



LIVERPOOL
everyman
& PLAYHOUSE



Loops

Resource Pack

*Primarily created with teachers, youth workers,
facilitators and educators in mind*

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Introduction

This resource pack is designed for youth leaders, teachers or workshop facilitators to explore the themes of the show, LOOPS, with your group, class or individuals.

Within it, you will find information about the show (LOOPS), why it was made, info about the art forms and subject matter. You will also find resources & information around Stop & Search, including tools young people can use when being stopped and searched.

The pack is designed to equip youth leaders & teachers to explore the themes further with their group, before or after our visit.

About 20 Stories High

20 Stories High is an award-winning theatre company that believes “everybody’s got a story to tell... and their own way of telling it.”

We co-create with culturally diverse, working-class young people, emerging artists, and world-class professionals to tell stories that are challenging, authentic, and uplifting.

Experimenting with rap, dance, beatboxing, music, and puppetry, we mash up art forms to make new kinds of theatre that empowers and enables social change.

Our shows happen in loads of different spaces from theatres, schools and youth clubs to digital spaces and living rooms.

Our heart is in Liverpool, but our reach is universal.

About Liverpool Everyman & Playhouse

Our mission is to use the power of theatre to inspire, entertain and nurture positive social change.

Our two iconic theatres (one a state-of-the-art 440-seat thrust, the other a Grade II* listed 670-seat proscenium) have proud histories, national significance and are united by a passion for our art-form, a love of our region’s culture and its people and a belief that theatre can transform lives. The Playhouse, an integral part of the mid-scale touring network, has been entertaining audiences since 1866 and the Everyman has been renowned for its innovation and new writing since 1964. Between them, both theatres have welcomed millions of audience members and launched the careers of thousands of creative professionals. We carry on a long, proud tradition of producing and presenting ground-breaking work for the widest audience across the LCR and beyond.

Liverpool and Merseyside Theatre Trust (LMTT) is known nationally as a hub for artistic innovation, talent development and new work creation. Core to our work is our partnerships; forged within our LCR communities through an extensive and innovative outreach and education programme. We nurture and develop the artists and creative workforce of tomorrow through our award-winning Young Everyman Playhouse (YEP) programme. YEP offers free weekly sessions and production experience to 120 16-25 year olds every year who are interested in building vocational skills in writing, directing, producing, technical, marketing and acting.

About LOOPS

LOOPS is a brand-new Hip-Hop Theatre show from 20 Stories High, co-produced with Liverpool Everyman + Playhouse, bursting with heavy beats, beautiful lyricism, and raw energy.

Following a day in the life of Djibi - a young Black man living in a largely white area of Liverpool - LOOPS grapples with *Stop and Search*, institutional police racism and how it affects Djibi's relationships with his family, friends, and wider community.

As well as exploring challenging themes, LOOPS is also a show full of activism, uplifting music, and practical strategies on how to deal with ongoing police encounters.

Accompanied by a pulsating live original score by rapper and producer Man Like Mally (*BBC's Rap Trip*) and starring actor/rapper Winston Branche (*Peaky Blinders*, *The Streets Where We Live*), LOOPS is a vital piece of theatre for modern times.

Written by Keith Saha, the play was developed with the cast - as well as a group of local Black and Global Majority activists and artists.

In association with Unity Theatre.

Content Warnings:

LOOPS is challenging, but also aims to be hopeful and empowering.

Contains strong language and explores institutional racism, microaggressions, encounters with the police, family relationships and physical abuse.

Also contains loud music.

Age Guidance 14+

Why & How LOOPS was made

The idea of LOOPS came from many different places.

One place was from the many ongoing conversations with young Black people and people of colour about their experiences about systemic racism in the police and the traumatising effects of unlawful stop and search.

Related to this in 2021, 20 Stories High were asked to lead creative empowerment workshops at the first ever Liverpool Against Racism Conference. Out of the 4 secondary schools involved, shockingly all of them told us they had never explored racism in the classroom.

At the same time, we were involved in a national project called *My White Best Friend*, a festival for Global Majority writers to pen “difficult” letters to their white best friends. These letters were read in theatres up and down the country. Many explored white allyship and what this meant, not just to the people that were close to us, family, friends, classmates, and colleagues.

It was at this event at the Everyman in Liverpool where I met Chantelle Lunt – artist and activist who wrote a piece about her time in the police force. Not only did her letter to her white police colleague confirm that racism was alive and kicking in the force, it also shone a light, for many of us, highlighting severe it actually was.

After this, Chantelle and I wanted to do something together, something to respond to what was happening.

What can we do about this as an activist theatre company?

The answer was, of course: make a piece of theatre to tour in community spaces for young people. The challenge being how we can make a play that not only exposes and explores this racism and white allyship but also brings Black joy and empowerment to young people? How can this play also offer them practical solutions on how to deal with the police on a daily basis?

To develop themes and narratives, Chantelle and I worked with an amazing group of artists and activists. They all helped to support the development, alongside two amazing cast members: Winston Branche - who plays Djibi - and Mal Lidgett - who provides live music and lyricism to the piece.

The work was hard and obviously emotive, but there was a determination in the room to make this a piece that shared experiences and offered hope and solutions.

Through all this, the concept of LOOPS was born: a story told through the lens of Djibi, a young Black, Muslim man in his 20s, on a day he is stopped and searched.

Over the course of the play, Djibi reflects back on his life and the many encounters he has had with the police. He explores how it affects himself and his family and friends, too. He is wanting to move forward with his life, but every time he gets stopped he feels his life is stuck on a loop. We then did a readthrough of the play to young people and community members who all gave us positive feedback, so we knew we were on the right track.

LOOPS goes on tour in Liverpool, Manchester and Blackpool in February and hopefully will have a life nationally beyond this tour.

Of course, the conversations around the piece are as important as the play itself.

Chantelle will be leading workshops with young people around empowerment. We are also working with wellbeing practitioner Michelle Richards ([The Art Clinic](#)) who is supporting the wellbeing of the team on the road. We are providing lots of resources and signposting on tour, for young people to access support if they need it. We will also have a mental health first aider available at all shows and workshops.

