

20
STORIES
HIGH
ACTORS
LAB

PRESENTS A **DOUBLE BILL**
OF **TWO SHORT PLAYS**

**MY BIG
BROTHER
SAMMY**



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 shows, *My Big Brother Sammy* and *Smiles*, with your group, class or individuals.

Within it, you will find information about the show, why it was made, information about the art forms and subject matter. You will also find resources and information around signposting.

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

About 20 Stories High

20 Stories High believe that “everybody’s got a story to tell... and their own way of telling it.” We create bold, excellent theatre, music and art experiences with culturally diverse, working-class communities, emerging artists, and world-class professionals.

We tell stories that bring joy, empower, and enable social change.

We inhabit a wide variety of spaces: from theatres, community centres and schools to digital spaces, living rooms and bus-stops.

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

20 Stories High, an Arts Council England National Portfolio funded organisation.
www.20storieshigh.org.uk

About Actor’s LAB

We know the theatre landscape isn't equal, and at 20 Stories High we continue to strive to redress the balance. Actor's Lab was created as a response to the lack of training and development opportunities for working-class, culturally diverse, Deaf/Disabled and neurodivergent actors in Merseyside. Over 10 weeks, our 4 performers have developed as artists, through weekly skills workshops facilitated by world-class practitioners to hone their craft. These sessions have culminated in a paid 2-week rehearsal process, and a showcase performance which you will see tonight.

Actor's Lab participants were also paired with mentor Claire Beerjeraz and Kitchen Sink Live, and were connected with Maisy Gordon for mentorship around marketing yourself as a creative. Make way for the next generation of artists! This year we are focusing on going into community spaces, schools, hostels and secure units.

About My Big Brother Sammy + Smiles

My Big Brother Sammy follows Jess and her older brother, Sammy, on the night of their Nan's 70th birthday party. When Sammy receives a life-changing message, it forces Jess to confront their relationship in a whole new way. Bold, funny, and thought-provoking, this play dives into the highs and lows of sibling bonds, female empowerment, and complex issues of misogyny.

Smiles follows Makena, a shy and reserved introvert, and Ruby, a loud, unstoppable extrovert who can't stand being alone. When Ruby crashes into Makena's quiet world by moving into the room next door at their hostel, sparks fly. But as life throws unexpected challenges their way, the two opposites form an unlikely friendship that shakes things up—and changes everything.

Content Warning

The plays tackle themes of misogyny, family conflict, mental health, complex family relationships, female empowerment, friendship and forgiveness. With live music, loud sounds, strong language and brief references to alcohol and smoking.

Writers Note: Keith Saha

My Brother Sammy and Smiles are two short plays that came out of conversations and workshops with young people I've had the privilege of working with over the past few years, in various spaces and settings.

My Big Brother Sammy explores the challenging rise of sexism and misogyny within young men, and the effects it has on the women in their lives, especially in families.

Smiles is a play dedicated to the amazing young adults that I have worked with who are navigating the world of independence and independent living - and what it means to friendship, wellbeing and resilience.

I hope both plays spark conversations and give us the space — no matter our age — to reflect on the relationships we have with ourselves and the people around us, and how those relationships can change and grow. Both plays were written by me but MASSIVELY shaped by our amazing team at 20 Stories High, my writing support Lin Colgan and of course the Actors LAB participants who I want to say a HUGE thank you to! It has been a total joy to work with all four actors over the past 6 months in different workshops. They have given utter commitment, amazing ideas and loads of laughs!

Keith Saha

Writer of My Big Brother Sammy/Smiles and Creative Lead of Actors Lab

Meet the Team

Makena – Bene Sebuyange (she/her)



Bene is a versatile actor, writer, spoken word poet, facilitator, and designer from the Northwest. She's performed in a variety of notable venues across the country, including The Royal Festival Hall, Theatre503, and Everyman Theatre. Passionate about amplifying voices that often go unheard, Bene uses storytelling to explore the richness of diverse narratives. Outside of her performances, she loves working with young people by leading curriculum-based drama workshops in schools around the Northwest.

Photo Credit – Bene Sebuyange

Sammy – Omar Hussein (he/him)

Omar is a Liverpool-based performer who is delighted to be joining the latest incarnation of 20 Stories High's Actor's Lab. He completed his initial acting training with Not Too Tame at Shakespeare North Playhouse last year, and supplemented that with this year's Storyhouse Young Company in Chester 20 Stories High's Actor's Training Programme. Recent credits include the Canterville Ghost with Magpie Theatre and At the End of Our Street with Moore Productions. When not on stage, Omar attends to his two dogs and performs as an Elvis impersonator.



