

Doing... drama

A Mencap Doing... arts series guide to running arts projects with people with a learning disability



Doing... arts guides are available free to download in the resources section at www.artspider.org.uk

**Cover: Centre (Mind the Gap actor Chris Steel) Outreach Project
The Water Station**

**Inside cover: (Mind the Gap actor Edmund Davies)
from Mothball – a celebration of the opening of Mind the Gap Studios**

All photos: Tim Smith photography

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Foreword

“As the arts develop so do people.”

Andy Kee, artist, youth worker and person with a learning disability.

The arts give us all the opportunity to explore and express ourselves, and all people with a learning disability have the right to participate in the creation and enjoyment of the arts too. Given that chance they can thrive in the arts by achieving new things, gaining confidence and developing new skills.

Indeed, with the right support, people with a learning disability can go on to become successful artists or performers in their own right.

Mencap works hard to create more opportunities for people with a learning disability to explore the arts. This series of arts guides gives you the tools you need to give people with a learning disability a start in the arts – from music, dance and drama to painting and photography.

The five guides available in this series are:

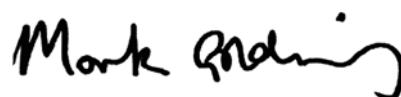
- Doing **music** - Rod Paton (Life Music) and Gus Garside (Mencap)
- Doing **drama** - Tim Wheeler (Mind the...Gap Theatre Company)
- Doing **dance** - Susan Norwood (Anjali Dance Company)

- Doing **photography** - Ivan Riches (Action Space)
- Doing **visual art** - Kate Adams (Project Art Works)

This version is one of five updates of the guides we originally published in 2005. The subjects were chosen on the basis of being the five most common arts forms listed on applications to the Mencap local art awards. The guides – commissioned and edited by Mencap – have all been written by leading learning disability arts organisations and individuals, who have been successfully supporting people with a learning disability to enjoy the arts for many years.

There is obviously no single way to run an arts project, but I hope that the guides in this series offer you the insight, ideas and practical tips you need to deliver your own arts project.

I wish you every success with your project.



Mark Goldring CBE
Mencap chief executive

Welcome to doing... drama.

Theatre, or drama, is about telling stories to each other. We love to listen and watch stories about other people and the lives they lead. We can also use theatre to tell our own stories. Theatre can be a powerful tool that we can use to help explore and shape our world. It can also be used to help us come to terms with difficult feelings and experiences. It is a social activity that – at certain times – will need both performers and audience. Theatre is about taking risks and having fun.

This short guide is for people who have little or no experience of using theatre in their work with people with a learning disability. The guide is written with staff, volunteers and people with a learning disability in mind. It is written for people who want to develop theatre skills for performance. It is also for people who want to get involved in theatre work purely as a recreational pastime.

The guide is divided into three sections:

- the first section will help you plan for successful drama work
- the second section has practical games and exercises
- the third section shows you where to go for further information.

When you first read the guide it is best if you read it from beginning to end. After doing this, you will be able to dip in and out to find the information that you are looking for. Use the contents on page 1 to help you find your way around.

The guide was written by Tim Wheeler who is the Artistic Director and, co-founder of Mind the Gap theatre company. Tim has had more than 25 years' experience in working with people with a learning disability in theatre-making. Mind the Gap's aim is to remove the barriers that stop artists with and without a learning disability from working together on stage as equals.

Section one: planning

Different ways of working

Today, there are more and more experienced theatre workshop leaders who have developed ways of working with people with a learning disability. There are also more and more people with a learning disability who work in theatre groups. Some lead theatre workshop sessions themselves.

If you have the money, you might want to employ a theatre specialist to run your project. There are lots of places you could find out about people who work in this way. Try asking your regional office of Arts Council England or Mencap (see contact list on pages 19–20).

There are many different ways you can work in theatre-making. You can use theatre making as:

- a therapeutic tool (to help people feel better about themselves)
- an educational activity (to help people learn new skills)
- a vocational opportunity (to give people jobs)
- a recreational activity (to give people something to do in their spare time)
- as an artistic activity (to communicate thoughts and feelings about the world).

It is important to be clear which of these approaches you want to use.

Doing it yourself

If you decide to run drama sessions yourself, you need to have a clear idea of what you want to achieve. You will probably want to use drama as a recreational activity at first.

