

Developing D/deaf, deafened and hard of hearing audiences in Wales.

* A toolkit for venues and theatre companies



Welcome

BOTH OPEN HANDS WITH PALMS
FACING SIGNER BEND AT KNUCKLES
IN SHORT REPEATED MOVEMENTS.



Cyngor Celfyddydau Cymru
Arts Council of Wales

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Please note:

For the purposes of this publication, the word 'deaf' is used as a general term to cover all types of deafness and hearing-loss.

Quotes and stats used throughout this toolkit were gathered during our research.

Hello

WAVE HAND NEAR
SIDE OF HEAD.



Introduction

This is a toolkit to help theatre companies and venues become more accessible for deaf audiences.

We've spent time talking to deaf people across Wales in person and via questionnaires, as well as learning from our shared experience. We've added this to feedback from key organisations to deliver a user-friendly toolkit.

We've tried to be as comprehensive in our guidance as possible, whilst being mindful that you all face your own financial, time and people-power challenges. We understand that this is a work in progress and appreciate any effort to address accessibility is a step in the right direction.

The most important thing to consider is opening dialogue with your existing and potential deaf audiences. This toolkit will help you do that.

“

I pay the same amount as hearing people, so why should I not have the same access?

Deaf Culture

BSL (British Sign Language) is an official language in the UK. Some use it as their first language and are proud to be a linguistic minority.

As with any culture, the Deaf community has its own collective mindset of customs and beliefs, passed from generation to generation. It's a system of understandings and behaviours, shared commonalities of language and understanding of obstacles in daily life. Deaf people often feel a strong bond to one another and share a sense of cooperation and collaboration.

Guide to the types of hearing loss

- › Hard-of-hearing people who are losing their hearing over time
- › Partially deaf people who may use hearing aids, lip-read or use sign-language
- › Profoundly deaf people may also use hearing aids, lip-read or sign
- › Deafened people; those who have lost all or most of their hearing as adults and may not sign
- › Deaf people who use sign-language as a first language
- › People with cochlear implants (for people who find hearing aids aren't powerful enough)
- › People affected by tinnitus
- › Deaf people who might also be wheelchair users, have a visual impairment like Usher Syndrome or have a range of additional impairments

Stats

In the UK

- > Over 11 million people (1 in 6) have a form of hearing loss
- > Of these, 900,000 are severely or profoundly deaf
- > 70,000 use BSL as their first or preferred language

In Wales

- > 575,000 have a form of hearing loss
- > 50,000 are severely or profoundly deaf
- > 4,000 use BSL as their first or preferred language
- > 20,000 are deaf-blind
- > 110,000 are deaf with significant sight loss

At least 70% of hearing aid wearers would choose one business over another if it had deaf aware staff. Failing to meet the needs of deaf people means waving goodbye to an enormous market.

(Statistics from Action on Hearing Loss)



Deaf

INDEX AND MIDDLE
FINGERS EXTENDED
TOUCH EAR

Hard of Hearing

TURN TOP HAND OVER
SO THE THUMB IS ON
THE RIGHT (PALMS
FACING EACH OTHER)

Deafened

HAND NEXT TO
EAR, SLOWLY
CLOSE FINGERS
ONTO THUMB

Getting the language right

Terminology is important. Deaf people often have a preference on how they describe themselves.

Deaf or deaf?

It's important to remember the distinction between the physical condition of deafness and the Deaf community, a cultural and linguistic minority.

Generally accepted terms:

- > D/deaf people
- > Hard of hearing people
- > Deafened people
- > Using deaf with a lowercase 'd' usually refers to the full, broad range of people with some level of deafness
- > Deaf with a capital 'D' usually refers to BSL users identifying as part of the Deaf community
- > Sign language user
- > BSL users and those who identify as part of the Deaf community
- > D/deaf person who uses speech
- > D/deaf person who doesn't use speech
- > Caption user or attender of captioned performances are both positive terms that place emphasis on the services required, rather than level of hearing loss

Be aware:

- > Avoid terms lumping people together like 'the' deaf or 'the' hard of hearing
- > Deaf and dumb and deaf-mute are both insulting
- > Some deaf, deafened and hard of hearing people may not view themselves as disabled, so avoid this term
- > Consider using the term 'D/deaf and disabled' when referring to wider access

The Deaf community tends not to use 'hearing impaired' or 'hearing loss' although both terms are often used by older deaf people who have an acquired hearing loss. Some parents of deaf children may also use these terms and 'hearing impaired' is still widely used in the school system (e.g. Hearing Impaired Unit). This is an example of considering the terminology for the group or individual you're communicating with.

