# CONTENTS

## KS5 SESSION PLAN

<table>
<thead>
<tr>
<th>How to use this pack</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Session 1: What are human rights? (50 mins)</strong></td>
<td></td>
</tr>
<tr>
<td>Activity 1: Drill headlines</td>
<td>4</td>
</tr>
<tr>
<td>Activity 2: Identifying human rights</td>
<td>5</td>
</tr>
<tr>
<td>Activity 3: Exploring the Universal Declaration of Human Rights</td>
<td>5</td>
</tr>
<tr>
<td>Activity 4: <em>Fly The Flag</em></td>
<td>6</td>
</tr>
<tr>
<td><strong>Session 2: Human Rights Case Study: Drill music (50 mins)</strong></td>
<td></td>
</tr>
<tr>
<td>Activity 1: Introduction and re-cap</td>
<td>7</td>
</tr>
<tr>
<td>Activity 2: Drill music and human rights</td>
<td>8</td>
</tr>
<tr>
<td>Activity 3: Debate ‘Drill videos should be banned’</td>
<td>9</td>
</tr>
<tr>
<td>Activity 4: How will you <em>Fly The Flag</em>?</td>
<td>9</td>
</tr>
<tr>
<td><strong>Developing campaigning skills</strong></td>
<td>10 - 12</td>
</tr>
</tbody>
</table>

## RESOURCES

<table>
<thead>
<tr>
<th>Drill headlines</th>
<th>13 - 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Universal Declaration of Human Rights, simplified version</td>
<td>16 - 17</td>
</tr>
<tr>
<td>The Preamble to The Universal Declaration of Human Rights, plain text version</td>
<td>18</td>
</tr>
<tr>
<td>Eleanor Roosevelt image</td>
<td>19</td>
</tr>
<tr>
<td>Flag image</td>
<td>20</td>
</tr>
<tr>
<td>Ai Weiwei image</td>
<td>21</td>
</tr>
<tr>
<td><strong>Drill briefings</strong></td>
<td>22</td>
</tr>
<tr>
<td>Drill and policing</td>
<td>23</td>
</tr>
<tr>
<td>Drill and austerity</td>
<td>24</td>
</tr>
<tr>
<td>Drill and race</td>
<td>25</td>
</tr>
<tr>
<td>Drill and censorship</td>
<td>26</td>
</tr>
<tr>
<td>Drill and social media</td>
<td>27</td>
</tr>
<tr>
<td>Drill, violence and youth culture</td>
<td>28</td>
</tr>
<tr>
<td><strong>Further teaching resources</strong></td>
<td>28</td>
</tr>
</tbody>
</table>
These two sessions will introduce your students to the Universal Declaration of Human Rights and the *Fly The Flag* project. The first session is designed as a standalone session and the second is designed as a follow-on session, to support deeper understanding. All of the resources required to deliver these sessions are at the end of this pack.

**USEFUL BACKGROUND INFORMATION FOR TEACHERS**

- You can download the original text of the The Universal Declaration of Human Rights [here.](#)
- This short TED Ed video is a useful introduction to the subject of human rights.
- In June 2018 the police succeeded in removing a number of Drill music videos and obtaining a Criminal Behaviour Order (CBO) to prevent a group of individuals making, distributing or performing Drill music live. It also restricted any lyrics that could be used. This decision sparked controversy with different commentators discussing the impact of racial profiling, policing choices, austerity, social media and censorship on this issue. In addition to the resources in the pack, which include a definition of Drill music, this [article](#) provides more background.
  - The definition of ‘civil liberties’: only being subject to laws that are for the good of the whole community.
  - This short [Channel 4 film](#) links language used in parliament to Drill music.

**KS5 CURRICULUM LINKS**

**PSHE Association Curriculum** *(non-statutory)*

These session plans support the Wider World theme:

- **L7.** Exercise their legal rights and responsibilities; know who can support them if they have a grievance.
- **L8.** Recognise and challenge prejudice and discrimination; understand their rights in relation to inclusion.

**Content Note:** It is important to know about the personal circumstances of your group and tailor your sessions accordingly. Some of your students' human rights may currently not be being met, for example, around housing, health or refugee status. Discussing these issues in a classroom setting is encouraged but will require sensitivity and support.

**Language Note:** *Fly The Flag* is only cautiously using the term ‘celebrate’, this is a conscious decision that recognises that the human rights of many people in the UK and around the world are not currently being met. It also recognises that human rights are not a privilege.
SESSION 1: WHAT ARE HUMAN RIGHTS?

