

# TRAP

A theatre in education production centred around  
**County Lines** and **Child Criminal Exploitation**.

## Information Pack



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# Our Approach

We believe that theatre in education allows students to explore complex social issues, sensitive themes and challenging topics in a safe and supported environment. Narrative based learning is able to stimulate and develop empathy and offers its audiences the chance to connect and relate to the characters and scenarios on stage.

We are an organisation dedicated to improving social, emotional and behavioural change through the power of theatre and story telling. We craft each of our applied theatre productions alongside our local communities, young people and professionals to ensure that we create a well rounded and resonant product.

At Perception Theatre, we are passionate about challenging peoples perceptions, especially when it comes to 'Theatre In Education' (TIE). For many years, TIE has been perceived as something that can be condescending in its nature and didactic in its overall approach. However that doesn't have to be the case. TIE should be both educational and impactful. That's why here at Perception Theatre, we do exactly that.

From gripping narratives driven by realistic characters and scenarios, we capture the attention of our audiences and engage them in learning about issues that could one day affect them or somebody that they know. Our work is designed with the community at heart and **young people at the forefront of our vision.**

# Production Information

This performance lasts 30 minutes and includes a 10 minute post-show discussion.

Please note this performance contains **strong profanities** and references to **violence, sexual violence (rape), drugs, drug trafficking, incarceration, suicide and mental health**.

## Overview

TRAP was written by Perception Theatre. The story was co-developed with young people and parents/carers across both Merseyside and Cheshire. The narrative, themes and issues covered inside of the play was also developed alongside Merseyside Police, Cheshire Police and North West Regional Organised Crime Unit (NWROCU).

TRAP delves into the complex nature of gang culture, county lines and debt bondage. The production examines how fear and manipulation can be used to exploit someone and demonstrates how county lines can tear a family apart.

## Synopsis

When Callum's mum, Debbie receives a phone call informing her that her eldest son Jack has been sent to prison for intent to supply class A drugs, Debbie tries to keep up appearances and crack on as normal. But when Callum is targeted on his way home from school by one of Jacks 'mates', Danny, he is forced into the shoes of his older bother.

Manipulated, threatened and intimidated, Callum finds himself following the orders of Danny and his gang in order to pay of his brothers debt and protect his mum. As the pressures and demands increase working for Danny, Callum decides to tell his mum the truth about what's been going on. Broken and devastated, Debbie attempts to take matters into her own hands by confronting Danny face to face, but for Debbie, her actions only lead her and Callum further into Danny's 'TRAP'.

## Target audience

- Young People (Year 9+)
- Parents, Carers and Guardians
- Teachers
- Professionals
- The Police and YOT

## To be delivered in

- Secondary Schools
- SEN Schools
- Pupil Referral Units
- Alternative Education Provisions
- Colleges
- Youth/Community Centres
- Theatres
- Training Sessions

## TRAP aims to

- De-glamorise county lines and gang culture.
- Educate audience members on key terminology used by county lines gangs.
- Highlight the reality of a young persons role within a county lines gang.
- Show how violence and sexual violence is used as a tactic by county lines gangs to control vulnerable people.
- Make audience members aware of how drugs are trafficked within county lines.
- Demonstrate how a young person (and their family) can become involved in county lines.

# Testimonials & Endorsements

## Testimonies

I just wanted to drop you a quick email to thank you and your team for the outstanding performances they did in Ellesmere Port yesterday, especially with the last-minute change for the first performance!

I was sat at the back for all the performances and could see the reactions of the young people in the audience and from what I could see, the parts that had the most impact were the plugging descriptions and the rape. Schools have reported that there have been a lot of discussions going on when back in class, great result.

**PC Sarah Bailiff**  
**Police Youth Engagement Officer**  
**Cheshire Constabulary**

I just wanted to drop you a quick email to thank you for the opportunity of this morning's performance. The performance was amazing, the team were amazing and the script was amazing!!

I have had students approach me throughout break time asking me if they can return. I would definitely like to arrange to see your other similar performances in the near future.

**Natalie Canavan**  
**Personal Development Officer**  
**Sandymoor Ormiston Academy**

## Endorsed by



# Production Costs

## Costs for academic year 2023-2024 (September 2023 - August 2024)

**Single Day Booking** £1,450  
(Up to 3 performances)

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**1 Week Booking** £5,850  
(Up to 10 performances, 2 performances per day, delivered Monday to Friday, across 1 single week)

**2 Week Booking** £10,450  
(Up to 20 performances, 2 performances per day, delivered Monday to Friday, across 2 consecutive weeks)

**3 Week Booking** £15,000  
(Up to 30 performances, 2 performances per day, delivered Monday to Friday, across 3 consecutive weeks)

**4 Week Booking** £19,000  
(Up to 40 performances, 2 performances per day, delivered Monday to Friday, across 4 consecutive weeks)

**Any extra weeks** booked on top of a 4 week booking will be charged at **£4,000 per week**.

## How to book

All bookings must be made by emailing [office@perceptiontheatre.com](mailto:office@perceptiontheatre.com).

