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Chapter 3

Reshaping Hate Crime Policy and Practice:

Lessons from a Grassroots Campaign

An Interview with Sylvia Lancaster,

Founder of the Sophie Lancaster Foundation

Introduction

Sylvia Lancaster is the founder of the Sophie Lancaster Foundation, a campaigning charitable organisation formed in the wake of her daughter Sophie's tragic murder in 2007ⁱ. Sophie (20) had been walking home on the night of 10 August of that year in the town of Bacup, Lancashire, with her boyfriend Robert Maltby (21), when they fell into conversation with a group of local teenagers. After an initially amicable chat, and without any provocation, some members of that group viciously attacked Robert. As Sophie went to his aid, by trying to protect him from the blows and kicks that were raining down on him, she too was assaulted. When paramedics eventually arrived at the scene they found the victims lying side-by-side, unconscious and covered in blood. Both were in a coma and, whilst Robert recovered enough to be able to leave hospital about two weeks later, Sophie died as a result of the injuries she suffered (Chakraborti and Garland, 2009; Smyth, 2010).

At the trial of the assailants at Preston Crown Court it became clear that the only apparent motive for the attack was that the accused had taken exception to the 'alternative' appearance of Sophie and Robert, who had for a number of years dressed in a strikingly different style which had led the press to describe them as 'goths' (although they did not necessarily define themselves in that way). Presciently, the presiding judge at the trial, Judge Anthony Russell QC, labelled the

assault a 'hate crime', something which, as is mentioned below, Sophie's mother Sylvia felt it had been from the beginning.

In the aftermath of Sophie's murder Sylvia decided to set up an organisation, the Sophie Lancaster Foundation, in her daughter's name. Since its inception the Foundation has had two broad aims: i) to challenge prejudice in all its forms by delivering talks and developing educational programmes and packages, aimed mainly at young people, that promote understanding and tolerance of 'difference', and ii) to get assaults and harassment of those who are members of 'alternative' subcultures officially recognised as 'hate crimes' by the criminal justice system. The Foundation has made significant progress with both of these aims in the years since its formation, and in this chapter, which consists of an in-depth interview with Sylvia Lancaster conducted by one of the editors in the summer of 2012, its achievements, difficulties and challenges are outlined.

The interview begins with Sylvia describing the circumstances by which she'd first heard the awful news of her daughter's murder.

SL: I'd gone out early on that Saturday morning and when I got back there was a card on the mat that had come through the letterbox, saying; 'Please ring Burnley Police Station, urgent'. I'd gone out and I had a new mobile phone that I didn't know how to work, so I'd left it at home. And when I went to pick it up I found I had 14 messages, and clicked one and it's my son Adam, and I asked, 'What are you doing?' And he went, 'Oh mum, I'm coming home, it's Sophie, she's been attacked'. And that was the first inkling I had.

Ed.: And you felt, right from the start, that the motivation behind the attack was the way that Sophie and Rob looked?

SL: Yes, that's because of what I'd picked up through working in schools. Prior to the attack I worked in three local high schools as a Connexions Advisor. There was a group in each school that belonged to alternative subcultures. Now I'm talking punks, moshers, goths, emos, skaters as well, whatever. And it became

very obvious that they felt very isolated within school, not just from their peers and the people in their class, but by teachers too, who would say: 'It's their own fault, if they didn't dress like that they wouldn't be bothered by anyone'. And I'd say, 'Hold on a minute, you're placing them – the victims – in the wrong category. It's the other sections in schools that you should be dealing with', but they just didn't see that.

I'd also done a little bit of training on hate crime and the Connexions Centre that I worked in was the third party hate crime incident reporting centre. And I remember when I was doing the training, as I was going through the criteria, I thought: 'Alternatives would fit under that nicely'. That's where my head was at, when Sophie and Rob were attacked. The first thing I said to the police was, 'Are you counting this as a hate crime?' and I was told, 'No, because it's not covered by the five strands'.ⁱⁱ But in my mind I knew, straight away, it *was* a hate crime. I'd been out on the streets with Sophie and Rob, I'd heard people's comments about them, and I just knew.

