

# PEACE



## DIGITAL PROGRAMME



# PHOBIA







# CONTENTS

CLICK THE TEXT TO VISIT EACH SECTION

01	INTRODUCTION
02	THE STORY OF <i>PEACEOPHOBIA</i>
03	BEHIND THE SHOW
04	WHAT IS MODIFIED CAR CULTURE?
05	AN EXCERPT FROM <i>RACE, TASTE, CLASS AND CARS</i> BY YUNIS ALAM
06	BRADFORD BORN
07	SISTERHOOD
08	CARS FEATURED
09	THE <i>PEACEOPHOBIA</i> TEAM
10	THANKS TO
11	LEARN MORE – SPEAKERS TV
12	ENVIRONMENTAL IMPACT
13	ACT AGAINST ISLAMOPHOBIA
14	GET INVOLVED IN CAR MEETS
15	SHARE YOUR FEEDBACK
16	TELL US HOW YOU TRAVELLED
17	COMING UP



# INTRODUCTION

BY SAMAYYA AFZAL, COMMUNITY ACTIVIST

**PEACEOPHOBIA BEGAN IN AN ACT OF DEFIANCE.** Frustrated with the way Asian Muslim men in Bradford were being stereotyped and profiled, the young activists at Speakers Corner decided that something had to be done. So, with Common Wealth they teamed up with Bradford Modified Car Club to host a rally in the city centre featuring a car show, political slogans and a celebration of resistance to Islamophobia. The result has been far-reaching, with the concept now developed into the *Peaceophobia* play through Common Wealth and Fuel.

Why cars, you might ask? And what does it all have to do with Islamophobia, anyway? A great deal, if you ask these young working-class men whose hobbies involve fixing up cars with expensive features, and holding impromptu rallies to admire each other's handiwork. But as a result, they are stopped and searched endlessly in the streets, barred from holding these rallies, and treated as nuisances. They laugh as they narrate each experience, but behind the wide smiles and reassuring words ("I expect it now!") lies an ugly truth. Each time something like this happens, it chips away at something intangible: their sense of identity and belonging.







*Peaceophobia* references a wider political moment, offering the viewer a front row seat to how Islamophobic discrimination plays out for these young men. The space they take up on roads with their cars is one facet, airports and border crossings are another. Despite 9/11 and the Bradford uprisings happening 20 years ago, young people are still overwhelmingly facing an environment of hostility from policies that are designed either to see them as vulnerable to terrorist radicalisation, or as criminal threats to society. Facing this kind of discrimination can feel isolating, lonely and dark. The burden of having to prove everything you're not is exhausting, but in this play, it is rejected.

*Peaceophobia* validates these experiences, teaches the viewer the importance of countering the tides of Islamophobia that young Asian Muslims feel on a daily basis, and offers to introduce some religious literacy to boot. A triple-whammy, and you're invited to dive straight in.



IF THE  
WORD  
'ISLAM' IS  
DERIVED  
FROM  
PEACE,  
HOW  
CAN YOU  
FEAR  
PEACE?



# THE STORY OF *PEACEOPHOBIA*

## 2018

### March 2018

Common Wealth devise a new play, *Radical Acts*, around the question ‘what radical acts do women and girls need to take to make change today?’ A workshop with Speakers Corner, two weeks before ‘Punish a Muslim Day’, explores the growth of Islamophobia and the collective feeling that its effects on Muslim men aren’t discussed enough. When exploring how to make a creative act/public intervention, we spoke about the unique car culture in Bradford and *Peaceophobia* was born!

### September 2018

Common Wealth and Speakers Corner organise a car rally with BMC in Bradford city centre, where drivers and teenagers speak of their experiences of Islamophobia, and discuss their love of cars as a passion and work of art. This car rally develops into *Peaceophobia*, a theatre show with cars and drivers at the heart of it, telling their stories instead of those assumed by the media. Common Wealth, Speakers Corner, and BMC team up with Fuel to produce the project.

### 2020

Mohammad Ali Yunis, Casper Ahmed, and Sohail Hussain come on board as co-creators and performers of *Peaceophobia*. The show is created over three Research & Development phases, in which the creatives explore the core themes of the show. Due to Covid-19, the premiere is delayed three times.

