



BLACK (2018)

By Keith Saha
Resource Pack



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Resource Pack Credits

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1a. About 20 Stories High

20 Stories High make theatre with...

... young people from excluded communities, emerging & world-class artists...

... to tell stories that are...

**gritty, lyrical, melodic, rebellious,
contemporary, mashed-up, authentic, original,
visual, challenging, youthful, tender
anarchic, diverse, surprising, booming,
political, funny, collaborative and heart-felt.**

We bring young people into theatre venues and go out into their communities.

We hail from Liverpool, but our reach is international.

We believe everybody's got a story to tell... and their own way of telling it...

Founded in 2006, 20 Stories High has established itself as one of the leading young people's theatre companies nationally, and has won a series of prestigious awards and commissions. 20 Stories High tours to theatres, schools venues and community spaces and run a range of participatory projects.

20 Stories High an Arts Council England National Portfolio funded organisation.

b. Awards and Nominations

The Broke 'N' Beat Collective by Keith Saha and Sue Buckmaster

2016 ASSITEJ Festival of Theatre for Young Audiences Young Critics Choice Award

The National Theatre Foundation's Jenny Harris Award

2016 In recognition of our work with young people in theatre

WHOLE by Philip Osment

2013 Writers Guild of Great Britain Best Play for Young People

Ghost Boy by Keith Saha

2011 Brian Way Award for UK's Best New Play for Young People

2010 Liverpool Daily Post Arts Award for Best Touring Production

Blackberry Trout Face by Laurence Wilson

2010 Brian Way Award for UK's Best New Play for Young People

2009 Shortlisted for Manchester Evening News for Best New Play

2a. About BLACK

BLACK

By Keith Saha

A hard-hitting show about racial tensions in the U.K. today.

Nikki doesn't think that her Dad is a racist, he just cares deeply about his community.

But when a Zimbabwean family move in over the road, the dog won't stop barking, the local kids start lobbing stones, and her Dad starts laying down the law.

This provocative and engaging show from 20 Stories High digs deep at the heart of racial tensions in the UK today.

Written by award winning writer Keith Saha, with lyricism and live DJ soundscapes from Chunky (Riot Jazz /Hoya Hoya) and the raw talent of Abby Melia – this is a vital and challenging piece of theatre.

BLACK was first performed as part of HEADZ in 2014. A subsequent full-length version went on a national tour in 2015.

b. Trailer

<https://youtu.be/KtlZrjOJODY>

c. Cast

Nikki	Abby Melia
Precious	Craig Shanda (Chunky/ Riot Jazz /Hoya Hoya)

d. Creative Team

Writer	Keith Saha
Director	Julia Samuels
Designer	Miriam Nabarro
Music	Chunky (aka Craig Shanda) & Keith Saha

e. Production Team

Producer	Leanne Jones
Assist Producers	Laura Orchard and Siofra McKeon-Carter
Stage Manager	Nathan Johnson

3. Creative Team

a. Keith Saha – Writer and Music Director

Keith Saha is the Co-Artistic Director of 20 Stories High. He started acting in the Everyman Youth Theatre in Liverpool before going on to be a professional actor, working for companies such as, Cardboard Citizens, Contact, Graeae, Red Ladder and Birmingham Rep. He then became a composer and Musical Director for theatre before focusing on being a playwright and director. Since 2006, he has focused on writing and developing plays using a variety of different forms – spoken word, verbatim theatre as well as pioneering the form of Hip-Hop Theatre with Puppetry and Mask. In 2010, he was awarded The Brian Way Award for the UK's Best New Play for Young People for his play *Ghost Boy*, a co-production with Contact and Birmingham Rep which championed this form. More recently his play *The Broke 'N' Beat Collective* won the young critics' award at ON THE EDGE FESTIVAL 2016. He is currently developing his writing for TV and film.

b. Julia Samuels – Director

Julia is Co-Artistic Director of 20 Stories High. For 20SH, her work includes creating/directing “*I told my Mum I was going on an R.E. Trip...*” (subsequently adapted for the BBC); creating/directing *Tales from the Mp3*; directing *She's Leaving Home*, *Headz* by Keith Saha, *Whole* by Philip Osment (winning the Writers' Guild award for best play for young people) and Laurence Wilson's *Blackberry Trout Face* (winning the Brian Way award for best play for young people). 20SH Youth Theatre/Young Actors shows include: *Rain* (with 84 Theater, Tehran), *A Private Viewing*, *The Elasticated Sound System* and *Dark Star Rising*. Previous to her work with 20SH, Julia worked in the education departments of the National Theatre and Theatre Royal Stratford East and has also worked as a freelancer for companies including North West Playwrights, RSC, Z-Arts and Theatre Centre.

c. Miriam Nabarro – Designer

Miriam Nabarro is a London based theatre designer and artist. She often works with new writing, Verbatim Theatre and performances of a political and international nature. Recent credits include *My Name Is...* (Tamasha Theatre Co, Arcola, Tron+ tour), *War Correspondents* (Helen Chadwick Song Theatre, Birmingham Rep, GDIF + tour), *Anne and Zef* (Co. of Angels/ Salisbury), *Bang Bang Bang* (Out of joint/ Royal Court +tour), *Mad Blud* (Theatre Royal Stratford East). Others include award-winning productions *Palace of the End* (Royal Exchange/ Traverse), *Dr Korzak's Example* (Royal Exchange/ Tron), *The Great Game*, 'Afghanistan' (Tricycle + US tour including the Pentagon) and *Prima Doona* (Edinburgh Fringe First) as well as *A Winter's Tale* (Headlong/Chichester + tour), *Sabbat* (Dukes + Orange Tree), *Snow Queen* (Polka), *Quicken Tree* (Edinburgh Botanic) *Macbeth*, *Midsummer Night's Dream*, *Twelfth Night*, *Cupboard of Surprises*, *Word Alive!* (all National Theatre Education), *Tombstone Tales* (Arcola), *St George and the Dragon* (Lyric/ WAC + tour), *Tales from the Mp3* (20 Stories High +tour) and large scale community productions such as *The Fear Brigade* by Adrian Mitchell and *ID 1000* for NYT. Miriam has run creative projects with young people and artists around the world, often in areas affected by conflict, with various NGO's, UNICEF and the British Council. She regularly exhibits as a photographer and printmaker and is currently artist in residence at SOAS.

4. About the Performers

a. Abby Melia – Performer

Abby Melia studied Performing Arts at Hugh Baird College, Liverpool, where she performed *The Wizard of Oz* (2010), *The Caucasian Chalk Circle* (2011) and *A Midsummer's Night Dream* (2012). In 2012, Abby joined 20 Stories High Youth Theatre and Young Actors Company, performing in *Rabbit* (2013, the Bluecoat and Curve, Leicester) *Grounded* (2013, the Bluecoat), *Headz* (2014, Playhouse Studio) and *Standard* (2014, the Bluecoat). Abby has performed as Nikki in *BLACK* in a national tour in 2015 and a community venue tours in 2016.