KEY LEARNING POINTS:
Students will:
- Understand their human rights as expressed in the Universal Declaration of Human Rights (UDHR)
- Understand the origins of the Universal Declaration of Human Rights
- Discuss and consider what full expression of their rights might look like and explore simple ways, related to their day-to-day experiences, in which their rights may be violated
- Understand what the *Fly The Flag* project is

YOU WILL NEED:
- Drill headlines, one sheet cut into separate headlines
- Scissors, one pair
- Whiteboard / flipchart and pens
- Paper and pens
- The Universal Declaration of Human Rights, simplified version, one per student
- The Preamble (the introduction to the UDHR), one per student
- Picture of the *Fly The Flag* flag to project or display

IT’S NICE TO HAVE:
- Image of Eleanor Roosevelt to project or display
- Image of Ai Weiwei to project or display

ACTIVITY 1: DRILL HEADLINES

0 - 10 mins

Split students into pairs or small groups and give each group a headline about Drill music.

Ask the students if they know what these headlines relate to and through a whole group discussion build a shared understanding of the issue.

Drill - is an offshoot of trap, which is itself a genre of rap. Originating in Chicago, Drill arrived in the UK around 2012. Characterised by dark, violent lyrics and domineering beats, usually 60-70 beats per minute, though sometimes double time. Drill is slang for shooting someone with an automatic weapon, and dates from the Al Capone era gangsters. A key component of Drill are the videos, created in gritty, urban settings (in contrast to mainstream rap styles which favour flashy locations). In June 2018 the police were successful in bringing a case that resulted in some Drill videos being removed from YouTube and some Drill artists being prevented from making, performing or distributing their music.
SESSION 1

ACTIVITY 1: CONTINUED

Give students three minutes to come up with a list of all the different people who might be affected by the issue presented in the headlines they are looking at.

Feedback and make a list of the different groups (Drill artists, police, judges, lawyers, YouTube staff, rap and Drill fans, victims of violence and their families, human rights organisations, public).

Ask the students to suggest some of the conflicting needs of these different groups.

ACTIVITY 2: IDENTIFYING HUMAN RIGHTS

10 – 25 mins

This session is about human rights, and we’ll use the case study of Drill music to think about human rights now.

Split the students into six small groups and ask each group to answer the following question:

- What are human rights?

Give the group five minutes to make a list of as many rights as they can.

Ask the groups to feedback what they have identified and record these answers, ask the group:

- Who has human rights?

ACTIVITY 3: EXPLORING THE UNIVERSAL DECLARATION OF HUMAN RIGHTS

25 – 45 mins

Give each student the simplified version of the Universal Declaration of Human Rights and ask them to read them aloud in their groups.

Introduce that the Declaration was created in 1948 by the United Nations.

- Are there any rights that surprise them?
- Is there anything missing that they came up with on their list?

What rights may be impacted by the headlines around Drill music? (the rights possibly being impacted are Articles 2, 3, 10, 19, 22, 25, 27 & 29 – clarify that students would need more information to be certain)
Ask the participants why they think the Declaration might have been drawn up in 1948.

- What significant events happened between 1914 – 1918 and 1939 – 1945?

The horrors of the two world wars inspired 48 countries to come together as the United Nations. The first task this organisation set itself was to create the Universal Declaration of Human Rights. Eleanor Roosevelt, who was previously the First Lady of the US and was known for her activism and fairness, was the Chair of the team creating the Declaration which included representatives from all the nations.

Give students the Preamble to the Declaration and ask them to read it (and explain that ‘whereas’ is used in the same way that ‘because’ might be used today). How does this introduction make them feel?

Show the students the picture of the *Fly The Flag* flag. This flag has been designed by the artist Ai Weiwei, with the footprint as a symbol for human rights, and in June 2019 this flag will be flown from as many places as possible in the UK.

- Why do you think this project is happening now? (Most people in the UK don’t know what their human rights are, our human rights are precious and threatened, human rights issues are part of everyday life – recent removal of Drill videos from YouTube and legal action against those making the videos)

- Why is a flag a good reminder of human rights? (a symbol of shared values, reminder that we are not alone, something to come together around)

- What sort of reaction do you think the *Fly The Flag* project might provoke?
SESSION 2:
HUMAN RIGHTS CASE STUDY: DRILL MUSIC

KEY LEARNING POINTS:
Students will:

- Deepen their understanding of human rights as expressed in the Universal Declaration of Human Rights through a case study of Drill music.
- Discuss and debate the human rights issues surrounding Drill music.
- Consider the role of human rights non-governmental organisations (NGOs) in society.
- Consider why the Fly The Flag project is happening, have an opinion about the project and consider how they might like to Fly The Flag themselves?

YOU WILL NEED:
- The Universal Declaration of Human Rights, young people’s version, one per student
- The Preamble (the introduction to the UDHR), one per student
- Whiteboard / flipchart and pens
- Drill briefing sheets: Drill and censorship, Drill and race, Drill and austerity, Drill, youth culture and violence, Drill and policing and Drill and social media - three copies of each briefing
- Paper and pens
- Picture of the Fly The Flag flag to project or display

ACTIVITY 1:
INTRODUCTION AND RE-CAP
0 - 5 mins

Project the Fly The Flag image. Ask students to re-cap what was discussed in the last session, ask how many human rights there are and how many the students can remember, record them.

