A Guide to Inclusive Teaching Practice in Theatre

For teachers, directors, practitioners and staff

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Accompanied by DVD

GRAEae
THEATRE COMPANY

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We hope you find this handbook useful and informative. We are keen for this these guidelines to be informed by those using it – if you have any feedback or would like to share your experiences of using it please email us on training@graeae.org.

Foreword

"We live in one of the most diverse societies the world has ever seen, yet this is not reflected in the culture we produce, or in who is producing it."

Supporting Excellence in the Arts, DCMS Report; Brian McMaster, January 2008

Since 1998 I have been Artistic Director of **Graeae Theatre Company**, a revenue funded company creating theatre shaped by Deaf and disabled people as both artist and audience.

As a company that relies on the emerging talent of new practitioners with physical or sensory impairments we have always seen that there is a role for us to play in supporting accessible training opportunities.

Graeae's initial response to the lack of learning and professional development possibilities for disabled people was very much "well if you won't do it, we will." Out of this reaction came a number of very successful short courses and ultimately led to *The Missing Piece* training programme.

Over the past 10 years I have been privileged enough to witness and contribute towards significant challenges and changes to the way diversity can be celebrated and portrayed in the arts. However, as a teaching arts practitioner who is herself Deaf, I still see a deep-set level of fear and resistance when bringing the hugely diverse experiences of disability into the arts arena.

Likewise, despite some significant exceptions, we still don't see the full multiplicity of society portrayed on our stages or screens.

When talking to arts colleagues, fellow directors and producers, the reason cited for the lack of professional employment opportunities for disabled artists is the scarcity of adequately trained individuals. Talking to those in the education sector, the lack of real employment opportunities is one of the most cited reasons for the rarity of training offers made to Deaf and disabled people.

Foreword

Foreword

This unproductive circle exists. It is, however, beginning to be challenged, not broken but bent out of shape, and individual teachers working in arts training organisations (DaDA schools, Conservatoires, FE and HE establishments) are at the heart of that change. Those individuals and others just beginning to address some of the attitudinal barriers that exist still look to Graeae, and companies like us, for support on a very practical level.

This handbook has come out of a desire to provide the support needed to people who are keen to remove the barriers to training that disabled people still face. We cannot purport to have all the answers here to all the questions that may or will exist. But we hope we have compiled some of the most useful practical information that we have gleaned over the years of being both teacher and trainee ourselves. We also hope to add to this document from your own experiences and feedback.

There is nothing I would like more than to see the training of Deaf and disabled actors fully pass from the hands of Graeae into those establishments who have the infrastructures and expertise to guide and inspire the generations yet to come of skilled Deaf and disabled theatre makers.

Jenny Sealey
Artistic Director, Graeae Theatre Company
September 2009

Introduction

"Risk-taking is about experimentation and pushing boundaries in ways which artists and practitioners themselves may not be sure will work. It demands courage, curiosity and desire, and a degree of spontaneity. However, these cannot exist in a vacuum. Successful risk-taking should be informed by skill and sense and be managed, but not avoided. The biggest risk, of course, is taking no risks at all."

- Supporting Excellence in the Arts, DCMS Report; Brian McMaster, January 2008

In the early stages Drama schools have been nervous about work with disabled students because it poses a perceived risk. There is a parallel with the fear of recruitment from BME communities. If we adhere to McMaster's view then we need to ensure those whom we train feel supported and equipped to take on this risk.

Drama schools have identified key issues faced by schools and teaching staff:

- functional accessibility of the teaching and performing arena
- assessment criteria
- accessibility of teaching practice
- resources to bring in access support
- employability of disabled people
- prevailing negative attitudes towards disabled people within the school and the creative sector

This handbook is essentially an approach to inclusive teaching practice and assists in the development of inclusive practice within an education or training environment. It is designed to be used by teachers, workshop leaders, or educational administrators in the Performing Arts. It also touches on ethics/casting, artistic accessibility and internal and external access suggestions and possible solutions.

Throughout the guide you will see quotes from drama school teachers / practitioners who share their experiences of working inclusively; some positive, some with questions raised, but all on a journey of discovery to create theatre which reflects our society.

Introduction

The information presented is founded on Graeae's years of professional experience within the performing arts. It is therefore reflective of the company's expertise and does not include guidance relating to users and survivors of the mental health system or learning disabled people.

It is not intended as a definitive or exclusive set of regulations. Graeae will continue to update this handbook as we continue to learn ourselves; it will include more case studies and examples of best practice as drama teachers become more familiar with working with disabled actors.

"It's fascinating to think of working with different people with their different needs and it's just really interesting, especially with movement, to think how that would work. The different ways and emphasis that would need to be there with different people; I'm almost starting to think about new curricula in my head... and realising that it's possible, that it is possible to actually work with different people and find positive ways to do that; for instance, watching someone who's signing and thinking - how that goes into body-use generally and how that relates to gestural work, which is something that I teach."

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The Social Model of Disability

The social model of disability is the current accepted thinking regarding disability. The distinction between medical and social models is incredibly significant; the former has been vehemently rejected by disabled people and theorists alike.

Whilst different impairments do lead to difference, the social model starts with the premise that this is not the cause of individuals being excluded.

Medical model

Under the medical model, disabled people are defined by their illness or medical condition. They are disempowered: medical diagnoses are used to regulate and control access to social benefits, housing, education, leisure and employment. The medical model promotes the view of a disabled person as dependent and needing to be cured or cared for, and it justifies the way in which disabled people have been systematically excluded from society. The disabled person is the problem, not society. Control resides firmly with professionals; choices for the individual are limited to the options provided and approved by the 'helping' expert.

The medical model is vigorously rejected by organisations of disabled people, but it still pervades many attitudes towards disabled people.

Social Model

The social model has been developed by disabled people in response to the medical model and the impact it has had on their lives. Under the social model, disability is caused by the society in which we live and is not the ‘fault’ of an individual disabled person. Disability is the product of the physical, organisational and attitudinal barriers present within society, which lead to discrimination. The removal of discrimination requires a change of approach and thinking in the way in which society is organised.

The social model takes account of disabled people as part of our economic, environmental and cultural society. The barriers that prevent any individual playing a part in society are the problem, not the individual. The social model has been developed with the aim of removing barriers so disabled people have the same opportunity as everyone else to determine their own life styles.

Language: What do you say?

It is essential to recognise that being disabled impacts hugely on who someone is but it is not the only thing that defines them. Disabled people's understanding of their own impairment will inform their performance style but it is their emotional intelligence and creativity and passion to be an actor which brings them to the training arena.

Disabled people self-define their disability but there are some basic guidelines of acceptable language to use.