Photo Credit – Kat Hannon

Jess – Ella Allsopp (she/her)



Ella Jane (she/her) is an actress from Liverpool. She started her training at Rare Studios Liverpool and has gone on to be a part of many different performances, performed in a range of theatres and spaces, and played a variety of characters. She has a passion for storytelling and bringing characters to life, in theatre and film and tv. The most recent work of hers includes playing 'Sydney Vixen' in short film 'Passions Peril', 'Beatrice' in 'Much Ado About Nothing' performed in Shakespeare north playhouse and 'Jenna' in 'Date Night' performed in the Floral Pavillion New Brighton. When she is not performing, Ella leads creative sessions for SEN(D) children and young people, teaching them art, acting, baking, and all things creative! She is currently learning BSL/Makaton, and finds it easiest to learn through song. Having a hearing impairment herself and being neurodiverse, she wants all theatre to be as accessible and inclusive as possible. She hopes to direct her own play one day, to be able to bring underrepresented voices to the forefront, and bring light to topics that aren't often spoken about.

Photo credit – Paul Wills

Ruby – Elspeth Mhairi Todd (she/her)

Elsbeth Mhairi is a Neurodivergent actor, dancer and writer from Bath, Somerset with a permanent base in both Liverpool and Perth, Scotland. She is passionate about using movement in storytelling and utilising forms where speaking isn't the main use of language. She has recently appeared in productions such as Space Invaders X Liar at The Unity Theatre, Echo of Nothing at The Shakespeare North and Be You Living or Be you Dead at The Everyman Theatre, she is creating her own play 'Four', which will be put on professionally in 2025. When not performing, you'll find Elspeth either walking her border terrier dog Oscar in the high lands or in her sports gear keeping up her skills as a retired England national gymnast.

Photo credit – Portfolio People



Writer & Director of My Big Brother Sammy – Keith Saha (he/him)



and a co-production
young critics award at the
Photo credit – Rebecca Oliver

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 from 20 Stories High and Theatre-Rites, won 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.

Director of Smiles – Paislie Reid (she/her)

Paislie Reid is an Actor, Director, Writer and creative. She is Co-founder and Artistic director of The Black Actors Collective Liverpool and has worked with 20 Stories High in many roles as both an artist and freelancer over the years. Paislie has worked all over the country with theatre companies such as Royal Shakespeare Company, Frantic Assembly, Contact, Liverpool Everyman and Playhouse and more. She also has TV credits for BBC, ITV, Sky and has worked with young people and adults in her community for over a decade. Paislie is a huge Beyoncé fan and JME & Kano are her favourite grime MCs. She loves music, Ru Paul's Drag race, Chinese food and Call of duty!

Photo credit – unknown



Creative & Production Team

- **Lin Coghlan** – Dramaturg
- **Leanne Jones** – Producer
- **Leonisha Barley** – Assistant Producer
- **Xenia Bayer** - Lighting Design
- **Jordan Barnes** – Stage Manager
- **Abigail Ramsden** – Stage Manager
- **Mandy Redvers-Rowe** – Audio Description
- **Katie Godfrey** - BSL Interpreter
- **Ashley Farrelly** - BSL Interpreter
- **Joe Harper** – Artwork Design
- **Frederico Lima** – Trailer
- **Rebecca Oliver** - Photography
- **Partners:** TiPP & Unity Theatre
- **For Unity Theatre** - Eli Randle, Emily Maguire, Luke Bryant
- **For TiPP** - Rachel Graham, Simon Ruding
- **For 20 Stories High** - Amy Thompson, Lucy Graham, Donna Coleman, Rob Shaw, Maisy Gordon, David Morgan

Synopsis of the shows

My Big Brother Sammy – short synopsis

My Big Brother Sammy explores a complex relationship between two siblings, Jess and Sammy. Jess is a young woman struggling with her identity and self-respect. Sammy is a young man who is insecure and wants to control those around him. He is often dismissive of Jess's feelings and tries to push his outdated beliefs on how men and women should behave. Jess is shocked to discover that her brother Sammy and his friend, Dobbo, secretly filmed her and shared a video without her consent. This sparks a heated argument where Jess confronts Sammy, while Sammy refuses to apologise and take ownership of the situation.

As tensions grow, Jess accuses Sammy of causing a divide in the family, particularly with their Nan, who has distanced herself from him because of his behaviour. Sammy tries to repair the damage by apologising to their Nan and later reaching out to Jess. Although Jess initially rejects his efforts, she starts to reconsider, especially as Sammy begins to show signs of change.

My Big Brother Sammy – detailed synopsis

The play explores a complex relationship between two siblings, Jess and Sammy. Jess is a young woman struggling with her own sense of identity and self-respect. Sammy, a young man caught between his insecurities and his need to assert control, is often dismissive of Jess's feelings and continues to push his dated beliefs on how men and women should behave.