From this point, depending on the duration of your booking, we will require the following:

### Single Day Bookings

- Performance date
- Performance start time
- Venue and Address
- Contact at Venue (for access and safeguarding purposes), contact number and email.
- Expected Audience Size for each performance (maximum 250 audience members per performance)

### Bookings lasting 1 Week or more

We will ask you for the date you would like your tour to start. We will then send you over a blank tour schedule to fill out. We will need you to fill out the following information on the schedule:

- Performance date
- Performance start time
- Venue and Address
- Contact at Venue (for access and safeguarding purposes)
- Expected Audience Size for each performance (maximum 250 audience members per performance)

# Terms and Conditions

## Booking and Scheduling

- When making any booking, you must email Perception Theatre Ltd with the details of each performance booked at least 7 days prior to the first performance. The details of each performance should be as follows: performance date, performance start time, venue and address, contact at venue, contact number, contact email and expected audience size.
- When you book a single day you are paying for the delivery of up to 3 performances in that single day. We are unable to spread single day bookings across multiple days.
- When you book a single day, we can perform 3 performances in one location, 2 performances in the same location and 1 in an alternative location OR 3 separate locations but 1 of these performances must be an evening performance.
- When you book 1 week or more worth of performances, you are paying for the delivery of up to 10 performances (2 performances per day) across each week booked. We cannot spread a weeks or more worth of performances (10 performances) across multiple weeks. If you book 1 weeks (or more) worth of performances they must be performed as follows: 2 performances per day, Monday to Friday.
- When scheduling, please ensure there is enough time for us to travel each performance venue and arrive 1 hour prior to the performance start time - this is to ensure we have an adequate amount of time to set up.

## Payments

- All payments for bookings should be paid in full in advance where possible however, where not possible invoices **must** be paid within 30 days of the last performance being given.

## Performance Delivery

- Perception Theatre Ltd reserve the right to terminate a show should staff/young people communicate/display verbally or physically abusive or derogatory language/behaviour. In this instance Perception Theatre Ltd will not offer a refund for this production nor return to this venue again. In this rare instance, a written report will be given by Perception Theatre Ltd to the commissioner and venue.
- Perception Theatre Ltd reserve the right to terminate a show should a venue not provide a safe and adequate space to perform.
- In the (extremely rare) event that Perception Theatre Ltd cannot perform a scheduled production. Perception Theatre Ltd will reschedule. If the rescheduled date for performance does not work for commissioners and/or venues Perception Theatre Ltd will offer a refund for that given production.

## Disclosure

- Perception Theatre Ltd and all of its company members are trained in receiving disclosures. In the event that an audience member discloses information to a company member, the company member will:
  - Report the disclosure to a relevant member of staff at the venue.
  - Report the disclosure to Perception Theatre Ltd.
- Perception Theatre Ltd will then:
  - Report the disclosure to the commissioner.
  - Ensure that the appropriate steps are being taken to support the audience member.

# Information for Performance Venues

## Overview

A lot of thought and expertise has gone into making this production suitable for its target audience. Please be aware that this play is very hard hitting and touches upon a number of highly sensitive issues. It is essential that the appropriate members of staff are present during the show should members of the audience need to disclose any information to them after watching the performance. Please make your staff aware of any appropriate referral mechanisms should a young person disclose or have any concerns. All of our cast members are trained in handling disclosures and will report any disclosures received to the relevant member of staff at the venue and also the commissioner of the tour to follow up on.

## Performance Space

The production is very flexible and can be adapted to be performed in most spaces. However, please bear in mind that there will be four actors, roller banners and technical equipment laid out. Ideally, we would like a performance space of 4mx4m with end on staging. If this is not possible, we understand and will adapt the performance to the space. If you do not have a dedicated performance space with a seating bank, we would really appreciate it if a member of staff could set out the chairs for audience members - prior to us arriving or whilst we are setting up. Our cast members will be busy setting up technical equipment in the set up period and will not have time to set up chairs. Please also ensure that there are enough chairs for all audience members too.

## Arrival Time

The company will aim to arrive 1 hour prior to the performance time so that they can set up performance equipment. A pre-booked designated car parking spot would be ideal for the cast to move performance equipment in. Please ensure that the designated performance space is available and clear of people during the set up period as the cast will need to set up technical equipment for the production and perform technical and safety checks.

## Cast

There will be four actors touring with the production. Occasionally, the director, producer or technician may accompany them. All company members will report to reception upon arrival and sign in. All will have photo ID with them if needed. Home office guidelines do not class the performers as being in 'regulated' activity (as they are not being left unattended with young people and are not working with them on a regular basis) so please be aware that they are not DBS checked.

## Introduction

Once all of the audience members are seated, if a member of staff could let us know, a member of the cast will ask the students to ensure all phones are switched off and bags are under chairs. They will then introduce the production and begin the show.

## Audience

This production contains loud and sudden bursts of audio throughout. If there are any audience members with any sensory needs (or additional sensitivities), we advise that they are seated with a member of staff and close to an exit should they need to leave the performance space.

# Additional Recommendations

Here are some additional recommendations for an effective and impactful performance. From our experience we have found that the implementation of these recommendations can help to create a well rounded learning experience and ensures that the best conditions are available for change to take place.

- It is recommended that the commissioner organises a local professional (for example: police officer/youth worker/social worker) to attend every show in a booking. This ensures that young people get a local perspective on knife crime and youth violence.
- If you are organising a police officer to attend a performance(s), it is recommended that you consider whether or not they should attend in uniform or in plain clothes. Every audience has a different relationship with the police, therefore it is vital that you consider this and what would be best suited to each venue and audience.
- It is recommended that each venue lets their staff know the importance of the performance and the post-show discussion. By staff watching the performance and being involved in the post-show discussion, it allows them to not only learn about knife crime and youth violence but also to **see how their young people respond to the session**. In the past we have found **a young persons response to the session can flag up safeguarding concerns**.
- After a performance, **if a student is talking to an actor, a teacher should not hurry the student on to the next lesson**. This has happened in the past and it turned out that the student was disclosing information. Students can often find a sense of relatability with a character on stage and feel safer talking to the actor than anybody else. If a student is talking to an actor it is important that the teacher present remains available until the student has finished talking just in case the actor needs to make the teacher aware of any potential safeguarding concerns.
- We advise that after a viewing of the performance, each venue leads a follow up session in relation to the themes and issues explored within the production.