✓	x
disabled	handicapped, cripple, invalid
disabled people	the disabled
has … (an impairment)	suffers from…, victim of …
Non-disabled	able-bodied, normal, healthy
has learning difficulties/learning disabled	mentally disabled, retarded, backward
wheelchair user	wheelchair bound, confined to a wheelchair, in a wheelchair
Deaf, deafened or hard of hearing people	the Deaf
Deaf sign language user, BSL user	Deaf and dumb, Deaf mute
blind or partially sighted people, visually impaired people (VIP)	the blind
has mental health issues, is mental health system user or survivor	mentally ill, insane, mad, crazy
has cerebral palsy	spastic
restricted growth, short stature	dwarf, midget

Language: What do you say?

Don't be afraid to talk about seeing and colour with blind students as long is it is backed up by a textural or sound reference to enable them to develop a full understanding of what it is you want them to do.

Words like 'walk' around the space can easily change to 'move' around the space. If people are 'listening' to something ask Deaf people to sense the feeling of rhythm and style of sound / music from watching the body movements and reactions of other students.

If someone has a differing speech pattern they may not be speaking clearly but ask for focus on breath control and emotional integrity.

"I had a Deaf student who refused to use the voice he had. I was aware this was a political choice but it was a simple exercise to link breath with sound and emotion. I was accused of not understanding Deaf issues and told that I was discriminating against him. As he was addressing me he used a huge sound range linked to his anger at the situation. When I pointed this out and explained the emotional soundscape of who they are they relaxed and began to trust me. I did understand that not being able to hear the sound they were making put them in a vulnerable position amongst a group of predominately hearing students but it was well worth the battle."

Access Support

Access support refers to the provision of assistance to enable a disabled person to participate in an activity. This can require the engagement of an individual or individuals with specialist skills and knowledge.

These individuals play an essential role in creating an accessible learning environment. The support required will vary depending on individual needs, the educational environment available, and the expected activity.

Depending on the needs identified, you may work in a setting that includes any one or combination of the following:

- Access Support Worker
- Sign Language Interpreter
- Communication Support Worker
- Creative Enabler
- Audio Describer
- Scribe or Note-taker
- Speech to Text or Palantypist
- Lip-speaker

The above support can and will usually be arranged through a designated administrator, disability support officer, or access officer within an organisation or institution.

A student may also use their own Personal Assistants (PA) or Enablers. However, additional support may still be required, as a PA may not understand the learning environment or be able to provide the appropriate level of support for such situations.

In order to have a better understanding of how the support role might be set-up and utilised in an educational setting, here are some working examples based not only on our model of practice but that of other companies/organisations working with disabled people.

Access Support

Access Support Workers (ASW)

Access support workers (ASW) are people who work on one-off and fixed-term projects, training courses, rehearsals and tours. An individual may become an ASW because s/he has a background in or interest and understanding of theatre or in working with disabled people.

An ASW's duties in the teaching room may include, but are not limited to:

- Line feeding, acting as a sighted guide for blind or partially sighted people, people who are dyslexic or have a mobility issue with holding scripts.

- mobility support, basic note-taking. They may also assist with refreshments and basic personal care.

Sign Language Interpreter (SLI)

Sign Language Interpreters support the communication needs of Deaf staff and workshop participants. This work will involve translating spoken English into British Sign Language (BSL) and may also involve "voicing over" from BSL into English.

Assistance may include communication support or facilitation in live performance and ideally needs to be provided by a SLI who has an established understanding of theatrical practice and process.

Communication Support Worker (CSW)

A CSW also uses Sign Language to support the communication needs of Deaf, deafened or hard of hearing people, the main difference being the level of signing involved, and the skills and experience required. A CSW may use more Sign Supported English (SSE) which follows the English grammatical structure as opposed to the BSL syntax.

Access Support

Speech to Text / Palantypist

Occasionally a Deaf, deafened or hard of hearing person may request access to a speech-to-text service, particularly at larger events or conferences. Speech-to-text can work either via linked laptops (one for a speed typist and one for the person receiving the transcript), or a transcript projected onto a screen via a Palantypist.

This system is particularly useful when working on text, not least because it frees the performer's hands to use BSL; however there has been little research or practice into how this works in improvisation workshops.

Lip-speaker

A Lip-speaker may be used by a Deaf, deafened, or hard of hearing person who does not use BSL or prefers to lip-read. Lip-speakers sit facing the individual(s) and repeat what is being said by using clear lip-patterns only, not voice.

There has been little research or practice into how this works in improvisation and text-based work.

Creative Enabler

Graeae developed the role of Creative Enabler to work specifically with actors, writers or directors who require a more focused level of access support. For example, an actor who has a differing speech pattern or uses alternative communication methods may utilise a creative enabler to assist text based work and improvisation.

Assistance may include communication, support or facilitation in live performance, and needs to be provided by an enabler who has an established understanding of theatrical practice and process.

Access Support

Audio Describer (AD)

An Audio Describer is someone who delivers live scripted commentary for blind or partially sighted people enabling access to visual information. Traditionally, this service is provided by the performance venue and is delivered to audience members via radio or infra-red headset.

Audio Describers in training and rehearsal environments deliver improvised commentary to those people who need it (this is sometimes whispered quietly to an individual or delivered to the whole group). Access Support Workers may also take on this role but it should be noted that this is a specialist skill.

Scribe / Note-Taker

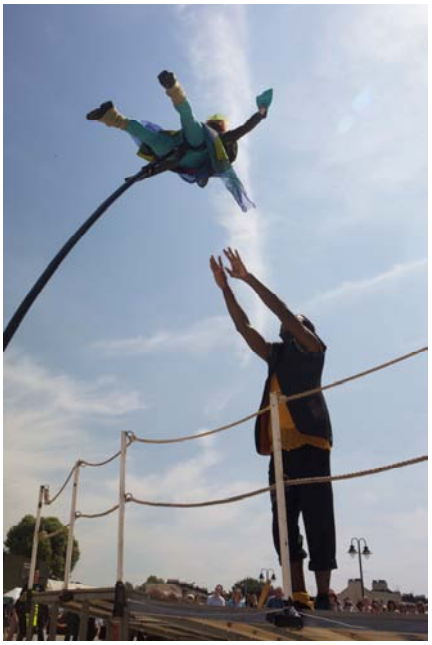
Again, this role is often taken on by the ASW or other team members, but where a specific need has been identified, additional Scribes or Note-Takers may be brought in. This is often useful for people who are Deaf, or have a learning difficulty / dyslexia or mobility impairment. Note-takers may be people trained in note-taking skills but may also be other students or volunteers.