Ed.: Is Bacup geographically isolated?

SL: Yes it is, definitely. But when I'd been out with Sophie and Rob, I'm not just talking about in Bacup, I'm talking about in Manchester, I'm talking about in York, where people thought it was OK to stop and take photographs of them, without asking. So yes, not just in Bacup, although Bacup is renowned for being isolated and very insular.

Ed.: And why is it so important for you to get those sort of attacks on 'alternatives', like in Sophie and Rob's case, recognised specifically as hate crimes?

SL: Oddly enough, because of the environment I was in, I'd actually decided before Sophie and Rob were ever attacked that I would do something about that.

Ed.: Through lived experience and the job that you were doing?

SL: Yes, and I'm surrounded by that culture at home, that was my home background as well. I used to be a biker when I was younger and you would see signs, 'No bikers allowed in here'. So I was always very aware of discrimination and equality. And it was odd, I'd rung Sophie on the Thursday and said to her, 'I need to speak to you'. And what I wanted to do was to see if she would come into the local youth clubs and just let young people talk to her, let them see that she wasn't the scary being that they thought she was. So it was very odd that she was attacked on the Friday.

Ed.: And when it came to the trial, the judge flagged the attack specifically as an incident of hate crime, which I know did please you.

SL: Oh definitely, personally it just felt a big thing for me, like I'd been vindicated for what I'd been saying. And also, it's about that recognition that it *is* a hate crime, and everybody knows hate crimes hurt more, and it also the fact that those perpetrators, hopefully, would get stiffer sentences.

Ed.: And so, in the aftermath of everything that happened, how did you hit upon the idea to start a foundation and do the work that you're doing?

SL: Well, it was already in my mind before Sophie died, and before we knew she was going to die, I remember saying, 'Right, that's it, I'm going to do something. I'm going to set a charity up and we'll use her name'. And my best friend, who was with me during that whole process, sat outside intensive care, and when I came out she said, 'I've thought about it', and she came up with 'Stamp Out Prejudice, Hatred and Intolerance Everywhere.'ⁱⁱⁱ So when Sophie's died, we come out of hospital and already had a strapline. What we then needed to do is put that into practice.

Then we set up a MySpace site for local bands to speak to each other. Whitby goths then got involved and they started an e-petition, because they said,

‘Actually Sylvia, what you’re saying is right, it *is* a hate crime, and we’ve had to put up with this for thirty years, so let’s do something about it’.^{iv}

And we got 7,500 signatures and we could’ve got thousands more. But they then sent that to Downing Street and it was sent back saying, ‘Well, we can’t accept that’. So then I thought, ‘I’m not having that either’. So we started going out to Manchester, and getting up on stage with John Robb, who is the lead singer of a punk band called Goldblade.

So what we did was get up on stage and talk to the audience. And when it started, you could feel the shift in people, they’d be going, ‘What she’s saying is right’, and they started coming to this MySpace site. And then we got some money from America, they kept sending it, bless them, to the local police stations. And it turns out they thought we had to pay for medical expenses.

Ed.: What a kind thought. So was that money just from alternative subcultures in America?

SL: Goth community in particular; massive, and it meant I’d got a pot of money that really I didn’t want, it was all Sophie’s money that. And I thought ‘What are we going to do with that now? We can’t bury her until the following February. What we’ll do is we’ll have a gig’. So we set a gig up for November 22nd, which would have been Sophie’s 21st, and I decided we’d celebrate her life, we’d get her friends together. But what we did with the money was bought 500 wrist bands with the ‘Stamp Out ...’ on. I remember thinking, ‘Oh my god, that is really scary. I’ve put this money that’s not mine into 500 wrist bands and we’ll sell them’. We’ve just been discussing this morning about our eighty thousandth wrist band.