### 2021

During the COVID-19 pandemic lockdown, the creative team finalise the script and design of the show, and after extensive planning, *Peaceophobia* is finally set for rehearsals and a premiere run in Bradford in September 2021.

## 2021



# BEHIND THE SHOW



---

## Speakers Corner

A political, creative, artistic collective based in Bradford led by young women and girls who bring people together to create positive action. Our goal is to connect and inspire people to create social change.

🌐 [Speakers Corner](#) 🐦 [@Speakerscornerc](#)

📷 [@speakerscornercollective](#)

---

## Bradford Modified Club

The home of Cars, Culture and Family, with a big following of people who attend BMC car shows from all over the country! Yes! They come for the cars and not the food which Bradford is also famous for. BMC doesn't have an age, religion or a colour, it is open for everyone who has an interest in cars and any other sort of creativity. Please feel free to join the team, the family.

📍 [Bradford Modified Club](#) 📷 [@Bradford Modified Club](#)

👤 [BFDMODIFIEDCLUB](#)



---

## Common Wealth

Makes site-specific theatre events that encompass electronic sound, new writing, visual design and verbatim. Our work is political and contemporary – based in the present day – the here and now. We make work that is relevant and addresses concerns of our times. Common Wealth are based in Bradford and Cardiff and tour theatre nationally and internationally.

🌐 [Common Wealth](#) 🐦 [@common\\_wealthhq](#)

📷 [@common\\_wealthhq](#) 📘 [Common Wealth Theatre](#)

---

## Fuel

Leads the field in independent producing in the UK's live performance sector. Fuel works with brilliant artists to explore urgent questions, to shine light on how we relate to each other and the world around us, and to tell untold stories by under-represented voices. All of the artists Fuel works with produce shows, performances or experiences which have clear, direct and playful relationships with their audiences.

🌐 [Fuel](#) 🐦 [@fueltheatre](#)

📷 [@fueltheatre](#) 📘 [Fuel Theatre](#)





# WHAT IS MODIFIED CAR CULTURE?



**For modified car enthusiasts, how we pick our cars – favourite colour, what features we want, German-made – is self-expression. Instead of getting the latest BMW as seen on TV, these drivers develop their own taste for certain models and customise used cars part by part over years and decades. The craft requires time, skill, and creativity. Choosing each detail, car modifiers know where to source specific alloy wheels or side mirrors, and learn how different cars work so they can disassemble, fix, and alter them.**

Pride and freedom are the heart of car modification. A car is often worked on over years, reflecting the skills and identity of its owner, for whom hours spent in the garage detailing paintwork is a chase for perfection. Driving is for both transport and fun, a chance to detach from the everyday, and knowing how to responsibly control a powerful car gives a sense of independence.

Car clubs, like the Bradford Modified Club, are opportunities for drivers to exchange knowledge and share their latest work, but also important social events to come together as friends. Different clubs communicate through social media and national and international meets, forming a global car community which connects drivers over a shared passion for car modification.



# AN EXCERPT FROM *RACE, TASTE, CLASS AND CARS*

BY YUNIS ALAM

AVAILABLE TO PURCHASE AT THE MERCHANDISE TABLE AND [ONLINE](#)



Cars signify meaning, with status, wealth and taste being perhaps the most obvious conceptual blocks that can be inscribed upon any and every car we come across. One of this book's aims, therefore, is to pinpoint how identity is carried, presented and finessed by the car. And here, connections between the car and identity result in a need for us to make sense of what we encounter: an expensive car in a seemingly 'deprived' area may elicit the need for some form of logic to explain the car's presence – the driver is a rich landlord, a visiting celebrity, a criminal. Once such imaginative but coherent impressions are unpicked, a more comprehensive, in-depth and grounded understanding of social situations is revealed.