I have been having conversations with peers and young people around institutional racism in the police since as long as I can remember, but there is a feeling on the street and indeed from statistics that things are getting worse. The hope for this play is that it can open up a conversation in those spaces where conversations aren't happening, to offer tools to young Black people and people of colour and to fully explore what white allyship means.

And finally, I just want to give a big shout out to the two amazing performers Winston and Mal - who, on this journey, have imbued this piece with fierce beats, tender hearts, and big jokes.

Keith Saha
Writer & Director

Synopsis of the show

Introduction

The play is mainly a monologue, played by Winston Branche as the character of Djibi, accompanied by musician/rapper Mal. Mal plays music to underscore the piece, and there are moments of rap, spoken word and song from the duo. The play is pop-up – there are three banners at the back of the space setting up our stage, and two mics. Mal can be seen to one side operating his musical equipment.

Djibi is a Gambian, Muslim character aged 26.

Note: the following description contains details of the show. Please see the content warning for information about subjects that may be mentioned.

The show

The play starts with a welcome to the space by Mal (musician). Mal addresses the audience to ask how everyone is feeling, then goes into a rap (accompanied by music) that sets the scene. He is soon joined by Djibi in the rap. We hear about the sunny day, the optimistic outlook of the characters and their determination to improve their lifestyles. Mal introduces that this story is about Djibi.

After this initial song, Djibi begins his monologue. The first scene talks about a hot, July day in Everton – at Djibi's family home. The family are preparing to go to Africa Oyé festival in Sefton Park. Djibi also mentions that this is his 'send off' – as he's leaving for Hong Kong tomorrow, for a three-month internship at a tech firm. Djibi talks about the Gambian food being cooked in the kitchen, his nephew, Omar, who is helping, and his Dad, who is leaving for work at the pharmacy soon. We hear dialogue from the characters in Djibi's house (his Mum, sister, Omar) – Djibi plays these characters using different voices. Djibi describes an argument he's having with his sister, Bintu, about the best Mario Kart character. Accidentally, Djibi calls 'bullshit' on Bintu, and his nephew Omar overhears the word, and repeats it. Djibi details that his Mum hits him with a wooden spoon for this.

Djibi receives a call from Matty, his best friend. Djibi offers that Bintu can pick Matty up on the way to Africa Oyé. Once he puts the phone down, Djibi describes how much his Mum and Dad like Matty – which Djibi thinks is because Matty is White. Djibi recalls how in high school, their teacher used to call Djibi & Matty 'salt and pepper' – referring to their light and dark skin tones.

Djibi describes how in the house, he goes upstairs to change into his outfit for the day. His Dad comments on his outfit, comparing Djibi to a drug dealer and a peacock. They load Bintu's car with the food they have made, but in doing so, Djibi gets a gravy stain on his t-shirt. Djibi realises that Bintu is not going to wait for him to get changed, so he lets Bintu know he will meet them there and get the bus. He texts Matty to meet him on the way – rather than Bintu picking him up.

Djibi walks to the bus stop – feeling good about his life – where he's at, that he's just graduated, that he's really excited for the day – and tomorrow – when he goes to Hong Kong.

Djibi gets on the number 26 bus, which crosses from North Liverpool to South Liverpool. He likens this to 'crossing a border from one country to another' – that the first time he took this bus to South Liverpool (aged 6) he saw 'people that actually looked like me' for the first time – alluding to the cultural diversity that he saw.

When he steps off the bus, Matty is there waiting for him. Djibi playfully insults Matty, who he has not seen in a while, but asking 'what's happened to your belly lad?' – Matty jabs straight back – 'at least I can lose the gut Djibs. What are you gonna do with that dome lad?' – referring to Djibi's bald head.

Djibi describes how the two of them buy some beers from a local shop and walk down Lodge Lane towards the festival in the park. As they are walking and chatting, Djibi describes how they suddenly 'stop dead in their tracks' as the police come out of nowhere. Djibi states he knows exactly what's coming.

Djibi details the two police officers who get out of the police car – No-Neck (male, 'all muscles and no neck') and Freckles (younger woman, early 30s, kind face, freckles).

Djibi talks us through what No-Neck says to him – the officer pretends not to understand the 'Oyé' festival. No-Neck begins to ask Djibi to lift his arms so he can empty his pockets. Djibi asks why he has been stopped. No-Neck states that they have had a call in the area about someone drug dealing, and that Djibi fits the description. Djibi notices that Matty is being spoken to by the other officer, Freckles, and that passers-by have begun to stop and watch. He notices that there are a group of young men filming, and although he is embarrassed, he is relieved that there will be some evidence. No-Neck continues to make micro-aggressions to Djibi, about his appearance, heritage and his personal belongings being expensive.

Djibi sees that Matty is getting aggravated. Djibi notes his worry: he knows that if Matty causes trouble, it will have repercussions on Djibi as a Black man, alluding to the institutional racism within the police. As Djibi is stood there, he recollects the first time he was stopped and searched by the police, at the age of 11.

Djibi takes us back to that time, when he was again playing with Matty. The scene is done in spoken word/rap, and we hear how Djibi was afraid that time – how he felt powerless, scared and upset. Then the police let them both go, and Matty ran straight home. 11-year-old Djibi ran home and straight to his room. He notes that he doesn't know how, but that he knew that his Mum and Dad knew what had happened – how he was hoping his Dad would come in, give him a hug – recollecting a time after nursery when a girl had called him the N word – but that his Dad didn't, instead he physically hurt him as punishment.

He talks us through how Bintu asked his Dad to stop, and that his Mum wanted to hear what Djibi had to say, but that his Dad was adamant that Djibi must have done something wrong. Djibi tells us how this interaction with the police and his Dad was a moment of realisation for him – and how the fear of police would stay with him.

We return to the present day, where Djibi recalls information his sister had given him around stop and search – what to do, what to ask for, and what to say. Djibi senses that Matty is getting more aggravated and tries to shout him to calm him down. Djibi spots a version of the union jack on the No-Neck's uniform, and grapples with what it means about No-Neck.