Explain that the Universal Declaration of Human Rights is not a legal document – it is a statement. The students’ rights are protected by two legally binding treaties (agreements between countries), the UN Convention on the Rights of the Child which offers extra protection for children and young people under the age of 18, and, in December 2018 the European Convention of Human Rights. Their rights are also protected by the UK Human Rights Act, a UK law that means that every public body such as schools, hospitals and the police have to actively promote and uphold human rights.
SESSION 2

ACTIVITY 1: CONTINUED

Throughout this moment of change in the UK, we will remain a signatory of the European Convention on Human Rights, which is currently enforced in UK law through the UK Human Rights Act. However, Liberty, and other organisations, remain concerned about how and which human rights will be protected after Brexit. They are working closely across the political spectrum to secure human rights. For a current update on the impact of Brexit please refer to the Liberty website.

ACTIVITY 2: DRILL MUSIC AND HUMAN RIGHTS

5 mins – 20 mins:

Put students into six small groups and give each group copies of one of the briefing sheets, ‘Drill and ...’ and a copy of the Universal Declaration of Human Rights.

Recap – Drill is an offshoot of trap, which is itself a genre of rap. Originating in Chicago, Drill arrived in the UK around 2012. Characterised by dark, violent lyrics and domineering beats, usually 60-70 beats per minute, though sometimes double time. Drill is slang for shooting someone with an automatic weapon, and dates from the Al Capone era gangsters. A key component of Drill are the videos, created in gritty, urban settings (in contrast to mainstream rap styles which favour flashy locations).

In June 2018 the police were successful in bringing a case that resulted in some Drill videos being removed from YouTube and some Drill artists being prevented from making, performing or distributing their music. We are going to explore the issues surrounding Drill and the human rights implications.

Explain that each group has a series of quotes from different articles about Drill – the first thing is to read their briefing and identify which human rights risk being violated and for whom? The rights being impacted are Articles 2, 3, 10, 19, 22, 25, 27 & 29. Each group will have different combinations based on the information in their briefing sheet.

Allow the groups 10 minutes to read and discuss and ask each group to feedback their observations about rights. You may want to refer to the exercise completed at the start of the first session, remembering victims’ families, the rest of society etc.
SESSION 2

ACTIVITY 3: DEBATE ‘DRILL VIDEOS SHOULD BE BANNED’

20 mins – 40 mins:

Explain that students are going to debate the statement ‘Drill videos should be banned’. Give each group five minutes to prepare a two-minute presentation in which everyone speaks, based on the information in their briefing, not their personal perspective. They must reference the human rights implications of their decision. Groups can adopt characters, for example, the police, human rights specialists etc.

Allow each group to give their presentation and then encourage debate and challenge. You can provoke the conversation with the following questions:

- Should some human rights take precedence over another, even though the Universal Declaration of Human Rights says they are all equal?
- Should Drill artists take more responsibility for the consequences of their work?
- Is Drill art or just threats of violence set to a beat?
- Should we be worrying about Drill or is that a distraction from bigger issues?
- Is the role of human rights organisations like Liberty and the Index against Censorship important? Why?

Round up the debate with some closing remarks and a vote on the statement – Drill videos should be banned.

ACTIVITY 4: HOW WILL YOU FLY THE FLAG?

40 mins – 50 mins:

Project the Fly The Flag flag picture, ask students if they remember who designed the flag? Ai Weiwei, an artist who has experienced being exiled with his family, being secretly detained without trial for 81 days, and having his passport removed by the Chinese government. As a result, he is very outspoken about human rights.

In June 2019, the Fly The Flag project is inviting and encouraging as many places as possible to recognise the importance of human rights.

- What do you think this school/college could do to recognise the importance of human rights?
- What actions could you take?
- Complete this sentence: “I fly the flag for human rights because...”
These are some suggestions for supporting your students to develop campaigning skills and take action on issues that are important to them. You can use these suggestions to deliver lessons or run extra-curricular activities. Where possible we encourage peer leadership.

This overview is designed to give students the skills and experience to take an active role in deciding how to Fly The Flag in June 2019, linking their school to their local community. Students can be encouraged to take on community leadership roles and they might engage local groups and sports clubs, connect with local government, their MP, local arts organisations and businesses, local press and media etc.

**STEP 1**

**Understanding campaigns**

Reflect on how the Universal Declaration of Human Rights was created – by passionate and motivated individuals and groups who had clear aims. You can reflect on what students learned about campaigning for change and the complexity of issues from their session exploring Drill music.

Research other human rights campaign groups – Liberty, Human Rights Watch, Amnesty International. You could expand to include other groups like Greenpeace, Stonewall or local campaigns of which the students are aware.

- What do they do?
- Whose attention are they trying to get?
- How do they get their message across?
- What sort of image do they have?
- How are they funded?