Aims and objectives

You need to be clear about what you are intending to do and to make sure that you have the right skills for the job. You need to make sure that the people you are working with are comfortable with what you are planning to do. Make a list of your aims so that you can refer to it throughout the process and check that you are still on track.



(Centre Mind the Gap actor Chris Steel)
Outreach Project The Water Station

Basic arrangements

How long will the session last?

You need to organise your time well. If you have a two-hour session, then you should plan at least one break of about twenty minutes. You may have several sessions planned over several weeks. It is a good idea if these sessions follow a similar structure. It is important that there is a particular goal in mind and that you have thought about the steps along the way to it. That could be an informal showing to the rest of the group. Or it could be a short play for friends and family or a full-scale production. There are further ideas about structure in the next section.

Where will it take place?

You need to have use of a space that is big enough to work in safely. Drama is a distracting activity for others. It also demands high level of concentration. So you should try to create the conditions that everyone finds are good for full concentration. This means using a space that is free from furniture, except for a chair per person and one table – not a corridor or a throughway. You may be working on the floor, so it is important that the floor surface is clean. Some drama workers prefer that participants work in bare feet.

How many people can take part?

Theatre is a social art form. This means that it takes more than one person to make it happen. It can be difficult to develop ideas with a very small group – though this can depend on what level of support the members of your group need. You need to make sure that everyone involved has the chance to get something out of a drama session. For most drama game sessions a group of about 12 people – with one leader and an appropriate number of support workers – is the right size.

Access

Like any other activity that you provide, you will have to make sure that your sessions are accessible for everyone who wants to take part. This is not just to do with the physical environment. It is also about access to information about your sessions, signage in the building that you are working in, the size of the group, the length of the session and the breaks, etc. It is important to understand the access needs of each of the people you are working with.

Inclusive or exclusive?

You need to ask yourself two questions:

- Are you offering sessions just for people with a learning disability?
- Have you thought about running an inclusive workshop for people with and without a learning disability?

Section one: planning (continued)

Working in an all disabled group can give people confidence to start with. It is also an opportunity for people to share common experiences. Working in an inclusive group can inspire members to achieve things that they didn't think they were capable of. Whatever the choices you make, you need to set enough of a challenge for both you and the group.

Quite often people have low expectations of what people with a learning disability are capable of achieving. It is important to challenge these low expectations. It is also important for the participants to be involved in the way the group develops.

Health and safety

Theatre is about taking risks and having fun. But it is still very important that you make sure that people are as safe as possible. So you must think about your activity and what risks could be involved. This will help you be prepared for when something goes wrong – whatever that might be. Some drama exercises called 'trust exercises' do involve more risk. You should only try to do these if you are sure that both you and the group are able to manage the risks.

Process or product

There is an ongoing debate about which is more important – the process of working together, or the product that is created. This comes down to what each person wants – and what the best thing is for your group. You do not have to work towards a performance if you and your group do not

want to. You can get a lot of benefits from focusing on the process of working together.

You can also get a lot out of working towards a deadline – like an opening night. It is important that members of the group understand what it means to perform. You may decide that the only audience for the work is the group itself. Or you may decide to organise an informal showing of your work to friends and family. Or you may decide to organise a performance in a theatre and sell tickets. You and the group will need to decide what you are most comfortable with. If performing to a paying audience, you need to think hard about what they will hope to get for their money!

Originality

Nothing is ever entirely new. The games and exercises in this guide come from many different sources. Some are based on well-known games. Others have been created to develop particular theatre skills. They are there to be used and adapted. They can be played for fun, or they can be used as tools to help us learn about making theatre.

If you are working towards a performance you may choose to develop a story with your group. There is a great difference between just repeating something that you have seen and trying to present a familiar story in a new way. It is a real challenge to try to come up with a story in a way that is unique to your group. It will be all the more interesting for the audience if you do.

Steps in the process

Developing skills

You need to help participants to develop skills that will help them create a good performance. Actors will need to develop skills in voice, movement, characterisation (developing a character) and improvisation (acting and performing without preparation). There are some drama techniques that can help with these things. There is more about some of these techniques in the following section.

Idea generation

There are two main starting points for drama:

- You can look for a script that has already been written by someone else and help participants to learn parts from these scripts
- You can also try to come up with your own material.

For many people who don't read very well, or who cannot read at all, working with a script can be difficult and frustrating. It is possible to write cartoon scripts like the storyboards that are used in film and animation. These can help when trying to structure work. The other main approach is through 'devising'. Devising means making it up yourself.