Matty kicks a bin over, which causes two officers to cuff him. Djibi moves one step – to intercept – and No-Neck cuffs him for causing an obstruction. Djibi and Matty are taken to the station in separate cars, and Djibi reflects on what his family might think if they see him – or when they find out.

In the car, Djibi reflects on what's happened – the situation he's in, Hong Kong, Matty – and his family. Djibi recalls the racism he faced when he was younger – in high school – as well as others he knew. He realises that he never really spoke to anyone about what he went through.

Djibi talks about his Dad's views when Djibi was younger – that Djibi must have done something wrong if the police stopped him. He recalls when Bintu told him about internalised racism, and how their Dad might have reached the views he did through his want to align with the values of the British Empire.

Next, Djibi arrives at the station. He sees Matty in the other car on the way in, and they are brought into the same holding cell. Djibi confronts Matty – reminding him that Djibi will not get the same treatment as Matty. He confronts Matty about the jokes he makes, that they aren't funny to Djibi, and Matty responds defensively, asking '*so I'm the racist one now?... Is this because of your new Black uni mates?*'

Djibi grapples internally with what Matty is confronting him with. They are interrupted by a police officer who takes Djibi to the front desk. On the walk, Djibi notices a police officer who is mixed race. He hopes that the officer might help in some way, but the officer leaves. Djibi is taken to a cell, where he tries to calm down his nerves. He takes us back to a recollection of being aged 15 – his first visit to Gambia. He recalls the weight that felt lifted from his shoulders, being in a country where everyone is Black. He remembers how this feeling was quickly shifted when his Gambian Auntie introduces him to the Gambian family as the '*English*' boy. But, alongside this, he enjoyed the feeling of the culture – the clothes, the music, his family.

Djibi describes the moment one of his cousins asked, '*what is a tag?*' relating to the ankle tag Djibi had at the time. Djibi goes on to explain of the time he was stopped by the police when he was once in a rush, aged 15. He confronted the police in a frustrated tone and tried to leave the situation, but they cuffed him for aggravated assault. Djibi remembers overhearing his Dad talk to his Uncles about how Djibi was a '*delinquent*'.

Moving back to the present moment, a police officer enters Djibi's cell and offers him his phone call. He calls Bintu. Bintu lets him know that she has seen the stop & search on instagram. Bintu says that her and their Mum are going to come to the station, but Djibi says that they shouldn't, and that he doesn't want his nephew, Omar, seeing him there. Bintu agrees but says that if he's not out by 6pm, she will be down there. She reminds Djibi to hold the police to account and lets him know that she has not yet told their Dad.

In the next scene, Djibi is taken for an interview with the police. Djibi is initially greeted by a lawyer. His lawyer advises Djibi to take the charge and accept a caution, as otherwise he could end up in court – where he would get a big fine or prison sentence. Djibi is then greeted by No-Neck and another older, female officer.

No-Neck begins the recording of the interview and formally asks Djibi if he accepts the caution. Djibi thinks carefully, before declining. He states that he was not obstructing the arrest, and that his intention was to calm Matty down and diffuse the situation. No-Neck replies that it could have been Djibi's intention to flee the scene or harm an officer, and again recommends him to take the caution. Djibi thinks. He responds that he wants the case to go to court – that the bodycam footage will show that he has done nothing wrong. He also realises, and states that No-Neck had asked him to remove his shoes and socks in a public place, which is illegal. He backs up this point by suggesting that this would have also been caught on any witness filming – so if the body cam footage did not work, that would be his evidence. No-Neck concludes the interview and Djibi returns to a cell whilst they *deliberate*.

In the next scene, Djibi is taken by a Black police officer back to his cell. Djibi tells the audience about his confusion at this – a Black police officer – wondering if he is an undercover activist. Djibi also reflects on what racism the police officer might have faced in his job. Djibi asks him what happened to Matty, the officer responds that he was let go a few hours back. The police officer lets Djibi know that his Dad is in the waiting room.

In the next scene, after a few hours have passed, Djibi is taken to the front desk where he is told he is free to go with no further action. Djibi then goes to the waiting room, where his Dad is. He is hesitant at first, as his Dad is not saying much. Djibi is unclear if his Dad is angry or upset. As they leave and get in the car, Djibi's Dad admits that he knows Djibi did nothing wrong, that he had seen the footage and that the police treated Djibi unacceptably. Djibi's Dad begins to question his understanding – his previous beliefs around the police, Djibi's previous encounters and more generally, his views on British society and culture. Djibi comforts him and lets him know that he will be there for him, and that they have each other.

In the final scene, Djibi is reunited with his family at Africa Oyé festival. He receives a text from Matty, who apologises and asks if Djibi wants to play football tomorrow before he leaves for Hong Kong. Djibi acknowledges that he knows he needs to have a bigger conversation with Matty, but that it might not happen for a while.

The play ends with a duo song between Djibi and Mal.

Artistic Style

LOOPS is made up of a mixture of performance styles and techniques...

Styles used in the show:

Gig theatre

Rap

Beats and live music

Poetry, spoken word

Singing

Acting, monologues

Storytelling

(Semi-)Autobiographical work

Whilst some of these styles may be familiar to you, some might be new. We have included some information below about the key styles we use in the show.

What is Gig theatre?

Gig theatre combines live performance with live music. You will notice that at key moments in the play, performances are underscored with beats or a backing track. Gig theatre can come in lots of different styles, with artists creating music from instruments, their voices/bodies or samplers and other sound equipment. Usually, the artists creating music will also be part of the performance - which makes it different from a musical - which uses a band.

In LOOPS, Mal Lidgett accompanies Winston's performance of Djibi on the stage, with his sampler and music equipment.

Autobiographical Work

Autobiographical work (or sometimes called semi-autobiographical work) is work that is either directly or indirectly based on your lived experience. In its creation, LOOPS has been informed by the lived experience of young people local to our community – their experiences of racism, stop & search and family relationships/ internalised racism in families.

