

20
STORIES
HIGH

Theatre
Rites



The Broke 'N' Beat Collective

National Tour 2016

Marketing Pack



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**ARTS COUNCIL
ENGLAND**



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About 20 Stories High

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 theatre venues and community spaces and runs a range of participatory projects. They are part of the Arts Council's National Portfolio of funded organisations, and are a registered charity.

Awards and Nominations

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

About Theatre-Rites

Theatre-Rites has a distinct and unique approach to creating theatre for young people, and has established an outstanding reputation nationally and internationally for excellence and innovation. The company's prime aim is to create work that feeds the imaginations of young people and gives them a memorable theatrical experience.

The company is committed to working with artists - whether sculptors, poets, painters, video or installation artists - in order to present children with unusual contemporary imagery and to push the boundaries of theatrical form. This, together with performance, puppetry and sound creates a rich mixture to inspire young audiences.

Awards and Nominations

2008 TMA Awards

Winner of Achievement in Dance for *Mischief*

2004 Arlyn Award Society

Outstanding Design in Puppet Theatre

2002 Honorary President's Award of ASSITEJ

Nominated for excellence in the Profession of Theatre for Children and Youth

About *The Broke 'N' Beat Collective*

The Broke 'N' Beat Collective is a unique mash-up of hip-hop, beatboxing, spoken word and puppetry. It is a collaboration between 2 distinct and acclaimed companies: 20 Stories High and Theatre-Rites and 4 diverse and talented performers:

Hobbit - beat-boxer

Ryan LoGiSTic Harston - b-boy

Elektric - singer/poet

Mohsen Nouri - puppeteer

The Broke 'N' Beat Collective takes the form of a live gig and looks at the impact of life in 21st Century Britain on young people. What is it like to have nothing and how do we start to fix it?

Exploring themes that young people face today including violence, neglect, economics and body image, the production will also celebrate the creativity and vibrancy present in contemporary youth culture, bringing reparation and hope.

The aesthetic is inspired by designer toys and assemblage puppets made out of the clothes and equipment worn and used by the performers.

Q&A With The Co-Directors

We managed to grab a minute to chat to co-writers/co-directors Sue and Keith from Theatre-Rites and 20 Stories High. Here's what they had to say about the process of creating The Broke 'N' Beat Collective...

In a nutshell, tell us what The Broke 'N' Beat Collective is about...

Keith: The Broke'n'Beat Collective is a Hip Hop gig infused with puppetry. The artists on stage are sharing the stories that have come from young peoples struggles and also the objects of young people.

Sue: For me the show is about what helps us cope in this challenging world. What breaks us down and what makes us feel robust. It's about valuing your own narrative and finding whatever way of letting that determine the best way of living your life.

What inspired you to create the show?

Keith: Sue was Puppet Director on a play I wrote called Melody Loses Her Mojo an after that finished we felt like we needed to do something together again, as there was more to discover in fusing our art forms.

Sue: Yes, I'm with Keith. I'm always looking for new ways of working and exploring visual languages. When we first met I got really excited about how I could combine my visual language with his spoken language and I could combine object manipulation with the techniques of Hip Hop theatre.

Keith: Next we found the right artists, spoke to them and another young people about the challenges they face. A common theme that kept coming up for young people was youth unemployment, poverty, education, and the struggle between being a teenager and an adult.

The show is presented like a music gig. Why have you chosen this particular way to perform the material?

Sue: We went through a thorough audition process to select our Collective. We were most excited by the four artists you'll see in the show. Once we put them in a room together in our first R&D it became clear that their strongest skillset was music. Therefore it gradually became clear that the storytelling must be expressed through the language of music and song. A gig was the natural framework to choose.

Keith: As Sue says, it all evolved through playing in the research and development weeks. Our artists are specialists in their own art forms - a beat boxer, singer/poet, dancer and puppeteer - but when they got together for the first time, they instantly gelled musically. They became a super group, a collective and the idea of them doing a gig evolved from this!

Tell us a bit about your writing... What are your influences? Where do you find your inspiration? And how do you get all your ideas down on the page?

Keith: The stories and characters I write come from young people I know, young people I've seen often fused with my own experiences. I get inspiration from everywhere... drama workshops, music, TV, film, art, a joke on a bus.

Sue: As a puppeteer and puppet maker I write in pictures, like a sort of storyboard. I call it a dramaturgy of an object or image where I look at how one image can earn the next, whether this is how a colour can change into another or an object can transform into something else.

Keith: In a way I do the same with my initial ideas. The next step is just sitting down and writing whatever comes out and the process after that is taking it into a room with actors, dancers, beat boxers, musicians and puppeteers and playing with it and letting them rip it apart. Then I'll go away write some more, then try it out again and we'll just keep doing this until it feels right.

How would you describe your directing style?

Sue: For me it is about guiding a devising process that is inclusive to everyone in the room whether they be writers, performers, visual artists or technicians. At the beginning I collect everyone's ideas and contributions and, as the process develops, I begin to make selections and edit the material together. In this instance, I am doing this in collaboration with Keith.

Keith: I'm pretty old school, I love breaking down text into units, objectives and super objectives. Once these anchors are in place, then there is real room to play and experiment. But my notes will always come down to breaking up the units or playing your objective.

Why use puppets? Can't actors tell the story better?

Keith: I LOVE puppets! They offer something magical. They take the audience to a completely different space and dimension. I love it when they tell stories that are purely visual.