**STEP 2**

**What do we care about?**

Ask the students to identify and discuss the issues that they think are most important to create a positive change for human rights, locally or globally, and which connect to their lives. Students could be supported to pitch issues they think are important with a vote to focus the group on one subject or could work in small teams on several issues.
STEP 3

Campaign planning

Students work together to create a campaign by completing the following statements:

• The issue we want to campaign about is
• This issue is important to us because
• Our aims are
  1. 
  2. 
  3. 
• This issue is about the following human rights (list the articles and the rights)
• The other organisations campaigning about this issue are

• The people we want to reach with our message are (other students, school council, school senior leadership team, parents and families, local people, local Councillors, local MP)
• We will use these methods to get our message to those people (letter writing, petitioning, encouraging others to take action, competitions, organising events, fundraising, direct actions)
• We will raise the profile of our campaign by (posters, assemblies, social media, face-to-face canvassing, lunchtime stall)
• We will get support / funding for our campaign from
• This campaign group is being set up by (refer to the importance of transparency and honesty in the spirit of the Universal Declaration of Human Rights)

STEP 4

Take action

Support students to take action – this step may take multiple sessions and we encourage a ‘plan – do – review’ approach. Suggestions for actions include:

• Designing and creating campaign slogans and awareness raising materials e.g. posters, flyers, social media posts, t-shirt designs, short films, other collateral (keyrings, awareness wristbands)
• Joining an existing campaign ‘ask’ for an organisation aligned with your aims and enrol your school
• Writing to local politicians, including councillors and your MP
• Creating an event, an assembly or something more informal like a break-time event or a gig
• A direct action – for example handing out paper straws to encourage a switch from plastic
STEP 5

Reflect
Encourage students to reflect on what they did and what, if anything, they achieved. It may be worth noting that campaigning for change can be dispiriting if we don’t achieve what we want to, and that change can sometimes take time and need patience. Ask the students what skills they have developed, how their actions have made them feel and have supported their values, and what the long-term outcomes may be for themselves and others.

Spheres of influence task
- Show students how to map their spheres of influence.
- Draw a small circle in the centre of a piece of paper and ask students to write their name in it.
- Draw three more concentric circles around this, don’t worry about being neat.
- In the circle closest to their name they should write the names of the people they can influence most strongly, for example close family and friends.
- Expanding outwards, encourage students to think about the other people and organisations they can influence.
- Encourage students to think about the ways in which they influence others – through direct contact, through modelling behaviour, how they spend their money and time.
- Ask students to think about an issue that is important to them and consider one action they can take in each of the circles to influence change e.g. Talk to a family member to raise their awareness, tag and share some social media posts with friends, stop (or start) shopping somewhere and let the company know why.

Initiate small group discussions, that will feed into a whole group discussion, inspired by these quotes, spheres of influence task and the students campaigning experience.
- “Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has.” Margaret Mead
- “Be the change that you wish to see in the world.” Mahatma Gandhi
- “Education is the most powerful weapon which you can use to change the world.” Nelson Mandela
Police targeting Drill music videos in controversial crackdown on social media that ‘incites violence’

Police have banned a London rap group from making Drill music

Inside UK Drill, the demonised rap genre representing a marginalised generation
London Drill rap group banned from making music due to threat of violence

Yes, Drill music is violent. But banning it will achieve nothing

YouTube deletes 30 music videos after Met (police) link with gang violence

Content removed as police chief associates Drill lyrics with surge in stabbings and murders
The war against rap: censoring Drill may seem radical but it’s not new

Courts and Police Accused Of ‘Censorship’ As Drill Music Group Faces Ban

Lost in translation? Rap music and racial bias in the courtroom

Knife crime epidemic is bigger problem than just Drill music
**THE UNIVERSAL DECLARATION OF HUMAN RIGHTS 1948**
SIMPLIFIED VERSION BY AMNESTY INTERNATIONAL UK

Article 1 – We are all born free. We all have our own thoughts and ideas. We should all be treated in the same way.

Article 2 – These rights belong to everybody; whether we are rich or poor, whatever country we live in, whatever sex or whatever colour we are, whatever language we speak, whatever we think or whatever we believe.

Article 3 – We all have the right to life, and to live in freedom and safety.

Article 4 – Nobody has any right to make us a slave. We cannot make anyone else our slave.

Article 5 – Nobody has any right to hurt us or to torture us.

Article 6 – We all have the same right to use the law.

Article 7 – The law is the same for everyone. It must treat us all fairly.

Article 8 – We can all ask for the law to help us when we are not treated fairly.

Article 9 – Nobody has the right to put us in prison without a good reason, to keep us there or to send us away from our country.

Article 10 – If someone is accused of breaking the law they have the right to a fair and public trial.

Article 11 – Nobody should be blamed for doing something until it has been proved that they did it. If people say we did something bad, we have the right to show this was not true. Nobody should punish us for something that we did not do, or for doing something which was not against the law when we did it.

Article 12 – Nobody should try to harm our good name. Nobody has the right to come into our home, open our letters, or bother us or our family without a very good reason.

Article 13 – We all have the right to go where we want to in our own country and to travel abroad as we wish.

Article 14 – If we are frightened of being badly treated in our own country, we all have the right to run away to another country to be safe.