Performing autobiographical work can be tricky. It can impact on the performer's wellbeing and care should be taken when considering to perform autobiographical work.

There is a useful tool – Clark Baim's Drama Spiral – which can aid workers & young people to make informed choices about how personal they want to make their work. The drama spiral is available to see [here](#).

Another tool can be to host a check in and check out at the start and end of each session. This allows you as the leader to understand how people have arrived in the space and how they're feeling - as well as what they're leaving with. Artist Wellbeing Practitioner Lou Platt provides best practice on check ins and check outs [here](#).

20 Stories High's top tips for creating autobiographical work

- Questions to consider:
 - Why do you want to tell this story?
 - Who is it for, as well as you?

- What is your responsibility for your audience's wellbeing? How will they know your character is going to be OK?
 - How will you look after yourself and your own wellbeing?
 - Where is the hope, joy and laughs within the piece?
- If the subject matter feels too raw or unresolved consider using a wellbeing tool such as the drama spiral. Is there a way that the story could be fictionalised to protect you and also people that might be involved in the story?
- Try telling the story in different forms? Poetry, drama, song, visual imagery.

Exploring Racism and Other Subject Matter with Young People

Subject matter that connects with individuals' lived experience - such as racism, homophobia, ableism - may cause prejudice and stereotypes to surface. Some young people may express this (or their reactions to something that is said) through anger, frustration, distress or sadness and may have difficulty accepting opposing viewpoints.

It is important to spend time before going into activities ensuring that all participants and facilitators feel confident and comfortable exploring subject matter. As a leader of a space, take a moment to think about what you might need in order to support a group in exploring this work. As a White person, what training and knowledge might you need in order to feel equipped for this conversation? How will you support young people and staff from the Global Majority to feel comfortable in the session? What does allyship look like?

As a person from the Global Majority, what support do you need to ask of the group or other teachers to feel comfortable, and who challenges racism in the space?

One tool that can help keep the conversation in some parameters is setting ground rules or drawing up a working contract. Here are some example ground rules we use during workshops:

Respect others

You may hear opinions that are very different from your own. Allow people to express these and explain why they feel that way. Try not to talk over each other.

Own your own values

Speak from the standpoint of 'I' – 'I think that'/'In my opinion'. Avoid 'you' and 'we' – 'you should'/'you all think that'. If you wish to challenge, challenge the opinion or the behaviour, not the person.

Be open and honest

There is no such thing as a silly question! 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 things about themselves or express opinions that they don't wish to go any further than the people in the room. Uphold the mantra: what is said in the room, stays in the room!

Share the air

Foster an atmosphere where everyone gets a chance to speak. Encourage everyone to get involved but respect someone's right to not do so if they find it uncomfortable or distressing.

No personal revelations required

There is no expectation that anyone will reveal information about their personal life or experiences. We definitely shouldn't disclose personal information we know about others whether they are in, or out, of the room.

Challenge language and behaviour where it's needed

If someone says a racist term, a stereotype or trope, a misogynistic statement, etc. – try to address it in the space. Explaining why what has been said is not appropriate can help aid our understanding and addresses prejudice too. As youth leaders/teachers, this can also be important to signify to young people your understanding and care of their lived experience and the discrimination they face.

Additionally, you can also look to bring in experts of discussion around racism and anti-racism. Merseyside Alliance for Racial Equality are a Liverpool-based organisation who provide education, guest speaking, training and workshops. You can find out more on their [website](#).

Links to the Curriculum

The themes and content explored in LOOPS can be linked to Drama and Theatre Studies, English, Music and Citizenship. Here are some examples of how the show can inspire exercises in the classroom.

Drama and Theatre Studies

Going to see a live performance is a great way to get ideas for devising and improvisation! It allows students to explore theatrical devices and interesting themes.

An original piece of theatre can also be a great inspiration for creating discussions or writing a review.

Discussion ideas:

- What was unique about LOOPS?
- What techniques could you identify that the director and cast did in the show?
- What was effective about the different forms of storytelling?
- Did the set, costume & design compliment the production?

Activity ideas:

- Perform a piece of spoken word, poetry or a monologue
- Choose one of the themes or pieces from the play. Explore 'what would happen next' or 'what could've happened' to the character.
- Create a review of your experience: what was it like from start to finish to attend LOOPS? What did you like? What did you find challenging? What did you learn?

English

LOOPS is a really great show to see for English studies as it features an authentic writing style and includes key cultural references. The styles of writing in the piece vary fluidly from spoken word and poetry, to song writing and storytelling.

Discussion ideas:

- What did you like about the writing of LOOPS?
- What journey did the character (Djibi) take you on during the show?
- What techniques could you identify in the structure (or narrative) of the writing?
- What was effective about the different forms of storytelling?

Activity ideas:

- Create (and perform) a piece of spoken word, poetry or a monologue
- Critical writing: create a written review or blog of your experience: what was it like from start to finish to attend LOOPS? What did you like? What did you find challenging? What did you learn?
- Critical review: Review & reflection: choose one specific element (e.g writing, performance, music) from the show and explore in an essay.

Music

The show offers the chance to analyse the use of live music, what its purpose is and how it can be used to enhance the telling of a story. Throughout LOOPS, live performances & music is vital; underscoring the storytelling, beats in the songs and raps and to set the vibe or location of the show.

Discussion ideas:

- How did you find the music in the show?
- Did you like the music in the show?
- What about the style?
- Did it compliment the storytelling?
- What lyrics stood out to you and why?

Activity ideas:

- Based on your experience of music in the show, create your own soundtrack to a story you want to tell - or something personal to you.
- Interrogate/identify the dimensions of music in terms of: pitch, duration, dynamics, tempo, timbre, texture and structure.