Sue: Yes, I agree with Keith. Actors can tell stories very directly. In this show sometimes the stories are quite hard hitting so it has been great to use puppets in order to present them in a more metaphorical way. The transformation that occurs in the story can be shown by a literal transformation in the object that the puppet is made of: for example, if a girl tends to cut herself, what if the girl is actually made of paper? In one way it creates magical realism and protects us from the grueling reality of the subject. On the other hand, the cutting literally destroys the paper-girl, so the impact is very direct.

Keith: I am evangelical about puppetry! As Sue says, puppets can do so many things that actors can't. I like writing puppets and puppetry into my writing but essentially they have to be doing something that an actor can't, otherwise what is the point?

Can you tell us a bit about the rehearsal process? What's a typical day like in the rehearsal room of directing super-duo Keith Saha and Sue Buckmaster?

Keith: I don't think there is a typical day. Co-Directing with anyone is difficult and there has to be a reason why - usually one vision is enough. With this it's a complete mash up on stage and off. Sue and I learnt early on that it's OK to argue in front of the actors. We are always exploring and we never fall out, it's just a short hand in how we talk to each other. If we both had the same skills it would be even more difficult but we are coming from different ends of the spectrum and meet in the middle.

Sue: Keith makes it sound so dramatic! It's great. It's full of play, musical jamming, repetitive practice, debate about approach and exchange of thinking behind our different methods.

Keith: This clash is what makes the work interesting I think. In terms of what that feels like on the other side? You'd have to ask the actors!...

What has been the biggest challenge in creating The Broke 'N' Beat Collective?

Keith: Getting it up and running. We had the ideas 18 months ago! After the first R and D we were like...lets just do the show now!!

Sue: For me it's the content of the stories we are trying to tell. They can be very upsetting.

And what excites you most about the show?

Sue: That we are managing to transform these hard hitting stories into magical realism and musical expression, that we are combining Hip Hop theatre with puppetry, which I feel hasn't really been done and that I have had a chance to look into Hip hop aesthetics and let that inspire new ways of designing puppets, particularly designer toy aesthetic.

Keith: The audience...it's always the audience for me. Sitting behind them and watching it through their eyes, feeling their emotions. If it works they let us know, if it doesn't I feel that too. I love the fact that people who don't usually go to theatre will come and see this, that's why we do it.

Sue: Oh and that it is very musical! Live music in theatre is always exciting for me.

The Puppets

There are 4 puppets in the show:

Invisible Boy

The initial idea was that he would be made from a Speaker who had got separated from his matching Speaker and no longer worked. To make this object work as a puppet we inserted the speaker like a head inside a Hoodie. Our Puppeteer, Mohsen Nouri, brought this to life. Once we improvised with him we found out that he was a 14 year old who had lost confidence in himself and had stopped speaking up since his brother had died. At the end of the piece he has found his voice. The speaker in him works again. He is a poet.

Jack in the Box

We explored the idea of what it felt like to be boxed-up. We started with how just a box on your head would affect how free you are to move. This used the skills of our dancer, Ryan Logistics Harston. We then transformed that box into a cardboard box mask of a young man called Jack. We developed a scenario that would make Jack feel boxed-in; the story of how he became a father at an early age and struggled to face up to his responsibilities. All the characters are created out of cardboard.

Boom Box Boy

We looked at the aesthetics of Designer Art Toys especially Dunny's, which are collector items with changeable heads. We then designed a large dunny-like figure that could have a Boom Box head. We thought this would be a particularly good puppet, which uses sound and movement together, to collaborate with the skills of our Beat Boxer Hobbit to explore the cacophony of vocal messages we are bombarded with in our lives.

Paper Girl

This puppet was designed to tell the story of a young girl who, due to difficult family experience and the pressure of marketing images, self harms. We first wrote a poem about her life which could be expressed beautifully by our singer/poet Elektric and then we explored what it would be like if the girl in the story who cuts herself was actually made out of paper and advertising imagery. It would enable us to look at her emotional dilemma using magic realism and suggest that however fragile we may feel there is always a way to recognize our own robustness and tear ourselves up.

Credits & Biographies

Co-Directors / Co-Writers	Keith Saha & Sue Buckmaster
Designer	Miriam Nabarro
Lighting Designer	Douglas Kuhrt
Sound Designer	Jonathan Everett
Puppetry Designers	Sue Buckmaster, Matt Hutchinson, Paul Vincett of Stitches and Glue
Puppet Makers	Matt Hutchinson, Paul Vincett and Becky Johnson of Stitches and Glue
Cast	Elektric Hobbit Mohsen Nouri Ryan LoGiSTic Harston



Elektric – Singer / Poet

Elektric (**Elisha Howe**) is a 24 year old artist from the midlands. Her music fuses R&B, Indie and Hip-Hop, telling stories through a British melodic rap style. Elektric describes her music as therapy. TNF mag described Elektric as one of UK's top unconventional female creatives. Leaving her crowd singing her songs, Elektric delights audiences around the UK, performing at venues such as O2 academies and Pride UK. 2015 saw her stepping out into Europe, researching cultures and telling stories through music in Bosnia, collaborating on original ideas which challenge mindfulness and technology in Morocco, and representing the UK at New Skool Rules international music conference in Rotterdam. Elektric's future is looking extremely bright with several exciting projects in 2016.



Hobbit - Sonic Artist / Beat boxer

Hobbit (**Jack Hobbs**) has been a household name in the beatbox scene for the past 10 years. Live acts around the world and 1st place titles in major competitions have assured Hobbit's credibility as an artist. Raised in a musical family, Hobbit's confidence and skill as a performer has won him numerous titles: 2015 World Crew Champion and UK Loopstation Champion. Hobbit has been involved in a lot of exciting projects: theatre shows Ghost Boy & Melody Loses Her Mojo as well as multiple festivals, and venues across the world.