She performed and co-devised *I am a Voice* (2014, Unity Theatre) and TV/ film credits include *Hollyoaks* and *Blood*. She has recorded two music videos: one with the international organisation UCARE and the second with local artists, KOF and Raven. Abby wrote her first stage play *RealEyes* in 2017 as part of 20 Stories High's Young Writers Group which was performed at the Bluecoat. Abby is the co-founder of Kitchen Sink, a community arts organisation and is an actor, playwright, singer and song-writer.

b. Chunky – Performer/Musician

Zimbabwe-born Chunky holds down residencies at two of Manchester's most recognised nights, Hit&Run and Hoya:Hoya. He is the frontman for True Tiger, Swamp 81 and Riot Jazz and has been asked to host sets by everyone from Jackmaster, Oneman, Ben UFO to Detroit underground legend Dabrye and seemingly endless DJs from festivals in Europe to the coasts of Australia.

Chunky released 'The Chunky EP' on Swamp 81 in late 2012 - the four tracker featured a take on underground dance music that echoed the individuality of his mic skills. Drawing influences from all corners of the shop, Chunky has had sets at Hoya:Hoya, Fabric, Soundwave Festival and more.

The transition from MC to producer/DJ/MC led him to team up with Problem Child to create MCs In The Mix: a concept seeing renowned mic-men and women being invited to DJ in the club and on online sessions such as Get Darker and Boiler Room. Thanks to MCs In The Mix, Flowdan, D Double E, Sgt Pokes, Broke'n'English, Trigga, SP:MC, Crazy D and more have demonstrated their musical tastes rarely acknowledged by audiences. Already receiving high praise, MCs In The Mix continues to grow and be invited to some of Europe's biggest underground music festivals.

In the 2015 national tour of *BLACK*, Chunky played Precious. A host, a vocalist, an MC, a producer, a DJ and an event co-organiser. Chunky occupies a unique space within the UK music spectrum and looks set to continue for years to come

5. Interview with the Writer Keith Saha

Tell us a bit about *BLACK* and what inspired you to write it...

I grew up in Birkenhead in the 1970s. At the time it felt like a really racist area. I remember when a black family moved in over the road and loads of the kids on the street were throwing stones and calling them racist names. The adults in the street didn't stop them. As a British Asian I didn't get as much racial abuse at the time, but as I got older I got called Paki on a daily basis. The extreme racism that was around in the 1970s and 80s for me felt like it had gone away or at least was getting better. But a couple of years ago I heard about a similar incident where a black family was being terrorized, and realized that we had come full circle. I think since 9/11 racist attacks have been on the increase, and then with the global recession, and high unemployment there has been huge tension around immigration. These factors combined mean that far right groups and opinions are really dominating the political agenda where the BNP and UKIP now appear to have a big voice. I wondered what it would be like growing up in a family where such strong beliefs were held.

Is *BLACK* a true story?

Black is a story based on true events. Nikki and Precious aren't real, but the situation they both find themselves in is very real and very true.

The play touches on some very raw issues – what have you learnt about racism in the UK today whilst researching and writing?

I think there is a lot of casual racism that goes undetected. There are lots of places where the N word is used commonly and is seen as completely acceptable. I have also found studies that suggest extreme racist attacks are becoming more commonplace and that there has been a spike after the E.U referendum result.

Do you worry people will leave with a negative view of Liverpool as a city that is racist?

I hope not. Liverpool has one of the oldest African, Caribbean and Chinese communities in Europe. It's a very multicultural city, which makes it a more vibrant and interesting place to live. I think this story is a Liverpool story, but it's also a universal one. The estate in the story could be anywhere in the UK or in fact anywhere in Europe or the rest of the world.

How would you describe your writing style?

My writing style changes depending on what I'm writing and who I'm writing for. Sometimes I use a lot of Hip Hop poetry and word play. Other times a play or a scene might be completely naturalistic dialogue. *Black* started life as one monologue from a series of monologues I wrote called *Headz*. I try to get in the mind of the characters I write. The character of Nikki is a mash up of different people I have known over the years.

What writers and artists inspire you and have inspired **BLACK**?

I'm a big fan of Alan Bennett and his series of monologues *Talking Heads* which were broadcast on TV in 1988 and 1998. They are witty, honest and very dark and talk about real issues. Recently I've also loved the work of Inua Ellams who performs and writes fantastic one-person shows. I'm also inspired by music and art and listening to people telling stories about their families or lives or struggles, whether it be on the bus or a documentary or people I come into contact with. I'm inspired by people's hopes in the face of adversity, as well as their challenges.



Abby Melia as Nikki in *BLACK* (2015) photo c. Robert Day

6. Artistic Rationale for Offensive Language

BLACK is a hard-hitting play that explores the experiences of young people growing up in a culture of intolerance, prejudice and racism.

In creating *BLACK*, it has been important to 20 Stories High that the characters – and the language they use – are absolutely authentic and truthful. Throughout its development we have involved 20 Stories High Young Actors Company/Youth Theatre in workshops and readings, exploring the characters, themes, dialogue, stories and art-forms.

We have also spoken to a group of residents living on the Liverpool estate this story is based in and have researched relevant recent news stories that highlight the intolerance ‘outsiders’ can experience in certain neighbourhoods in the UK.

As well as an actress playing our main character Nikki in the show, we also have a DJ/emcee who represents the character of Precious – the young Zimbabwean lad across the road who she befriends. It felt important to us that in the face of the challenging subject matter, there was a diverse cast for our audiences to connect with and relate to.

In terms of language, our main character, Nikki, swears habitually (a lot). We feel that the language she uses to communicate is very truthful. She uses the word ‘fuck’ or ‘fucking’ 12 times.

There are a few occasions when racially offensive language is used. Nikki is referred to as a ‘nigger lover’ and the phrase is used 3 times as well as its derivative ‘NL’. Nikki uses the phrase ‘paki-shop’ to describe a newsagent. Nikki refers to the family moving in across the street as ‘coloured’ and ‘blacks’.

The piece explores the impact of this racist language on the community. The ‘black’ of the title is a word that Nikki learns to use by the end of the piece.

Nikki’s journey is one in which she learns to understand the impact of racism, racist language and hate crimes. Initially, she finds the community’s hostility to the African family entertaining, but through the play, she develops a friendship with Precious and his small brother and sister.

When Nikki’s dad calls her a ‘nigger-lover’ there is a turning point for the character – a moment where she decides to make an allegiance with Precious and his family, estranging herself from her own family.

Nikki’s journey is a brave one. By the end of the piece she has made new discoveries and learned a lot. She hasn’t yet learned everything of course – these are the first steps of a longer journey – this is a realistic ending, not a fairytale.

The final lines of Nikki’s story are:

“I said of course I still love him, he’s me Dad isn’t he?! He just needs to apologise. He needs to change. She said change!?! Change!?! Your Dad? He’s too old for that. He’s never gonna change. I said that’s bollocks, I’ve changed. I don’t say Paki shop anymore ‘cos I know that offends some people, I say Asian shop. And I don’t say coloured, I always say Black.”

The lyrics provided by Precious also explore his experience as a young African man living in the UK, further deepening the exploration of race and racism. We are publicising the production as suitable for young people aged 13+.



Chunky aka Craig Shanda as Precious in *BLACK* (2015) photo c. Robert Day

7a. Factsheet: What is Racism?

Racism is ugly. It divides people into 'us' and 'them' based on where an individual comes from or the colour of their skin - characteristics that a person cannot change.