Personal Assistant (PA)

Individual staff or students may use their own support via a Personal Assistant (PA) or Enabler. They will have their own distinct relationships and ways of working, and are employed by the staff or student. They are responsible for specific support to be available at specific times – in particular personal care - thus the PA or Enabler will only remain present during an appointed time.

The Access / Disability Officer within a school should also have knowledge of how the school works with Dyslexic students and what Dyslexia support is available. They will have information regarding non-teaching Assistants, Library Support, counsellors and Learning Mentoring.

Behind the Scenes



This section is particularly useful for Administrative, Marketing and Outreach staff, and covers some of the relevant useful areas before a disabled person becomes a student within your institution.

Marketing

The following questions act as a checklist to assess how accessible and effective your marketing tools are:

- Are you reaching schools where there are disabled students studying drama?
- Is your marketing material reflective of diverse and inclusive practice and encouraging disabled people to consider auditioning e.g. is there any representation of disability/ethnicity in publicity photos in the prospectus?
- Is the information on access clear and understandable?
- Is all printed material readily available in Large Print, Braille, audio tape/CD and BSL DVD?
- Do you have an accessible e-flier?
- Are you sending information to the right schools and colleges?
- Is it easy for a disabled person to contact the school?

Behind the Scenes

Outreach

In setting up your outreach programme some points to consider are:

- Visits to schools to talk about the drama courses available are always the best approach. Direct contact works especially with blind and Deaf people.

- Ensure that your outreach programme is targeting the right schools; ensure that you contact segregated schools, Deaf units etc to reach disabled young people.

- Encourage inclusive drama specialist schools to see your student productions.

- Link with NAYT (National Association of Youth Theatres) and NYT (National Youth Theatre), Graeae and local youth theatres to identify those who are already working with disabled young people.

- Make links with disability organisations (see list in Useful Website section).

Application and Auditions

- Ask applicants to disclose information in an open, considerate and non-medical manner, for example: Do you consider yourself to be disabled? Do you have any access requirements?

- Ask participants/ auditionees / interviewees to complete an access audit (see Section C for a sample access audit form).

  An access audit is a simple form that allows participants to highlight their individual access and support needs. This enables the access support service to book the right support team and inform tutors in the planning of the audition day.

Behind the Scenes

- It is not always possible to gather information in advance so it is wise to have an access team pre-booked and available. Access services can be sought through Independent Living, local councils, Shape and disability networks. There are some sign language agencies who can deliver last minute bookings.

"It has made me think about which are the skills that they absolutely need in order to be able to have a career as a working actor and as a good working actor. At times you need to think, 'don't get caught up with the fine detail. If it doesn't have that connection in the first place it's pointless...', and how important it is to trust - to trust what you are doing and what the student can do as well."

In the Classroom

This section is particularly useful for teachers and directors working with disabled students.

Working practices and environments will always depend on the participants involved at any given time, and the internal procedures within your organisation, but here are some basic guidelines to get the D word on the table and in the open:

Ensure students know there is an Access / Disability Officer or member of the administrative staff who is available to offer support to all students. Some of the information given to the Access Officer will be required to remain confidential.

Not all impairments are visible. Invisible impairments may include: epilepsy, diabetes, chronic pain, colostomy/ ileostomy bags and dyslexia. During the induction week a time should be set aside to give all members of the group a safe opportunity to request access, and to discuss how learning may be affected by their visible or invisible impairments.

No two impairments are the same. For example, there might be two BSL users in the group; they may have a totally different experience of being Deaf from a class, cultural and social perspective but they may also share an empathy and understanding of each other. It should also be said that even when two people have a similar impairment it does not mean they will like each other or always want to be put in the same group.

There are a number of introductory workshop games that can open dialogue to allow all students to be up front about their identity. This is an opportunity for disabled students to mention their impairment but it is essential that the tutor creates a safe environment for people to be open and honest.

Non-disabled students need time to get used to working with disabled students and vice versa. It is essential that this starts from an equal platform and a shared learning experience. Your teaching aims and objectives should remain at the heart of any inclusive practice, ensuring that equality and access are embedded within a creative learning process.

In the Classroom

Use the first teaching session to set the framework for the group to proceed through the rest of the course. Group ground rules are useful to ensure everyone is happy with the set-up. The initial session can also include introductions to any access support (interpreters, access workers etc) and exploring techniques and ways of using this effectively.

When planning, a useful process is to know what the object of an exercise is and to consider alternative ways to achieve the desired learning outcome if you have a Deaf BSL student, a blind student and wheelchair user student with limited upper body mobility. When giving instructions it helps to be clear about the aim of the exercise and to create the space for people to find their way of achieving this aim.

It is sometimes worth taking five minutes at the beginning of a session (especially if it is a one-off session) to allow individuals to have a quick chat with you about teaching and learning arrangements. If it is a long term course it is fair to say you will have most access information but start the session reminding everyone that they have a responsibility to engage with exercises in a safe manner.

> "I spent far too long working with one student on an exercise and was worried that there might be a real danger if you are working with students with diverse needs that other people might get impatient. On reflection, in an all non-disabled session I realised the same issue is true. It is more about me being a teacher and finding new ways to have one-to-one time with my students and still engage the rest of the team in learning. "

Feedback

If you are concerned that an actor is not fully engaging in an exercise because of their impairment, the concern needs to be reflected back to the student i.e. ask what s/he thinks is preventing him/her from reaching his/her potential in this exercise? What additional support or adaptation mechanisms could be put in place? This dialogue should/could happen after class so as to give space for student to have a one-to-one.

If there is a physical barrier then time needs to be set aside to assess the situation with both student and tutor exploring alternative ways of engagement. The feeling that one is giving more time to a disabled student can upset class dynamics so it is worth considering suggesting to students to think about solutions and then discuss them just before your next class with that group or another suitable time. When due time and attention is given in those early sessions there will be real long-term benefits and you will begin to know how to manage the student's progression.

If you are concerned a student is 'hiding behind their impairment' then you need to find out if this is more about a student's emotional rationale about an exercise or if there is a very real physical barrier. All students need to be reminded that the course is designed to try deliberately to test emotional capacity and acting ability and that acting in its very nature is totally exposing, so nobody has anywhere to hide. If they hide or use an impairment as a way round things then they are limiting themselves and they need to be challenged on this.

It is best to assume a student's difficulty to engage in the work is not to do with their impairment so that the dialogue is an open dialogue about their role as an actor. This indirectly frees them up to voice their own concerns regarding other impairment- or attitude-based barriers which may exist.