There are some techniques that can help you improvise scenes and develop ideas in a group. If you have decided to devise work, you will have to make time to collect ideas. You may want to collect ideas that relate to a particular theme. You could bring in stories or pictures to spark off a discussion. You may want to start with stories that participants tell about their own lives. One way of starting this could be by asking the participants what happened to them on the way to the session. You may be able to ask participants about their hopes and their fears.

It is also possible to invent stories together by using group story-telling techniques. Once you have got your basic ideas you need then to 'shape' them – in a way that will help everyone understand what your story is about.

Showing

If you are concentrating on the process of working together, then you may choose to show the group's work – in an informal showing – to friends and other users. If you decide to work towards a performance, then an informal showing can be a great way of finding out what an audience will be interested in. You can use a showing as a way for getting feedback on your group's initial ideas.

Section one: planning (continued)

Rehearsal

If you decide to develop your work for performance, then you will need to begin to rehearse with the actors. Rehearsal involves repeating the material many times, each time concentrating on one specific element of the production. Firstly, you may want to work out where the actors move on stage – this is called ‘blocking’. You can also work on the emotional life of the characters or their motivation – what they want. There are some techniques that can help you develop each of these areas.

Evaluation

Most audiences are kind and are usually full of praise for all the work you and your group have done. It is great to receive applause. But like everything, the only way that you will improve the way you work is by thinking really hard about what you have done. You need to be very honest with yourself when you do this. Try running a short question and answer session after your play. The questions you ask should relate to the aims and objectives you set at the beginning of the process. This will help you work out where your strengths and weaknesses are. It will also help you decide what to do in the future.



Participants in Mind the Gap Outreach Project The Water Station

Basic session plan

This section looks at some of the basic games and exercises that you can do when starting a drama session. More ideas can be found for games, exercises and techniques in the books listed in the reference section of this guide (see pages 19–20). Below is a basic plan that can help you structure your session.

Example of a basic session plan

Aim: to introduce participants to each other and to the idea of using their own ideas to make theatre.

Duration: 2 hours

Break: 20 minutes

Materials: none

- Warm-up 10 mins
 - Name game 10 mins
 - One, two, three game 15 mins
 - Sculptures 25 mins
 - Break 20 mins
 - Improvising/rehearsal 20 mins
 - Showing 10 mins
-
- Cool down 10 mins

Adapting games, exercises and techniques

When you work with people with a learning disability, you may need to adapt your approach to suit their access requirements. You may need to adapt games and exercises so that people with sensory and/or physical impairments can do them. It should not be too difficult to find a suitable way to change a technique so that all the participants get involved. So, a game that usually relies on sight could also be done through touch; a game that is usually played standing could be played seated, and so on. Most games, exercises and techniques can be adapted for use with people with a learning disability. Usually these adaptations fall into one of the categories below.

Pace (speed)

You may have to vary the pace at which you work. You need to work at a pace that keeps the whole group interested but that does not exclude people who work more slowly. You need to ensure that the pace of a session changes. You need to keep a careful balance of 'high energy' games and more thoughtful, 'low energy' exercises.

Steps

You may have to add a few more steps when you are explaining an exercise or technique. This may involve breaking an exercise down into a series of smaller steps. Over time you will learn what level of information each group member needs.

Section two: games and exercises (continued)

Repetition

You may have to repeat an exercise several times until it is understood. You need to approach this carefully. Members should feel comfortable to ask for something to be repeated.

Meeting differing needs

You may well find that you are working with participants who have very different access needs. If this is the case, you can still run one single session that can meet all these needs. But this will mean you have to do some extra planning and, perhaps, get some additional supporters.

On the one hand, you need to be able to offer additional tasks to participants who work at a quicker pace than others. And on the other hand, you need to ensure that you can give time to those who need to take smaller steps.

Games and exercises

The games and exercises in the grid below are divided into groups. A description of each game appears later in the section. Each includes three stages to show how you could develop ideas further. What we say here is not the only way you can do things – it is just a guide. You can choose which way you want to develop your session.

Don't worry if you can't follow the session plan and include an exercise from each group. You will have to adapt your session to suit your participants. You will need to adapt your approach. Depending on the nature of the group and the pace of individual group members, you can choose which stage to go to with each game or exercise.

You may have to demonstrate games, exercises or techniques. You can do this yourself, or you can ask members of the group to volunteer to follow your instructions in front of the rest of the group.