The play is set in the sibling's home, as they are getting ready to go to their Nan's birthday party. Jess returns home from work, to unsurprisingly discover her brother has not completed any of the tasks asked of him. Instead, he has been sat around all day, waiting for his sister to get back to hang out the washing, wrap Nan's presents. It becomes obvious pretty quickly this is a usual pattern. The siblings get into their costumes and have a laugh about Sammy's plans to do stand up at the party.

Whilst Jess is completing the final preparations and Sammy orders an Uber to get to the party, Sammy accidentally sends Jess a video entitled "Liverpool nightlife with single ladies" on her phone. When Sammy realises, he tells Jess to delete it, but Jess watches the video and is horrified to see that it contains footage of young women being filmed without their consent whilst on a night out in town. Jess shares how shocked she is with Sammy, who shrugs it off and tells his sister the intention behind it is to make girls think twice before they go out and get bladdered. This sparks a heated confrontation, as Jess shares her concerns and hurt at her brother's sexist behaviour. Sammy's responses are flippant, and he tells her to delete it and move on, whilst continuing to plan his stand-up routine.

To prove her point further, Jess highlights how Sammy and her father controlled what she used to wear when she was a younger adult. Jess talks about she, based on the advice from her Mum, used to hide her clothes in a bag and get changed once she was out of the house. Jess shares how this made her feel - small, hurt and angry. She recalls how she would face these challenges and Sammy, at the same time, was given the freedom to have his friends around smoking and watching videos of women in bikinis dancing around older men.

Sammy is shocked to hear Jess used to "sneak around" and that their Mum "allowed" this, he uses this to defend the videoing of young women. In the heat of this debate, Jess's friend, Marni, calls and Jess lets her know about the video and sends it to her. Sammy is angry with Jess for sharing this but Jess says Marni has a right to see what is going on in her own City. Jess tries to find out who sent Sammy the video and asks if it is Sammy's friend Dobbo and shares an impression of Dobbo talking about the "red and blue pill". Sammy defends his friend Dobbo. The siblings then share Dobbo's

thoughts about how women should have fixed roles, not in the workplace, but in the home, raising families, whilst the men are working bringing home the money. When this isn't the case, Dobbo says that's when families suffer. He talks about his dislike for female sexual empowerment and how society should not glorify it.

Marni then calls Jess back to check if she knows she is actually one of the women who has been filmed. Jess is in shock and can't believe she has been filmed standing outside McDonalds waiting for her taxi. Sammy listens in to the phone call, and as soon as the call is over, tells Jess that this is what happens when she doesn't listen to him, and goes out dressed like that. Jess can't believe this response and asks Sammy to make sure it is taken down. Sammy says he can't and that she needs to take accountability for her actions, and the videos are trying to protect women. Jess is fuming and tells Sammy women need respecting not protecting. The conversation becomes really heated, and Jess shares how Sammy's views have caused a wedge within the family, particularly with their Nan, who has distanced herself from him because of his sexist behaviour. Sammy finds this hard to believe, and Jess shares how her Nan brought up her family single handedly, managing multiple jobs and cannot believe her Grandson holds these views. Jess shares something that has been kept a secret between the females in the family; Nan has requested Sammy would not carry her coffin when she passes away. Soon after this, the taxi arrives. Jess asks Sammy not to speak to her at the party, and Sammy says he is not going to the party.

Once Jess leaves, Sammy calls Dobbo and demands he takes down the video stating how he was the one who actually took the footage but did not realise it was his own sister as he was under the influence of alcohol.

At Nan's party, Jess tells Mum what's happened. She also shares with Mum that what has been sitting under the surface of all of this is the fact that Mum never stopped her Dad, or Sammy, from controlling what she wore, and that she was the one who told Jess to get changed in the toilet. Jess's Mum explained that she tried, but her Dad was never going to change and that this situation has directly influenced Sammy. They both agreed Jess would break this cycle if she was to have children. They tidy up, and then Jess and her friends go out into town on semi-high alert for any men with phones. Marni tells Jess that one man was arrested for filming in Manchester, and that felt like a relief, and they enjoy their night. Jess gets home to a note from Sammy saying he has gone to stay at Uncle Tommo's for a bit.

While at Uncle Tommo's Sammy is forced to take on more responsibility around the house such as cooking, cleaning and shopping. Sammy also has sometime to internally reflect on his actions and viewpoints and he can't seem to forget Uncle Tommo's words 'The only mistake Jess made was putting her faith in you lad!' This prompts him to reach out to Jess and when they meet for a coffee, he apologises to her. Although Jess initially surprised, she is pleased to see signs of change in Sammy as during the conversation he seems like he's actually interested in her and shows her what she feels is 'a bit of respect'. Jess invites Sammy's round for Sunday dinner and on the third Sunday Nan comes round. A month later Jess invites him to the Christmas party, Sammy is reluctant to attend to but decides to so that he can be there for Jess. The play concludes with Sammy and Jess, at the family party, singing karaoke together dedicating the song to their Nan.