So what exactly IS racism?

Put simply, racism is the belief that all people of a particular ethnicity, culture or population group possess characteristics, abilities or qualities specific to them alone. This belief is then used to distinguish particular groupings of people as inferior or superior based on this assumption.

There's only one race!

The word racism is derived from the term 'race'. 'Race' is a meaningless term and it is important to explain/explore this with young people before sessions about racism. In the past, humans believed that there were different races of people with different physical features. Racists have used this idea to label certain 'races' as inferior and at its most extreme used it to justify racial and ethnic cleansing. It is important to recognize that, genetically speaking, we all belong to the same species. There is only one 'race' – the human race!

Black, white or coloured?

Some people are often confused about what to say when talking about people of different skin colours. In *Black*, Nikki speaks openly about learning what terms people may take offence to and why. Using the term 'coloured' to describe a non-white person is very old fashioned and reminds people of a time when there was a lot of inequality between white people and non-white people in the UK. During the 1950's and 60's many black and other ethnic minority people were discriminated against heavily. Signs in shop, restaurant and hotel windows would often read: No Dogs, No Irish, No Coloured – implying that those of different ethnicities were to be treated the same as animals.

The word 'coloured' is not very descriptive either. It implies that white people contain no colour in their skin and that white equals 'normal' while every other ethnicity is grouped in opposition to this. Sometimes people say that the term 'black' is rude or racist or think that it doesn't accurately describe non-white people as their skin colour isn't actually black. But white people's skin isn't actually white and contains a whole range of colours and tones – yet we have no problem using white as an ethnic description. Using these umbrella terms of black and white helps to keep things simple and avoid unintentional offence. This doesn't mean to say you can't choose to describe your ethnicity differently – some people will give more detail when describing their own ethnic origin choosing terms like 'Black African', 'White British' or 'Dual/Mixed Heritage'.

Reclaiming 'colour'

Some people are now reclaiming language from the past and rather than saying black/black and minority ethnic/Asian etc. prefer the umbrella term 'people of colour'.

When talking about racism it's important to never assume the language people are comfortable with – don't be afraid to simply ask people (or the group you're working with) what language they'd like everyone to use.

What is equality?

Equality is about treating everybody the same and not giving favour to any particular group of people. Equality is not about making everyone look, act or behave in the same way, but recognizing that nobody should be treated any differently from anyone else.

What is diversity?

Diversity is about recognising the differences between groups of people. It is something we should celebrate and be proud of! It's also important to recognize that within a particular group of people there is a whole diverse mix as well – remember, no two people are exactly the same!

Why do we need to talk about racism?

Racism is divisive. It leads to long-term social, political and cultural problems if left unchallenged. It is vital that young people have an open, honest and safe environment to explore their own attitudes, values and beliefs surrounding racism.

Allowing young people a safe space in which to explore these issues allows them to safely express difficult and sometimes uncomfortable ideas, discuss and debate them and then draw their own conclusions without fear of judgment.

In addition to that, schools, charities and public sector organisations have a legal responsibility to actively challenge discrimination and promote social cohesion through all aspects of their organisation and delivery.

You may HEAR racism when people:

- Make 'jokes' or negative comments about a particular ethnic group
- Call others racist names or verbally abuse them
- Bully, harass or intimidate others because of their ethnicity or culture

You may SEE racism when people:

- Write racist graffiti in public places
- Make offensive comments online
- Are excluded from groups because they 'don't belong'
- Are physically abused due to the colour of their skin/ethnicity/culture/religion

Not all racism is obvious. Other forms of racism include:

Invisible racism

Sometimes people may be excluded from opportunities because of a person's individual prejudice. An employer may not offer interviews to people with Arabic-sounding surnames or a security guard may follow a young black man around a shop believing he is more likely to steal something. This type of racism is more difficult to spot and challenge as it involves prejudice we don't often talk or think about.

Systemic racism

Sometimes groups or organisations have rules that seem fair and equal to everyone. However they can actually make things more difficult for people of different ethnicities or cultures. This is known as structural or systemic racism. For example, a bank may ask people to fill out numerous forms in English which may be difficult for someone who's first language is not English or an employer may not allow people who have been educated overseas to apply for jobs or simply fail to recognize international qualifications.

Is racism illegal?

Yes! In UK law it is illegal for someone to be treated differently or to suffer harassment because they have a different skin colour, nationality or religion (Single Equality Act 2010). It is illegal to commit an offence which incites racial or religious hatred (Racial and Religious Hatred Act 2006) and if someone commits a crime which is racially motivated, it is considered a racially aggravated offence (Crime and Disorder Act 1998) which increases the seriousness of the offence and results in a heavier sentence.

b.The Legal Bit

EQUALITY ACT 2010. S149: THE PUBLIC SECTOR EQUALITY DUTY

A public authority must, in exercise of its functions, have due regard to the need to:

- (a) eliminate discrimination, harassment, victimization and any other conduct that is prohibited by or under this Act.
- (b) advance equality of opportunity between persons who share a relevant protected characteristic and persons who do not share it.
- (c) foster good relations between persons who share a relevant protected characteristic and persons who do not share it.

There are 9 protected characteristics:

- age
- disability
- gender reassignment
- marriage and civil partnership
- pregnancy and maternity
- race
- religion or belief
- sex
- sexual orientation

Is that immigrant really illegal?

People often have difficulty making the distinction between an immigrant and an asylum seeker – and the UK press do very little to help this. An immigrant is someone who has CHOSEN to settle in another country – this could be to better themselves financially or to be with family – they have to apply for a visa in order to reside in a country that they were not born in. An asylum-seeker is a person who has fled their own country as their life is in danger – this could be because of war or conflict or because it is illegal to be themselves in their country, for example, it may be illegal to be openly gay or to practice a particular faith. Until an asylum-seekers claim has been processed, they have a legal right to remain in the UK - this is because we are part of a global alliance of countries that have agreed to protect those most in need (see boxed text). There is no such thing as an illegal asylum seeker, although the UK media often report cases in this way. An illegal immigrant is a person who is living in a country without the correct visa or papers to remain there – this is very different to those who are claiming asylum.

The Universal Declaration of Human Rights

The UK has signed up to the Universal Declaration of Human Rights (1948). Article 14 of that act states that ‘everyone has the right to seek and to enjoy in other countries asylum from persecution.’ This means that it is illegal for the UK to deport people who may be at serious harm or be killed in their country of origin.

8. Exploring Racism in the Classroom

Talking about racism requires maturity and compassion for others. The resources in this pack are intended to broaden young people's understanding and perspectives on racism and encourage empathy, but the challenging subject matter may cause prejudice and stereotype to surface. Some young people may express this through anger, frustration, distress or sadness and may have difficulty accepting opposing viewpoints.

It is vitally important to spend some time before going into activities ensuring that all participants and facilitators feel safe and comfortable. The best way to do this is by setting ground rules or a working contract. This should be created by the group and displayed for all to see throughout the session. Example ground rules...

Respect others: You may hear opinions that are very different to your own. Allow people the chance to express these and explain why they feel that way. Try not to talk over each other and respect the group leader too.