Article 15 – We all have the right to belong to a country.

Article 16 – Every grown up has the right to marry and have a family if they want to. Men and women have the same rights when they are married, and when they are separated.

Article 17 – Everyone has the right to own things or share them. Nobody should take our things from us without a good reason.
**THE UNIVERSAL DECLARATION OF HUMAN RIGHTS 1948**
SIMPLIFIED VERSION BY AMNESTY INTERNATIONAL UK

**Article 18** – We all have the right to believe in what we want to believe, to have a religion, or to change it if we want.

**Article 19** – We all have the right to make up our own minds, to think what we like, to say what we think, and to share our ideas with other people wherever they live, through books, radio, television and in other ways.

**Article 20** – We all have the right to meet our friends and to work together in peace to defend our rights. Nobody can make us join a group if we don’t want to.

**Article 21** – We all have the right to take part in the government of our country. Every grown up should be allowed to choose their own leaders from time to time and should have a vote which should be made in secret.

**Article 22** – We all have the right to a home, to have enough money to live on and medical help if we are ill. We should all be allowed to enjoy music, art, craft, sport and to make use of our skills.

**Article 23** – Every grown up has the right to a job, to get a fair wage for their work, and to join a trade union.

**Article 24** – We all have the right to rest from work and relax.

**Article 25** – We all have the right to a good life, with enough food, clothing, housing and healthcare. Mothers and children, people without work, old and disabled people all have the right to help.

**Article 26** – We all have the right to an education and to finish primary school, which should be free. We should be able learn a career or to make use of all our skills. We should learn about the United Nations and about how to get on with other people and respect their rights. Our parents have the right to choose how and what we will learn.

**Article 27** – We all have the right to our own way of life, and to enjoy the good things that science and learning bring.

**Article 28** – We have a right to peace and order so we can all enjoy rights and freedoms in our own country and all over the world.

**Article 29** – We have a duty to other people, and we should protect their rights and freedoms.

**Article 30** – Nobody can take away these rights and freedoms from us.
THE UNIVERSAL DECLARATION OF HUMAN RIGHTS 1948

PREAMBLE

Because respect for the equal importance of every human being is the only way the world will have freedom, justice and peace;

Because ignoring the rights of human beings has caused acts of hatred that have shocked and saddened the people of the world and we all want to live in a world where people can speak freely what they believe, and where no one is poor or afraid;

Because it is important that the laws should protect all people, so that no one is forced to rebel against cruelty;

Because it is important that countries learn to get along with one another;

Because the peoples of the world have said in the Charter of the United Nations that they believe in human rights, and in the value of each and every man and woman, and they have decided to work for a better world, a better life and more freedom for all people;

Because all member countries of the United Nations have promised to work together to respect human rights and freedoms;

Because all countries need to have the same understanding of what these human rights and freedoms are;

Now, therefore, The General Assembly proclaims This Universal Declaration Of Human Rights, as a rule, to be followed and remembered always by the people and societies of the world, as they teach respect for these rights and freedoms, doing everything possible to be sure they are kept by all the countries of the United Nations and by all the people living in these countries.
Eleanor Roosevelt of the United States holding a Universal Declaration of Human Rights poster in French

UN Photo, November 1949, United Nations (Lake Success), New York
Ai Weiwei
Camilla Greenwell
Detective Superintendent Mike West said the number of videos that “incite violence” have been increasing since late 2015.

“The gangs try to outrival each other with the filming and content – what looks like a music video can actually contain explicit language with gangs threatening each other,” he added. “There are gestures of violence, with hand signals suggesting they are firing weapons and graphic descriptions of what they would do to each other.”

Det Supt West insisted only videos that “raise the risk of violence” are flagged, rather than Drill music in general.

“We have been working with [YouTube owner] Google to take down some of the videos which they have done after approaches from us,” he added.

Commissioner Cressida Dick said there were many reasons behind the recent uptick in attacks, including evolving drugs markets, austerity and a “reduction in police finances”, alongside Drill music.

“Very quickly, you will see these are associated with lyrics which are about glamourising violence, serious violence – murder, stabbings – they describe the stabbings in great detail, with great joy and excitement...Often, and we’ve seen this in London, we have gangs who make Drill videos, and in those videos they taunt each other and say what they are going to do to each other, and specifically what they are going to do to who.”

DCS Kevin Southworth said: “We believe this to be one of the first times, if not the first time, we have succeeded in gaining criminal behaviour orders that take such detailed and firm measures to restrict the actions of a gang who blatantly glorified violence through the music they created. We’re not in the business of killing anyone’s fun, we’re not in the business of killing anyone’s artistic expression – we are in the business of stopping people being killed.

“This isn’t about us straying into the area of regulation or censorship – we are not trying to ban anyone from making music nor are we demonising any one type of music. But the public rightly expect us to take action in a case such as this where a line has very clearly been crossed and the safety of individuals is put at risk.”