Smiles- short synopsis

This play follows the journey of two very different young women, Makena and Ruby. Makena is a quiet art student who prefers solitude, while Ruby is loud, outgoing, and loves being around people. Their worlds collide when Ruby moves into the room next door in their hostel, disrupting Makena's peaceful routine. Despite their differences, they form an unexpected friendship. Ruby encourages

Makena to step outside her comfort zone, while Makena offers Ruby a sense of stability.

As the story unfolds, both women face personal challenges. Makena struggles with her academic work, strained family relationships, and feelings of self-doubt. Ruby, on the other hand, is dealing with her own family issues and conflict with her mum. Their bond is tested when a major argument forces both of them to confront the emotions they've kept hidden.

After some time apart, the two women begin to reconnect, each having made changes in their own lives. However, the path ahead remains uncertain as they navigate their personal growth and evolving relationship. *Smiles* is a story about friendship, personal growth and human connection.

Smiles – detailed synopsis

This play follows the journey of two very different young women, Makena and Ruby. Makena is a quiet art student who prefers solitude, while Ruby is loud, outgoing, and loves being around people. The play starts as Makena is on the bus going to college, she is feeling down and plays tunes to try and cheer herself up. Looking out of the bus window she spots a woman (Ruby) happily kicking leaves like a three-year-old. Ruby spots Makena watching her and gives her a big wave. This makes Makena feel really awkward, she is not the kind to wave back at strangers.

Ruby shares the story of the wave too: She is doing her usual walk to work from her Nan's, with cheesy Wotsits for breakfast, smiling at as many people as she can, carrying her entire possessions in her bag. After six months of living with her Nan, she is now moving into a hostel - "freedom". She spots a big pile of leaves, and can't help but kick them, thinking no-one is looking but then she spots Makena looking at her from the bus window. She gives her a big wave.

Makena arrives at college, and at art class feels the pressure and feels like all eyes are on her, and soon leaves, off into her usual quiet den in the library to hide away with snacks and SpongeBob. Ruby is now at work at Subway, really enjoying her time as a sandwich artist, earning money to go and visit her Mum next month who is currently living in Spain with her partner.

Later that day, Makena calls her sister, Maya, as she is heading home to the hostel. Her Sister is having a baby and is two weeks overdue. Maya says their Dad has been asking how Makena is, but Makena does not believe this as Dad is usually only interested in Maya.

Then Ruby and Makena's worlds collide as they discover Ruby moves into the room next door in their college hostel, disrupting Makena's peaceful routine. The next day Makena is at the Bus stop and making her morning call to her sister. She tells Maya about 'this really annoying new girl [who's] moved into the room next door' not realising that Ruby is also at the bus stop. Having overheard this Ruby dismisses Makena's apologies stating she 'knows she's not everyone's cup of cocoa' and shares how she's 'not even [her] own sometimes'. To avoid the awkwardness every morning Ruby comes up with a plan whereby she'll sit at the top of the bus and Makena at the bottom.

Ruby goes into work and tells her colleague about how the girl from in the room next to her the hostel has got issues and how she's happy not to associate with her while Makena makes up excuses to her college teacher of being ill to avoid art class. An hour later she is in the library watching her comfort shows while her 'brushes poke out of the top of [her] bag. All dry and angry like they're judging [her].'

Back in the hostel Makena has lost her key again and waits at reception for a spare when she realises that her phones on 3% and she doesn't have a charger on her. Luckily, Ruby bumps into Makena waiting in the corridor and invites her to her room to charge her phone and Makena reluctantly takes the offer.

Whilst in Ruby's room the young ladies start to connect over things they have in common such as liking SpongeBob SquarePants and forgetting things - as Ruby has ADHD and also forgets her keys all the time. Ruby tells Makena about her experiences with different foster carers and how they had more issues than her and she always had to sort out things out for them. She clarifies that she does still see her mum though and that she was only fostered while her mum got herself together. Ruby says her mum has been clean for three/four years now, and mum now lives with her partner, Gloria in Spain; which is why she went to live with her nan when she was 17. Ruby excitedly shares how she's going on a trip to see mum soon which she 'can't wait for!' Whilst getting to know each other, Makena gets a message to say her baby niece is being born and she excitedly rushes down to the hospital. Ruby reminds Makena to keep smiling.

The arrival of Makena's new niece, baby Georgia, make it feel like her and her family are close again for the first time in a long time and Makena and her dad even seem to click. Makena spends the next week helping her sister out with the new baby, whilst also ignoring calls from her college.

The following Wednesday, Ruby gets her first ever passport and a promotion at work. She is one step closer to seeing her mum! Then her and Makena run into each other on the bus and despite their agreement there's only one seat left and it's next to Makena. During their journey Makena shows Ruby pictures of baby Georgia and Ruby asks what's in Makena's art folder. Makena shares her long-term goals of opening an online shop and studying in London or Paris. Ruby thinks Makena's talent in art is 'so cool' and she's how she wishes she'd gone to college.