Own your own values: Speak from the standpoint of 'I' – 'I think that'/'In my opinion'. Avoid 'you' – 'you should'/'you all think that'. If you wish to challenge someone, challenge the opinion or the behaviour, not the person.

Be open and honest: There is no such thing as a silly question! Be inquisitive and just ask! You could allow young people to write down things they don't wish to ask out loud and then deal with the questions anonymously later on.

Respect confidentiality: People may reveal private things about themselves or express opinions that they don't wish to go any further than the people in the room. Stick to the phrase: what is said in the room stays in the room!

Share the air: Foster an atmosphere where everyone gets a chance to speak and air his or her views. Encourage EVERYONE to get involved but respect someone's right to not do so if they find it uncomfortable or distressing.

Top Tip!

Before exploring racism with your group or class, take some time to collectively agree a definition of racism and post this definition at the front of the room for everyone to see during a session. Be clear that the idea of humans belonging to different 'races' is outdated and that the vast majority biologists, sociologists and anthropologists reject the notion of people belonging to groups that differ genetically.



The Truth About Youth Workshop photo c. Joel Fildes

9. Workshop Plans and Activities

The following ideas can be used to explore the themes in *BLACK* in a workshop or drama-based setting. Activities can be done individually or as part of a fuller workshop.

Note to facilitators

Racism can be a divisive topic. Ensure you are prepared to deal with values and attitudes that may conflict with your own. Remember that some young people may hold certain values based on their past experiences of people from different cultures. Some young people may have witnessed or been victims of a racially motivated attack and some young people may come from families that normalize racist language and behaviour. The main thing is to be prepared: equip yourself with the knowledge, terminology and legislation to ensure you can deal with any conflict quickly and with authority.

Learning Outcomes

- Confidently express various facets of their own identity and culture
- Recognise differences in identity and culture between people
- Understand the importance of community and belonging
- Recognise that people have multi-faceted identities and that identity is fluid
- Have an understanding of the different, escalating aspects of hate (using the pyramid of hate)
- Recognise how small actions can have big consequences
- Understand the importance of challenging discrimination to stop hate escalating up the pyramid

a. Activity: Fruit Salad

TIME: 10 minutes

RESOURCES: Chairs

AIM: This game acts as a physical and mental warm up for the group whilst introducing the idea of individual identity.

Ask the group to form a circle with their chairs. Ask for a volunteer to be 'on' (choose a blue!). The person who is 'on' moves their chair into the centre and sits down. Now give everyone a fruit – work round the circle alternating between apple, orange and banana.

The person in the centre should call out the fruits. When you hear your fruit you should get up and swap seats with other people who are the same fruit. The person in the middle must attempt to get into an empty seat during the switch over. The last person left standing without a seat is now 'on'.

Introduce another rule: when the person in the middle shouts 'Fruit Salad!' everyone must get up and change seat. **YOU CANNOT RETURN TO THE SEAT YOU HAVE JUST GOT UP FROM.**

Now move the game on. The person who is on should now call out identifying features that people may share. These could be physical attributes such as 'Brown hair', 'Female', 'Size 9 feet' etc. They could also be related to clothing such as 'wearing black shoes', 'not wearing earrings' etc. Finally introduce likes and dislike and activities and beliefs into the mix: 'likes prawn cocktail crisps', 'has a pet rabbit', 'plays a musical instrument', 'believes there is a God' etc.

SUMMARISE

Explain that the game was a way to get us thinking about what makes us the people that we are. Ask the group to list all the elements that make up a person's identity such as: ethnicity, gender, sexuality, sex, gender, attitudes, values, beliefs, taste in music/art/film/sports, dislikes and likes, food, clothing, style and fashion etc.

b. Activity: Who's orange is it anyway?

TIME: 15 minutes

RESOURCES: A few bags of oranges. You should have more than will be used in the actual activity (i.e. there will be spares left once groups have picked one)

AIM: This activity introduces the idea of identity as a performance and also allows participants to think further about the different facets of individual identity.

Divide the group into small groups of around 3-5. Place all the oranges in the centre of the room. Ask each group to come and choose an orange.

Ask each group to name their orange and then devise a short scene or scenes that tells the story of their orange. It could be 'A Day in the Life of Owen the Orange' or 'The Terrible Tragedy of OJ'. Encourage them to be playful and have fun!

The key aim here is to get the participants to create an identity for their orange and create an emotional bond to it – it sounds daft (and it is) but there is method to the madness!

After a few minutes ask the groups to perform their pieces, each should have a title as above. If you are pressed for time, share only a few pieces (possibly only those created by blues?)

Once all the pieces have been shared ask the groups to place their oranges back with the spares in the middle of the room then mix them all up. Then ask each group to come back and find their orange. All being well they should be able to identify their orange – they have made a bond with it and should recognise its idiosyncrasies, markings and variation in shape and size.

Summarise

Explain that to you, all the oranges look completely the same. So how come each group could find their particular orange? What made them unique? Discuss how giving the oranges personalities helps us to recognise them and also spending time with our oranges helped us to notice all the little details such as different markings or tiny changes in size and shape. What can this teach us about human beings? Is it all too easy to sometimes stereotype and group people together because they look the same on first glance? How can this lead to prejudice and discrimination?

c. Activity: Which tribe is mine?

TIME: 15-25 minutes

RESOURCES: None

AIM: This activity introduces the idea of community and the importance of belonging. The participants will also explore the difference between belonging to a community through choice or simply through association. Further discussion should also help participants to reflect on their attitudes to the 'other'.

Explain to the group that you are going to call out different 'tribes' or groups of people. If they feel they belong to that group, they should go to one side of the room. If they don't they should go to the other. You may want to have a third neutral territory for people to go to if they are unsure or conflicted.

Use the following as examples but you may want to introduce your own too:

- Those who play/don't play a team sport regularly
- Those who regularly attend/don't regularly attend a place of worship
- Those who are concerned/not concerned about the environment
- Those who eat/don't eat meat
- Those who support/don't support a football team (you could choose the team local to your area)
- Those who support/don't support a political party
- Those who enjoy/don't enjoy shopping for clothes
- Those who attend/don't attend an after-school club
- Those who believe/don't believe in a God
- Those who are/who are not male
- Those who play/don't play a musical instrument
- Those who enjoy/don't enjoy playing computer games
- Those who have/don't have a dual or mixed heritage

Summarise

After each tribe has been called, allow your participants time to discuss why they believe they belong or don't belong to certain communities. Which communities do we belong to by default? Can this ever be challenged or changed? What did it feel like to not belong? Is there pressure for us to try and belong to a community (e.g. for boys to be part of a team sport or support a football team or not to enjoy shopping for clothes)? What factors affect the pressures we may feel? These could be parents, peer pressure, expectations from teachers, economic class or upbringing as well as cultural factors. Finally explain that everyone has just demonstrated they belong to many different communities. Do we change or adapt our identities to belong to a community? Do we choose to be a part of a community to help cement or declare our identity to the world?

d. Activity: I am...

TIME: 10-20 minutes

RESOURCES: None

AIM: This activity continues to allow participants to think about what makes their own identity and what facets of their identity have been pre-determined for them and what facets they have chosen for themselves. It should also introduce the idea that identity is fluid and not fixed as well as the idea that difference is to be celebrated and not derided. The activity should hopefully demonstrate the huge range of differences within your group.