Citizenship

LOOPS is a great stimulus for discussion around racism, unconscious bias, white allyship and the role of the police in society. Some key areas of the curriculum LOOPS interacts with are:

- The nature of rules and laws and the justice system, including the role of the police and the operation of courts and tribunals
- The roles played by public institutions and voluntary groups in society, and the ways in which citizens work together to improve their communities, including opportunities to participate in school-based activities
- The legal system in the UK, different sources of law and how the law helps society deal with complex problems
- Diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding

Discussion ideas:

- Discuss the themes and perspectives explored in the show
- What steps could the police have taken to deal with the situation differently? Can you identify their racism, bias and lack of support for young people?
- What were the useful steps that Djibi remembered in order to help him in his interview with the police?
- Why do you think Djibi & Matty were treated differently by the police?
- What could have been the ending for Djibi if he had not managed to remember his rights? Where do you think this would escalate to?
- Were there any characters in the show whose viewpoint or perspective you identified with or empathised with?

Activity ideas:

- Draw an outline of your body and on the inside list your attitudes, values and beliefs (e.g. I respect all people equally, I dislike the killing of animals for food) – be honest! Then write the influences in your life that have informed your attitudes, values and beliefs around the outside (e.g. I was bullied for being gay/for wearing a hijab, I grew up in Africa, I was raised by Jewish parents). Take time to reflect on the person you are and what has made you this way - if you wish, share this with others.
- Create a poster to promote the tools someone might need if they were stopped & searched by the police (you can use the information on page 23 of this pack for inspiration)

- Create a shared mural, poster, space and include all of the races, religions, faiths, interests & cultures young people at your school/centre have. Share this in spaces to raise awareness of culture & identity in your setting.

Workshop Ideas

1. Activity: Cross the Room

RESOURCES:	n/a
AIM:	This activity aims to highlight the different lived experiences of the people in the room, to help the group get to know each other, and show that privilege can come in many different forms.
THEMES:	Identity, privilege, difference
TIME:	20-30 mins

Assign one side of the room as strongly agree, the other side as strongly disagree, and the middle as no strong opinion. Ask the group to respond to the prompts by placing themselves in a spot which most accurately reflects their opinion on the prompt. Read the prompt and allow them to place themselves on the side of the room that they feel most accurately reflects their lived experience. Also note, if a young person does not want to respond to a particular prompt they are not required to.

Use the statements below as a guide, feel free to remove any and add your own! Allow time in between to ask further questions and open discussions;

- You like chocolate
- You like to watch or play sports
- You play an instrument, sing, beatbox, dj - anything musical really!
- You like Disney movies
- You have more than 50 books in your house (guess!)
- You take public transport or walk to school
- You have black or brown hair
- You feel comfortable or safe around police
- You identify as LGBTQIAP+
- You speak more than one language
- Your first language is anything other than English
- You are able to safely access a toilet of your choosing that aligns with your gender
- You like Beyonce
- You like to dance
- You don't need to worry about step free access at train stations
- You feel safe walking home alone at night
- You identify as Disabled or have an invisible illness
- You want to go to uni
- You like the way your identities are portrayed in the media (news, tv, movies, etc)
- You like hanging out with your friends
- You are proud of your heritage or culture
- You learn about your heritage or culture at school
- You are excited about what the future may bring

Alternative option: young people can choose where they would like to sit (more central the better), and ask the young person to either indicate with a part of their body which side they feel they agree with. Or if a young person can participate by sharing their opinion verbally or by writing it down. Whatever feels most comfortable.

Aftercare: Ask the group questions after the game has finished; Anything surprising that you've learnt about yourself? Someone else? Any things that have changed? Anything interesting come up?

Summarise: Explain that the game was a way to get us thinking about ourselves and what makes us different, but also what connects us. Ask the group to consider all of the aspects of a person's identity that makes them unique (such as race, gender, sexuality, ethnicity, religion, postcode, favourite food, favourite music, etc), and how those things can be a way to connect to other people. With older groups, you may also want to discuss privilege and how it can exist within each of us in different ways (e.g. it is a privilege to have many books in your house, it is a privilege to feel safe walking home alone at night, it is a privilege to not have to consider step-free access while travelling, it is a privilege to speak more than one language BUT it is also a privilege to have English as a first language).

2. Activity: Praise Poetry

RESOURCES:	Pens, paper, music
AIM:	To creatively express thoughts and reactions to the play and to the lived experiences of the participants. To develop creative writing and performance skills. To praise and uplift themselves and one another.
THEMES:	Empowerment, celebration of heritage, identity
CONTEXT:	Praise poetry is an African form of oral history and storytelling, using the voice and body to tell the story of your ancestors in a way that highlights the positives and empowers you to talk about your lineage. It also offers us the opportunity to talk uplift and praise other people in the room.
TIME:	1h - 1h30 (depending on group size)

INDIVIDUAL EXERCISE:

Each person should sit with a pen and paper and complete the following sentences;

- My name is...
- It means...
- It comes from...
- I was given my name because...
- I love my name because...

e.g. My name is Luke. It means Light Giving. It comes from the Bible. I was given my name because my grandfather was called Luke and he raised my mother. I love my name because I get to honour my granddad even though I never met him.

GROUP EXERCISE 1:

Bring the group together in a circle. Play some nondescript music in the background; a good option is Lo-Fi hip hop. Each person in the circle should loudly and proudly read the sentences from the individual exercise above.

When the speaker says their name, the entire group should shout it back at them with excitement and love.

e.g.

LUKE: My name is Luke!

GROUP: Luke!

LUKE: It means light giving! It comes from... etc.

GROUP EXERCISE 2:

Each person in the circle should loudly and proudly say their name, what animal they describe themselves as, and why. Thinking about using positive adjectives to describe themselves.

e.g. I am Tankiso! I am a gazelle because I am graceful and quick!

Once each person has had a go, have them start again, this time, describing themselves and the person next to them. This does not have to be consistent from the round before, and nor does the next person have to self-identify as the animal they have been given; see example below. Again, using positive adjectives to describe themselves through the animals.

e.g. TANKISO: I am Tankiso! I am a graceful and quick gazelle! This is Maria, they are a proud and powerful tiger!

MARIA: I am Maria, I am a tiger, but I am also a rabbit, because I am sweet and funny! This is Luke, he is a fox because he is clever and resourceful!