Ryan LoGisTic Harston - Dancer

Starting in Contemporary, modern and jazz, LoGisTics changed course in 2002 when he went to work with one of the most established Break Dance crews in the UK, winning tournaments in the UK, France & Germany. Known for his untouchable style and flair, he has received numerous awards and has travelled around the world working with well known artists such as Kelis, Mario, Jonzi D & Ken Swift, and has also showcased his works at Dance London, Breakin Convention and Apollo Theatre London. Logistics has recently worked with New York based choreographers Kwikstep and Rokafella, on breakin and hip hop theatre, and recently arrived back from working in New York City on an off-Broadway show.



Mohsen Nouri - Puppeteer

Mohsen trained as a puppeteer at the Central School of Speech and Drama and has a long established working relationship with Theatre-Rites. Previous work for Theatre-Rites includes: In One Ear, Paradise, Mischief, Mojo, Bank On It and Rubbish. Other credits include: Romeo & Juliet, King Arthur and the Quest of the Grail, The Secret Garden, Karagoz (Little Angel Theatre), Doctor Dolittle (David Ian Productions), The Hitchhiker's Guide to the Galaxy (Disney), Charlie and Lola's Best Bestest Play (Polka Theatre). Mohsen also appeared in the internationally acclaimed Peter Pan (360° Entertainment), In the Night Garden (BBC), as a blue alien for Argos (CHI&Partners), in Muppets Most Wanted (Disney), Travelodge "Travelogical" stills campaign (James Day Photography) and his work can be seen in Joe Wright's Pan (Warner Bros. Pictures).

Keith Saha – Co-director / Co-writer

Keith Saha is Co-Artistic Director of 20 Stories High. His involvement in theatre began at Liverpool's Everyman Youth Theatre in Liverpool in the 1980's. For the next 10 years he enjoyed a career as an actor, composer and musical director. In 2006, he founded 20 Stories High with Co-Artistic Director Julia Samuels and turned to writing and directing and developing plays with young artists using the forms of Hip-Hop Theatre with Puppetry and Mask. In 2008, he was commissioned by Liverpool's European Capital of Culture to write and direct BABUL AND THE BLUE BEAR, and then in 2010, he was awarded The Brian Way Prize for the UK's Best New Play for Young People for his play GHOST BOY, a co-production with Contact and Birmingham Rep.

In 2013 he developed the puppetry aspect to the work by teaming up with Sue Buckmaster from Theatre-Rites with MELODY LOSES HER MOJO, and his current collection of monologues for young adults entitled HEADZ is shortly to be published.

Sue Buckmaster - Co-director / Co-writer

Sue is the Artistic Director of Theatre-Rites and the fourth generation of theatre practitioners in her family. She has created 22 shows for Theatre-Rites and in addition has many years experience as director, puppetry specialist and teacher, including work with the National Theatre, RSC and Complicite. In 2014 Theatre-Rites created *Sue Buckmaster: The Puppet Whisperer*, their first show for adults, which provides an opportunity to observe Sue's puppetry technique through an improvised puppetry masterclass. Most recently, Sue has worked with Akram Khan Company, to create a version of his award-winning production *Desh for ages 7+*.

Miriam Nabarro - Designer

Miriam is a London based theatre designer and artist. Recent credits include *My Name Is...* (Tamasha, 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), *A Winter's Tale* (Headlong / Chichester + tour), *Sabbat* (Dukes + Orange Tree), *Snow Queen* (Polka), *Quicken Tree* (Edinburgh Botanics), *Macbeth*, *Midsummer Night's Dream*, *Twelfth Night*, *Cupboard of Surprises*, *Word Alive!* (all National Theatre Education), *Tombstone Tales* (Arcola), *St George & the Dragon* (Lyric / WAC + tour), *Tales from the Mp3* (20 Stories High + tour) and large scale community productions: *The Fear Brigade* 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.

Douglas Kuhrt – Lighting Designer

Credits include: *Little Red Riding Hood, Aladdin* (Liverpool Everyman and Playhouse); *Tales from the MP3, Melody Loses Her Mojo, Whole* (20 Stories High); *All Creatures Great and Small, Last of the Duty Free, Black Coffee, Fallen Angels* (Bill Kenwright Ltd); *The Pitmen Painters* (National/West End/Broadway/Tour); *Take Me With You, Road Movie* (Starving Artists); *Jiggy* (Edinburgh); *Rain Man* (English Theatre Frankfurt); *Little Voice* (Hull Truck); *The Deranged Marriage* (Rifco); *Piccadilly Revisited* (Linbury Studio); *Educating Rita* (Citizens, Glasgow); *Geoff Dead: Disco for Sale* (Live); *Depth Charge* (Lyric Hammersmith); *Running the Silk Road* (Yellow Earth); *King Lear* (Shanghai); *Tom, Dick and Harry* (Duke of York's, West End); *Zipp!* (Duchess, West End); *The Beast Market* (Chol); *The Talisman* (Drum, Plymouth); *Fascinating Aida* (Haymarket, West End); *Home and Beauty* (Lyric, West End); *Dreaming, The Hobbit* (Queens, West End); *Naked Justice* (West Yorkshire Playhouse) and *Scissor Happy* (Duchess, West End).

Brochure Copy

Full Marketing Copy

20 Stories High and Theatre-Rites join forces to create a unique mash up of hip-hop, theatre and puppetry bringing together 4 amazing artists: beat-boxer Hobbit, b-boy Ryan LoGisTic Harston, singer/rapper Elektric and puppeteer Mohsen Nouri to form The Broke 'N' Beat Collective.