Stand in a large circle around the outskirts of the room – right to the extremes. Explain that you are going to read aloud a list of statements to the group. The more they agree with the statement, the closer they should stand towards the centre of the room, the more they disagree the more they should stay near the outskirts. If a person wishes not to express their view on a particular statement, they should return to the outskirts of the room (disagree area) and turn their back to the centre. Start with factual statements then gradually increase the level of emotiveness. You may want to occasionally throw in a more light-hearted statement to stop the activity from becoming too heavy.

Traditionally, agree/disagree activities are done on a linear scale. By turning this into a circle you increase the sense that this is a group exercise – it becomes less dividing and fosters a sense of supportiveness for people's choices. You may wish to allow the group time to express their decisions as you go along (although the exercise is as equally effective when it is a personal/reflective one done in relative silence).

Statements to use (you may wish to add or take away from this list):

- I am left handed
- I am 16 years old
- I am open minded
- I am British
- I avoid conflict
- I am weak
- I am hairy
- I am a good person
- I am brave
- I am prejudice
- I am honest
- I am judgmental
- I am a woman
- I belong
- I am proud of my culture
- I am tired
- I am young
- I am intelligent
- I am proud of myself
- I am a man
- I like conflict
- I am not British
- I am from a big family
- I am good liar
- I am always fair
- I enjoy school
- I am hungry
- I know what I want
- I have many different identities
- I am hopeful for the future

Summarise

After this exercise you may want to bring the group together to play a quick 'tension-breaker' game to allow them to relax after reflecting quite seriously on their identities. The ultimate aim of the exercise is to reflect on how different we are as individuals and for young people to think carefully about the influences that make us the people we are.

e. Activity: Is it racist though?

TIME:	15-20 minutes
RESOURCES:	Statements from the play (examples below)
AIM:	The activity should allow participants to apply their learning on identity, attitudes and values to be applied to the subject of race. Be sure to highlight links to discussions and reflections from all the previous activities.

The set up is the same as the previous exercise with the centre of the room being agree and the outside being disagree. Read the statements from the play and ask the participants to consider the question: Is it racist? You should encourage participants to think carefully about the character who said the line: who are they?

What attitudes and values do they hold? Why do they hold them? What elements of their culture or identity have informed their viewpoints?

Lines from the play...

“You’ll never guess what she’s barking at? A coloured family... moving in over the close.”

“And when I say black... I mean like proper black. Not like Beyonce black. Like proper like... African black.”

“Everything’s shutting down round here. The pubs, the shops, the libraries. Me Dad says it’s all their fault. The immigrants... we’ll all be living under Sharia law next.”

“I reckon he must have been dead posh where he comes from in Africa... He was dead sure of himself, cocky like.”

“We don’t want any bricks coming through our window just cos you fancy yourself some different flavour of meat.”

“Some people call him a racist... just cos he’s got the St George’s flag hanging up on a pole in the back yard.”

“I always get shot down at school by teachers if I try to say anything about Muslims or Pakistani paedophile gangs... or attacks on our soldiers.”

“Did you ever catch the people who petrol bombed the paki shop?”

“And all the lads and some of the girls were jeering, making monkey noises.”

Summarise

When deciding what is racist, is it a simple yes or no? Or is it more ambiguous? Can we ever excuse a person’s attitudes or actions because of their past? What things inform a person’s opinions, attitudes and values? Take time to highlight how the character of Nikki goes on a journey of transformation. At the start of the play she expressed attitudes and opinions she has learnt from her Dad: can she be blamed for holding such attitudes? By the end of the play she has changed as a person because of what has happened: does everyone have this capacity for change? What about her Dad? Will his attitudes towards people of different ethnicities ever change?

f. Activity: Nikki and the pyramid of hate

TIME:	30-40 minutes
RESOURCES:	Copy of the pyramid of hate & alternative scenario cards (below)
AIM:	This activity uses elements of forum theatre to explore alternative endings to the play. Participants will have the chance to affect changes to the story and use drama to explore the outcomes of those changes. The pyramid of hate will help participants to explore how hate can start at a low level and escalate to criminality. Ultimately the aim is to highlight the importance of challenging even the lowest level of hate (stereotyping and prejudice) in order to stop it escalating to physical violence (as in the play) or beyond.

Introduce the group to the Pyramid of Hate. Explain each level carefully and ask for the group to give examples at each stage. You may wish to remove the examples we have given and encourage your group to come up with them and write them on.

Divide the group into smaller groups of 3-5. Give each group an 'Alternative Scenario' card. Each card details a point in the play where Nikki makes a choice. The card offers an alternative choice for Nikki to make.

Ask the groups to have a brief discussion about where the story might go if Nikki made the choice on the card. Then ask them to create a freeze-frame to represent Nikki at the following moments:

1. The moment she makes the decision/completes the action
2. 5 minutes later
3. One day later
4. A week later
5. A year later
6. Ten years later

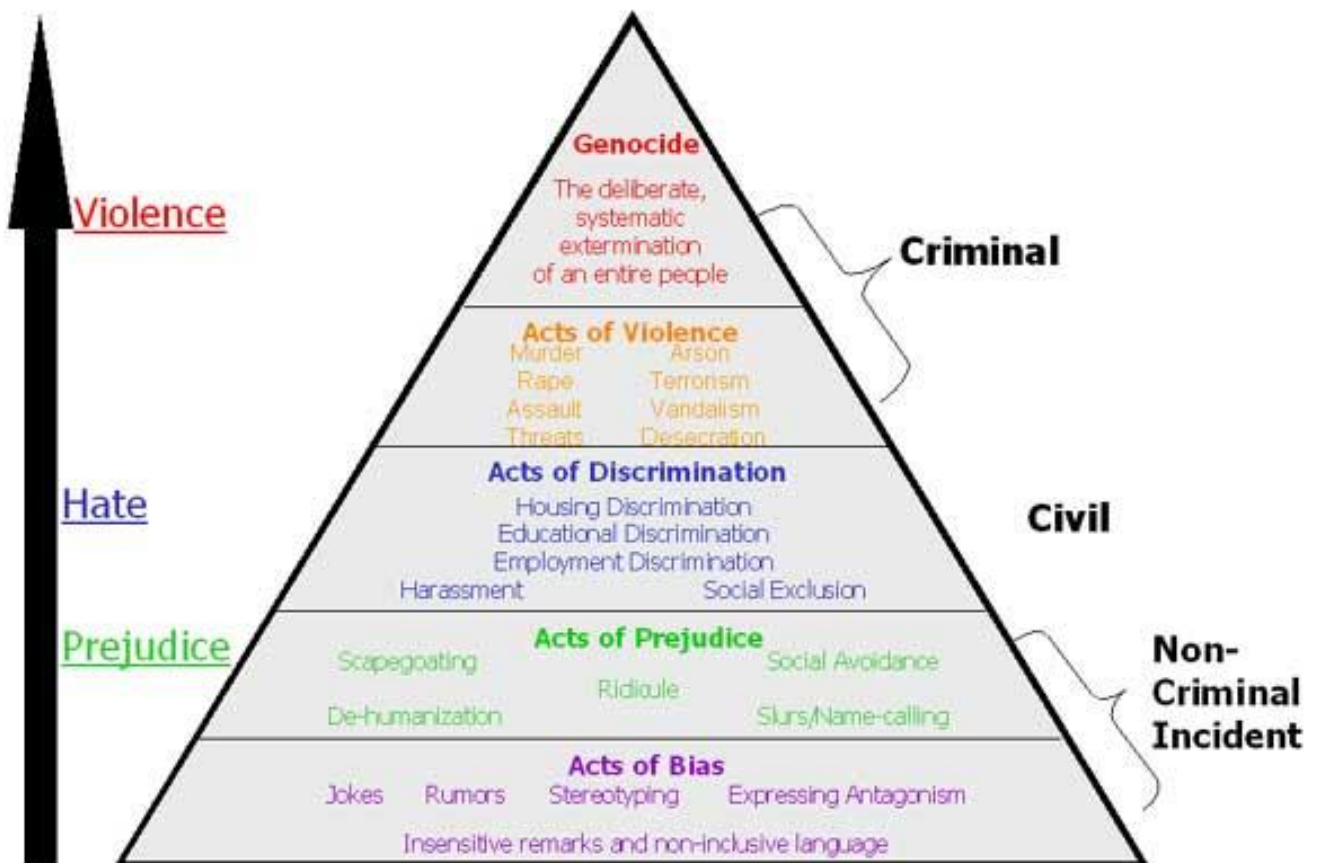
Allow the groups some time to come up with their freezes. Then perform them to the whole group. Before each group performs, they should read the 'Alternative Scenario' card to the whole group. At each freeze, ask the whole group what they think is going on and why. For each scenario place Nikki on the pyramid of hate – where does she end up? You may also want to discuss other characters in the play in relation to the pyramid.