Group	Stage one	Stage two	Stage three
Warm-up	Moving lines and curves	Moving through gaps	Moving like spies
Name games	Name actions	Name rhythm	Name ball
One, two three	Number into gesture	Play with scale	Stories
Sculptures	In pairs	In threes	Small groups
Improvising	Arrive and leave	Insults	Master and servant
Rehearsal	Without words	Double speed	Styles
Showing	To the group	To friends	To invited audience
Cool down	Recap session	Massage	Guided journey

Warm up

Stage one: moving in lines and curves

- Ask the group to move around the room.
- Then ask the group to concentrate on making curved pathways across the room.
- Notice how your arms and legs make curved movements as they swing.
- Try to make the curves even larger.
- How do you feel when you are moving in a curved way?
- Who/what moves in a curved way?
- Then ask the group to concentrate on making straight pathways across the room.
- Make your arms and legs move in straight lines.
- How do you feel when you are moving in a straight way?
- Who/what moves in a straight way?
- Compare your natural way of moving with moving in curves and in straight lines. Which do you prefer? Why?

Stage two: moving through gaps

As the group moves round, ask them to find gaps between other members of the group. Ask them to jump through the gaps, then to leap, to crawl, to wheel – fast and slow, high and low, heavy and light.

Stage three: moving like spies

As the group moves around, ask them to choose another member of the group to follow as if they were spying on that person. They must keep that person in their sight at all times. The person or 'target' must not know who is following them.

Then when you shout 'change', the spy must try to move around the room keeping their target out of their sight.

Name Games

Stage one: name actions

In a circle each person takes it in turns to say their name. They accompany their name with a word, sound and action that says how they are feeling.

Tim – tired, yawn, stretch

Naziya – noisy, shout, star jump etc.

As each person says their own name, their own word sound and action, the other group members repeat it together three times.

Stage two: name rhythm

Sit in a circle. Begin by clapping the syllables and rhythm of your name (e.g. Ann-a-mar-ie = four claps; Gus = one clap; Is-rar = two claps). Then try to work around the circle adding the claps together into one long rhythm sequence.

Section two: games and exercises (continued)

Try to clap the rhythm of the group names without saying their names.

Try reversing the direction of the sequence.

Stage three: name ball

Stand/sit in a circle. Pass a ball across the space choosing the person you are going to pass the ball to by saying their name. Decide a direction that the ball will always go in. Then add another object into the game, like a shoe or a glove.

Now there is a ball and a shoe flying between the members of the group. Then add more objects into the game – a glove, a hat, a pair of socks, etc.

One, two, three

Stage one: number into gesture

Participants get into pairs facing each other. They simply count up to three out loud, then repeat it.

A: 1

B: 2

A: 3

B: 1

A: 2

B: 3

and so on...

Then instead of saying '1' the participants replace the number with an action and a sound.

Each time the number '1' is said they do the sound and action. The sound and action must be the same for both participants. Then number '2' is replaced with a sound and action. The sound and action must remain the same for both participants. So now '1' and '2' have been replaced. Then '3' is replaced with a sound and an action. Now all the numbers in the sequence have been replaced with sounds and actions.

A: clap

B: stamp

A: nod

B: clap

A: stamp

B: nod

and so on...

Stage two: play with scale

Once you have got a basic pattern set up, then the pair can move around the room keeping the same pattern of sound and action. As they get further away from each other, the sound gets louder and the action gets bigger. As they get closer to each other then the sound gets softer and action gets smaller.

Stage three: stories

Participants are then asked to imagine that they were different characters trying to communicate with their partners:

- secret lovers in a park
- clowns in a circus
- footballers on a football pitch
- other ideas...

The idea is to try to develop characters just from the sound and action. The mini scenes can then be shown to the rest of the group who have to try to guess who and where the characters are.

Sculptures

Stage one: in pairs

One person acts as a sculptor and the other acts as a lump of clay. The leader decides on a theme for the sculpture. This could be an abstract idea or emotion like 'theatre' or 'care', 'love' or 'hate'.

Or it could be a concrete thing or person, a chair or table, a footballer or a ballet dancer. The sculptor then begins to move their partner's arms and legs, head and body to form their sculpture. This has to be done carefully so that the person being sculpted feels safe and is not put in a position that gives them pain.