Planning and budgeting

A realistic plan is vital when applying for funding.

Many companies and venues think access is about the SLI interpreter but it goes way beyond that. Identify your audience, understand their access requirements and develop appropriate marketing strategies around that.

Interpreters and captioners are in high demand so book them way in advance. Their reputation alone can often sell out a show so you need time to promote their involvement

Budget

Before applying for any form of funding, you should plan into your timelines and budget for:

- > Deaf Equality Training (suggested, but not required)
- > Costs of accessible performances
- > Appoint an accessibility lead
- > Accessible marketing material ie. a subtitled digital flyer/video, information in easy-read and large print
- > Someone to lead on all delivery of marketing and communications

Note: Talk to your communications support (palantypist/SLI) in advance about their requirements. You may need to budget for two co-workers if the performance is over two hours.

Making what you do accessible

Which productions are you going to make accessible to deaf audiences? Be clear about your target audience, their access requirements and how this fits with your production.

Things to consider:

Sign Language Interpreter (SLI) -

SLIs translate spoken English into BSL which may involve “voicing over” BSL into English. An SLI may stand to the side or be integrated into the production.

You should use a fully qualified SLI with an established understanding of theatrical practice and process. They should be a member of the Association of Sign Language Interpreters (ASLI) and ideally come recommended. In Wales, Interpreters with theatre experience are few and far between, so book early.

You will need to budget and plan for preparation time for the SLI to study the production and rehearse with the company. They will need to work closely with the director, lighting designer and production manager.

Open Captioning - Captioning converts spoken word into visible text for deaf, deafened and hard of hearing people to enjoy live performance. Text is displayed on a ‘cap on’ unit (LED) situated on or next to the stage. As well as dialogue, captions also include names of characters speaking or singing and descriptions of sound

effects and music. It’s a service for anyone with difficulty hearing or understanding audible elements of a live arts event. Theatre captions are operated live, with a captioner triggering each line of text as it’s spoken or sung. The captioner pre-formats the script into software, working with a recording of the show. They view several live performances to make sure the text displayed accurately matches what’s being said and captures the performers delivery and emotion. The preparation process can be 60 to 80 hours of work.

Captioning relies on an audience with a relatively good reading ability as they need to watch the action on stage at the same time. This is a tricky skill for anyone, particularly if your preferred language is sign.

Some hearing people have deaf family members who use captioning, so whole families can enjoy any production together. Graeae, Birds Of Paradise, Taking Flight theatre companies, and others, often use ‘creative captioning’. This is integrated into the design of the production, rather than using caption units independent of the set.

Closed captioning – Closed captions are only seen by people with the right equipment, like hand-held screens. One advantage of closed captioning is that it doesn't distract other audience members or interfere with stage aesthetics. Hand-held screens mean adjusting focus to and from the stage, which isn't always an appropriate solution.

Speech to Text Reporter (eg. palantype or stenography) – an STTR offers communication support for deaf, deafened and hard of hearing people who don't use sign language. An STTR phonetically keys in what's being said and software converts it to written text. STTRs need access to power, a table and chair and a screen to display the text.

Hearing Induction Loops – These enable hearing-aid users to hear directly through an audio feed, cutting out background noise. In some venues the loop is built into the auditorium or hall but portable loops can be used in smaller spaces. A good hearing loop is invaluable, but needs regular maintenance and full staff training.

Infrared systems – This helps people with hearing loss hear more clearly by reducing the effect of background noise. An infrared system consists of a transmitter and a listening receiver. The sound is fed to the transmitter in the same way as a hearing loop system – either by microphone or a direct connection. The transmitter converts sound to infrared light which is transmitted to the receiver. These systems are widely available in public places and often used in private homes.

Script provision – Where there's no captioning or STTR, consider making a PDF of the script available in advance so it can be read on smartphones and tablets.