Summarise

Which scenarios had a better or happier ending for Nikki? What were the effects on other people in her life? Which scenarios ended up worse for Nikki? Did other people come out better as a result? How can seemingly small decisions make a big impact on ours and other people's lives? If racism (or hate speech in general) is not challenged, what is the ultimate outcome? You may wish to list some of the crimes and genocides that have happened as a result of unchallenged racism: the final solution by the Nazi's, the Rwandan Genocide in 1994, the killing of Anthony Walker in Liverpool or the recent race riots in America after the shooting of a black teenager in Ferguson, USA are a just a few examples.

10a. Resource

PYRAMID OF HATE



10b. Resource

Alternative Scenario Card 1

Original...

And the next thing you know, Joan's screaming and shouting
GO HOME! YOU'RE NOT WANTED ROUND HERE
And these girls started filming it all on their phones
I bet it's on You Tube already
Go back to where you come from, cos we don't want any more trouble round here.
She didn't even have her teeth in...It was hilarious...
And the coloured woman just put her hand up in Joan's face, she was having none of it,
but then the husband come over and I reckon he was about to have a go ...
When this stone comes from out of nowhere...
Right over Joan's head
And smashed the front window...
And there was glass everywhere.

Alternative...

And I thought, I'm not having this
They hadn't done anything wrong
So I went over and said to Joan
Go back inside yer miserable old bag...
And then I turned to the girls on their phones
And youse can piss off an' all
They were all laughing and whispering to each other
But I knew they wouldn't do nothin
If they did, I'd knock 'em out
And I turned to the Mum with the headdress who was struggling with a big old case and I said:
Do you need a hand with that love?

Alternative Scenario Card 2

Original...

Then after all the screaming and shouting
me Dad tries the softly softly approach...

Like he's one of those wildlife people of the telly, trying to tame a wild animal

He pulls up his chair next to me...and he's almost whispering

But I can tell he's not calm, cos I can see the veins twitching on the side of his head.

Listen..you know we both love you very much, don't make this hard for me...

Just keep your distance

And I'm like... *How can I keep me distance when they go to the same nursery?*

And anyway, I didn't ask them to follow me home

And he's like *OK, but if it happens again ring me up and I'll come and pick you up in the van*

Do you understand?

But I didn't say anything

I just ran up here and shut me door.

I don't want them treating me like a kid.

Alternative...

And I was fuming with him

I was like... *How can I keep me distance when they go to the same nursery?*

And anyway, they're really good kids once you get to know them

They didn't choose to move here you know?

It's not like the kids had any say in the matter is it though?

But did you even bother to ask them why they were here, Dad? Hey?

And I just stormed out the house and went to the park

I needed to calm down, clear me head you know.

Alternative Scenario Card 3

Original...

They said there'd been an incident this morning on the close
Apparently a gang of lads, about six of them broke into their house...
Trashed the place, and smeared shit all over the walls
And then one of them took the rabbit out of the hutch and hung it over the front door with one of
the kids' skipping rope
The thing was though, as they were tying it up...the Mum come home
Caught them doing ...tried to stop them
And then...
Then they battered her.
She's in intensive care.

*I said Well I do know him a bit ..he goes to the Community College in town ...
And he's doing business studies.
You could try him there?*

Alternative...

And they asked me if I knew him, Precious that is
And I just froze...
I stared at the floor for a bit deciding what to say
And eventually I just said *No, why would I associate myself with his sort?*
And they said thanks very much and I went back to work.

Alternative Scenario Card 4

Original...

You're not allowed to say anything anymore
I always get shot down at school by the teachers if I try to say anything about Muslims or Pakistani paedophile gangs... or attacks on our soldiers
My Uncle Drew... well his lad... Kyle, who's my cousin, he was in the army...had been since he as 16 ...went everywhere... Northern Ireland, Iraq, Afghanistan; you name it, he went there..,
spent years fighting for *our* country.
And I don't know what happened exactly,
but in the end ...he had to pack it all in for health reasons or something...
he was only nineteen or twenty ..
but when he came out the army he couldn't even get a proper place to live...
He ended up in a hostel in town, full of dickheads
A friggin hostel! Can you believe that?
And then you get the likes of *them* coming over ...
they click their fingers and they get a house, just like that.

Alternative...

Do you know what, me Dad's got a point
It's them who caused all the trouble round here, why should I be standing up for them?
I'll tell him in the morning, I'm not gonna associate with them at the nursery
And if Precious tries it on again, I'll tell him to piss off back to where he came from.

Alternative Scenario Card 5

Original...

And the next thing I hear is my Dad from our front step shouting
Nikki, get your arse in here now!
And as I turned round to him

One of the lads...I think it was the ginger one
But I'm not sure
It could have been the other one
But one of them muttered under his breath
Nigger lover
And as soon as he said that I just lost it.
BAM
I took the ginger prick out
Got him straight into his jaw

Alternative...

But one of them muttered under his breath
Nigger lover
They kept saying it over and over again
And I dunno why, but I just cracked and I could feel them
The tears
Hot and stinging in me eyes
And me Dad was still shouting
Nikki, get your arse in here now!
And I looked at the kids and then at Precious
And said *I'm sorry*
And ran over to me Dad and into the house
It was just all... too much, you know?
I left them there, to fight their own battle.

Alternative Scenario Card 6

Original...

On the morning...when they moved out....

Me Dad was sat out on the wall opposite with Camilla – gloating – arms folded

Waiting for me to come home with me tail between me legs

But...

I just blanked him

There's no way I'm going back home...

I can't even look at him

Let alone talk to him

Not after what he did.