LUKE: I am Luke, I am a fox, but I am also... etc.

NOTE: Encourage the participants to physicalise the animals as they describe their classmates, and the words that they are using to describe them. How does a graceful and quick gazelle physically take up space or move, versus a sweet and funny rabbit.

Once each person has had a go, have the group swap places. They will repeat the exercise. This time, when they speak, they will move to the centre of the circle, and choose someone that they have not yet described. They will then swap places, and the original speaker will stand just outside of the circle, to make clear who has not had a go.

e.g. MARIA: I am Maria etc. This is Bashir! etc.

Bashir will then take Maria's spot in the centre. Maria will then stand where Bashir was, but take a small step back so that it is clear that she has already had a go at being in the middle. Bashir will then pick another person to describe.

Aftercare: Ask questions about what they learnt about one another? How it felt to celebrate themselves? Each other? What are the bits they want to hold on to? How can they continue to celebrate themselves (their families, heritage, culture) and each other day to day?

Summarise: Explain that the exercise is a way to get to know one another, but also to celebrate your own and each others' culture and heritage. Open a discussion about pride and self-love, asking them to consider what they might do to encourage themselves and their friends to love and appreciate themselves and each other. With older groups you might want to open a discussion about radical self-love/self-care (citing writers such as Audre Lorde, and bell hook), and ask them to consider how self-care can also be group-care.

Adapting each exercise to ensure they are inclusive

When delivering the above activities to your young people, consider both the needs of the group and the needs of the individual. Does anyone in your group have any access needs? How can you adapt the exercises to the needs of your group?

Ideas and examples are provided below, but these may not be appropriate for your group. Feel free to use them as a starting point and adapt them to the needs of your group.

Cross the Room: Adaptation Options

A young person can choose to sit in the centre of the room, and indicate with a part of their body which side they feel they agree with.

A young person can participate by sharing their opinion verbally or by writing it down.
Whatever feels most comfortable.

Praise Poetry: Adaptation Options

While encouraging the young people to speak loudly and proudly, recognise that their versions of loud and proud may be different, allow them to define what loud and proud means to them.

When encouraging them to physicalise and embody the animals they are describing, allow them to do so within their own physical abilities; e.g. young people with mobility access needs should not be expected to leap around like a gazelle, but might use their arms or hands to indicate movement.

Young people who do not wish to be in the centre may deliver their praise poetry from their position in the circle.

Inclusive Language:

When delivering the activities, try always to use inclusive language so that no one feels excluded from the exercise. Some examples include;

“move into the centre” instead of “walk into the centre”

“hi everyone” instead of “hi guys”

“come to a circle” instead of “stand in a circle”

You will most likely discover that your group may have other suggestions for inclusive language, feel free to ask the young people themselves for ideas on how to make the language you use in classes and games feel more inclusive.

Racism

What is Racism?

Racism divides people into 'us' and 'them' based on where an individual comes from or the colour of their skin. Racism is prejudice, discrimination, or antagonism by an individual, community, or institution against a person or people on the basis of their ethnicity, culture or population group. This belief is then used to distinguish particular groupings of people as inferior or superior based on this assumption.

What is Anti-Racism?

Anti-racism is a process of actively identifying and opposing racism. The goal of anti-racism is to challenge racism and actively change the policies, behaviours, and beliefs that perpetuate racist ideas and actions.

Anti-racism is rooted in action. It is about taking steps to eliminate racism at the individual, institutional, and structural levels. It is not a new concept, but the Black Lives Matter movement has helped increase the focus on the importance of anti-racism. For more information around why anti-racism is important and what you can do, read [this blog by Very Well Mind](#).

What is White Allyship?

White allyship is the action in which White people take in order to support people from the Global Majority in making our spaces anti-racist. It can be action (e.g protests), words (e.g supporting conversations with others around Racism and Anti-Racism), visuals (e.g flags) and embedded practice (e.g what policies and active steps are organisations taking to support Global Majority staff/young people/etc.)

What is Equity?

Equity is about recognising the individual lived experience of individuals, and providing them with what they need in order to access opportunities or information to the same quality as others. For example, providing Braille print to someone who is blind.

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 recognise 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 judgement. It is then possible to allow individuals and groups to re-think any views they have that may be offensive to others. 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
- Categorise or stereotype people based on assumptions

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
- Promote hatred of particular groups or individuals on social media due to their heritage.

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 - due to their own views and prejudices.

Institutional racism

Institutional racism, also known as systemic racism, is a form of racism that is embedded in the laws and regulations of a society or an organisation. It manifests as discrimination in areas such as criminal justice, employment, housing, health care, education, and political representation. LOOPS explores the institutional racism within the police force - exploring their continuous bias and racist treatment of Djibi.

Microaggressions

Microaggression is a term used for brief and commonplace daily verbal, behavioural, or environmental comments or remarks, whether intentional or unintentional, that communicate hostile, derogatory, or negative prejudice and insults toward any group or person. For example, asking questions that might be presumptuous of someone's heritage which might feel intrusive to the person being asked, or a 'likeness' to other people, animals or objects which bear little resemblance to the person being spoken about.

What to do if you're Stopped & Searched

Before a search takes place, the officer should give their name and ID number (can be known as a badge or collar number), say what station they are from, and explain why they are conducting the search and what they are looking for.

The officer will feel the inside of your collars, socks and shoes or headgear if they believe something is hidden and ask you to turn out your pockets or pat them down. They can only ask you to remove shoes away from public view e.g a van, station or room. They can ask you to remove your outer clothing – jacket, outer coat and gloves in public. Anything else must be done in private and by an officer of the same sex (unless you request otherwise).

An officer may decide to conduct a 'more thorough search', involving the removal of more than outer clothing and gloves. This should take place out of public view – in a police van or at the police station – unless you consent to the search continuing in public. 'More thorough searches' should be conducted by an officer of the same sex as the person being searched and not in the presence of members of the opposite sex unless requested by you. At the end of the search, officers should complete a record and provide a copy of the record or a receipt to the person who has been searched.