Despite their differences, over the next few weeks and months, they form an unexpected friendship. Getting the bus into work/ college together, sharing Wotsits for breakfast and low key hanging out in each other's rooms playing games and listening to music. Makena teaches Ruby how to draw and Ruby teaches Makena how to make chocolate fridge cake. They become known as 'two peas in a wonky pod'.

Then, one day whilst queuing at the cinema, Ruby gets a call from her mum. From Ruby's responses to mum it sounds like the trip she's been excitedly planning to visit mum, isn't going to happen. Ruby says it's cool and that she understands that mum needs to put herself and her wellbeing first. Mum reminds Ruby to keep smiling and Ruby tells mum she loves her. Makena asks if Ruby is ok, and Ruby responds saying 'yeah ...shit happens innit.' and proceeds to tell Makena about the best popcorn hack ever!

The following day Makena gets a final email warning from college as she's not been attending classes but she shrugs it off and her and Ruby spend time having a Super Smash Brothers tournament together in her room. During the fun Ruby asks Makena to show her, her art folder as she wants Makena to design a tattoo for her. After some playful back and forth Ruby finally gets the folder off Makena but is shocked to discover that it is empty. She asks Makena what's going on and she opens up about how the struggles she's been having with college. Ruby persists to ask where Makena's other art work is and Makena reveals that she left them at her dad's when he kicked her out of the house. Ruby tries to empathise with Makena by telling her not to let her dad control her and advises her to stand up to her dad however Makena feels that Ruby is 'having a go at [her]' and bites back by asking Ruby why she doesn't stand up to her mum. They get into a heated argument in which Makena tells Ruby that she needs to wake up because her mum doesn't care about her.

Both are forced to confront the emotions they've kept hidden and over the days and weeks that follow they become experts at avoiding each other. Makena continues to avoid going to college and instead hides in her room however even the things that used to comfort her like SpongeBob no longer 'come

close to calming the pain or the disappointment or the rage' she feels for people in her life and herself.

Ruby gets a call from mum in which they talk about making plans to see each other but Ruby does warn that she may have some other stuff that she's doing. A week later Makena is summoned to college and decides to go in. She asks the college to give her one last chance at returning to her studies and is really appreciative when they accept. Makena borrows a paintbrush and raises her hand to the canvas and although it shakes, she tells herself she is good enough, dad's ghost looking over her shoulder slowly disappears and she starts to paint. Makena paints and paints and paints and even stays longer after the dinner alarm sounds.

A month goes by and from the top of the bus Makena sees Ruby walking but this time she isn't kicking leaves. Ruby looks up and automatically switches on her morning smile before realising she's smiling at Makena however instinctively Makena gives her a half smile back. Later that night Makena waits outside Ruby's door and they catch up. Makena tells Ruby how she's got her end of term showcase at college coming up and shows her a picture she painted of her niece Georgia. Ruby tells of how she's finally found her people in the 'Nerd Herd' and they both apologise to each other of being 'knobheads'.

Makena invites Ruby into her room and shares with her that she's moving out next month and has a spare room which she'd love for Ruby to have as she thought they were good together with Ruby helping her to focus on college and she also knows that Ruby needs/likes company. Ruby shares that she's learning to be by herself more and that she's leaving the country. Makena asks if it's to see her mum in Spain but Ruby reveals that she's going to Thailand to volunteer at an Elephant sanctuary for a year and she's leaving in the morning. Ruby feels this is something she needs to do for herself and Malika shares that she'll miss her. They reassure each other by deciding that they can still facetime each other.

Makena asks Ruby if she wants to hang out together one last time but Ruby says she better not as she's meeting her other friends who will be waiting for her. She invites Makena to come along but she declines and Ruby tells her that she'll get in touch when she's in Thailand. Before she leaves Makena asks Ruby for a hug. They embrace, make plans to facetime each other the following week and Makena reminds Ruby to 'keep smiling.'

Smiles is a story about friendship, personal growth and human connection.

Themes

The themes within the show include:

My Big Brother Sammy

- Sibling Relationships
- Misogyny
- Gender Roles
- Female Empowerment
- Accountability
- Personal Growth
- Family Conflict
- Reconciliation

Smiles

- Friendship
- Personal Growth
- Differences
- Self-Discovery
- Vulnerability
- Conflict
- Resolution
- Empathy
- Acceptance

Artistic Style

My Big Brother Sammy and **Smiles** are made up of a mixture of performance styles and techniques...

1. Styles used across both shows:

- Live music
- Poetry, spoken word
- Singing
- Acting, monologues
- Storytelling
- Movement/ physical theatre

2. Autobiographical work

Both shows explore stories inspired by a lot of our communities' experiences. We have chosen not to base it on one person's lived experience specifically.