Cultures that flow from the car are nuanced through transmissions of class, ethnicity, gender and – connected to all of these markers of identity – ‘taste’. Cars can be viewed through a sociology that locates human experience as central, connected and varied. This includes not only the voices of research participants, but also informal, acutely non-academic (often abridged) field notes, written over the span of the research. These are included not as a means of somehow trying to demonstrate street credibility or some unresolved creative authorial ambition, but rather to offer an unambiguous form of depth and insight that is not always present in sociological work. Within social science, it is not unusual for researchers to embrace experiences and histories from which develop interpretations. More than that, using formal and informal types of data shows how sociology does not have to be constrained by a set of monolithic traits and elements of style, which dominate some fields of the discipline. If anything, the approach taken in this book is an effort to reclaim and resituate sociology as a public endeavour in which ‘the sociological imagination’ is given the space and licence to be overtly and usefully present.

### **ABOUT YUNIS ALAM**

Yunis Alam is a sociologist, working at the University of Bradford. His research interests span ethnic relations, popular culture, ethnography and postcolonial literatures. He has also published a number of novels and short stories.





# BRADFORD BORN



**BY EVIE MANNING  
CO-ARTISTIC DIRECTOR, COMMON WEALTH**

***Peaceophobia* could only be born in Bradford. Bradford is a city where people make their own rules and their own sub-cultures all the time. It is a city without pretension or judgement and because of that an excellent place to make art, people are open and honest. We know how people from outside the city can demonise and deride Bradford and we know the importance of telling our own stories.**

After the Bradford Riots, big investors in our city pulled out and the city was pretty much left to its own devices without lots of money from big companies being filtered in. Much of the city centre became derelict but what's interesting is that local areas especially in the inner-city surrounding Bradford grew and grew with local people establishing and strengthening their businesses and the local economy and local networks deepened. The car economy in particular is thriving and the infrastructure behind it is a network in itself, tuning, detailing, garages, so many places to modify your car and find expression through that.



Bradford is also a radical city with a long tradition of activism and people standing up for themselves. From the birth of the Independent Labour Party to the Bradford 12 to Speakers Corner.

Islamophobia is something that has been targeted against our city with EDL marches, threats to mosques and consistent demonising of our Muslim communities from the media. Bradford is not a city people can slag off without us doing something about it. We are proud that *Peaceophobia* is born in Bradford and feel like it's the only place it could've been born. As Bradford enters an important time bidding to be Capital of Culture, we're really grateful for the support of Bradford 2025 and their championing of the radical and complex city that we are, that despite all the challenges we face, there is so much joy and creativity.





# SISTER



# HD



As part of *Peaceophobia*, view the photo exhibition created by Speakers Corner, art director Neesha Tulsi Champaneria, and photographer Vivek Vadoliya. **SISTERHOOD** features members of Speakers Corner shot in high fashion style around Bradford, highlighting their friendship and celebrating femininity, pride, and collective strength.



PRIDE  
FREEDOM  
FAITH



# CARS FEATURED



## Toyota Supra

The Supra is a JDM icon, a legend which was way past its time when brought into production in 1978. An over-engineered car – weighing build quality over profit margins – the Supra has a cast iron engine block which is still considered one of the greatest engines today. Being able to handle more than 1000 BPH (brake horsepower), combined with its gearbox in the 90's, the Supra didn't stay true to the gentlemen's agreement in Japan, which limited the production of cars to those with maximum horsepower of 276. The Supra also starred in the original *Fast & Furious* film, which alongside its easily modifiable engine launched it into fame amongst car enthusiasts. The Supra featured in *Peaceophobia* belongs to Sohail and includes:





BODY1993 Aerotop NA Auto

ENGINEBoost Logic Manifold  
Precision 67 Dual Ball-bearing Turbo  
3.1L 2JZ-GTE Stock Block  
1000cc Apr Injectors  
Gates Racing Fanbelt  
Nur-Spec R Exhaust  
Bore Size: 87mm  
Running larger bearings  
The big ends are stock size  
Wiseco Pistons  
Spool Rods  
Stock head that has been machined with Crower  
Cams 264s