But I also, at this stage, went and complained to my local MP about the facilities in the court room. I also then wrote to Judge Russell and told him that I wasn’t going to sit with their families. So what I started to do I think really, was send messages out, ‘I’m not putting up with this, I won’t have it. And you’re not treating me like some sort of idiot’, plus constantly on at the police

about doing something about the hate crime aspect. And going out to the gigs and talking to people, and on the internet, we used social media really at that stage in the game quite brilliantly.

Ed.: So what sort of gigs were they: goth, alternative, nu-metal, punk?

SL: Punk gigs, proper punk. And Rancid were over from America, I remember getting up on stage before they came on and lecturing. Do you know people still come and say, 'I saw you at that gig and I listened to what you said'. Then Whitby goths got a bench in Whitby and that caused a bit of a stir. We stood and talked to the goths and they got behind us. So we'd got the goths coming, we'd got the punks and the network started. And we had the band, Beholder, they sent us a DVD of the song 'Never Take Me Down' and asked 'Do you fancy coming to Bloodstock and we'll have a Sophie Lancaster stage?'^v It really started to take off in those sorts of ways.

And then the *Sun* newspaper asked me to go and speak at a fringe roadshow in Manchester. And I spoke and Cherie Blair was on the panel, Jack Straw, Michael Gove, and I proper ripped into them about the justice system.^{vi}

Ed.: Did you?

SL: Oh proper ripped, and Cherie Blair said something, and I said, 'Excuse me, you're not talking to me like that. You either explain yourself properly or you're wasting everybody's time'. And Michael Gove sent me a letter saying, 'David Cameron would like to speak to you, will you come down to London?'

Ed.: This was presumably while the Conservatives were still in opposition?

SL: Yes, so I went down to London, and what they asked me to do was what Helen Newlove and Brook Kinsella are doing, but work for government.^{vii} And I went, 'No, no chance, that's not who I am, I don't want tying down'. Because they

can say what they like, I don't owe anybody anything. So they were a bit taken aback by that. But meanwhile Illamasqua contacted us, which is a make-up company, and they thought we were a massive charity. They didn't realise it was me and Kate working at night.

And we went to Julian Kynaston^{viii} of Illamasqua and he's a big goth in all senses of the word. He said, 'I'd like to put your charity together with Illamasqua, your ethos is the same as ours', and that started our association with Illamasqua. We'd got Whitby goths and then we'd got the punks and the metallers, plus then in the middle of that we were talking to government to be at that stage. So we went out from Michael Gove's office and then went to speak to Jack Straw.

Ed.: How did you get on with him?

SL: Absolutely brilliantly, he was really helpful. And, obviously, he's an MP not far from where we come from, so he knew all about the case. So that was quite an interesting situation to be in, to be able to say to the Conservatives, who you know are going to be the next government, 'We're not playing your game', because you know that that's what they're trying to do. They'd rather have you inside wouldn't they than ...

Ed.: ... being the alternative voice outside causing a bit of trouble.

SL: Yes and I thought, 'Oh, I'm not playing your game, I don't need to'. And Julian then came on board from Illamasqua and they then started with the branding. So they then used the web photograph, which is now our brand, and that's really how it started, very piecemeal really.

Ed.: Yes, it sounds like you were getting your message out via word of mouth and through the website?

SL: Yes, we went to the gigs first, then we spoke to Michael Gove and then I got invited to speak in Lancashire. It was the first time I'd ever done it, and then Propaganda came up with *Dark Angel*.^{ix} So it was the first time that *Dark Angel* had ever been seen. And at that stage then, the Justice Board in Lancashire gave us £30,000, so that enabled us to set up an office, we got computers, phone lines in.

Ed.: So did you actually set up the websites yourselves and the MySpace and the Twitter and Facebook?