However, we know a lot of artists use their own experience to develop shows and writing. Seeing **Smiles** or **My Big Brother Sammy** might inspire you to do this. If it does, we have some tips to look

after yourself through any process drawing on your own lived experience.

What is autobiographical work?

Autobiographical work (or sometimes called semi-autobiographical work) is work that is either directly based on your lived experience, or may have elements which connect with your lived experience.

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.

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.
 -

Links to the Curriculum

The themes and content explored in the show 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

Seeing 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 **Smiles/ My Big Brother Sammy**?
- 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 experience **Smiles/ My Big Brother Sammy**? What did you like? What did you find challenging? What did you learn?

English

Smiles & My Big Brother Sammy are really great shows to see for English studies as they feature an authentic writing style and includes key cultural references, is political and provokes thoughts and questions to the audience. The styles of writing in the piece vary fluidly from spoken word and poetry, to song and storytelling.

Discussion ideas:

- What did you like about the writing of **Smiles/ My Big Brother Sammy**? (Or a section of it!)
- What journey did the character(s) 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 the show? 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

My Big Brother Sammy offers the chance to analyse the use of live music (and sound), what its

purpose is and how it can be used to enhance the telling of a story. Throughout the show, live performance & music is vital; underscoring the storytelling, beats in the songs and to set the vibe or location of the moment.

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/words 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

Smiles & My Big Brother Sammy are great stimulus for discussions around the themes of the show, including misogyny, sexism, family relationships, gender roles, friendship and conflict. Some key areas of the curriculum the shows interact with are:

- Democracy and the right to equal opportunity, equity and the Equalities Act
- the different ways in which a citizen can contribute to the improvement of his or her community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity

Discussion ideas:

- Discuss the themes and perspectives explored in the show
- What are the ways in which local councils or the government could help the characters within the play?
- What are the main areas touched on in the play that we should campaign for a more equal society?
- How does misogyny impact people's lives? Day to day, structurally, at work, etc.?
- What support can young people get who are risk of being homeless?
- 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 don't have any disabled family members, 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 campaign for a human right, such as gender equality. Display these around your building in support.
- Create an informational leaflet which can be used by young people to educate on a specific topic of citizenship, as well as information about help and support.

Workshop Ideas

1. Activity: Character studies

RESOURCES:	Pens, paper, photos or old magazines, scissors and glue
AIM:	To help understand how characters are created, explore back stories
THEMES:	Current events, Reading & Comprehension, Creative Arts & Design
TIME:	30-40mins

Ask your young people to choose their favourite character from the play, and to participate in the following activities to develop a further understanding of the character, their story and what is important to them:

- Go through some old magazines and have them cut out images or words that describe their character in their perspective (it does not have to look like the actors, or have the same design aesthetic)
- Have them make a collage/mood-board of the images and words that they have selected and explain to the group why they have made those choices
- In addition to this, young people could also create a timeline for the character – showing their journey up to the end of the play. Highlight any moments in the timeline that feel particularly significant in their lives and stories.

2. Extras from the play: Conversation starters

Below are sentences from each play. After seeing the play, use each sentence as a conversation starter for a group, or break groups into smaller groups or pairs – to explore feelings and responses to the statements. The responses could then be shared with the wider group. Please use the tips around managing sensitive conversations to help facilitate a positive and respectful collaborative exploration.

Conversation starters - My Big Brother Sammy

“And it might just...you know...make some of them girls think twice...before they go out and get wasted” (Sammy talking to Jess about filming young women during their night outs)

“Cos with the help of my girls, I've learned to how to put my armour on take no notice of what fellas think or say” (Jess)

“They want us to believe men and women are the same, that we can live identical lives, but that's not how nature works kidda.” (Dobbo- Sammy's friend)

"We don't need protecting, we need respecting! This is stalking Sammy!" (Jess to Sammy)

"And I don't really know what's what anymore to be honest. I just know, whatever I said, I should have backed you more." (Sammy's message to Jess)

"I've had enough of your sexist bullshit mate. You can do your own frigging washing from now on!" (Jess to Sammy)

Conversation starters – Smiles

"I'm all about giving people chances" (Ruby talking to her Subway Colleague about Mak)

"Every time, they show care experienced people on the telly, we're either mad, bad or sad!" (Ruby talking to Mak about her experience of being care experienced)

"I haven't been going in...I'm probably gonna get kicked off anyway, so there's no point!" (Mak talking about not going into college)

"Just don't let him stop you, from doing what you want to do..If that's what you really want to do!" (Ruby talking to Mak about her Dad potentially stopping her from going to art college)

"Take a look at your own shit before you start go messing in other peoples!" (Mak talking to Ruby, during their debate about college)

"It's something I need to do. Do something for myself for a change." (Ruby telling Mak she is going to Thailand at the end of the play)

3.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 LGBTQ+
- 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 university
- 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).