ENGINE  
CONTROL  
UNITSyvecs S6  
Sensors and Harness  
Toucan Display Unit

DRIVE TRAIN6 Speed Conversion Getrag V160  
AUTO LSD

SUSPENSIONChris Wilson Suspension Setup

WHEELSVolk Racing GTS wheels made by Rays  
Wheels UK  
Brakes with braided lines  
Parana Front Discs with EBC Red Stuff Brake Pads  
MTEC Rear Discs with EBC Red Stuff Brake Pads



# Volkswagen Golf

The Volkswagen Golf MK6 GTI, Edition 35 is a unique yet limited version of a normal Golf MK6 GTI. This is because it carries the more desirable K04 Turbo which can handle more power and help the car overall to gain more power it also comes with an updated engine block known as the CDL engine block! But Ali's in particular has a lot of modifications which include the following:

ENGINE	R-Tech Tuned Stage 1 336 BHP 365 LB-FT
	Revo Induction Kit
	Genuine R8 Coil Packs
	BKR7EIX Plugs
	Milltek Race System 3 Inch
	Cat-back Resonated
	3" Downpipe
	Powerflex Dog Bone Mount Insert
	Rev G DV and Rev R PVC replaced @ 63K
	AIRTEC FMIC
	Powerflex Engine Mounts





---

TRANSMISSION	Helix Organic Clutch with LUK DMF, AKS Braided Clutch Line with Restrictor Block Delete – the clutch is good up to 420 IB-FT Short Shifter  AKS Tuning Solid Selector Bracket Bushes DD42 Solid Selector Ends Bushes
--------------	--

---

CHASSIS	VWR Lowering Springs  TTRS Top Mounts  340mm Front Brake Set-up in OEM Red (S3-8V MK7 R Set-up)  Vibratechnics mounts
---------	--

---

INSIDE	Cruise Control Needle Sweep Flat Bottom Steering Wheel High Line-coloured Clocks Sunroof Winter Pack Heated Seats etc. Large Digital MPH Speedo
--------	---

---

BODY	Factory Auto Bi-Xenon Lights with DRLs and Turn Assist Lights (bending)  Led Puddle Lights Wing Mirrors Front and Rear Parking Sensors Hill Assist  Factory Gloss Black Wing Mirrors Heko Wind Deflectors Rear Wiper Delete  35 Badge on Rear Superpro Anti lift  Alloy Wish Bones with Super Pro Front Bushes Gloss Black Front and Rear Badges USDM Kit
------	---



---

## Vauxhall Nova

The Corsa A was rebadged as the “Vauxhall Nova” between 1983 and 1993 for the United Kingdom - “Nova” is a trademark which GM already used on various Chevrolet products in North America. It effectively replaced the aging Chevette, which finished production in January 1984. Nearly 500,000 Novas were sold in Britain over the next ten years, but by February 2016, only 1,757 were still on the road.

In its best year, 1989, it was Britain’s seventh bestselling car with more than 70,000 sales. All Nova models were manufactured in Spain, with the first customers in the United Kingdom taking delivery of their cars in April 1983.

The reason we used this specific car because it was HUGE in the max power scene. Max Power was a British magazine, based in Peterborough, focusing on the performance-tuning and car market, and it has character colour and a heritage like feel to it with them going up in value massively as a classic car!







# THE *PEACEOPHOBIA* TEAM

*Peaceophobia* is co-created by Common Wealth, Speakers Corner and Bradford Modified Club. Co-produced by Common Wealth and Fuel.

WRITTEN BY

Zia Ahmed with Mohammad Ali Yunis, Casper Ahmed, and Sohail Hussain

PERFORMED BY

Casper Ahmed, Sohail Hussain, and Mohammad Ali Yunis

DIRECTED BY

Evie Manning, Iram Rehman, Sajidah Shabir, Rosema Nawaz, Mariyah Kayat, Madeyah Khan, and Maleehah Hussain