SL: And really it was the MySpace that started it all off and we didn't expect that. People would just come to the MySpace and leave messages, they would have come home from pubs, pissed or whatever, and they'd tell you about what had happened on that night, about if they'd been attacked. And sometimes it was quite horrible but that's how we started collating evidence.

Ed.: How did you formulate the aims and objectives of the campaign, when you initially started it?

SL: It was to create a lasting legacy to Sophie, that was the aim and that was what the money was for, from America. And at first I thought, 'We'll do a garden or something', but education has always been my most important thing. I've worked in that area a long time and I know, through my own lack of education when I was younger with no support, I know what it's like to be young and have nothing and nobody. And if you can make a difference in that area, I really firmly believe that that's where it's at. I think young people, when you deal with them, they know when you mean what you're saying. They know that you believe passionately and they respond to that.

I did a pupil referral unit last week and I had them eating out of the palm of my hand by the time I'd finished, it was electric. And they were all asking, 'Can we

do something?’ and you think, ‘That’s what it’s about, they’re the kids that need that input’. It’s the same in prisons as well.

Ed.: What has your experience of delivering sessions in prisons been like?

SL: Last time, in one of the groups, they were asking me really strange questions about the appeal and I thought, ‘That’s a bit odd’, because I never mentioned the appeal^x, I forget about it to be quite honest. And it turns out they were Ryan Herbert’s mates.^{xi} And I said, ‘Look I’m just being dead honest’, I said, ‘but now when I see people with tracky [tracksuit] bottoms on they scare me’. And it turns out this lad had gone back to his cell and he’d put his tracky bottoms away, and he said, ‘I’m never going to wear them again’.

Ed.: So how have you found the difference between talking to young people in prisons, schools and then universities?

SL: It’s very different because the prisoners and the pupil referral unit are very honest, searingly honest. And they’ll ask you things I don’t think university students would ask, so it’s really quite different. But I tell you what, I’m dead honest with the prisoners and they like that. And I think that’s quite profound and I think it’s about safer communities as well. Those communities that they go back to, I’m sure will be safer places.

Ed.: And how easy have you found it adapting to all this public speaking and going into these places?

SL: It’s an odd existence, let’s put it that way. And some days it’s really exciting and then other days it’s not, but you’ve got to get that message out there, so I just go and do what I’ve got to do. I said to these lads last week, ‘At the end of the day, I’m a working class woman from Haslingden, I’m no different than

what your mum is'. Unfortunately, I've been put into a position that I really would never have chosen.

Ed.: It's a lot for somebody to take on.

SL: I find it most frustrating when people don't get what we're talking about. And you think, 'Well, we'll have to try harder then!'

Ed.: What sort of impact do you think *Dark Angel's* had?

SL: That's been immense really and it's certainly helped with the campaigning. It's helped with the understanding, particularly for young people. You know, you can feel the atmosphere in the place go down when they've watched that. Even the lads last week in the pupil referral unit, there were four or five of them and they were tearing up. It does what it's meant to do and that's to create empathy.

Ed.: And similarly with *Black Roses*, it's a very moving play, isn't it?^{xii} Did Simon Armitage approach you?

SL: Yes, Simon Armitage had approached us very, very early days, and we'd kept in touch. But the play was not what I expected.

Ed.: In what way?

SL: I think the poetry is just stunning. I don't think originally it was meant to just be my and Sophie's voices, if you will, but I think that's how they saw it and put it together. And then we sat on that for months, waiting to see how we can use it, and not the BBC. And you think, 'At the end of the day, I'm just an ordinary woman', and there I am arguing with the BBC that they're *not* going to use it, and sometimes it's all a bit overwhelming.

Ed.: Well, you're not a trained politician, are you?

SL: No, and I very often just say what I think, and people aren't used to that either, on that sort of platform, they're not. They expect you to pull your punches.

Ed.: I've just seen that the book of *Black Roses* has just come out.