Once sculptors have finished their sculptures they move to the side of the room to look at everyone else's sculpture. The leader then asks the sculptors to identify common features of all the sculptures. The exercise is then repeated swapping over the roles of sculptor and sculpture.

Stage two: in threes

As before, but this time there are two lumps of clay and one sculptor. This time the leader asks the sculptor to make a sculpture of a familiar situation like 'at home', 'at school' or 'at work'.

Each takes it in turn to make a sculpture of their familiar situation. But this time they also put themselves in the sculpture to show what they would be doing in their familiar situation.

Stage three: small groups

As before, but this time in small groups of about four or five people. Again, each person takes it in turns to create a sculpture using the other members of the group and also making sure that they include themselves in the sculpture.

This time the leader asks the groups to make a sculpture that shows a time when they wanted to do something but were prevented from doing it. Or it could be a time when they were made to do something that they did not want to do.

Each group will create four or five sculptures that show this conflict. The rest of the group then acts as an audience and watches each small group show their sculpture in sequence. After each stage the leader asks the group what they noticed were common features of the sculptures and what were important differences.

Section two: games and exercises (continued)

Improvising

Stage one: arrive and leave

The group sits in a horseshoe shape and a chair is placed at the centre of the stage. Each person takes it in turn to arrive on stage, sit, and then leave. The audience has to watch and decide who the person is who has just arrived, where they are, what they are waiting for and where they go when they leave. The actor does not need to think about what they are doing. They just have to make sure that they get the sequence in the right order. The exercise is done this way to show how little an actor has to do to start communicating with their audience.

This exercise can be repeated with the actor Israr Abbas and Stephen Whiteside playing the role of a particular person arriving at a particular place. This time the audience has to guess who the person is and where they are. Some good examples could be a patient waiting to see the doctor, or a bridegroom waiting for his bride.

Stage two: insults

The group sits in a horseshoe shape. There are two actors on stage. One actor is a shopkeeper, and the other is a customer. A short scene is played out where the customer arrives and chooses something to buy, then buys it and leaves. The two characters must be as polite to each other as they can be. Then the scene is played again – exactly as before, but this time after each sentence each actor utters an insult about the other under their breath. You need

to ensure that these insults are creative and not swear words. The more creative the better.

Something like this...

Shop keeper: Good morning (you clumsy oaf)

Customer: Good morning (wobble-ears)

Shopkeeper: What can I get you (you lazy good-for-nothing)?

Customer: A pound of bananas please (lemon-breath)

Shopkeeper: That'll be £1.20 sir (custard-brain)

Customer: Thank you and good bye (and good riddance!)

This exercise can be extremely funny but its aim is to introduce the idea of 'sub-text'. Sub-text is simply when you say one thing but think another.

Stage three: master and servant

The group sits in a horseshoe shape. There are two actors on stage. The actors play out a short scene where one actor is the master and the other is the servant. The master orders the servant about and the servant has to do what their master commands. Usually when this scene is played out, the master has the highest status and the servant has low status. Status is about how important someone is.

The scene is played again, but this time the status is reversed. The servant has to play as if they are the most important character and the master has to play as if they are the least important character. But they must still play out their roles. The idea of this

exercise is to introduce the idea of status. Like subtext, it is often very funny to reverse the status of two people in a relationship. It also adds depth to the characters because the actors have to do something very different with those characters to what is usually expected of them.

Rehearsal

There are several techniques you can use in rehearsals to help progress a scene once the actors know their lines and their basic moves.

Stage one: without words

Run the scene without words. The actors have to run the scene with as much clarity and focus, but without using speech. The actors should not mime (replace words with movement) what they would have said. Nor should they mouth their words. The idea is to show the whole scene just through gesture and body language. This means that the actor has to work hard to communicate with both the other actor and the audience. This can freshen up a scene that has been rehearsed several times.

Stage two: double speed

Run the scene at double the speed. The idea here is to help the actors 'tighten' their material so that they do not overact. This can also have a positive effect on action and blocking because an actor has to find the shortest route from one move to the next.



(Left to right, Mind the Gap actors Alan Clay and Jonathan Ide) taken from touring production of Boo by Mike Kenny

Section two: games and exercises (continued)

Stage three: styles

A list of styles is made and the scene is played as:

- comedy
- horror film
- soap opera
- western
- puppets
- etc.

As the scene progresses, the leader shouts out different styles from the list. The actors have to immediately change the style of the scene they are playing to the style suggested by the leader.

