouraged to express themselves, to uncover their self-oppression. It allows one to have some faith in the healing powers of the arts, in the remarkable overcoming of petty prejudices, and in hope for the future."*

*Isaiah Berlin, the British Jewish philosopher wrote: There seems to me to be genuine progress towards an international order, based on a recognition that we inhabit one common moral world."*





## Diverse connections inside and out



*"This piece represents connectivity and the networks we as humans create. Some of the marks overlap, some are further apart, and there is a range of colours and sizes, with the aim of representing and embracing creative richness from diverse experiences. The workshop with the young people was an example of building new networks and connections."*



- Kate, mentor

A new mentor present at the workshop said this about the detail she drew onto a t-shirt. This represents the importance of our social buffers and also the internal sense of integration required to navigate the world as an adult. It captures the essence of the journey that young adults leaving care are faced with from the perspective of someone who can hold space for the potential routes to emerge. It captured the collective nature of the intentions that we need to foster.

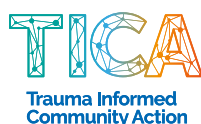
<https://www.dorsetcouncil.gov.uk/news/we-all-bloom-differently-exhibition-created-by-dorset-s-care-leavers-has-been-extended>

## The physical context of the workshop

The Yellow Room at Chapel in the Garden, 49 East Street, Bridport, DT6 3JX

Rope, clothes with memories, art materials, sheets, clothes pegs, ironing board, sewing machine, old suitcases, boxes and things to carry things in, aprons, needles, thread.

Lunch by Faiza Hughes.



The Trauma Informed Community Action CIC is a social enterprise that emerged from an existing NHS-E network and its ambition is to cultivate national conversations on healing, acceptance, growth and transformation from trauma and adversity. Our focus is on harnessing the positive aspects of humanity through values, network building, co-regulation, and learning. We are committed to preventing harm and promoting justice and growth through championing ethical leadership, transformational cultures, and meaningful relationship.

This project for young people leaving care environments was a priority for TICA and was grant funded by Health Education England to explore training, resource building and leadership in the field of trauma informed approaches. TICA CIC commissioned Opera Circus as a delivery partner for this strand of work.

[www.traumainformedcommunityaction.org](http://www.traumainformedcommunityaction.org)





Opera Circus is a performing arts company and registered charity established in 1991 and has a wide remit from commissioning new works of music theatre, international youth arts programmes working with democracy, human rights and social justice, the main being The Complete Freedom of Truth founded in Srebrenica, BiH in 2008 still active; local community work with young people, primary schools with edible gardens and arts based learning. Currently working alongside partners in the UK and Ukraine on trauma informed care training programmes and supporting a drama therapy programme in Gaza alongside an interest in policy and politics encouraging closer working with the EU and Wider Europe for young people and the arts and cultural professions including mental health.

[www.operacircusuk.com](http://www.operacircusuk.com)



Dorset Youth is a charity organisation dedicated to supporting the voluntary and community sector (VCS) in its work with children, young people, and families, primarily focusing on those aged 0-25. The organisation partners with various stakeholders, including youth workers, community groups, and local authorities, to enhance opportunities, resources, and services for young people in Dorset. Dorset Youth plays a pivotal role in fostering a supportive and enriching environment for young people across the county, advocating for their well-being and ensuring they have the tools and opportunities needed to thrive. - find out more at:

[www.dorsetyouth.com](http://www.dorsetyouth.com)

## The people delivering and organising the workshop

Angela Kennedy and Eileen Haste are experienced therapists, creative practitioners and workshop leads who will help us to work together to find out what its like to be leaving care and how communities can work together to support and learn from young people. We won't be delving into traumatic details, but we will be playful. Angela and Eileen are welcoming practitioners, experienced at creating safe spaces.



Based in Bridport, **Eileen Haste** is a Community Artist working with adults with a range of experiences to produce community theatre, puppetry, lantern processions, carnivals, life story books and exhibitions. With a background in drama and trained in dramatherapy, her work creates opportunities for people to experience themselves and others in a new light. Having worked nationally and internationally in 2022 she set up [rippleworkshop.org](http://rippleworkshop.org) with a colleague, a Community Interest Company that delivers community development projects, in order to develop her work in her own community.