SL: Yes it has, that's Simon's book. We've got the play coming up in September, at the Royal Exchange. And I'm laughing because Julie Hesmondhalgh, she wants to play me and she has been amazing.^{xiii} You've got to use television as well, use that medium's presence because people are impressed by it.

Ed.: Who else has supported your work?

SL: Well, when I'm presenting, and if the group's small enough, I can do a one-to-one and interact with them really. And flip pictures up of the people we've got involved like Courtney Love, and Vivienne Westwood, we chat about that, and Adam Ant's on board, we chat about that.

Ed.: Gary Numan's been involved as well, hasn't he?

SL: Yes he has, he's just come on board. We've just met Cory Taylor from Slip Knot. We've met Metallica. We do have lots of people, bless them, who every weekend are out there doing gigs for us and doing cake baking. Last weekend we were at a transgender festival in Manchester. Now they contacted us and said, 'Will you come and do a talk?', and we had a stall as well. That was an interesting one to be part of, because they saw us being there as supporting *them*.

Also, we've started working with Pulp, who've got a chain of shops and who do parties for young people, so we are getting more and more into the mainstream. We've got the Saturdays, we've got the Hairy Bikers wearing the

wristbands, people from Coronation Street, Shameless, Waterloo Road. So we've got quite a big following but we need a big band from the mainstream that will support us, and that's been quite difficult.

Ed.: It's amazing how prevalent preconceptions are about goths being 'dangerous', because I always think of goths as being generally quite tolerant and anti-violence, rather than being the 'dark figures of evil' that some people think they are.

SL: Yes and I'll tell you what's interesting, our work in schools, where you'll find that kids don't talk badly of disabled people, or white or black people, and now they're also moving away from being so derogatory about gay people, but it's OK to say whatever they like about alternatives, and it's quite upsetting at times. In one of our recent school group sessions we put a picture of Sophie up and the children said, 'She looks like a whore, she looks like she should be in a horror movie': they used really quite strong language, but, that's part of it isn't it, challenging those preconceptions.

Ed.: It can't be easy on a personal level though, to hear that?

SL: No, you look at them and you think, 'Where on earth does that come from?'

Ed.: So how did you develop your school game with the various different pictures?

SL: We worked with Connexions who'd previously worked in schools on issues of race and gender. And Julian from Illamasqua put us in touch with a company called Huthwaite International, who're a massive blue chip training company and we went across to their headquarters and sat down and devised it between us. It's so professional and really tactile, and the kids love it, they like the feel of it, they like playing with the cards and the beautiful pictures. We've

also been working with Leicestershire Police and they are putting the money up to have a game in every school in Leicester.

Ed.: So, if you could sum it up, what do you think your work has achieved with the Foundation?

SL: Well, we got a message from a young lass in Wigan last week, and she wrote, 'Thank you, because I now feel safe about who I am'. And I did a talk in Lancaster recently, and there was a woman there who said, 'I've always been goth but I've pulled right back because I've been really scared. When I go home now, I'm going to dye my hair and I'm going to go out tomorrow and I'm going to be who I am'. And I went, 'Brilliant', and it's little things like that, on a personal level, giving people confidence, that we've achieved. If people on an individual basis feel better about themselves, feel that they can now be who they are with less fear, I think that's an achievement in itself. And I also know that when we go into schools we do change people's minds; not all of them, but some of them.

Also, I think on a bigger platform we've brought the issues to the attention of people like academics and politicians, and we influenced the Government's Hate Crime Action Plan (HM Government, 2012). So I think in five years we've done an awful lot really.

Ed.: What are your short and long term plans for the Foundation?

SL: Our short term one is to carry on, that's our biggest one of all. I also want that hate crime legislation changing, I want that wording about alternative subcultures in there. It's only about equality under law, I'm not asking for anything that other minority groups don't have, and I think that's what it should be. And if that takes another ten or twenty years, then so be it, but we'll get it in there.

Ed.: What influence has the work of academics had on the campaign?