Alternative...

Me Dad was sat on the wall opposite with Camilla – gloating – arms folded

And I went over to him

And we stared at each other for what seemed like ages.

Eventually I said *I'm sorry*

He was just staring in to space

They're just people Dad, like you and me, they're just trying to get on, do the best for their kids, why can't you see that?

And he looked at me and he just said *You're a good kid Nikki, a bloody good kid.*

And I couldn't be sure, but I think he was crying.



Photo c. Wesley Storey

11. Links to the Curriculum

BLACK and the resources in this pack supports the delivery of the curriculum at both Key Stage 3 and Key Stage 4. Whilst not exhaustive, the following information aims to give some guidance as to what outcomes and experiences could be covered by the play and surrounding lessons or workshops. The play and resource pack also meet the criteria for many other qualifications including NVQ, BTech and Arts Award.

The main themes of the play are:

Culture and Identity

Family

Home

Discrimination

Immigration

Community

Understanding and Compassion

Race and Racism

Relationships

Anti-social Behaviour

Equality and Diversity

Politics

Human Rights

The following experiences and outcomes can be met after students have watched and explored the issues in the play:

Citizenship – Key Stage 3 and 4

- Democracy and Justice
- Rights and Responsibilities
- Identities and Diversity: living together in the UK
- Critical Thinking and Enquiry
- Advocacy and Representation
- Taking Informed and Responsible Action

Personal, Social, Health and Economic Education – Key Stage 3 and 4

- Personal Identities
- Healthy Lifestyle
- Risk
- Relationships
- Diversity
- Critical Reflection
- Decision Making and Managing Risk
- Developing Relationships and Working with Others

BLACK and the resources provided in this pack also cover experiences and outcomes on the curriculum at Key Stage 3 and 4 in the following subjects:

- Drama, Theatre Studies and Performing/Expressive Arts
- English Language
- English Literature
- Music
- Religious Studies and Ethics

12. Glossary of Terminology

The language surrounding racism can be an absolute minefield – equip yourself with the up-to-date terms and their meanings here...

BME/BAME

Acronym for Black and Minority Ethnic / Black, Asian and Minority Ethnic

POC

Acronym to describe a Person Of Colour

Immigrant

A person who enters a country (in which they were not born or hold citizenship) with the intention of residing and seeking work.

Economic Migrant

A person who travels to another country seeking work to better themselves financially.

Asylum Seeker

A person who travels to another country seeking refuge from persecution in their country of origin. This could be due to war or political persecution under oppressive regimes. The UK has a legal responsibility to offer refuge to any person who is seeking asylum under the Geneva Convention.

Gypsies, Roma and Travellers

Minority groups often wrongly given the generic title of 'gypsies'. These people often live nomadic lifestyles and travel from place to place and sometimes from country to country.

Eugenics

Out-dated scientific teachings that claimed to prove people of different ethnicities were superior or inferior to one another. Eugenics has been used to justify the mass murder of minorities throughout recent history.

Genocide

War crime in which minority groups are targeted and murdered often as a result of political scapegoating. Examples include: The Final Solution by the Nazis, the Rwandan Genocide of 1994 and the Killing Fields of the Khmer Rouge in the 1970s.

Institutional Racism

Also known as structural or systemic racism. Institutions and organisations may have rules, policies and regulations that inhibit people of certain ethnicities or cultures from sitting on an equal plane with their peers.

Human Rights

Inalienable and unchangeable rights that all humans share including the right to water, food, personal safety and to live without fear of persecution. They are considered the foundation of peace, justice and freedom.

Universal Declaration of Human Rights

Drawn up in 1948 by the United Nations, the UDHR contains 30 articles outlining agreed universal human rights that all people share. To date 144 countries have signed up to the UDHR and although it is not a legally binding document, many laws and legal frameworks are based on it.

13. Help and Guidance

- **Barnados**
www.barnados.org.uk/ 0208 550 8822
Working with the most vulnerable young people across the UK, offering support services, campaigning and research expertise.
- **Childline**
[www.childline.org.uk /](http://www.childline.org.uk/) 08001111
Childline is a free UK confidential helpline dedicated to supporting vulnerable children and young people.
- **Anthony Walker Foundation**
www.anthonywalkerfoundation.com
Promotes racial harmony and the celebration of diversity, personal integrity and the realisation of potential of all young people.
- **Refugee Action**
[www.refugee-action.org.uk /](http://www.refugee-action.org.uk/) 0808 8000 630
Providing support to people who've fled persecution, violence and harassment.
- **Stop Hate**
www.stophateuk.org/ 0808 801 0661
Stop Hate UK is one of the leading national organisations working to challenge all forms of Hate Crime and discrimination, offer a range of other services including training, education, consultancy and a reporting service for hate crime.
- **Victim Support**
[www.victimsupport.org.uk /](http://www.victimsupport.org.uk/) 0808 1689 111
Victim Support is here to help anyone affected by crime, not only victims and witnesses, but their friends, family and any other people involved.
- **Kidscape**
[www.kidscape.org.uk /](http://www.kidscape.org.uk/) 020 7730 3300
Kidscape works with young people and their families to prevent bullying and child sexual abuse, with far-reaching influence, committed to sharing our insights and techniques with other organisations and individuals all over the world.
- **NSPCC**
www.nspcc.org.uk/ 0808 800 5000
NSPCC helps children who've been abused to rebuild their lives, protect children at risk, and find best ways of preventing child abuse. If you're worried about a child, contact their professional counsellors 24/7 for help, advice and support.

14. Factsheet: Anthony Walker Foundation



We are thrilled to have The Anthony Walker Foundation on board with *BLACK*. Here's a little bit more about the fantastic work they do challenging racism across Merseyside and the UK...

The Anthony Walker Foundation is a registered charity established by Anthony's family after his racially motivated murder in 2005. The aims and objectives of the charity are to promote racial harmony through education, sport and the arts, promoting the celebration of diversity and personal integrity and the realisation of potential of all young people. AWF operates locally, regionally and nationally but the priority focus is Merseyside.

Hate crime on Merseyside, as it is nationally, is a serious concern and poses a threat to cohesive and strong local communities. In the recently published *An Overview of Hate Crime in England and Wales* (Home Office 2013) the recorded number of hate crime offences in 2012/13 reported was 42,236 with race being the motivating factor in 85% of the recorded figures.

AWF works to prevent youth involvement in hate crime by working with all young people across racial groups to feel secure in their identity and empowered to welcome and celebrate diversity in their communities. Primarily through arts and education based workshops on diversity and inclusion delivered locally and nationally through schools and youth clubs, in addition to the annual arts/sport/education AWF festival in Liverpool celebrating diversity in the month of Anthony's anniversary.

Through the AWF Young Ambassadors (14-25) programme young volunteers develop skills, confidence and abilities to challenge racism and discrimination, identity based bullying and promote diversity within their own communities.

We work with young offenders who commit hate crimes to reduce their re-offending through our diversity programme which incorporates exploring self-identity, stereotyping and labels, discrimination, restoration and forgiveness concepts and diversity of local communities. In our 2010/2011 pilot programme with Liverpool YOS 100% of the young people who attended did not re-commit hate crimes in following 12 month period.