Feed back should recognise progress made with working with impairment and being in role. For example, if someone has really changed the way they move their wheelchair to reflect character traits / energy / focus etc, this movement needs to be

Feedback

recognised and suggestions for further improvement need to mention how they grab their wheels, make sharper turns or do whatever the character requires. The same is true of a Deaf BSL user: are their hands reflective of the character or are they signing as they always do? If someone has a differing voice pattern the challenge will be exploring a new breath sequence, vocal stillness and a different pace of delivery.

"I had some real concerns about the 'neutral state'. My training (and assessment criteria) tells me that this state can only be achieved if someone is standing straight with both feet flat on the floor and arms loosely hung by the side of the body. When I was working with an actor whose physical stance meant he could not put both feet flat on the floor, a wheelchair user who had feet flat on their wheelchair footplates, someone who had no legs and a person with one arm, I realised that this state is individual if the person's central focus comes from breathing, relaxing then they can succeed in finding their own 'normal' neutral. It was a revelation. But will assessment criteria address a diversity of individual 'normals'?"

Casting

A common concern is that there are not enough plays with disabled characters in them. Traditionally when there is a disabled character it is played by a non-disabled actor (e.g. Daniel Day Lewis in *My Left Foot*, Antony Sher in *Richard III* and most recently Meera Syal as a blind woman in *Beautiful People* on BBC 1). If a non-disabled actor can play a disabled person then the same is also true that a disabled actor can play most non-disabled parts.

Shakespeare did not say if Juliet was or was not disabled, Pinter does not specify if Ben and Gus are hearing in *The Dumb Waiter.* You assume they are because much of the waiting requires listening but imagine the tension if they have to listen through feeling and vibrations because they are Deaf.

A director's role is to work with the skills of actors and the uniqueness they will bring to the role. Casting a disabled actor in a non-disabled role means their impairment will **inform** the playing of the character (because you cannot disguise most sensory and physical impairments) eg. a blind actor playing Helena in Tennessee Williams' *A Lovely Sunday for Creve Coeur* will use their particular spatial awareness style of movement to enhance the stiff upper lip of the character. Or as another example, a wheelchair user as de Flores in *The Changeling* can explore deliberate slow rotations of wheels to prevent any sound in the spying of Beatrice Joanna.

Casting can open a whole plethora of wonderful theatrical questions and you can discuss with the student how they think their impairment may influence the direction of the play.

If Juliet is a wheelchair user how does she get up to the balcony? Or does her father/nurse bump her up the stairs out of harm's way? Is it a balcony or the other side of a bridge?

If Juliet is a Deaf sign language user how does she communicate with Romeo? Do they develop their own lovers signed language and he voices for her and she signs for him? Do they have to communicate through Tybalt or the Nurse as a communicator and if so how do they find their privacy?

Casting

A director might not consider casting someone with short arms in *Hamlet* because of the sword fight scenes. Actor Mat Fraser has short arms and is a black belt in Tae Kwon Do so if he was cast as Hamlet he could use his legs to fight.

The design team need to be involved in all the above dialogues not only to make the set accessible but also perhaps not to as a deliberate artistic choice eg. Graeae's set for *Blasted* had a steep upward rake. The actor playing Cate could not physically walk up the rake thus giving the character of Ian a crueller status because he had command of the set. Watching her try to join Ian at the top of the rake was a continual visual reminder of her fragility.

An actor of short stature can exist within a set designed for people of average height but there will be some physical attributes that will be common to stature eg. the way they get up onto a chair or reach for a prop.

If there has been a decision made that the character is short then the script does not need to change but if the scene is in her home then the furniture will reflect this and the ways average height people react to chairs etc being lower.

Casting is always exciting and seeing students make a role their very own is a testimony to the learning they have absorbed. As a director you will have had a wonderful opportunity to demystify disability simply by placing good actors in roles that would normally have gone to non-disabled actors. An audience will make of it what they will in the same way that you do not have to 'change the script' to make it fit a disability sensibility as sometimes an audience will find this in their interpretation of the play. Plays are all about the interpretation of human emotional landscape and disabled people are part of that landscape.

Access Tools

"I am really certain that different students need different methods of assessment or need different methods of teaching, but that doesn't mean that the standard changes or that we lower the standard to allow those people to succeed. It just means that different approaches are necessary to access the work."

This section provides more specific information relating to Access and Teaching Tips associated to the following particular impairments:

- Deaf, deafened and hard of hearing participants (for the rest this document we will use the term Deaf).
- Blind or visually impaired participants.
- Participants who have mobility and physical impairments.
- Participants with differing speech patterns.

This list does not cover the complete range of impairments or disabled people, for example those with learning difficulties or mental health issues, but is reflective of Graeae's expertise and should give some indication of approaches to inclusive practice. For more information please see the list of related websites which can connect you to a wider range of teaching or access information.

Deaf Participants

The term Deaf covers a wide range of people with differing hearing and information communication needs.

- The term 'Deaf people' can refer in a general way to people with all degrees of deafness.
- Some people use the term 'hard of hearing people' which describes people with a mild to severe hearing loss. It is quite often used to describe people who have lost their hearing gradually.
- People who were born hearing and became Deaf after learning to speak are often described as 'deafened'.
- Many 'Deaf blind' people have some hearing and vision. Others will be totally Deaf and/or totally blind.
- Many Deaf people whose first or preferred language is British Sign Language (BSL) consider themselves part of 'the Deaf community'. They may describe themselves as 'Deaf', with a capital D. A person who is part of the Deaf community may not always identify as disabled.

Communication

Deaf people choose to communicate in different ways, depending on a number of factors including level of deafness, preference, and educational background.

British Sign Language: There are an estimated 50,000-70,000 people in the UK who use BSL as their first or preferred language. BSL evolved naturally, as all languages do. It uses both manual and non-manual components - hand shapes and movements, facial expression and shoulder movement. BSL is structured in a completely different way from English and, like any language, has its own grammar. Linguists generally agree that BSL is a topic-comment language.

For example:

- 'What is your name?' in English.
- 'Your name what?' in BSL.

Deaf Participants

Sign Supported English: Some people use Sign Supported English (SSE). SSE is not a language in its own right, but more a kind of English with signs. It follows English grammatical structure and is used more often when the signer is speaking at the same time.

Lip-reading: The biggest group of lip readers is hard of hearing people. They use the facial expressions and lip-patterns of a speaker to provide them with information.

Lip-reading requires a lot of skill and concentration and can be tiring. Many words look similar on the lips. Some sounds are pronounced at the back of the throat and have no visible shape on the lips. Context plays a vital role in maintaining understanding; with two words that have the same lip pattern, the context is what clarifies meaning.