*Sometimes when I can't stand on my own two feet
Or the voices in my head feel cracked and incomplete
I turn up the volume of my Broken Beats
The Big Heavy Bass sends moves flowing to my feet
Melodic rhymes fill my head and make me feel oh-so-sweet
Cos my Broken Beats help me feel alive
And not so Broke and Beat.*

Come and spend an evening with the Collective; a raw, gritty, funny and moving gig that explores the hardships faced by young people in the UK today.

Gripping tales, transfixing poetry and hip-hop puppetry like you've never seen before.

*Theatre-Rites, a company of genuine originality and flair - **The Guardian***

*Great theatre should be about taking risks ... This play has it in the bag - **The Guardian***
(Melody Loses Her Mojo)

A 20 Stories High and Theatre-Rites co-production in association with Unity Theatre, Liverpool

Not suitable for under 13s

15 word marketing tagline

20 Stories High and Theatre-Rites present:

The Broke 'n' Beat Collective

A mash-up of Hip-Hop, Theatre and Puppetry

50 word short marketing copy

20 Stories High and Theatre-Rites join forces to create a unique mash up of hip-hop, theatre and puppetry bringing together 4 amazing artists: beat-boxer Hobbit, b-boy Ryan LoGisTic Harston, singer/rapper Elektric and puppeteer Mohsen Nouri to form The Broke 'N' Beat Collective.

Quotes

For 20 Stories High:

This highly effective combination of music, monologue and design... Saha's play is sharp, funny and honest. He provides no easy solutions yet does allow a glint of hope as to the future.

Paul Foley, Morning Star

@20storieshigh essential verbatim snapshots of the lives of Liverpool teenagers. Smart work

Lyn Gardner (on 'Tales from the Mp3')

One of the most hard-hitting and moving pieces of theatre for young audiences I've ever seen ... a remarkable piece of startlingly good theatre. See it if you possibly can.

The Stage (on 'Whole')

Great theatre should be about taking risks ... this play has it in the bag

The Guardian (on 'Melody Loses Her Mojo')

For Theatre-Rites:

This London-based company creates work which is grand in scale, beautifully crafted in its detail and as imaginative and rewarding as any company creating work for adults you'll ever hope to see.

Total Theatre

Shows for young people by the visionary Theatre-Rites company are always a breath of fresh air

Time Out

This is a joyous show about finding yourself and the things that you love, retaining the wonder of life as you move from childhood into the adult world, and remembering what it felt like to be a child. An exhilarating family show, and a mischievous life lesson for all ages

The Guardian (on 'Mojo')

Rich in humour and humanity

Daily Telegraph (on 'Bank On It')

Box Office Notes

Title	The Broke 'N' Beat Collective
Running Time	70 mins (no interval)
Age suitability	Not suitable for under 13s.
Cast	Elektric – singer / poet Hobbit - beat-boxer Mohsen Nouri - puppeteer Ryan LoGisTic Harston - dancer

Selling Points

- **First-time collaboration** between two acclaimed companies: 20 Stories High and Theatre-Rites
- Cast – The Broke 'N' Beat Collective features 4 **highly skilled performers**
- **Live beat-boxing from Hobbit** – 2x UK Loopstation Champion. He is also part of the Beatbox Collective, 2015 World Beatbox Champions
- **Topical issues** – the production explores serious issues that will resonate with a wide audience, particularly young people
- 20 Stories High and Theatre-Rites have an **excellent track record** of creating high quality work for young people. Recent work has received **5 star reviews**
- Comprehensive & accessible programme of **education & outreach work** available alongside the production
- **Great opportunity** for a traditional / core audience to try something new and exciting in a modern, accessible way
- **Exciting mix** of beat-boxing, hip-hop, music and puppetry
- The production is not suitable for under 13s, and will feature explicit language and sexual references. Although it explores some serious topics, the production will be full of love, laughter and hope.

Keywords:

theatre / puppetry / beat-boxing / spoken word / hip-hop / music / live gig / poetry

Themes and Language in The Broke 'N' Beat Collective

The Broke 'N' Beat Collective explores hardships that young people face today including violence, neglect, challenging economics and poor body image. The production focuses on what it means to be broken, but not beat.

The themes explored include:

- young parenthood
- bereavement
- sexual abuse
- self harm

Each theme is explored in different stories woven throughout the performance. The stories are sometimes quite hard hitting, however through the use of puppets it has been possible to present them in a more metaphorical way. For example, when we explore the story of a young girl who self harms, she is a puppet made out of paper. On the one hand this creates magical realism and protects us from the gruelling reality of the subject, but on the other hand the cutting literally destroys the paper girl, so the impact is very direct and powerful.

The references in the play include:

- sexual references
- drug references

There is very little strong language in the play. The word 'fuck' is used once and 'shit/shitty' is used twice.

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

Although some of the stories presented go to dark and difficult places, the production also celebrates the creativity and vibrancy present in contemporary youth culture, bringing reparation and hope.

Talking about the show, the Co-Directors said:

"These four stunning artists have come together with us to hear first-hand what young people in our communities face, from feeling invisible to feeling pressured, from harming themselves to the harm inflicted on them by others. Theatre-Rites and 20 Stories High are committed to telling these stories in an exciting, relevant way and as well as opening up a dialogue about their concerns, we hope that the evening is ultimately filled with hope and energy."