We have begun work with young victims through our information line and direct work to support them and their families after the experiencing race hate crime and racial bullying, empowering them to regain well being, confidence, self esteem and positive identity, reduce negative responses (including retaliation) and reintegration into their community.

Nationally, their involvement and activities include:

- Anthony Walker Law Bursary with Crown Prosecution Service and Liverpool John Moores University, aimed at supporting young people from disadvantaged backgrounds to become a lawyer (this was Anthony's aspiration)
- Annual Anthony Walker Memorial Lecture with National Union of Teachers

- Anti-racist education resource film 'Colour Blind' supported by Liverpool FC and Comic Relief
- Talks/workshops for national conferences
- Contribution to Show Racism the Red Card & Kick it Out Campaigns
- National website
- Social media sites including Twitter, AWF Facebook page and Young Ambassador Facebook group

Should you wish to get in touch with AWF to discuss how they can support the anti-discrimination or equality and diversity programme in your organisation, or to speak in confidence with them about your experience of racism and hate crime, you can get in touch using the details below:

Web: anthonywalkerfoundation.com
Phone: 0151 237 3974
Email: info@anthonywalkerfoundation.com
Facebook: [facebook.com/theanthonywalkerfoundation](https://www.facebook.com/theanthonywalkerfoundation)
Twitter: [@awf_liverpool](https://twitter.com/awf_liverpool)

15. Further Resources

Follow the links to find further resources, videos and lesson plans on the subject of race, equality and discrimination...

Where Does Racism Come From?

Stereotype, prejudice and the influence of the media: Stand Up to Racism Resource Pack (2013)

www.theredcard.org/uploaded/SRtRC%20Education%20Pack%202012.pdf

Lies, Damned Lies And...

This lesson plan was developed from the analysis of the UK media's coverage of the UCL's report by Channel Four.

You can find out more by going to:

www.channel4.com/news/immigration-migrants-economy-newspapers-mail-telegraph and
<http://blogs.channel4.com/factcheck/factcheck-confused-immigration-read/19305>

Equality and Human Rights Commission Resources

Lesson plans, videos and PowerPoints.

www.equalityhumanrights.com/private-and-public-sector-guidance/education-providers/secondary-education-resources

Stand Up To Racism/Show Racism The Red Card

Fantastic resources for tackling racism in the classroom.

www.srtrc.org

BLACK Trailer

<https://youtu.be/KtIZrjOJODY>



HEADZ (2014) photo c. Wesley Storey

16. Appendix

a. Getting into Theatre

There is no one set path to get a job in theatre, but working hard and loving what you do is definitely essential. Here are our some of our top tips:

Make something - Try writing or devising a play, you could do this on your own or with a group of friends. By putting on a scratch performance to showcase your ideas to family/friends/local theatre groups you can gain valuable experience and ask for their advice and feedback. The best way to share your work or ideas is to perform it!

Youth Theatre/Participation Programmes - Many theatres provide some sort of Youth Theatre - a great first step for acting experience and performing. If acting isn't for you, look out for other Youth Schemes in theatres such as director or technicians. Contact your local theatre for more information.

Get online - Research opportunities and jobs in your area. There are some great websites full of advice and useful blogs where you can share ideas. Some of the best are: www.ideastap.com
www.ayoungertheatre.com/getintothetheatre.org

Study - College, University & Drama School all offer courses in theatre and if theatre is your passion then training can provide an excellent start to your career. It is sometimes hard to know which way to go, so think hard about what you want to do: Acting? Design? Dance? Directing?

Writing? Then do your research and find out which is the best course for you. Check out www.dramauk.co.uk/courses for the low-down on courses available in the UK today.

Casting opportunities - Look out for casting opportunities. You could even put together an acting CV and approach a casting director or even follow companies on Twitter/Facebook and look out for open casting calls. There are a number of big casting websites in the UK with thousands of jobs listed. Why not check out www.castingcallpro.com/uk, www.starnow.co.uk and www.spotlight.com?

Volunteer - By offering to volunteer you will gain valuable experience and broaden your skills. You may also get the chance to work alongside professional actors/practitioners in the workplace. Many Youth Theatres and Community Arts Organisations will provide such opportunities and support volunteers. Find your local theatre and get in touch!

Experience theatre - Watch as many plays as you can, read new local writing, support local and visiting regional theatre companies and engage with the theatre scene in your area. This is a great way to gain ideas and engage with people of similar interests.

Get some experience - Theatres are not just for actors. Getting a job in an arts organisation can give you a wealth of skills and still allow you access to the theatre. A job such as a front of house usher or an admin role is an excellent way to learn how a theatre works and engage with all the different departments that are involved in live production.

Sincerely

16b. Our Participation Programme

Our Audience

20 Stories High's work is aimed at an audience aged 13-30. We have a vast experience in connecting with culturally diverse and socially excluded young audiences. We also offer seasoned theatre-goers a new experience that is accessible and firmly rooted in strong theatre tradition – breaking down common misconceptions of Hip Hop and Urban Street Art and culture.

Our Participation Programme

Participation is at the heart of everything 20 Stories High does.

BLACK is an ideal resource for school groups and young people, encouraging them to explore themes and issues relevant to them, their peers and their communities.

Through vibrant, contemporary and accessible theatre the project supports Citizenship, PSHE and Drama/ English for young people aged 13-30 contributing to their spiritual, moral, social and cultural development.

Key themes and issues

Race and Racism
Abuse

Home
Identity

Family
Culture

Post-Show Discussions

Young people can participate in a discussion with the actors, exploring further the themes and issues in the play, and the making of the production.

Everybody's Got a Story to Tell Workshop

Our fun and engaging verbatim workshop explores how we start the story telling process in an accessible way. Delivered by professional artists, it is suitable for up to 30 young people.

Post-Show Jams

20 Stories High, in partnership with host schools/venues, can set up exciting post-show jam events for local young people. Each post-show jam is bespoke, working alongside local young people to organise the event. Young people and artists from *BLACK* can collaborate on stage together. Young people are also encouraged to perform as individuals or groups. Suitable for up to 100 people.

Programme and Signposting

A free programme will be handed out at the end of every performance, with information about *BLACK* and how to get involved with 20 Stories High in the future. This also features information about key support organisations and services.

Resource Pack

This free pack will be available online for any school or community group. It will feature key information about the show, company and production team. The pack will also offer activities and ideas for groups to explore in the classroom or during session time.

Bronze Arts Award Workbook

This free workbook will be available online for any school or community group. Accredited Arts Award Assessors can use this pack to take young people through their Bronze Arts Award from start to finish. 20 Stories High are able to offer support in completing this but cannot assess Arts Awards for third party organisations. Organisations that do not assess Arts Award may still wish to use the pack with their young people.

Resources are available to download from www.20storieshigh.org.uk/resources

For further information or to discuss any of the above participation offers please contact Strategic Touring Manager Laura Orchard: laura@20storieshigh.org.uk

13c. Contact

Should you wish to discuss any part of this resource pack, book participatory activities or discuss further involvement with 20 Stories High, get in touch!

Guy Christiansen

Participation Manager

guy@20storieshigh.org.uk / 0151 708 9728

20 Stories High, Toxteth TV, 37-45 Windsor Street, Liverpool, L8 1XE