Hearing Aids: these are most often worn behind the ear and are used to amplify sounds via an inbuilt microphone. As they amplify all sounds they can be uncomfortable in particularly noisy and busy environments.

Loop Systems: A loop system can help to reduce background noise for people using a hearing aid with a 'T' setting or a loop listener. A loop system converts the sounds it picks up into magnetic inductive signals. When these signals reach a hearing aid or loop listener, they are converted back into sound.

Deaf Participants

Working practices and environments will always depend on the participants involved at any given time, but here are some basic guidelines in working with Deaf people.

It is particularly important to ask Deaf people what helps them most, because the support they require will vary from individual to individual.

Teaching

- Ensure you are aware of individual communication needs – if in doubt, ask.
- If you are using any English text within the workshop/teaching session make it available to any Deaf students in advance (1 week minimum) – this is important to allow students time to prepare adequately / translate the text.
- Allow enough time for communication needs and for individuals to make contributions. Working though an interpreter will always mean a slight time-delay in information being received. It is particularly important to remember this in group discussions.
- Make certain that you always address the participant and not the interpreter (SLI or CSW).
- Ensure that you discuss the structure of the day and establish break times with any support staff – for example SLIs will need regular breaks (every 45 minutes) if they are working alone.
- Remember that the SLI, CSW or ASW is there for the participants and not as a general assistant or additional actor – unless this has been pre-agreed with the group.
- Lighting is a very important factor in clear communication for Deaf people; ensure the working environment is well lit and let everyone know if you are about to change a lighting state.

Deaf Participants

Teaching

- Deliver information facing the group as a whole or the Deaf individuals; avoid talking with your back to a group, even if there is an interpreter present.

- Be aware of where a SLI or CSW is standing / sitting and try not to move around in front of them.

- If you are using or showing any film or audio material, it is important to give that to interpreters in advance so any translation can be prepared.

- If you have not understood what someone has said, ask him or her to repeat it.

- In all scenarios, the first port of call is to identify which of the different means of communication is preferred by the Deaf student and remember that clear communication is common sense for all ranges of hearing.

- When the class formation changes from, say, lecture mode to small group discussion, it is crucial that the teacher, SLI, and Deaf person shift to where there is clear access for communication.

  Obviously, the dynamic shifts when working in a group, as everyone will want to put forward their ideas. The student has a responsibility to ensure they can see the teacher and SLI, or lip-reader, clearly.

- It is useful to generate a consistent ‘code of practice’ with your Deaf student (i.e. when you’re demonstrating something, everyone needs to watch the demonstration first and then it is repeated so that Deaf students can watch the SLI). This also gives the SLI the opportunity to understand the concepts.

Deaf Participants

Teaching

- Rapport is naturally built through direct eye or tactile contact, gesture, and modeling exercises to back up the spoken word. You will want to reconsider whether the exercises with eyes closed are really necessary and, if so, how they can be made accessible for Deaf students.

- When you are setting up a group discussion appoint a chair in order to ensure that people speak in turn without interruptions. The chair, of course, needs to point to whoever is speaking next.

  If the group discussion is small and informal, develop a code of practice so that Deaf students aren't excluded as a result of overlapping conversations or people covering their mouths when speaking.

- It is easy to assume that BSL users do not need to do voice work. However, strong breathing and the ability to place an emotional vocal register within the body are crucial tools in voice work and are vital to being an actor.

- BSL users should have the opportunity to learn the rudiments of breath work, and should be able to place vocal sound within their bodies. They then need to work with someone who can bring together 'breath' and emotional mapping, and work with them on translating this into 'breathing through BSL'. Vocal work can be a highly emotive and sensitive area of work for Deaf people as a result of negative or oppressive past experience.

- For those Deaf students who may be confident in using their voice, it will aid their development if they are given one-to-one attention before being drawn into group voice work. This gives the student time to develop vocally, using the resonance and vibration of the tutor's voice to guide them and to develop awareness of the sound they are making.

Deaf Participants

When working with Deaf people you may come into contact with the following support staff:

Sign Language Interpreter (SLI)
Communication Support Worker (CSW)
Scribe / Note-Taker
Speech to Text / Palantypist
Lip-speaker

For further information check the useful website section.

"I was working with two Deaf students and found it a very rewarding experience, and from my perspective as a voice teacher, it just comes right back to the stuff that Cicely Berry (RSC coach) talks about - that, yes, you can say that the voice is the breath, but so too the action is the breath, the character is the breath, the emotion is the breath and even if that doesn't get turned into full sound, it's still very much part of connecting with the acting impulse, and communicating."

Blind and Visually Impaired Participants (VIPs)

Visual impairment covers a whole spectrum, from individuals who are only slightly affected to a very small proportion who are totally blind and cannot distinguish light from dark.

Individuals who are blind or visually impaired may have difficulty accessing standard 'written' text or numbers. Suitable alternative formats should be made available. Remember, the larger the print size, the more time participants will need to assimilate the content and meaning of the text.

Access to visual information

Most adults with visual impairments will have a preferred system of accessing information. The most common are:

- Large print – usually a clear, sans serif font, such as Arial, 18 pt. or larger. If print is larger than needed, participants will be dealing with unnecessarily cumbersome amounts of paper. Wherever possible, text should be reformatted onto A4 with page breaks at sensible points. Participants with some forms of visual impairment such as tunnel vision may see better if print is kept small

- Varied colours of print and paper such as black on white, black on yellow, white on black

- Audio (CD / mp3), video and DVD

- Braille. Computers may include Braille displays or specialist portable Braille note-takers, which can interact with standard computers enabling printouts in both Braille and print

- Personal computer, so that information can be accessed via a screen-reading program such as Jaws or text HELP, or a magnification program such as Supernova

Blind and Visually Impaired Participants (VIPs)

It is often assumed that all or many blind people use Braille. In fact, that is far from the case. Only about 3 per cent of individuals who are registered blind or visually impaired use Braille.

Below are some general guidelines on providing written materials to visually impaired students:

Provide materials in advance if they need to be put into Braille, modified print or onto CD / mp3, and so that visually impaired stdents have diagrams and so on to hand.

- Written materials are easier to decipher if they are clear and simple, on non-glossy paper and with strong contrast in colour and tone.
- An uncluttered layout without too much on one page is helpful.
- Avoid placing text over a background illustration or pattern.

Environment

- Some participants may need extra help in understanding the layout of a venue. Room layout should not be changed without warning.
- Adjust lighting for individuals. Generally, good lighting is helpful, but for some people too much light can be a hindrance, and glare from shiny surfaces can be very distracting. Many people who are visually impaired cannot tolerate bright light.