Police have frequently successfully banned young people from making rap music, often unnoticed. In 2011, Stigs from Peckham road rap crew PYG was served with the UK’s first ever “gang injunction”, banning him from making any songs or videos that might encourage violence. Violating those conditions would have resulted in a prison sentence of up to two years.
**DRILL AND AUSTERITY**

**From an article by Lizzie Dearden, The Independent 29.05.18**
MC Abra Cadabra, who has appeared on BBC radio and won the Best Song award at 2016’s Mobos, said targeting musicians was a “distraction from cuts that affect schools, youth clubs, social housing and benefits are making life harder for the average person living on or below the poverty line”.

Writing for The Independent, Dummy Mag editor Yemi Abiade said it was “unfounded” to blame Drill for violence that has existed for decades. “Ignoring these problems breed contempt, giving birth to more violence,” he added. “Regardless of London’s murder rate, Drill will continue to offer a voice to those without one because, for many of them, it’s all they have to survive.”

**From an article by Yemi Abiade, The Independent, 15.05.18**
While street politics, social media antics and the inevitable violence they produce are issues rife within this music, Drill is the new sound of the disenfranchised as they make sense of a neglectful nation. Scratching beneath the surface of their explosive and territorial bravado further, you discover that these Drillers are really crying out for help, speaking to a mental anguish that has engulfed them but fails to be addressed. These are communities that are constantly being let down by cuts to local services, such as youth clubs and school services that would take would-be gangsters and murderers off the streets, channelling their energies into positivity.

**From an article by Denzil Bell, The Big Issue, 29.06.18**
Also defending the genre, criminologist Dr Anthony Gunter told the BBC: “If you see violence and pain and suffering all around you, because you live in a deprived neighbourhood, you’re going to make music that’s intense, violent and painful. If we want them to make beautiful music – nice, kind music – we’ve got to invest in these urban communities”.

**From an article by Iman Amrani, The Guardian, 30.05.18**
The number of secondary school exclusions has dramatically increased over the past year, and an increasing focus on exam results means “problem students” are not given the support that they need.

At the end of last year, Amanda Spielman, the chief inspector of schools, condemned the practice of excluding vulnerable or difficult children as a way of preserving good performance results, a trend known as “off-rolling”. She described it as “an invidious example of where schools have lost sight of the purpose of education”. She also said that, “If, through a poor education, we close down other avenues they have for success, we are setting the pathway for a life of crime. Without access to proper, decent learning and training we are passing de facto life sentences on young offenders.”

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*FLY THE FLAG*
From an article by Yemi Abiade, The Independent, 15.05.18

The collective attitude of the mainstream therefore brings up the old (or maybe not) adage that black communities remain aliens – punching bags for when the going gets tough – and that black boys are forever the problem of British society.

“That's what it feels like,” says Complex senior editor and Trench editor-in-chief Joseph “JP” Patterson. “Especially when you've got papers like the Daily Mail consistently attacking successful black men in Britain. It's almost like, no matter which route you take, it's never good enough for these people.”

From an article by Dan Hancox, The Guardian, 22.06.18

This scrutiny of Drill is situated in a long history of police and judicial persecution of black music. The notorious Metropolitan police risk-assessment form 696, which came into force in 2005, effectively shut down grime as a London club genre for a decade, depriving the artists and DJs of any realistic prospect of making a living. Before it was scrapped last November, the form plainly revealed police attitudes to racial profiling, asking: “Is there a particular ethnic group attending? If 'yes', please state group.” Sometimes the Met would just bypass form 696 altogether, calling venues, resulting in them cancelling grime events citing spurious reasons. Or they would simply turn up. In 2007, for example, several MCs were covertly followed out of a No Hats No Hoods label launch at Rich Mix by plainclothes police, then stopped and searched. ‘We just thought: “These people came down for free, for our label launch,”’ and felt quite shit about it,’ Pete Todd from No Hats No Hoods said. “Especially since we've done this night for two years, and done about 20 shows, and we've got a complete clean bill of health. I don't think many nights in any genre could say that!” Jammer, an artist with a history of positive community work, and a mentor to young aspiring musicians, was equally unimpressed: “It's a piss-take – I went there that night to work. They've basically stopped and searched me in my workplace!”

Extracts From a Manchester Policy Blog by Eithne Quinn, 04.10.18

Recently, the use of rap as prosecution evidence has become widespread enough for the Metropolitan police to have formed what it calls its Drill Music Translation Cadre. This is a group of police officers who act as rap expert witnesses for the Crown... Troublingly, the expert testimony of police officers, encouraging a literal reading of the rap music, typically goes uncontested. As one criminal defence barrister explained to me this year: ‘Rap lyrics are frequently sought to be [presented] by the prosecution in criminal trials, including and especially murder trials, and defence counsel might not be aware that this is an area in which expert evidence can properly be called.’