[www.eileenhaste.info](http://www.eileenhaste.info)

**Dr. Angela Kennedy** is an eminent Clinical Psychologist and former NHS director and regional mental health lead with decades of experience working with the consequences of abuse and trauma. She spearheaded the UK's movement towards trauma informed approaches and compassionate leadership. She also set up a region's staff support service during covid and was a trustee of the Covid Healthcare Support Appeal. In recent years she has brought her artistic lens closer to her work, which includes producing a documentary on recovery from suicide, arts for well-being events and coaching artists and organisations on issues of burnout, embodied presence and cocreation.

Angela is also a Trustee of the Young Women's Film Academy, and Director of Innovating for Wellbeing, Creative Producer, small time poet and visual artist.

[www.innovatingforwellbeing.co.uk](http://www.innovatingforwellbeing.co.uk)



*"Putting the people's lived experience of adversity at the centre of our efforts to create both individual and collective wellbeing by engaging constructively with the complexity of that lived experience".*

- Dr. Angela Kennedy Clinical Psychologist



**Tina Ellen Lee FRSA**, Artistic Director and co-founder of Opera Circus, originally a singer/ actress with the company, consultant and mentor, lead in international arts youth programmes in the UK and wider Europe, commissions and produces music theatre and chamber opera, partnered with Professor Nigel Osborne as composer and animateur for 20 years, awarded the European Citizen's Prize for her work with young people across borders, a Winston Churchill/Finzi Fellow and a Salzburg Global Fellow.



Photo: Djordje Nikolic (*unless otherwise stated all photography and film is by Robert Golden*)

**Robert Golden** - Film & Photography - began his photojournalist career in New York and then in London. Afterwards he became a successful food photographer. From 1999 to 2005 he created two successful Global television series about food and culture. Robert has since made 20 documentaries about the arts and young people. His research about food led him to make THIS GOOD EARTH, now with global distribution via Random Media. His new film, BELONGING – BECOMING concentrates on the concerns and hopes of young people in the shadows of corruption, war and climate change. His latest book about photography is available and he continues to publish an essay a week on Substack.

<https://www.topfoto.co.uk/collections/robert-golden/>

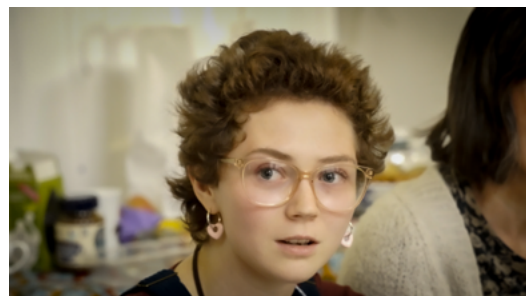
<https://robertgoldenpictures.com>



**Lilly Markwell** - Youth Development Manager Dorset Youth Association



**Faiza Hughes**  
Chef & Community Caterer



**Alani Cook** - Assistant Youth Support Worker & Youth Worker Activist Chef



## The participating organisations

Innovating for WellBeing

Opera Circus/TCFT

Dorset Youth Association

Weymouth Care Leavers Team

Dorset Museum and Art Gallery

Chapel in the Garden Community Centre

## Further reading and sources

**The Compassionate Mind**

*by Paul Gilbert Published in 2009 by Constable & Robinson Ltd in London.*

**No Bad Parts**

*by Richard Schwartz. Published in 2021 by Sounds True in Colorado.*

**Your Brain on Art**

*by Susan Magsamen and Ivy Ross. Published in 2023 by Random House in New York.*

**Looked After**

*by Ashley John-Baptiste. Published in 2024 by Hodder & Stoughton in London.*



# We all bloom differently

An exhibition of art and words to mark National Care Leavers' Week, created by Dorset's care leavers.

**When:** Monday 28th October – Friday 1st November 2024

**Where:** Dorset Museum and Art Gallery, Dorchester, DT1 1XA

**Entry to the exhibition is free.**

✉ [youthvoice@dorsetcouncil.gov.uk](mailto:youthvoice@dorsetcouncil.gov.uk)

Dorset  
Museum  
& Art Gallery



Dorset  
Council



**TICA**  
Trauma Informed  
Community Action