SL: I think your work on Sophie's and Rob's case is brilliant and was really positive for us, as it said what we were saying was right and had a proper academic basis to it, too. And I found the wider impact of Judge Russell's reference to Sophie and Rob's attack as a hate crime really interesting, as I'd just looked at it from a personal perspective and hadn't realised how big that was for academia. And I didn't realise how police forces would take that as well.

Ed.: Yes, what's happened has really influenced things. I think it has caused police forces and criminal justice organisations to think differently, and a number of academics too, and made them think that hate crime is broader than the five recognised victim groups, and that if you're targeted because of who you are, because you're somehow 'different', that's all that counts.

SL: Absolutely, and it's simple isn't it, it's not too difficult. When I originally looked at that stuff about hate crime, that's what came to me. But I look back now and think how naïve I was, but I was so convinced in my own mind that I was right.

Ed.: I think in some ways the hate crime debate has got far too complicated, it needs to boil down to those simple things. It's to do with human rights, the right not to be abused or harassed or attacked because of who you are; that is it.

SL: Yes, and then it's about teaching young people, and the not so young, that they've no right to bully or intimidate anybody else.

Ed.: How do you think that academics, practitioners and campaigners can work better together? Do you think there is a gap between them and if so, how could it be bridged?

SL: I think there is a gap. I think academics come at it from a different perspective because they're not actually working on the ground. Their work's about the theoretical aspects of what's going on, on the ground, and how it fits into these theories. That's very difficult to do, and I feel that some academic work on hate crime, that would have been quite groundbreaking ten to fifteen years ago, seems quite dated now.

Ed.: Yes, I think things have changed and Sophie's case has played a big part in that. I think it's one of its key achievements, as far as the academic world's concerned, that the case has moved the debate on. Suddenly hate crime's not just about the history of marginalised communities any more, but about upholding the rights of *all* people not to be abused or targeted because of who they are.

SL: Yes, and I also think that the work of some charities is not relevant to young people as their understanding of hate crime hasn't moved on either. Young people are not daft and they know in their own minds, when you're talking to them, whether what you're saying is right or wrong. They know whether you're telling the truth, and they're very accepting, but it's got to be relevant to them, to their society and to their lives, and if it isn't you're wasting your time.

Ed.: What's been the downside of doing your work? If there's any advice you could give to anyone thinking of starting up a similar foundation or charity?

SL: I have to say I've not had a holiday or stopped for the last five years, and I am absolutely shattered. It's hard work, it's not easy, but it's also good fun, it's exciting at times. And at other times it's really sad, and you don't know which day's going to flip that switch. I was sat next to a young lad the other week, and I don't know what happened, perhaps I glanced up at the wrong time when *Dark Angel* was on, but I just burst into tears. So you can imagine, it's been a bit difficult at times.

Ed.: It must be a concern, having to fundraise all the time?

SL: Yes, all the time, and sometimes I don't sleep at nights because I'm panicking about it and that's not healthy. But at the end of the day you either believe in what you're doing and just get on with it, or don't bother really. And I'm just going to get on with it as I really believe in what I'm doing.

Conclusion

The progress that the Sophie Lancaster Foundation has made since its inception in 2007 shows what can be achieved by a small campaigning organisation through perseverance, dedication and no little ability. Through word of mouth, intelligent use of social networking sites, speaking at gigs and delivering sessions at schools, colleges and other establishments, the Foundation has developed a national and indeed international presence. It has undoubtedly helped to generate debate about the nature of prejudice and intolerance of 'difference', and what this can actually mean to those who are victimised because of it. It has also, as Sylvia Lancaster mentions above, helped to boost the confidence and empower those who feel that they cannot live their lives as they would like due to the fear of being targeted because of their 'alternative' identity.