The vast majority of Crown Court judges, jury members, and prosecution lawyers are white. The inflammatory videos and lyrics too easily tap into racist preconceptions and fears. The failure to explain to judge and jurors, typically unfamiliar with rap's conventions, that gangsta rap music is steeped in longstanding black diasporic oral traditions, complexly shaped by a history of racial marginalization. The braggadocio-laden music adopts the persona of the outlaw or 'badman', using well-established tropes and rhetorical devices that undercut the 'life on the streets' lens.

It doesn't allow that alienated working-class youth of all colours have, for decades, been trying ... to shock, at once, their parents and the mainstream. It doesn't acknowledge that rap is an immensely popular youth cultural form of entertainment, and as such is heavily formulaic and fictional. Many thousands of young people in the UK are trying to emulate their rap heroes.... An aspiration to gain rap recognition and get paid drives the making and content of this music.
DRILL AND CENSORSHIP

From an article by Steven Hopkins, The Huffington Post, 18.06.18

Corey Stoughton, advocacy director at Liberty, told HuffPost UK: “Throughout history, art has been a means of political and emotional expression reflecting the reality of people's lives, including violence on our streets. Censorship is a reaction of fear and misunderstanding, not a solution to crime or any other social problem. The contemporary focus on Drill lyrics specifically highlights the danger that racial bias infects the criminal justice system.”

Jim Killock, the executive director of the Open Rights Group, said the men’s right to freedom of expression needed to be weighed against the threat they posed: “Once you get into direct threats, or you're attempting to intimidate a particular individual, you’re beyond where free expression protections lie,” he added. “The question here is how the police... who are not especially au fait with whichever scene... and the courts, attempt to tell the difference [between social commentary and threats of violence], and it is important that they do.

Killock said any form of censorship was “always concerning”, but tempered it by adding “it isn’t the case that free speech will never have boundaries”.

From an article by Ian Cobain, The Guardian, 15.06.18

In what is being described as a legally unprecedented move, members of a group called 1011 have been banned from mentioning death or injury, and from mentioning named postcodes in a gang context.

They must also notify police within 24 hours of releasing new videos and give 48 hours’ warning of the date and location of any performance or recording and permit officers to attend.

The court order was condemned by the campaign group Index on Censorship, which said it could create a precedent that caused problems for other artists. “Banning a kind of music is not the way to handle ideas or opinions that are distasteful or disturbing,” said the chief executive, Jodie Ginsberg.

“This isn't going to address the issues that lead to the creation of this kind of music, nor should we be creating a precedent in which certain forms of art which include violent images or ideas are banned. We need to tackle actual violence, not ideas and opinions.”

From an article by Dan Hancox, The Guardian, 22.06.18

“I think in this country we have a wide tolerance of artistic licence and banning Drill doesn't sit well with that” Elena Papamichael, solicitor

Police have frequently successfully banned young people from making rap music, often unnoticed. In 2011, Stigs from Peckham road rap crew PYG was served with the UK’s first ever “gang injunction”, banning him from making any songs or videos that might encourage violence. Violating those conditions would have resulted in a prison sentence of up to two years. “There are films of people getting murdered and PlayStation games of people being shot in the head, but I get in trouble just for rapping about what happens on the road,” Stigs said then. “It is violent here so what else do they want me to talk about?”
From an article by Lizzie Dearden, The Independent 29.05.18

Pressplay, a company that promotes Drill music videos frequently using the hashtag “drop the knife, pick up the mic”, said its representatives had met with YouTube last week.

“With what’s happened lately the police have forced YouTube to take down some videos,” said a statement posted on Instagram. “It will probably be back up in the next few weeks.”

Metropolitan Police Chief, Cressida Dick linked Drill music to at least one attack in London and said web giants have a “social responsibility” to remove content that incites and glamourises violence.

From an article by Dan Hancox, The Guardian, 22.06.18

While not all Drill artists espoused violence, Hancox said, and “untreated social problems” were often the root cause of violence, in a few cases “you can see connections between real-life trouble and music world battles – that’s a case that judges have made and that’s what the police believe is the case.”

He added: “YouTube and social media such as Instagram and Snapchat can elevate those tensions to the point where there’s a need to save face and stand by your words. Some well-meaning people have maybe overlooked some of those specific connections.”

A YouTube spokesman said: “We have developed policies specifically to help tackle videos related to knife crime in the UK and are continuing to work constructively with experts on this issue.

“We work with the Metropolitan police, the mayor’s office for policing and crime, the Home Office and community groups to understand this issue and ensure we are able to take action on gang-related content that infringe our community guidelines or break the law.

“We have a dedicated process for the police to flag videos directly to our teams because we often need specialist context from law enforcement to identify real-life threats. Along with others in the UK, we share the deep concern about this issue and do not want our platform used to incite violence.”

From an article by Ben Beaumont-Thomas, The Guardian, 09.05.18

Birmingham-based academics Craig Pinkney and Shona Robinson-Edwards state that Drill music is potentially dangerous, since its “music videos are a platform which can provide the gang and/or gang members with a sense of power and authority. Individuals can essentially say and do what they want.” This is coupled with: “the constant narrative of ‘will you do what you say in your raps?’ puts the victim in a position where their credibility and livelihood are at stake.”