Y-STOP have created a useful acronym to remember whilst being stopped & searched, which is mentioned in LOOPS. It's SEARRCH:

S – Stay Calm

If you are calm, you can influence the outcome and end the interaction faster than if you are aggressive or arrogant. If you start to feel angry, calm yourself down by concentrating on deep breaths, in through your nose and out through your mouth. Stay calm, stay in control.

E – Eye Contact

Maintaining eye contact is crucial. It not only keeps you engaged in the conversation, but importantly makes it harder for the police to bully you as they have to acknowledge and communicate with you as an equal. Try not to let anger or fear get the better of you.

A – Ask Questions

Treat it as a conversation not a confrontation. When a police officer asks you reasonable questions, answer them and ask questions, also. You do not have to give them any personal details, but the police need to account for everything they do.

Ask the officer the 4 Ws:

- Why are you stopping me? On what grounds, what legal power are they using?
- What are you looking for? The object of the search.
- Who are you? The officer's ID number or see their badge or warrant if they are not in uniform.
- Where are you from? The station where they are registered.

It is important to ask if you are being detained or are free to leave.

R – Record

If you have a smartphone, politely inform the officer that you are going to get it out to film the search (reaching for your pocket without warning might be misinterpreted as a threat). Don't get in their way when filming – it is an offence to obstruct. You could also ask a friend or passer-by to film it as a witness. Filming protects everyone's interests. You are allowed to film, but sometimes officers do not like this so will tell you to stop. They can only take your phone from you if they have reason to

suspect it is stolen. To be prepared for encounters, download the free Y-STOP app for use in recording. If your phone is taken during filming, the footage will automatically be sent to Y-STOP.

R – Receipt

This is your official proof. If you get a written slip, check all sections of the slip have been completed and that it is accurate. If the officer is recording electronically, you will get a card with a reference number that you should use to claim your receipt.

The police must give you a receipt of the search. Only if the officer is called to an emergency can they leave you without filling the receipt out, but they must tell you how to get a receipt once they have completed it. If you do not get one at the time, you can still claim it from the police station for up to 3 months. This is easier if you get the officer's ID. If you do not have any details but need them (to make a complaint, for example) there are ways of doing this. Contact Y-STOP for help.

C – Confidence

Confidence is easier once you know where you stand. Some confusing rights can be:

- You don't need to give your name and address: you only need to give this information if the officer is reporting you for an offence that you are currently, or have previously, committed. If you are unsure, ask: 'are you reporting me for an offence, officer?'

If you refuse to give your name, the officer will write a description of you instead. Police cannot demand your parent's contact details or threaten to take you home to them.

- Police can only put you in handcuffs or use force to search you if an officer believes there is a risk of you being violent or escaping. Staying calm and confident is key.

- Only your outer clothing, pockets and bags can be searched in public.

H – Hold to Account

By following the above steps, the police will be encouraged to behave properly. When they don't, you will have proof of it. So, make sure you:

- Request a slip and keep it – having to record the whole search commits the police officer to the answers and explanations they have given you. This makes them more likely to follow the law.

- Film the stop & search – filming helps to improve police behaviour; nobody wants to be recorded doing something badly. Record the encounter with the Y-STOP app and let other people know what's going on and how they can deal with it.

- Report it or complain – if you are treated badly by the police, you should not accept it. Make an official police complaint within one year, report it anonymously to Y-STOP, or share your experience using the Y-STOP app.

Information taken from Y-STOP's search card, available [here](#), and the [StopWatch](#) website.

You can also access a parent guide, complaints guide and more information and advice on the StopWatch website, [here](#).

Factsheets

StopWatch have created a series of factsheets on police powers available to access for free. They provide more detailed information on policing, use of force and stop & search powers:

- [Use of force Factsheet](#)
- [PACE Section 1 \(main stop and search power\)](#)
- [Section 60 \('suspicionless' stop and search power\)](#)
- [Terrorism Act \(terrorism stop and search power\)](#)
- [Use of Force Factsheet](#)
- [Vehicle Stops](#)

Wellbeing & Signposting

It is really important that you take the time to think about the wellbeing of the young people you are working with - before, during and after the performance - particularly for those who will connect with the lived experience of Djibi. You can find a full synopsis of the show on page 7 of this toolkit, we would suggest that you read through this and talk through anything that may be upsetting or uncomfortable for anyone in the space. If you'd like some more information or support from 20 Stories High on this, please contact Lucy: lucy@20storieshigh.org.uk.

Signposting

Y-STOP

For:

- resources related to your stop & search rights
- recording (video/audio) your stop & search experience
- support in submitting a complaint about your stop & search experience
- a downloadable app to support with the recording of your stop & search experience

www.y-stop.org

STOPWATCH UK

For:

- Support after you have been stopped & searched by the police
- Information about complaints, procedures and advice around stop & search
- Research, data and insight about stop & search in the UK

0208 226 5737

www.stop-watch.org

NETPOL

For:

- Information around your rights when interacting with the police and how to set up community monitoring of the police
- Support to find a solicitor
- Reporting interactions with the police

www.netpol.org

STOP HATE UK

For:

- Reporting a hate crime after an incident (not directly to the police)
- Support following a hate crime

0800 138 1625

www.stophateuk.org

TELL MAMA

For:

- Counselling and wellbeing support to victims of anti-Muslim hate or Islamophobia

counselling@tellmamauk.org

www.tellmamauk.org

SAMARITANS

For:

- A listening ear, to support your general mental health and wellbeing, any time of the day