Online Marketing / Social Media

We are keen to utilise Social Media for creating conversations. Some of the performers have a strong social media presence and many followers on Facebook, Twitter, Instagram etc. We will be tweeting regularly prior to arriving at your venue and throughout the tour, sharing behind the scenes images and reviews as they get published / posted. We will use the hashtags:

#brokeNbeatcollective
#theatrerites
#20storieshigh

Please follow both companies at:

@TheatreRites
@20StoriesHigh

and three of our fantastic performers:

@beatboxhobbit
@thisiselektric
@URBANConcepz (Ryan)

We know you will have experience of announcing visiting companies and their work but, in case it's helpful, here are a few example Tweets :

Tickets:

Not long until you can get your tickets to a fantastic beat-boxing, hip-hop and puppetry show #brokeNbeatcollective #onsale [date]

Love #beat-boxing? Love #hip-hop? Love #puppetry? You'll love #brokeNbeatcollective. Tickets on sale now! [link]

Don't miss out on this exciting new show #brokeNbeatcollective @[link] from/on [date]. Tickets available now [link]

Trailer:

Looking forward to #brokeNbeatcollective. Coming soon! Catch the show trailer here [link]

Catch a glimpse of the fantastic trailer for #brokeNbeatcollective. Coming to #[venue] soon

Hype:

Look who's in the building! [image link to BoomBox Boy] #brokeNbeatcollective

The #brokeNbeatcollective have arrived! Can't wait to see them perform tonight/tomorrow/ on (date) (image link)

Facebook

www.facebook.com/twentystorieshigh

www.facebook.com/theatrerites

<https://www.facebook.com/BeatboxHobbit>

Instagram

<https://instagram.com/theatrerites/>

<https://instagram.com/20storieshigh/>

<https://instagram.com/beatboxhobbit>

<https://instagram.com/thisiselektric/>

YouTube

<https://www.youtube.com/user/TheatreRites>

<https://www.youtube.com/user/20storieshighTV>

Target Audience and Audience Spectrum

This section discusses the target audience for the companies and for *The Broke 'N' Beat Collective* with a summary about Audience Spectrum and the key segments for targeting.

Previous audiences for 20 Stories High / Theatre-Rites tours can be described as
Young people attending: <ul style="list-style-type: none"> - Youth groups - Community groups - Schools
Culturally diverse
Family and friends of the company and cast and participants
Adults and Children with learning disabilities and/or their carers
Experimental audiences, who take a chance on the show with no prior knowledge
People interested in visual arts
Practitioners from the arts
Funders
Venue regulars
Youth Leaders
Teachers
Students
Fans of the company's work

With the tour of <i>The Broke 'N' Beat Collective</i>, we aim to reach the following:
Young people attending: <ul style="list-style-type: none"> - Youth groups - Community groups - Schools
Independent young people
Politicised young people
Young people facing challenges with mental health
Young music fans
Young people from areas of low engagement
Parents
Culturally diverse
Socially diverse
Disability diverse audiences
People looking for new experiences
Youth Leaders
Teachers

The audiences discussed above provide only an insight into the target audiences.

We have looked at these audiences in relation to Audience Spectrum.

The main segments that fit our audience profile would be:

- **Experience seekers**
- **Metroculturals**
- **Commuterland Culturebuffs**

The Group that fits our community and participation audience are:

Kaleidoscope creativity

Hopefully you will be familiar with Audience Spectrum and its application within audience development, more detailed information and location maps can be found at

<https://www.theaudienceagency.org/audience-spectrum>

These segments are also detailed specifically for your venue in area profile reports and provides you with an insight in where to find the specific segments.

The following is a summary of the key attributes and ways to engage with them:

High engagement

Experience seekers overview:

- Urban arts audiences
- Highly active, diverse, social and ambitious
- Mainly younger people engaging with the arts on a regular basis
- Often students, recent graduates and in the early to mid-stages of their careers
- Have easy access to and attend a wide variety of arts,
- Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives
- They are mostly in search of new things to do
- Cultural engagement will cross genres and art forms, indoors or out, familiar or alternative, contemporary or historical

Reaching them:

- Digitally savvy, they will share experiences through social media on their smartphones
- Social networks (on and offline) will drive their choices, as well as random decisions.
- Email backed up by an informative and engaging website and entertaining content on social media
- Word of mouth incorporating all the necessary information and content for an informed but not expert crowd to share digitally.
- Making digital content easily 'shareable'.
- Online advertising, promoted tweets and Facebook ads/news feeds could be useful

Metroculturals overview:

- Prosperous, liberal urbanite group
- Often choose a city lifestyle for the broad cultural opportunity it affords
- Interested in a very wide spectrum of activity
- Represent good prospects for new, innovative work.
- Likely to be working in demanding but rewarding professions, including arts professionals
- Highly educated and have a wide variety of other interests
- Metroculturals are the best prospects for any kind of experimental work.
- With wide and informed tastes they are obvious targets for more obscure or niche cultural offerings

Reaching them:

- Resistant to mass market messages, traditional advertising and intrusive telemarketing;
- Respond to niche communications delivered by web and mobile.
- Excellent, timely and high quality web and mobile communication is essential as this segment have high expectations, not least that messages and services will be personalised.
- Broadsheet editorial is a key source of information, while local newspapers have no appeal

Commuterland culturebuffs overview:

- Affluent and settled group with many working in higher managerial and professional occupations
- Keen consumers of culture, with broad tastes but a leaning classical or traditional offerings
- Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort
- A group willing to travel and pay for premium experiences
- Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children
- Tend to be frequent attenders and potential donors
- The arts are an integral part of Commuterland Culturebuffs' lives.
- Opportunities for them to be both artistically stimulated and to enjoy themselves socially need to be provided.
- They are potentially time poor, value time as a resource, and will pay premium prices for high quality experiences.
- Open to a wide variety of arts and cultural experiences, they can and are persuaded to attend contemporary, popular, mainstream and other cultural offerings.
- May take some convincing to try something completely new or 'risky'.