DESIGNER	Rosie Elnile
SOUND DESIGNER & COMPOSER	Wojciech Rusin
LIGHTING DESIGN BY	Andy Purves
ASSOCIATE DESIGNER & INFLATABLES CREATOR	Rachel Schofield Owen, Soft Tissue Studio
CHOREOGRAPHY SUPPORT	Lloyd Thomas and Himani Bhardwaj
VOICE ACTORS	Merch Husey, Liz Simmons and James Lewis
PRODUCTION MANAGER	Rachel Bowen
COMPANY STAGE MANAGER	Kayleigh Chapman
TECHNICAL STAGE MANAGER	Ben Burnside
GRAPHIC DESIGNER	Robert Scargill
REHEARSAL PHOTOGRAPHER	Dipak Mistry
MARKETING & SHOW PHOTOGRAPHER	Karol Wyszynski
PRODUCTION PHOTOGRAPHER	Ian Hodgson
CAR RALLY PHOTOGRAPHER	Aina Khan
VIDEOGRAPHER	Jack King

*Peaceophobia* is supported by Without Walls, Bradford 2025, Co-Creating Change, Arts Council England, Paul Hamlyn Foundation, Pears Foundation, and Fenton Arts Trust.

The R&D for *Peaceophobia* was supported by Blueprint: Without Walls R&D Investment Fund.





**FOR COMMON WEALTH**

**COMPANY MANAGER**

Emma Ratyal-Brooks

**SPEAKERS CORNER**

**PRODUCER**

Mariyah Kayat

**CO-ARTISTIC DIRECTOR**

Evie Manning

**PRODUCER**

May McQuade

**PRODUCER**

Ezra Nash

**YOUNG PEOPLE’S**

**COORDINATOR**

Saoirse Teale

**FOR FUEL**

**PRODUCER**

Eva Brady

**EXECUTIVE ASSISTANT**

Angela Bryan-Brown

**FUNDRAISING MANAGER**

Irene Butera

**PROGRAMME ASSISTANT**

Belinda Clarke

**PROGRAMME ASSISTANT**

Rachel van Eck

**HEAD OF PROGRAMME**

Anthony Gray

**ASSOCIATE DIRECTOR**

Stuart Heyes

**SENIOR PRODUCER**

Luke Holbrook

**PRODUCTION MANAGER**

Greg Howe

**PRODUCER**

Julia Leino

**HEAD OF FINANCE**

David Lewis

**DIRECTOR**

Kate McGrath

**POSTDOCTORAL RESEARCHER**

Molly McPhee

**COMMUNICATIONS**

**COORDINATOR**

Shamima Noor

**ENGAGEMENT MANAGER**

Marina Sacco

**PRODUCTION MANAGER**

Tanya Stephenson

**EXECUTIVE DIRECTOR**

Ines Tercio

**DEVELOPMENT PRODUCER**

Bernie Whittle

**ADMINISTRATOR**

Joanne Wilson



# THANKS TO

Dr Yunis Alam, Samayya Afzal, Malia Bouattia, Imam Bilali from Bradford Central Mosque, Saliha Rubani, Sasha Bhat, Aina Khan, Emerald Crankson, Jaasra Aslam, Mehmoona Parvez, Ali Ford, Theatre in the Mill, Greg and Chris Nevison, Colin Wolstenholme, Tiffany Lewis, Liam Oldroyd, Richard Ambler, Common Wealth's board of trustees, Molly Sharpe, Emma Peak, Liam Whittaker, Kayleigh Chapman, Hazel Low, Emma Peak, Erik Perera, and Ross Flight.

## BMC SPONSORS

Eminence Auto Detailing (Zain Talha + Biny), Lister Autos (Ibraheem Hussain), Auto Luxe Customs (Sohail and Zed), V Move Transport (Sab Hussain), AES (Zulfiqar Baig), Bowling MOT Centre (Juicy), Bowling Tyre Centre (Ishy), Tony Banks Custom Exhaust Specialists (Dave), MK Motor Sport (Mikey), Unique Plates (Awais), and XenonzUK (Zeeshan).





# LEARN

# MORE





# SPEAKERSTV

Speakers TV is a series of four conversations curated by Speakers Corner and hosted by activist Samayya Afzal.