This technique can be very funny. But the main point of it is to encourage the actors to remain creative and open to new possibilities.

Cool down

Stage one: recap session

At the end of a session the group tries to remember what they have done in as much detail as they can. This can also be a time to introduce ideas for the next time you meet. It can also be a good time to involve the group in planning for the next session.

Stage two: massage

In pairs, sit back-to-back with as much of your back as possible touching your partner's back. Close your eyes for the rest of the exercise. The leader then suggests the following:

“Listen to the sounds that you can hear outside of the room. (This is done for a minute or so.)

Then listen to the sounds that you can hear inside the room. (Again, this is done for a minute.)

Then listen to the sound of your own breath. Then just concentrate on the touch of your partner's back.

Start a gentle rock from side to-side or back-to-back. (This can be done for minute or two.)

Now try to have a physical conversation with your partner through your back. Without speaking, tell your partner how you feel.

Then slow down until you come back to a stop.

Listen to your breathing again; then to the sounds that you can hear inside the room; then to the sounds that you can hear outside the room.

Then open your eyes and end.”

Stage three: guided journey

Lying on the floor with your eyes shut, the leader takes the group on a guided imaginative journey:

“Imagine that you are lying on a sandy beach and your body is making an imprint in the sand.

Let all your weight sink into the sand.

Feel the weight of gravity pressing down on you.

Feel a cool breeze blowing over your body.

Feel the heat of the sun on your skin.”

Then reverse the description until you are back at the beginning of the exercise.

Other variations

Try running the entire session:

- without words
- with a drummer providing rhythm
- by asking participants to guess what they are going to do next, then doing what they say
- at double speed
- in slow motion.



(Mind the Gap actor Jonathan Ide) taken from touring production of Boo by Mike Kenny

Section three: useful information

Checklist

Leader

- Are you going to run the session/project?
- Have you worked out a clear session plan?
- Are you going to work with a professional theatre worker?
- Have you agreed their role?
- Are you going to develop the skills of the group so that they can run parts or all of the sessions?
- Are you going to run an inclusive session or is it going to be exclusive?

Space

- Is the space available without interruption?
- Is the space large enough?
- Have you told other people using the building what is going on in your session?
- Is there good ventilation?
- Is there natural daylight?
- Is it clean?
- Have you thought about all the health and safety issues?
- Have you made a risk assessment for your session?
- Can you create a black-out if necessary?

Content

- Are you going to work on a performance?
- Are you working on developing the performance skills of the participants?
- Are you working on a theme chosen by the group?
- Are you working on a theme that you think that the group should work on?

Access

- Do you know what access requirements each participant has?
- Do you have volunteers that can help support participants who have more complex needs to get involved?
- Do volunteers know what is expected of them?

Evaluation

- Are you clear about your aims and objectives?
- How are you going to find out what the audience thought about the performance?
- How are you going to find out what the participants thought about being involved?
- How are you going to decide what things you would change in the future?

Useful information

100+ Ideas for Drama – Anna Scher & Charles Verrall, Heinemann, first published 1975

Creative Drama in Group Work – Sue Jennings, Winslow Press, first published 1986

Games for Actors and Non-Actors – Augusto Boal, Routledge, first published 1992

Impro, Improvisation and the Theatre – Keith Johnson, Routledge, first published 1987

Improvisation Starters – Philip Bernardi, Betterway Books, first published 1992

Learning disability and contemporary theatre – Jon palmer and Richard Hayhow

Never Again CD-ROM – Mind the Gap, first published 2003 – a CD-ROM developed as part of the Arts Council of England's New Audience programme. It looks at the barriers facing a woman with a learning disability going to the theatre and offers an interactive exploration of how to overcome them.

There are a number of professional companies with actors with a learning disability around the country. Some of the major ones are listed below.

Learning disability theatre companies

Art & Power
www.artandpower.com

Heart 'n' Soul
www.heartnsoul.co.uk

Mind the Gap
www.mind-the-gap.org.uk

Oily Cart
www.oilycart.org.uk

The Shysters
www.theshysters.co.uk

The Lawnmowers
www.thelawnmowers.co.uk

Interplay Theatre
www.interplaytheatre.co.uk

Full Body and the Voice
www.fullbody.org.uk

In the Boat
www.actionspacemobile.org

Lung Ha's
www.lunghas.co.uk

Firebird Theatre
www.firebird-theatre.com



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