From an article by Imran Amani, The Guardian, 30.05.18

Young people aren’t radicalised by YouTube videos. Young would-be jihadists don’t decide to blow themselves up just because of online exchanges with recruiters, young white supremacists don’t just go out on mass shootings because of the Facebook groups they belong to, and young black men don’t just go out and stab each other because of Drill music videos.

And this might sound obvious, but it’s worth saying: in most cases it’s more complicated than that. There’s often a context where people feel angry, have few opportunities, feel their lives have little value or few believable promises for the future.

Banning these videos could inadvertently push this underground culture even deeper. YouTube may have taken action but how do you police something that manifests itself on Snapchat, Instagram and pretty much every other form of social media? Is our time and resource not better directed towards the real issues that underlie all of this?
DRILL, VIOLENCE AND YOUTH CULTURE

From an article by Ben Beaumont-Thomas, The Guardian, 09.05.18

Whether it’s the running battles between mods and rockers in 1960s British seaside towns, or the “parental advisory” panic over the lyrical content of 90s gangsta rap, [youth] music has long been the focus of moral panic – and the latest is over UK Drill, a tough, often lyrically violent subset of British rap.

It’s a conundrum as old as entertainment itself: does music reflect your environment, or shape it? Like violent films or video games, can people distinguish fact from fantasy, or do they let it influence their behaviour?

Drill DJ Bempah argued: “if that’s what you see in your environment, as an artist, that’s what you portray in your lyrics.” He added that the music: “can glamorise [violent crime], but it can’t force your hand to commit those actions.”

Some may be alarmed by how Drill crews such as 67 dress, flirting with gang imagery with matching black sportswear and masks, but this is as innocuous as similarly tribal dressing by white indie bands with their uniform of skinny jeans and leather jackets. The performative violence of Drill rappers’ lyrics isn’t necessarily harmful either, and is arguably a document of their environment: “Our art is imitating our life, not the other way round,” argues Abra.

From an article by Rahel Aklilu, gal-dem.com, 15.05.18

“Yes, we can agree that Drill music is misogynistic, and yes we can agree that it glamorises violence”

Of course, the popularity of Drill music has also provided a very public platform for conflicting groups and collectives to attack each other using diss tracks. The ease with which an artist can record, shoot a video for, and release, a diss track has made it easier for threats to be sent to opposing gangs. It would be naive to argue that Drill music hasn’t facilitated the conflict that has led to physical violence. However, the solution towards decreasing gun and knife violence doesn’t lie in censoring Drill music, because the fact of the matter is that the genre is simply portraying the everyday life of too many young people. The opportunity to rap and tour is a way of getting out for many artists, and leaving that lifestyle behind. Instead, focus should be shifted towards changing those circumstances, and addressing the violence head-on, at the root cause. Simply silencing the violent lyrics and bleak images of life as a young gang member doesn’t address the fact that this violence has become normalised in music today because it plays a large role in many people’s lives.

From an article by Dan Hancox, The Guardian, 22.06.18

From NWA to UK Drill, rap has long been about documenting real-life struggles, but it has also been about performance. Serious descriptions of violence are mixed with obviously cartoonish and comical threats. Can we trust the police to determine which lyric is “glamorising” violence, which is inciting it, and which merely describes it?

Solicitor Elena Papamichael has worked on a similar case, “It’s dangerous, the idea that the police will determine whether something falls within the ambit of the prohibited activity.” She has no faith that these bans will reduce youth violence. “Part of the issue is this huge wedge between the police and certain communities, and this kind of policing will just widen that wedge. Young people already feel underprotected and are effectively resorting to vigilante justice because there is no trust of the police. On top of that, they see Drill music as a way out [of youth violence]; what’s the message of measures like this?”
Here are a selection of free resources to support continued teaching around human rights issues:

- Amnesty International teaching resources and education blogs
- Amnesty International list of teaching resources about the refugee crisis, including links to a range of interactive games for young people aged 7-19
- Red Cross - curriculum linked teaching resources for KS1 – 5, about a range of topics including conflict and violence, humanitarianism, migration and refugees.
- UNICEF teaching resources for KS2 – 5, about the refugee crisis with a human rights/rights of the child focus
- Save the Children: Complete guide to campaigning for young people
- A research guide for the Universal Declaration of Human Rights, including a link to the verbatim minutes of the meeting at which the Declaration was adopted.
- Liberty – for current campaigns and up to date information
Fly The Flag education pack
Created by Donmar Warehouse, in collaboration with Liberty
Written by Anne Langford
Edited by Phil McCormack, Rebecca Tarry & Clare Slater
With thanks to Sam Grant and Gracie Bradley at Liberty,
teacher consultants Katy Brown and Tom Edge

Fly The Flag
Lead Artist – Ai Weiwei
Lead Producer – Fuel
Co-Producers – Fuel, Amnesty International, Donmar Warehouse,
Human Rights Watch, Liberty, National Theatre, Sadlers Wells and Tate