Casper Ahmed and Malia Bouattia on systematic and institutionalised racism and how it affects people's lives on a daily basis

1



Iram Rehman and Imam Bilali on Islam and how faith is an important element of *Peaceophobia*

2





3

Iram Rehman, Sajidah Shabir, Rosema Nawaz, Mariyah Kayat, Madeyah Khan, and Maleehah Hussain on why *Peaceophobia* was created, and Islamophobia from the perspective of young Bradford Muslim women



4

Ali Yunis and Yunis Alam on modified car culture and the car culture scene in Bradford



# ENVIRONMENTAL IMPACT

*Peaceophobia* represents an opportunity to wrestle with our consciences. The production did not set out with environmental aims; the principle aims of the project revolve around redressing false tropes about young British Muslim men.

The use of cars in the UK today represents one fifth of the total carbon emissions – since 1990, transport is the only emissions source that has not reduced its CO2 emissions. One of the obstacles on the road to sustainability and averting climate crisis is bringing all walks of life into the discussion. Within our forecasts for likely emissions footprint for the project, approximately 25% comes from audience travel. The overwhelming majority of those predicted emissions comes from car use. Specifically, in *Peaceophobia*, our audiences will be driving to the Centre of Bradford or Manchester, parking in the venue and then driving home afterwards.

## Our environmental strategy for the show addresses three key areas:

- 1 The emissions associated with the three vehicles used in the show – we limit the distance driven to 400 meters per show and have a no idling policy.
- 2 The sustainability of the other physical elements of production: set, props, costume, lighting, sound, infrastructure – a proportion of the material in the production has been reused and recycled.
- 3 The emissions associated with distributing the show: travel, freight, accommodation, and audience journey to the show – we are limiting freight during touring, and provide information about how to come to the show on foot, via public transport, and by bicycle.



# ACT AGAINST ISLAMOPHOBIA

TELL MAMA supports victims of anti-Muslim hate and is a public service which also measures and monitors anti-Muslim incidents.

MEND seeks to tackle Islamophobia via advocacy in Westminster and media engagement coupled with empowerment of grass roots British Muslims with media and political literacy.

Islamophobia Awareness Month highlights the threat of Islamophobic hate crimes and showcases the positive contributions of British Muslims to society.







# GET INVOLVED IN CAR MEETS

The UK has a wide community of local and regional car clubs that organise regular meets. Find your nearest club on social media, or look up upcoming meets on sites like [Car Calendar](#) – or connect with other car enthusiasts to start your own!



# SHARE YOUR FEEDBACK



Tell us what you think! We'd love to hear your thoughts on the show, and learning more about your experience is crucial for creating more work like *Peaceophobia*.

## TELL US HOW YOU TRAVELLED

Knowing how you travelled to see *Peaceophobia* helps us to evaluate the environmental impact of the show.

WALKED

CYCLED

PUBLIC  
TRANSPORT

DROVE



# COMING UP

---

## Speakers Corner

The campaign we are currently creating focuses on stereotypes and ideas we have normalised that have a negative impact on women. We are exploring generational stereotypes and how the effects trickle down. This will be explored through art workshops held during a tea party hosted by the collective. Speakers Corner is also looking into becoming a mental health practice. We currently have a 5 year vision that will look at us becoming a referral for social prescribing, then partnering with mental health organisations who will help and support us to become an independent mental health practice offering professional help.

---

## Common Wealth

Common Wealth will be making Off the Curriculum in 2023, a site-specific, promenade production co-created with children and young people exploring their experiences of the education system. From 2023, Common Wealth, Bradford, will also launch a performance ensemble, paid full time for three years who will make and tour new and existing work. We will be bringing back our international touring show No Guts, No Heart, No Glory which explores Muslim, female boxers, re-staging a version of Our Glass House exploring domestic abuse. Common Wealth are also looking to collaborate with international partners to share our co-creation process and multidisciplinary methodology through collaboration.

---

## Fuel

Presented at Master Shipwright's House in London in September 2022, The Gretchen Question by Melly Still and Max Barton draws from the history of climate change to ask what the future holds for us. On an outdoor stage by the Thames, the fates of London and the Arctic intertwine in three stories. Opening late September, A Dead Body in Taos by David Farr goes on tour in the UK. This new play is an intimate study of loss and bereavement, examining how artificial intelligence could alter our understanding of death, consciousness and the soul.