Reaching them:

- The internet is an important information channel, with many using cultural organisations' websites to find out information and to plan and book visits online.
- Majority are instinctively analytical in their approach and value clear information above all. Some will be confident in their own analysis to make choices themselves, but others may like the reassurance of trusted recommendation – therefore expert endorsements, or content to mobilise word of mouth is recommended.
- Responsive to email and post but less likely to respond to mobile, landline or SMS communications.

Low engagement

Alongside the regular theatre audience we feel that as a collective, we provides a very specific product that can work to develop specific segments of your potential audience that other parts of your programme might not attract.

The key target segment within Audience Spectrum would be:

Kaleidoscope creativity overview:

- A group characterised by low levels of cultural engagement
- Often living in and around city areas where plenty of opportunities are within easy reach
- Mix of ages, living circumstances, resources and cultural backgrounds
- For many low incomes and unemployment can present barriers to accessing some cultural provision
- Two thirds annually engage with more popular and accessible culture, some of this in the local community and outside the mainstream
- Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events
- Looking for participatory activities and festivals within community and culturally diverse settings.

- Many consider that the arts are not relevant to them and amongst those least disposed to attending arts and cultural events
- Many do consider themselves to be “arty”. This incongruity suggests that there are artistic needs and aspirations that are not being met through present styles and levels of cultural provision and opportunity.

Reaching them:

- Efforts to increase engagement might require careful planning and long term strategies which seek to reach out to people, demonstrate an understanding of their needs and aspirations and are delivered in partnership with local communities.
- This is about building genuine relationships with communities and audiences, understanding what they want and finding ways to deliver it to and with them sustainably.
- Locating key community gatekeepers to foster these creative relationships and to help communicate and engage with people from this segment will also be important.
- Finding community gatekeepers who will act as and recruit “arts ambassadors” is one of the best ways to harness effective word of mouth

Relating the Audience Spectrum Segments to our target audience:

The table below puts each of the target audience types into a spectrum profile to provide a link to understanding them and will help to develop the right marketing approach.

Target audience	Audience Spectrum
Young people attending: <ul style="list-style-type: none"> - Youth groups - Community groups - Schools 	Kaleidoscope creativity
Independent young people	Experience seekers
Politicised young people	Experience seekers / Metroculturals
Young music fans	Experience seekers / Metroculturals
Politicised students	Experience seekers / Metroculturals
Culturally diverse	Experience seekers / Metroculturals / Kaleidoscope creativity
Socially diverse	Kaleidoscope creativity / Kaleidoscope creativity
Disability diverse audiences	Experience seekers / Metroculturals/ Commuterland culturebuffs
People looking for new experiences	Experience seekers
Youth Leaders	Metroculturals
Teachers	Metroculturals / Commuterland culturebuffs

We can see from this that there will be a mix of people in each target segment who will be influenced in different ways and attend for different reasons. In order to break this down further and provide ideas for strategy to reach these different audiences we can use the following tables.

Benefits and marketing tools

Key Benefits / Target audience matrix

The table below shows how the USP's for *The Broke 'N' Beat Collective* can be attractive to the different target audiences. These tables are only a guide, and you may feel that some of your audience demographic don't fit directly into these categories. You can define your own parameters using data and area profiles to enable you to make some decisions about who to target and how.

	Experience seekers	Metroculturals	Commuterland culturebuffs	Kaleidoscope creativity
First national tour of the production	X		X	
Live music	X			
Hugely relatable for a wide audience		X	X	X
Particularly attractive for a young audience	X			X
Suitable for a wide age range – 13 plus	X	X		
Quality production		X	X	
Good range of prices				X
20 SH/ T-R reputations	X	X		
Chance for a traditional/core audience to try something new			X	
Programme of outreach work available				X
Location of venues	X	X	X	X
Related to work			X	X
Drama fans		X	X	
New writing	X	X		
Topic		X	X	
Cast	X	X		X
Directors		X	X	

The table below provides an overview of different tools that we can use to target the specific segments based on the type of benefit that may influence them:

Marketing tools	Experience seekers	Metroculturals	Commuterland culturebuffs	Kaleidoscope creativity
Website	X	X		
Brochure			X	
Enewsletters	X	X	X	X
Facebook	X	X		
Twitter	X	X		
Instagram	X			
Eflyers	X	X	X	X
Apps or games	X			
Multimedia – video content on youtube / vimeo	X	X		
Interpretation material				X
Flyers	X	X	X	X
Posters	X	X	X	X
Advertising			X	
Print in house	X	X	X	
Press coverage, on and offline		X	X	X
Radio previews, debates			X	X
Strategic Relationships	X	X		
PR events			X	
Openings		X	X	X
Invitations	X			
Flyposters	X	X		
Outdoor ads			X	
Ambassadors	X			X
Alternative TV (eg. Online local)	X			
Direct mail (other than brochures)			X	X
Radio ads			X	X
Sponsorships	X	X	X	
Major print advertising (nationals/locals)			X	
Listings - E.g. – Local mags/websites	X	X		

Further audience development activity

These can be adapted to suit your campaign and target audiences. Please discuss with our Audience Development Coordinator, Bid Mosaku.