Blind and Visually Impaired Participants (VIPs)

Guiding

- If a blind or visually impaired participant requires guiding, good practice is to let them take your arm, rather than grabbing theirs.
- Point out steps, uneven surfaces, turns and doorways, as you approach them.
- Mention any potential hazards that lie ahead and say where they are.
- If you are guiding someone into a seat, place their hand on the back of the seat before they sit down, so they can orientate themselves.
- Don’t walk away without saying you are leaving.

Communication

- When talking you need to make sure you stand in a well-lit place, facing participants, but not directly in front of a window, as your face will then be in shadow.
- Eliminate background noises as much as possible. Speak clearly.
- Ask speakers to introduce themselves by name in group discussions. Agree on turn-taking signals.
- Avoid expressions such as “here”, “there”, or “like this” which require visual demonstration in order to be understood. Substitute more detailed descriptions such as “at the back of the room” or “with one hand in the air”.

Blind and Visually Impaired Participants (VIPs)

Teaching

It is particularly important to ask visually impaired people what helps them most, because the support they require may vary from one individual to another:

- Some participants find it easier to use an audio recorder, as it may be the most efficient way for them to review materials and ideas. Arrangements should ensure the best possible sound reproduction.

- Always read out what is written when using a whiteboard, overhead transparency or PowerPoint® presentation, and explain fully any diagrams, illustrations, acronyms or videos you use.

- Use black or blue pens and not red or orange on a whiteboard.

- Ensure that you always address the participant and not the support worker or personal assistant (PA).

- Remember that the support worker is there for the participants and not as a general assistant or additional actor – unless this has been pre-agreed with the group.

- Plan and discuss breaks in advance, in order that participants may schedule their support workers' coming and goings. If you are using or showing any film or audio material, it's important to give that to participants and their describers or access workers in advance so any access / translation / description can be prepared.

Blind and Visually Impaired Participants (VIPs)

Teaching

- Ask group to say their name aloud at the start of a session to give a sense of orientation to others in the room.

- Set up respect rules around touch.

- If you think making physical contact will assist in the learning, ask the VIP if they are comfortable being touched. Describe where you are going to place your hands to avoid startling. You may also wish to offer them your hands first, and allow them the power to move them as you direct verbally or describe.

- Gestures in exercises can be taught verbally and physically and supported through finger drawing on the back.

- Find ways of making exercises accessible rather than avoiding them altogether.

- Verbal description can be part of an exercise and may actually enhance it for everyone.

- Some level of access can be created through alternative means such as sound, connected dialogue or words inspired by a posture, gesture, or tableaux.

- Be clear about the purpose of an exercise which involves having eyes closed.

"We did an observation and response exercise; basically one partner responds to what has been observed by the other partner. Students often say things such as 'you are wearing a smart red shirt' or 'you have thinning brown hair.' So it tends to be around what a student is looking at. But we did this and one student who is blind responded to his partner 'you sound tall'. The exercise isn't about seeing, it is about observation and response, and I do think as an added bonus it opened the minds of the other students."

Blind and Visually Impaired Participants (VIPs)

When working with blind and visually impaired participants, you may come into contact with the following support staff:

Access Support Workers (ASW)
Audio Describer (AD)
Scribe / Note-Taker
PAs or Enablers

Because of the range of potential support staff you may find there are a number of people in the training or rehearsal room who are not there to participate. You may also find that they need to come and go on breaks that are at different times to everyone else. Participants will also, where possible, arrange for their own PAs or Enablers to be available to them at specific pre-arranged times and not hang around when not needed.

Working with Assistance Dogs

Blind and Deaf people may work with Assistance Dogs. These are working dogs.

There needs to be a dialogue between the dog owner , teaching staff and admin staff about the dog being in the classroom or finding an alternative space.

Not all dog owners want their dog in training sessions so there needs to be a safe, warm accompanied place for the dog to wait and guidelines in place regarding who takes it for walks and toilet breaks. This can be the owner during their breaks but it does mean the participant does not then have sufficient rest time. An owner has to have contact with their dog every three hours.

In all cases people need to be notified that there will be a dog present so that anyone with dog allergies can flag this up and an alternative space be sought.

If a student is on a part-time or full time course it will be necessary to identify a ‘spending pen’ (toilet) place for the dog or to build one.

Participants with Mobility & Physical Impairments

Mobility and physical impairments may take many different forms and have varying degrees of impact on the individual. They may affect an individual's ability to walk, sit, move, talk, remember, read and write. They may also affect the individual's ability to manipulate and control small or larger objects. Some people may use a walking aid, wheelchair (manual or motorised) or other aids to sit comfortably. An individual may be accompanied by a support worker to assist with physical and personal care tasks.

In addition, an individual may experience pain, fatigue, stamina difficulties and physical discomfort. The use of medication to treat physical impairments may cause side effects like drowsiness and difficulty in concentrating for prolonged periods.

Physical impairments may be temporary or permanent, fluctuating, stable or degenerative, and may affect parts of the body or the whole of it.

Access to the environment

Ensure the venue (including toilet and break-time facilities) is accessible to people with physical impairments (e.g. wheelchair users, etc.) and that participants have been able to access appropriate transportation to arrive at the venue. Other factors that should be addressed in the space are whether participants can sit comfortably, whether there are tables or writing surfaces of appropriate height, and whether materials and resources may be located and accessed.

Participants with Mobility & Physical Impairments

Teaching

Working practices and environments will always depend on the participants involved at any given time, but here are some basic guidelines:

- It is particularly important to ask people with mobility and physical impairments what helps them most, because the support they require will vary from individual to individual.
- Try to be briefed in advance as to how any participant's access requirements may impact on the planning and execution of the event or activity.
- Structure sessions so that they incorporate short breaks, according to the individual needs of participants.
- If participants are accompanied by support workers, communicate the daily schedule in advance so that the support workers may be informed of break and meal times.
- Ensure the participant has access to personal, assistive technology as required.
- Ensure that you always address the participant and not the support worker or PA.
- Remember that the support worker is there for the participants and not as a general assistant or additional actor – unless this has been pre-agreed with the group.
- Allow enough time for communication needs, and for individuals to make contributions.

Participants with Mobility & Physical Impairments

Teaching

- Ensure any printed material is distributed ahead of time so that it may be translated to appropriate formats.

- Allow in-class written assignments to be completed out of class with the use of a scribe, if necessary.

- When talking to a wheelchair user try to either sit down at a similar height, or stand with a suitable space to allow direct eye contact.

- Don't hold onto the wheelchair arms when talking to a disabled person, as this can be very intimidating.

- Be alert to offering assistance unobtrusively with holding doors open, carrying objects, providing photocopies, and ensuring clear passageways.