4.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 other's 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.

Exploring Sensitive Subjects and Lived Experience with Young People

Subject matter that connects with individuals' lived experience - such as racism, sexism, 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. If you are a male-identifying person, what training and knowledge might you need in order to feel equipped for this conversation? How will you support young people and staff who are female to feel comfortable in the session? What does allyship look like?

Or, if you are a female, what support do you need to ask of the group or other teachers to feel comfortable, and who challenges sexism 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 sexist joke, 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 address 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 misogyny and female empowerment. Please contact us or take a look at the support organisations listed within this booklet for places that might be able to help with educational workshops in your setting.

Misogyny information

Info taken from betterhelp.com

Misogyny is a mindset or belief that women are inferior, usually based on a sexist or otherwise illogical internal conviction. It is often expressed through hatred, discrimination, or an attitude of dismissal towards women. In some cases, misogyny can play a role in domestic violence, sexual violence, or emotional abuse.

Someone who is misogynistic may hate women or think they are “lesser than” compared to other genders. While this prejudice can be deeply entrenched in one’s belief system, it is not impossible to overcome.

Sexism vs. misogyny

While sexism and misogyny are often used interchangeably, the two terms are somewhat different.

Sexism typically refers to beliefs about the fundamental nature of men and women’s social roles based on one’s own cultural and personal convictions. Other experiences and frames of reference (such as family- or religious-based references) may have a role in forming this belief.

Misogyny, on the other hand, is the idea that women are inferior because of their sex. Those who follow this belief system may choose to use threats, force or other means to ensure that their beliefs are upheld. Many consider misogynistic views to be a form of sexism.

How does misogyny develop?

Culture and belief systems are considered to be driving forces behind misogyny, sexism, and gender roles. Examples of misogyny can be found throughout history across various cultures and contexts. Even Pandora, the first woman in Ancient Greek Mythology, is referred to as an “evil thing”. However, this influence stands alone from other possible contributing factors to misogyny and related attitudes.

- **Upbringing:** Misogyny can be passed down from generation to generation. These beliefs can develop and be reinforced in families where traditional gender roles are strictly adhered to, and where there is a lack of respect for women’s autonomy and equality.
- **Media:** How women are portrayed in the media can significantly influence misogynistic attitudes. For example, when female characters are depicted as bossy, “catty,” or quick to betray, negative ideas about women can be reinforced and may lead to cognitive biases or patterns in thinking in some.
- **Social media:** The current “online environment” can be potentially harmful. Men who have experienced difficulties with dating and relationships, for example, can find communities that may exacerbate negative feelings, leading to the reinforcement of misogynistic attitudes and behaviours.

Typical misogynistic behaviours

Understanding possible ranges of misogynistic behaviours can help others to avoid them in the future. We’ve listed possible indications of misogynistic behaviours below:

- Catcalling, objectifying or shaming women or those who identify as women

- Showing preferential treatment to men or other genders/orientations over women
- Displaying a general lack of respect for a woman's time and effort in her respective experience
- Interrupting, speaking over, or ignoring a woman purposefully
- Rejecting ideas from women
- Displaying a refusal to promote female employees based on their gender or sexual orientation
- Punishing women for calling attention to discrimination as it arises

Misogyny's effects on women, Global Majority people, and the LGBTQIA+ community

Global Majority people, trans people, members of the LGBTQIA+ community, and others sometimes experience discrimination or oppression unrelated to their gender. So, when Global Majority people or members of the LGBTQIA+ community are also women or identify as women, the misogyny they may face could be more extreme.

The role of men in the intersection of misogyny and racism

The misogyny that black women experience, for example, may be more drastic than what her white counterpart might face due to the added layer of racism or ideas of white supremacy.

This same logic applies to lesbians, trans women, transfeminine people, or other members of the LGBTQIA+ community who identify as women or present feminine qualities. Women with several minority demographics, such as black trans women, are at risk of even more discrimination in their lives.

Tips for men to work against misogyny

Calling out misogyny can be a helpful way to support women and encourage more supportive attitudes within the public. Here are ways that advocates and supporters can discourage misogyny when possible.

- **Call it out when you see it.** Ignoring the behaviour or implying it is acceptable can lead to a realignment of standards, which may not be constructive or healthy. Additionally, calling it out could make targeted women feel safer.
- **Actively listen to ideas.** This includes opinions and perspectives of the women around you.
- **Support diverse female leaders.** This can include those who are in positions of political power. You can support them when you agree with their politics and policies or when you don't.
- **Reflect on the power and privilege you inherently have.** Many people may not realize their cultural privilege, especially when they are a man in a world of male dominance.
- **Attempt to see situations from a woman's perspective to better understand how they may be affected.** This can promote more well-rounded perspectives in society overall.
- **Take on your share of housework and childcare duties.** Consider being mindful of the media you allow your children to consume.
- **Credit your female coworkers for their ideas and hard work.** This can go a long way toward shifting cultural narratives.
- **Persistently advocate for policies that support people who identify as women.** This can create transformational change for the incoming generation.