Action	Detail
Print	Alongside our normal print we can provide other formats with plenty of notice. This could include fly posting, large format or digital displays in your venue and in other venues in the vicinity. Or print specific to a community centre school etc.
Pricing Incentives	Discounted prices for youth, community, schools groups, members of your youth theatre, subscribers, under 25s etc.
Pay What You Can Night	Select a slow performance and promote as PWYC, to low income audiences or specific groups.
Early Bird Tickets	Offer small discount for bookings within a time frame from on sale, e.g. first week, to email subscribers etc.
2 for 1 tickets	On slower performances, offer to groups who haven't responded or not been able to afford it.
Complimentary tickets	One teacher or group leader free for every 10 tickets booked.
Mobile Box Office	Utilise key contacts in community groups or social clubs etc to sell on your behalf, offer a discount, sell physical tickets at the community centre, youth centre etc.
Ambassadors	Utilise young members of staff, youth theatre etc to act as ambassadors, give them tickets as incentive to encourage their peers etc to book.
Social media	We are really keen to fully utilise SM for creating conversations. Resources include: video, images and blogs from the cast and creative team. Some of the performers have a strong social media presence and many followers on Facebook, Twitter, Instagram etc

Participation

Participation is at the heart of everything 20 Stories High does. *The Broke 'N' Beat Collective* 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

Self image

Self harm

Mental health

Bereavement

Suicide

Poverty

Fatherhood / Motherhood

Sex and Relationships

Politics

Post-Show Discussions

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

Workshops

Professional artists will lead workshops that explore the themes and stories within *The Broke 'N' Beat Collective* using a number of different art forms, including Hip-Hop Theatre & Spoken Word, Verbatim Theatre, Puppetry, Movement and Beat-Boxing. For up to 30 young people per workshop.

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 the show can collaborate on stage together. Young people are also encouraged to perform as individuals or groups. For up to 100 people.

Programme and Signposting

A free programme will be handed out at the end of every performance, with information about *The Broke 'n' Beat Collective* and how to get involved with 20 Stories High's participation programme 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. **It will be available in January 2016.**

Data Capture and Evaluation

Box office sales	Weekly/daily reporting provided to: tina@20storieshigh.org.uk john@theatre-rites.co.uk bidmosaku@btinternet.com
Data collection	We are keen to develop levels of research and data to provide insight into the success of audience development and marketing activity. To do this we would require an analysis of the audience demographic, ticket sales analysis to include time and price, method (on or offline), analytics of social media and website activity relative to <i>The Broke 'N' Beat Collective</i> etc.
Impact analysis	Define what is needed and brief venues
Audience Research	We would like to research the audience through surveys. We appreciate that you may be actioning your own survey collection, and would like to discuss ways we can ensure we both carry out surveys at performances.
Vox pops and video	We would like to be able to do short audience review style interviews post-show.

Press

We have included a press release template for you to use, please insert venue details. We are happy for you to approach your press contacts and work with them as you usually do. We will be handling all national press and will liaise with you where appropriate.

General notes

Age advisory / content advisory

Not suitable for under 13s

Cast

Cast members and creative team will be available for interviews (subject to their individual schedules) but we would appreciate as much notice as possible to ensure availability.

Publicity Supplies

Press Release (please insert your venue details and contact details)

Cast & Creative biographies

Trailer (including short 'teaser' trailer)

Production Shots will be available

Venue Press Release

20 Stories High and Theatre-Rites
in association with **Unity Theatre, Liverpool** present
The Broke 'n' Beat Collective
for audiences aged 13+

Venue: xxxx **Dates: xxxx**

directed and written by **Sue Buckmaster** and **Keith Saha**

puppet design by **Sue Buckmaster, Paul Vincett of Stitches and Glue and Matt Hutchinson**

music by **Hobbit and Elektric**, set design by **Miriam Nabarro**, lighting design by **Douglas Kuhrt** and sound design by **Jonathan Everett**

20 Stories High and **Theatre-Rites** join forces to create a unique mash up of hip-hop, theatre and puppetry, bringing together four acclaimed artists: beat-boxer **Hobbit**, b-boy **Ryan LoGisTic Harston**, singer/poet **Elektric** and puppeteer **Mohsen Nouri** to form **The Broke 'n' Beat Collective**.

The Broke 'n' Beat Collective takes the form of a live gig. Gritty, moving and funny, it combines gripping tales, transfixing poetry, hip-hop, and is animated with imaginative puppetry, to explore the hardships faced by young people in the UK in the 21st century.

Sue Buckmaster (Artistic Director, Theatre-Rites) and **Keith Saha** (Co-Artistic Director, 20 Stories High) said: “*These four stunning artists have come together with us to hear first-hand what young people in our communities face, from feeling invisible to feeling pressured, from harming themselves to the harm inflicted on them by others. Theatre-Rites and 20 Stories High are committed to telling these stories in an exciting, relevant way and as well as opening up a dialogue about their concerns, we hope that the evening is ultimately filled with hope and energy.*”

Recognized as being one of the UK’s leading children’s theatre companies, **Theatre-Rites** brings its cross-form expertise to a show for an older age group for the first time, in collaboration with **20 Stories High**, renowned for their excellent work with and for young people, which celebrates its tenth birthday during 2016. The Broke ‘N’ Beat Collective tour includes post-show jams, workshops and events across the country.

NOTES TO EDITORS:

Running time: approx. 70 minutes

#brokeNbeatcollective

Credits

Directed and written by Sue Buckmaster and Keith Saha

Set Design: Miriam Nabarro

Lighting Design: Douglas Kuhrt

Puppetry Design: Sue Buckmaster, Paul Vincett of Stitches and Glue and Matt Hutchinson

Music: Hobbit and Elektric

Sound Design: Jonathan Everett

Musical Director: Keith Saha

Puppet Makers: Paul Vincett and Becky Johnson of Stitches and Glue and Matt Hutchinson

20 Stories High

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 theatre venues and community spaces and runs a range of participatory projects. We are part of the Arts Council’s National Portfolio of funded organisations, and are a registered charity.