116 123

www.samaritans.org

THE MIX

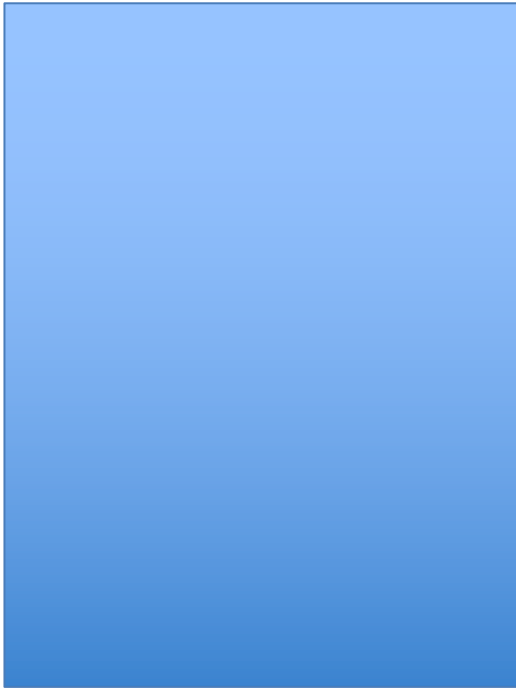
For:

- Help and advice on a wide range of issues for under 25s

0808 808 4994

www.themix.org.uk

Meet the Team



Winston Branche (Djibi)

Winston is an emerging actor having graduated from the Royal Welsh college of Music and Drama in 2020. His most recent work includes *The Streets Where We Live* (Liverpool Everyman & Playhouse and Falling Doors Theatre), entertaining audiences as Chilli/Jabber in Suzan-Lori Park's *In the Blood* directed by up-and-coming director Lekan Lewal (Sherman Theatre). He has also appeared in *Moonlicks* with the Richard Burton Company and in *Misunderstood* written by Barbara Philips and directed by Miriam Musa (Royal Court, Liverpool).

Winston received his B.A. in Acting from Edge Hill University in 2013. Following on from university he went on to perform in the award-winning *Bastard Queen* at the Edinburgh Fringe Festival and take part in various other local productions before commencing his Masters in Acting at The Royal Welsh College of Music and Drama.

Mal Lidgett (Man Like Mally)

Malik Lidgett is a versatile music producer and rapper who explores all aspects of showcasing his talent. He enjoys performing on stage and in front of the camera. Mal's skills extend behind the camera too after gaining a BA (HONS) Film and TV Production degree at LMA which gave him skills in all aspects of film production from script writing, producing, directing, filming and acting to editing and marketing a finished film. This led more recently to Mal beginning a Masters degree in documentary film making at LJMU. Mal has extensive experience with various pieces of software and professionally uses Final Cut Pro and Logic Pro X. He shares his knowledge and skills in teaching others how they can develop in these areas. Mal has a passion for writing lyrics and has showcased these through his music and through collaborative working. This skill also extends to spoken word.



Keith Saha (Writer/Director)



Keith Saha is Artistic Director of 20 Stories High. He started performing as a teenager at the Everyman Youth Theatre in Liverpool in the 80s before going on to be an actor, working for companies including Theatre Royal Stratford East, Contact, Graeae, Red Ladder and Birmingham Repertory Theatre. He then became a composer and Musical Director for theatre before focusing on being a playwright and director.

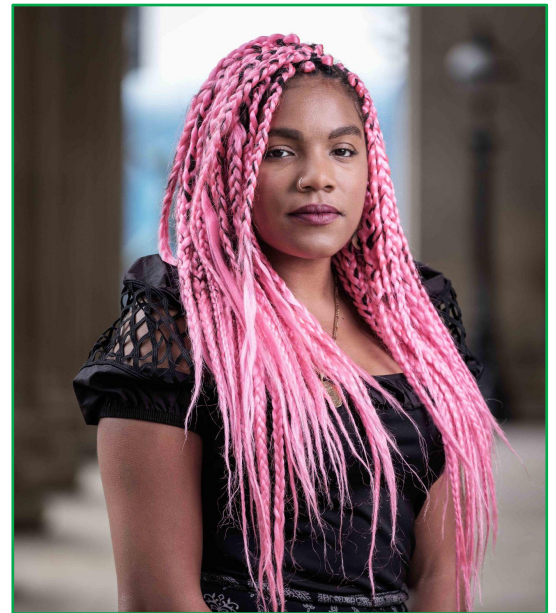
Since 2006 he has been focusing on writing and developing a wide variety of plays using different forms – spoken word, verbatim theatre, as well as pioneering the form of Hip-Hop Theatre with Puppetry and Mask.

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 *The Broke 'N' Beat Collective*, jointly written by Sue Buckmaster and a co-production from 20 Stories High and Theatre-Rites, won the young critics award at the Assitej - On The Edge Festival.

His writing is often informed by his own personal experiences fused with the experiences of young people he works with in Liverpool and nationally. Other writing credits include *TOUCHY*, *Knocking On*, *Big Up!* and *BLACK*.

Chantelle Lunt (Consultant and Facilitator)

Chantelle Lunt is a writer, presenter, educator and activist. She is a national BLM campaigner and the Chair of Merseyside Alliance for Racial Equality, a non-profit organisation committed to promoting racial equality through grassroots community-led education and engagement work. Chantelle supports local and national organisations in decolonising work, community and education spaces, promoting racial literacy and expanding knowledge of black history. Chantelle presents a morning radio show and the 'Why I'm No Longer Talking to Institutionally Racist Police' podcast. She writes about the contemporary civil rights movement and UK policing for national grassroots campaigns and independent media platforms. Chantelle was one of the writers selected for the BBC Writersroom 'Write Across Liverpool' Screenwriters development programme and is currently developing television and theatre scripts.



Join Us Online

We are keen to connect digitally with our audiences, partners and participants. There are a whole host of ways venues and individual audience members can connect with us artistically and also engage in conversations about the show.

#LOOPSPplay



/twentystorieshigh
/everymanplayhouse



@20StoriesHigh
@LivEveryPlay



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@LivEveryPlay



/20storieshighTV
/everymanplayhouse



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Credits

Special thanks to the Everyman Playhouse, Unity Theatre, and all the touring venues.

And thanks to our other current funders and partners: Arts Council England, Liverpool City Council, Paul Hamlyn Foundation, The Coutts Foundation, Children in Need, The Granada Foundation & PH Holt.

Resource pack content created by the team at 20 Stories High and Chantelle Lunt with information taken from StopWatch & Y-STOP.

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