- Always ask a general question to the class: is there anything the teacher needs to know to be able to teach today? (This enables all students to de-clare something if necessary).

- Set up respect rules around touch.

- Always ask if the participant wants to / is able to be physically manoeuvred to learn a gesture, before taking hold of him/her.

- Use physical touch where appropriate to help identify with the aim of an exercise.

Participants with Mobility & Physical Impairments

Teaching

- Use metaphor and imagery to describe exercises to enable mobility impaired participants to take the essence of the exercise and use it in a way possible for him/her.

- Be aware that energy and pain levels may be an issue; build in rest breaks as needed and allow people to work at their own speed where possible

- Can exercises be done sitting down? Allow those with mobility impairments the space to sit / lie if needed.

- Find ways of making exercises accessible rather than avoiding them altogether.

- Use the disability as a creative possibility rather than an obstacle to be overcome. For example, exploring contact improvisation with a wheelchair user creates new rules.

"If you have a clear understanding of what your learning objective is, for any given exercise or project, then you should be able to find different ways to support a student toward the achievement of this objective. I have, for example, used imagination with a student who was mobility impaired during an exercise about lightness and spontaneity. The students were leaping into the air. She imagined her heart leaping while the others used their bodies."

Participants with Mobility & Physical Impairments

Support Staff

Working with participants with physical and mobility impairments, you may come into contact with the following support staff:

Access Support Workers (ASW)

Scribe / Note-Taker

PAs or Enablers

Because of the range of potential support staff you may find there are a number of people in the training or rehearsal room who are there to support and not to participate. You may also find that they need to come and go on breaks that are at different times from everyone else. Participants will, where possible, arrange for their own PAs or Enablers to be available to them at specific pre-arranged times and not hang around when not needed.

For further information check the useful website section.

Participants with Differing Speech Patterns

The term “differing speech pattern” refers to what is commonly called a speech impairment.

When working with people with differing speech patterns, there are some important principles to consider:

- People with communication difficulties are sometimes thought to be far less able than they really are. It is important to check your own response to see whether you are automatically making assumptions about participants’ intelligence and ability because they are difficult to understand or their speech is slow or slurred.

- Individuals may have difficulty listening to a participant with a differing speech pattern. Remember this is not the participant’s problem. Make sure this does not lead you to avoid including the participant in discussions or 'switching off' from what they are saying to you.

- A person with a differing speech pattern may work with a PA, ASW or Enabler who understand his / her speech clearly and is able to act as an interpreter.

- Group work can be challenging and stressful and extra time may be required for exercises or discussions.

Participants with Differing Speech Patterns

Teaching

Working practices and environments will always depend on the participants involved at any given time, but here are some basic guidelines:

- It is particularly important to ask people with differing speech patterns what helps them most, because the support they require may vary from one individual to another.

- Establish whether a participant who experiences communication difficulties has established a successful alternative system of communication, for example:
  - uses an assistant to act as communicator;
  - uses a communication board (with letters and words on it) or a computer with a speech synthesizer;
  - uses handwritten notes.

- Encourage comments from all participants but, initially, limit the number of direct questions you ask a person with a differing speech pattern so that they are not put under pressure.

- Consider the option of having participants show and demonstrate, for example ticking answers rather than saying them aloud.

- Ensure you do not exclude a participant with a differing speech pattern from any group activities, and manage the pace of the discussion to ensure that other participants do not interrupt inappropriately.

- Allow time for participants to make their contributions.

Participants with Differing Speech Patterns

Teaching

- Give participants an opportunity to prepare their answers and views in advance of general discussion and to write down some of their opinions.

- Do not hurry or force individuals to respond within a certain time. Some exercises - language games, quizzes - can be daunting and affect the self-confidence of participants with differing speech patterns.

- Listen closely to what participants say; always respond to the content of what someone is saying, and do not be misled by the style of delivery.

- If it is difficult to understand participants' speech, keep calm, watch their lips, and take account of facial expressions and body language. Try to avoid guessing or completing sentences for them, unless participants want you to do this, to speed communication. Always check with the participant.

- Sometimes another member of the group can understand a particular individual's speech patterns very well and the person with a differing speech pattern may want to use them when other people find it hard to understand what they are saying. If this is the case, then make use of other participants in this way.

Participants with Differing Speech Patterns

Teaching

- Be aware that there is technology that can help; for example, participants can use speech software on a laptop to read out their work to the rest of the class. This technology is highly manageable but many practitioners are not aware of its existence.

- Ensure that you always address the participant and not the support worker or PA.

- Remember that the support worker is there for the participants and not as a general assistant or additional actor, unless this has been pre-agreed with the group.

- Plan and discuss breaks in advance, in order that participants may schedule their support workers' coming and goings.

"When I think about assessing a student with a differing speech pattern, perhaps their ability to speak a piece of classical text, I can hear whether or not they are connecting with it. I can hear whether or not they understand it, but if each "t" and "p" isn't heard then does this mean it isn't clear or powerful? What occurs to me is that perhaps in our assessing of one's acting ability we are locked into preconceived ideas about what is an acceptable aesthetic, what we think looks like an actor and sounds like an actor... So how we assess is a real issue and I wonder, is it also our sense of aesthetics that needs to shift?"

Participants with Differing Speech Patterns

When working with participants with differing speech patterns, you may come into contact with the following support staff:

Access Support Workers (ASW)

Creative Enabler

Scribe / Note-Taker

PAs or Enablers

For further information check the useful website section.

Accessible Handouts

Below are some useful tips related to creating accessible handouts:

Font

- Select sans serif fonts such as Arial, Comic Sans, Verdana, Helvetica, Tahoma, Trebuchet and Sassoon. Information on Sassoon is available at www.clubtype.co.uk.
- For internal handouts information should be produced in clear print – 14pt.
- For other documentation use a minimum of size 12pt or 14pt.
- Where possible use lower case letters rather than capitals. Using CAPITAL LETTERS for emphasis can make text harder to read.
- Don't write sentences entirely in capitals.

Paper

- Avoid light text on a dark background.
- Use coloured paper instead of white. Cream or off-white provides a good alternative. Pastel shades also work well for dyslexic students.
- Matte paper is preferable to glossy paper, as this reduces glare.
- Ensure the paper is heavy enough to prevent text glaring through from the back. Good quality 80 or 90 gms is effective.

Accessible Handouts

Presentation

- Limit lines to 60 to 70 characters. Lines that are too long or short can put strain on eyes.
- Use line spacing between paragraphs to break up text.
- Use wide margins and headings.

- Use of boxes for emphasis or to highlight important text can be effective.