20 Stories High make theatre with young people from excluded communities, emerging & world-class artists to tell stories that are...

contemporary, youthful, authentic, melodic,
gritty, poetic, rebellious, cheeky
original, visual, challenging, tender
anarchic, diverse, eclectic, bass-heavy,
political, funny, collaborative...
and heart-felt.

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

Theatre-Rites

Theatre-Rites has a unique approach to creating theatre for young people, and has an outstanding reputation nationally and internationally. Inspired by artists, objects and spaces the company devises journeys into the imagination, touring to theatres and transforming buildings. The work reflects the child’s eye view of the world as somewhere magical,

astonishing and mysterious, and offers children and adults theatrical experiences that are beautiful, inspirational and good fun.

Its commissioners have included the Barbican (The Thought That Counts 2006 and Bank On It 2013), Sadler's Wells (the award winning Mischief with Arthur Pita), the Vienna Festival, the Young Vic, Ruhrtriennale Festival, the Southbank Centre, the Unicorn, Theater der Welt and the Salzburg Festival. It's critically acclaimed co-production with Polka Theatre, Beastly Baby is running at Polka Theatre until 3rd January 2016.

Artist Biographies

Elektric – Singer / Poet

Elektric (**Elisha Howe**) is a 24 year old artist from the midlands. Her music fuses R&B, Indie and Hip-Hop, telling stories through a British melodic rap style. Elektric describes her music as therapy. TNF mag described Elektric as one of UK's top unconventional female creatives. Leaving her crowd singing her songs, Elektric delights audiences around the UK, performing at venues such as O2 academies and Pride UK. 2015 saw her stepping out into Europe, researching cultures and telling stories through music in Bosnia, collaborating on original ideas which challenge mindfulness and technology in Morocco, and representing the UK at New Skool Rules international music conference in Rotterdam. Elektric's future is looking extremely bright with several exciting projects to come in 2016.

Hobbit - Sonic Artist / Beat boxer

Hobbit (**Jack Hobbs**) has been a household name in the beatbox scene for the past 10 years. Live acts around the world and 1st place titles in major competitions have assured Hobbit's credibility as an artist. Raised in a musical family, Hobbit's confidence and skill as a performer has won him numerous titles such as 2015 World Crew Champion and UK Loopstation Champion. Hobbit has also been involved in a lot of exciting projects such as theatre shows Ghost Boy & Melody Loses Her Mojo as well as multiple festival, stages and venues across the world.

Ryan LoGisTic Harston - Dancer

Starting in Contemporary, modern and jazz, LoGisTics changed course in 2002 when he went to work with one of the most established Break Dance crews in the UK, winning tournaments in the UK, France & Germany. Known for his untouchable style and flair, he has received numerous awards and has travelled around the world working with well known artists such as Kelis, Mario, Jonzi D & Ken Swift, and has also showcased his works at Dance London, Breakin Convention and Apollo Theatre London. Logistics has recently worked with New York based choreographers Kwikstep and Rokafella, on breakin and hip hop theatre, and recently arrived back from working in New York City on an off-Broadway show.

Mohsen Nouri - Puppeteer

Mohsen trained as a puppeteer at the Central School of Speech and Drama and has a long established working relationship with Theatre-Rites. Previous work for Theatre-Rites includes: In One Ear, Paradise, Mischief, Mojo, Bank On It and Rubbish. Other credits include: Romeo & Juliet, King Arthur and the Quest of the Grail, The Secret Garden, Karagoz (Little Angel Theatre), Doctor Dolittle (David Ian Productions), The Hitchhiker's Guide to the Galaxy (Disney), Charlie and Lola's Best Bestest Play (Polka Theatre). Mohsen also appeared in the internationally acclaimed Peter Pan (360° Entertainment), In the Night Garden (BBC), as a blue alien for Argos (CHI&Partners), in Muppets Most Wanted (Disney), Travelodge "Travelogical" stills campaign (James Day Photography) and his work can be seen in Joe Wright's Pan (Warner Bros. Pictures).

Tour Dates

Venue	Dates	Booking details
Unity Theatre, Liverpool	4 – 13 Feb	0151 709 4988 unitytheatreliverpool.co.uk
Mac, Birmingham	16 – 17 Feb	0121 446 3232 macbirmingham.co.uk
Corby Cube, Northampton	18 Feb	01536 470 470 thecorecorby.com
Contact, Manchester	23 – 24 Feb	0161 274 0600 contactmcr.com
Octagon Theatre, Bolton	25 - 27 Feb	01204 520 661 octagonbolton.co.uk
MAC, Belfast	1 – 2 Mar	028 9023 5053 themaclive.com
The Boo, Waterfoot, Lancs	4 Mar	01706 220241 horseandbamboo.org
The Gulbenkian, Canterbury	7 – 8 Mar	01227 769 075 thegulbenkian.co.uk
Pegasus, Oxford	10 - 11 Mar	01865 812 150 pegasustheatre.org.uk
Stratford Circus, London	15 - 16 Mar	0844 357 2625 stratford-circus.com
Theatre Royal, Margate	18 Mar	01843 292795 theatreroyal margate.com
Lawrence Batley Theatre, Huddersfield	21 Mar	01484 430 528 thelbt.org
Oldham Library Theatre, Oldham	22 - 23 Mar	0161 624 2829 oldham.gov.uk/liveatthelibrary
Battersea Arts Centre, London	29 - 30 Mar	020 7223 2223 bac.org.uk
The Albany, London	1 - 2 Apr	020 8692 4446 thealbany.org.uk

Other Marketing Images

These images have been previously shared with venue marketing teams via Dropbox. Please contact john@theatre-rites.co.uk if you would like these to be re-shared.



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