Handling misogynistic behaviour

Knowing how to deal with misogyny can be hard when you encounter it yourself. Perhaps someone made an inappropriate comment at work, or you were catcalled on your lunch break. You can try to combat it using some of the following options:

- **Call it out when you see it.** Consider avoiding the temptation to ignore the behaviour or imply

it is acceptable, as this can compromise the experiences of others.

- **Practice self-care.** This can help you to find healthy coping mechanisms to handle stress.
- **Report misogyny and sexism when it occurs.** This can promote a higher quality of life for other people.
- **Create and support safe spaces for women.** For many, the first step to doing this is educating yourself about the damage internalized misogyny can do to your mental state and making efforts to support other women actively.
- **Remove yourself from the situation.** Setting healthy boundaries can be helpful, but sometimes, the most effective solution is to leave and hold space for your experience and the experiences of others.
- **Speak to a therapist.** If misogyny is causing harmful effects in your life, you might consider therapy as a method to develop coping skills for dealing with misogynistic behaviours and reinforce healthy attitudes.

Tools for Teachers and Leaders

- [It's Not OK](#): Campaign toolkit aims to help NEU members take the steps needed to prevent sexism and sexual harassment.
- Further Reading: [Is Misogyny a Hate Crime?](#)
- Internet Matters: [Addressing Misogyny in Schools](#)
- Anti-bullying Alliance: [Sexist and Sexual bullying](#)
 - [White Ribbon UK](#): A charity that works to end violence against women and girls by engaging men and boys
 - [The Fawcett Society](#): A membership charity that campaigns for gender equality and women's rights in the workplace, at home, and in public life.
 - [Beyond Equality](#): creating possibilities for positive change, working with men and boys towards gender equality.
 - [The Care Leavers Association](#): improving the lives of care leavers of all ages.
 - [Wellbeing of Women](#): research to improve women's health, provides health information to women and their families, and campaigns for the future of women, girls, and babies.

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 the characters in the play. You can find a full synopsis of the show on page 8 of this toolkit, we would suggest that you read through this and talk through anything that may be triggering, upsetting or uncomfortable for anyone in the space. We also have a self-care toolkit available. If you'd like some more information or support from us on this, please contact Donna at donna@20storieshigh.org.uk or Leanne at leanne@20storieshigh.org.uk.

Signposting

Imagine: Befriending and Peer Support Service

Peer Support Groups in Liverpool for individuals aged 18+ with mental health issues.

www.imagineindependence.org.uk

07917 050 123

Catch22

For supported accommodation services for care leavers to help them secure tenancies and live independently. They provide practical housing and budgeting support.

www.catch-22.org.uk

020 7336 4800

Centrepont

For support with homelessness.

www.centrepont.org.uk

0800 587 5158

Shelter

For support with homelessness – if you are homeless or worried you could be, applications to councils for emergency housing and advice

www.shelter.org.uk

0808 800 4444 (Emergency Helpline)

Relate

A supportive and non-judgmental environment to help you find a way through any difficulties with family, friendships or relationships

www.relate.org.uk

0300 100 1234

Young Person's Advisory Service (YPAS)

For mental health and wellbeing support, signposting and referrals

www.ypas.org.uk

0151 707 1025

Liverpool Light

Crisis support for people with mental health needs throughout the night – open 6pm-1pm 7 days a week

www.liverpool-light.org.uk

181-185 London Road, Liverpool, L3 8JG

ADHD UK

For information on ADHD and diagnosis and peer support groups and networks

www.adhduk.co.uk

Women's Aid

For information and support for people dealing with domestic violence

www.womensaid.org.uk

0808 2000 247

Young Women's Trust

Tackling sexism and misogyny, with and for anyone who has experienced this.

www.youngwomenstrust.org

Exit Hate Trust

For people who may need 121 support to leave a group with extremist views, such as a hatred for women

www.exithate.com

0800 999 1945

C.A.L.M. (Campaign Against Living Miserably)

For support with male mental health

www.thecalmzone.net

0800 58 58 58

Childline

For support for ages under 19 about anything – any worry or thing you want to talk to someone about.

www.childline.org.uk – for one-2-one chats

0800 1111

Samaritans

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

www.samaritans.org

116 123

MIND

For support with mental health conditions, diagnoses or challenges, as well as general wellbeing and mental health support

www.mind.org.uk

0300 123 3393

The Mix

For if you don't know where to go for advice or support – for under 25s

www.themix.org.uk

Text 'THEMIX' to 85258

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.

#MyBigBroSammyandSmiles

Credits

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