- Avoid dense blocks of text by using short paragraphs.
- Using **bold** to highlight, *italics*, or underlining, can make the words run together.
- Keep lines to the left justified with a ragged right edge.
- Use bullets or numbers rather than continuous prose.
- Do not hyphenate words at the end of sentences.
- The space between lines is important. Recommendations suggest a leading (space) of 1.5 to 2 times the space.

Access Audit

The following is an example of the Access Audit form used by Graeae and can be adapted for use by other organisations.

GRAEae
THEATRE COMPANY

Access Audit

Please use this form to tell us of your access needs in relation to your interview / audition. This information is for interview / audition purposes only and access needs in relation to any subsequent employment or training would be discussed on appointment / acceptance. Information given is strictly confidential and will in no way affect your application.

Name: ……

Written Information Format: (please tick)

Standard ☐ Large Print ☐

Tape ☐ Braille ☐

PC Disk ☐

Other ☐ ……

Do you require communication support?

Yes ☐ No ☐

If yes, please indicate requirements:

BSL ☐ Lip Speaker ☐

SSE ☐ Loop System ☐

Other ☐……

Do you require wheelchair access?

Yes ☐ No ☐

Access Audit

Do you have a mobility impairment that would restrict the use of steps?

Yes ☐ No ☐

Do you need to be met from public transport?

Yes ☐ No ☐

Do you have any specific Dietary requirements?

Yes ☐ No ☐

Please state: ……..

Is there any specific equipment/ software that you need in to carry out your responsibilities?

Yes ☐ No ☐

Please state: ……

Please use the space on the below to make us aware of any other access requirements in relation to your role and responsibilities.

Useful Websites

Theatre Companies

Graeae Theatre Company http://www.graeae.org
The UK's foremost disabled-led theatre company

Deafinitely Theatre http://www.deafinitelytheatre.co.uk/
Leading Deaf-led theatre company

Extant Theatre Company http://www.extant.org.uk
Britain's only professional performing arts company of visually impaired people

CandoCo http://www.candoco.co.uk
World-leading dance company which integrates disabled and non-disabled dancers

Mind The Gap http://www.mind-the-gap.org.uk/
Theatre company making work by and for learning disabled people

Oily Cart http://www.oilycart.org.uk/
Company making accessible work for very young people and those with learning difficulties

Stop Gap Dance Company http://www.stopgap.uk.com/html-eng/home.html
Dance company which integrates disabled and non-disabled dancers

Full Body and The Voice http://www.fullbody.org.uk/
Theatre company with an ensemble of learning disabled actors

Theatre Resource http://www.theatre-resource.org.uk/
Professional arts organisation specialising in disability arts and social inclusion

Heart n Soul http://www/heartnsoul.co.uk
Leading arts organisation with learning disability culture at its heart

Useful Websites

Theatre Companies

Attitude is Everything http://www.attitudeiseverything.org.uk/
Improving Deaf and disabled people's access to live music

Fittings MultiMedia Group http://www.fittings.org.uk/
Makes work addressing serious issues through the language of variety theatre

Mental Health Media http://www.mhmedia.com
Uses all media to promote people's voices in order to reduce the discrimination and prejudice surrounding mental health and learning difficulties

Access organisations

Stagetext http://www.stagetext.org
Captioning for theatre and performing arts

Vocal Eyes http://www.vocaleyes.co.uk/
Nationwide audio description company for blind and partially sighted people providing access to the best in the arts

Association of Sign Language Interpreters http://www.asli.org.uk/default.aspx

Youth organisations

National Association of Youth Theatres http://www.nayt.org.uk/frontpage.asp

National Youth Theatre http://www.nyt.org.uk/

Get into Theatre http://www.getintotheatre.org/
(part of Arts Council England's YPPT project)

Useful Websites

Education

Open University http://www.open.ac.uk
Information on accessible teaching practices

The Orpheus Centre http://www.orpheus.org.uk/
FE residential Performing Arts Course for disabled adults (aged 18-25)

Reading University: Theatre Arts, Education and Deaf Studies course
http://www.reading.ac.uk/Study/ug/TheatreArtsEducationandDeafStudiesBA.asp

Hereward College Coventry http:www.hereward.ac.uk/
All disabled HE college with drama department

Warwick Univeristy Institue of Education: Centre for Educational Development, Appraisal and Research (CEDAR)
http://www2.warwick.ac.uk/fac/soc/wie/research/centres/cedar/

The Learning and Skills Council http://www.lsc.gov.uk/

Disability Organisations

SHAPE http://www.shapearts.org.uk/

DaDa South http://www.dada-south.org.uk/
South East Disability Arts Development Agency

North West Disability Arts Forum http://nwdaf.3055.org/

Equata http://www.equata.co.uk/content/content.asp?id=1&ids=1

Royal National Institute of the Deaf http://www.rnid.org.uk

Royal National Institute of the Blind www.rnib.org.uk

Useful Websites

Disability Organisations

Royal Association for Deaf People http://www.royaldeaf.org.uk/

National Deaf Children's Society http://www.ndcs.org.uk/

Legislation / Policy

Arts Council England http://www.artscouncil.org.uk/

Department of Culture Media and Sport http://www.culture.gov.uk/

Disability Discrimination Act (DDA)
http://www.direct.gov.uk/en/DisabledPeople/RightsAndObligations/DisabilityRights/DG_4001068

Equality and Human Rights Commission
http://www.equalityhumanrights.com/en/Pages/default.aspx

Journals

Disability Now http://www.disabilitynow.org.uk/

Benjamin, Adam (2001) *Making an Entrance: theory and practice for disabled and non-disabled dancers* Routledge

Masefield, Paddy (2005) *Strength: Broadsides from Disability on the Arts*. Trentham Books

O, Reilly, Kaite (ed.) (2007) *Face On: Disability Arts in Ireland and Beyond. Arts and Disability Ireland.*

Postscript

This important guide to inclusive training and development practices for disabled performers is timely and vital. For the first time the practical experiences of trainers and performers are collected together to provide a foundation for all who are interested in the social and artistic importance of inclusive theatre. This lively celebration of how to provide access, support, encouragement and inspiration for the full range of talented young performers will encourage more individual disabled performers and institutions to find each other and work productively together. By helping to ensure that there is a supply of highly talented disabled performers, this booklet moves us towards a theatre that represents and speaks for us all.

Professor Jonothan Neelands
National Teaching Fellow
Chair of Drama and Theatre Education
University of Warwick
http://go.warwick.ac.uk/go/drama_at_warwick
Director of Teaching and Learning
Institute of Education
http://www2.warwick.ac.uk/fac/soc/wie/courses/postgraduate/

Postscript