By campaigning to get such victimisation recognised as another form of hate crime, the Foundation has challenged accepted notions of what a hate crime victim group actually is. With its roots in the civil rights campaigns of the 1960s, when it helped to highlight the commonalities of patterns and types of victimisation amongst a number of oppressed and disadvantaged groups, the concept of hate crime has tended to be discussed within the context of those groups' victimisations to the exclusion of those who do not fit within this framework (Chakraborti and Garland, 2012). The work of the Sophie Lancaster Foundation has challenged this understanding by arguing that the targeting of those that look 'different' also bears the hallmarks of hate crime, and thus should be considered so by the criminal justice system and academia. This has prompted hate crime academics to explore issues relating to the nature and impact of *all* types of victimisation that target an individual's identity, and to prioritise the fundamental rights of *all* sections of society

to be free from harassment and abuse, regardless of them having minority status or not (see, for example, Mason-Bish, in this volume).

The Foundation has also developed strong links with a number of police forces, including those at Northamptonshire, Leicestershire and Surrey, but it is its work with Greater Manchester Police, whom it has convinced of the value of monitoring attacks upon members of 'alternative' subcultures in the same way it monitors those upon recognised hate crime victim groups, that marks a breakthrough in the way that the police view such victimisation. This could have profound implications for the way that the broader criminal justice system defines hate crime, and must count as one of the Foundation's biggest achievements thus far.

More broadly, the Sophie Lancaster case itself has been the catalyst for two very moving productions: the animation *Dark Angel* and the play *Black Roses*. The fact that, as Sylvia Lancaster comments above, they still have the capacity to upset her greatly, despite repeated viewings, is a reminder to the rest of us that beneath the campaigning façade lies a bereaved mother still coming to terms with the loss of her daughter in such awful circumstances. With this in mind, that Sylvia can achieve so much through the work of the Foundation is a testament to her dedication, resolve and resourcefulness. The future development of the Foundation will make for fascinating viewing.

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- i Further details can be found at www.sophielancasterfoundation.com.
- ii The five 'strands' or characteristics protected by specific hate crime legislation in England and Wales are those pertaining to 'race' and ethnicity, faith, sexual orientation, disability, and gender identity.
- iii The strapline of the Foundation's campaign is 'Stamp Out Prejudice, Hatred and Intolerance Everywhere' – 'S.O.P.H.I.E.'
- iv Whitby, a coastal resort in Yorkshire in the north of England, has long been associated with goth subculture due to the town featuring in Bram Stoker's novel *Dracula*.
- v 'Never Take Us Down' specifically addresses the issue of the victimisation of 'alternatives'. Bloodstock is an annual rock and metal music festival that has a specific stage named after Sophie.
- vi Cherie Blair is a practising barrister and QC while at the time Sylvia met him, Jack Straw (Labour MP for Blackburn) was Secretary of State for Justice in the then Labour government while Michael Gove (Conservative MP for Surrey Heath) was Shadow Secretary of State for Children, Schools and Families.
- vii Helen Newlove is a community campaigner who was appointed Victims' Commissioner in 2012, while Brook Kinsella is an active anti-knife crime campaigner. Both were prompted to act following the murders of close family members.
- viii Julian Kynaston is the founder of Illamasqua, a leading cosmetics brand.
- ix *Dark Angel* is a short animated film (produced by Propaganda and featuring the music of Portishead) that dramatises the murder of Sophie Lancaster – see http://www.youtube.com/watch?v=qW2ve6_BkRA.
- x Those convicted of Sophie Lancaster's assault and murder appealed against their sentence lengths: just one had their sentence subsequently cut.
- xi Herbert was, along with Brendan Harris, convicted of Sophie's murder.
- xii *Black Roses*, written by author and poet Simon Armitage, uses poetry and the 'voices' of both Sophie and Sylvia to dramatise the events surrounding Sophie's death to moving and beautiful effect. The play was first broadcast on BBC Radio Four on 11/03/11 and staged at the Royal Exchange Theatre, Manchester, in the following year.
- xiii Julie Hesmondhalgh is an actress best known for her portrayal of Hayley, a male-to-female transsexual character in popular television drama *Coronation Street*.