Art

TURN THE HAND OVER SO THE NAILS ARE FACING THE PERSON YOU'RE ADDRESSING - THUMB ON THE RIGHT



Choosing a service that works

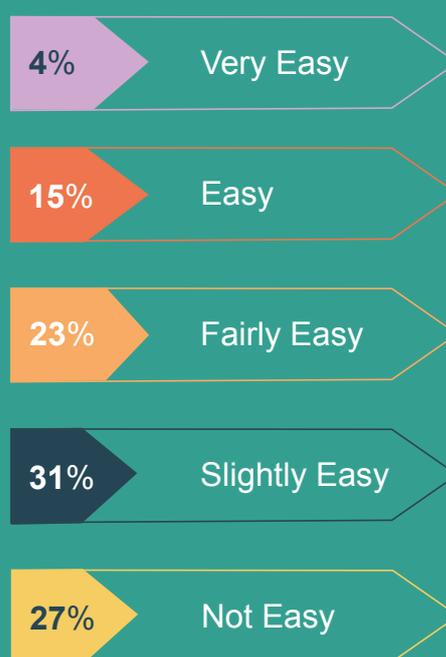
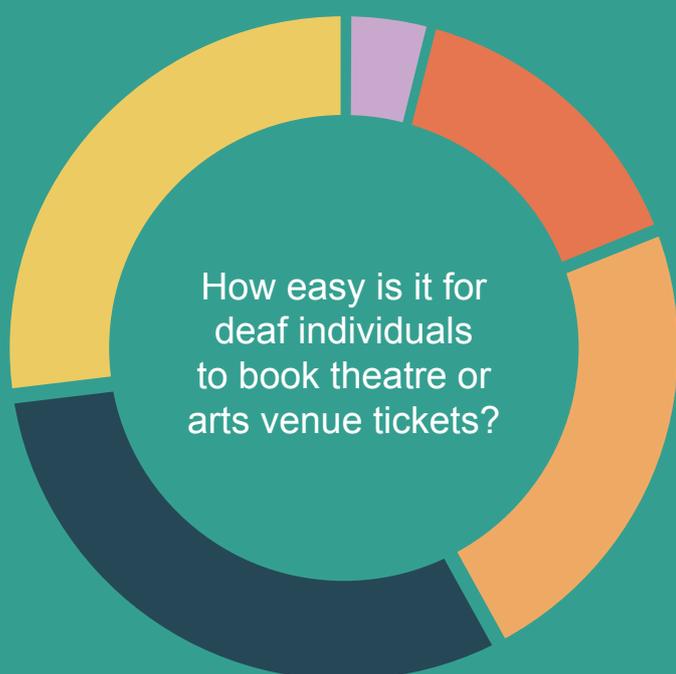
This can be challenging as each service has pros and cons for audiences and they're not always interchangeable. A sign language user may not follow captioning and a deaf person who doesn't use sign language won't understand interpreted events. Your choice should be led by the needs of your local audience, the type of production and your budget for providing accessible events. Ideally, you should offer a range of services with a choice of dates and times.

Theatre companies who incorporate an interpreter into the productions receive positive feedback from deaf audiences but time and budget constraints mean it won't always be possible.

The more you get to know your local deaf audience (and potential audience),

the better you'll understand their needs and be able to programme suitable events.

Deaf individuals are well aware that hearing people don't always like captions. Some participants in our round-table discussions had been in situations where hearing people left or complained about captions. Under these circumstances the performance becomes an unpleasant experience that leaves many deaf people feeling very awkward. The way to avoid this is to communicate well with all audiences. Make hearing audiences aware the performance taking place will be accessible and explain what that means. This will more often than not avoid confusion and complaints.



Welcoming your audience

Finding your audience...

In order to create a mailing list, contact:

- > Local Social Service Centres
- > Deaf Societies and Clubs
- > Deaf Schools and schools with Hearing Impaired Resource Base. There are currently no deaf schools in Wales but several with deaf pupils integrated into mainstream education. Your Local Education Authority can provide this information. **British Deaf Association** (BDA) holds a list of schools, libraries and hospitals and mailing lists of individuals
- > **Disability Arts Cymru**. Disability-led DAC is the lead organisation for disability and the arts in Wales. They have strong networks with deaf communities across Wales and help make those connections
- > Wales Council for deaf people mail out to their members
- > Action on Hearing Loss Cymru have networks of volunteers active in their communities

Promote and share:

- > Deaf Social Media. There are many deaf Twitter users and deaf-focused Facebook groups
- > DAC website
- > Visual posters at Deaf Clubs
- > Promote your access performance by sending out a BSL video clip, (up to 2 to 3 minutes) that includes

details of the content, venue and time. This helps deaf people, become aware especially of new events. Make sure the video clip is subtitled too.

- > Talk to the deaf community. Find out what productions they would like interpreted. Word will quickly spread if you have allies in the deaf community.
- > Employing deaf people in your Arts organisation makes a huge difference.
- > Put on an event at the theatre bar or encourage the local Deaf Club to use it for their meetings

...encouraging them to come

Marketing materials:

- > Write in clear and simple English
- > Name the interpreter (for a BSL performance)
- > Use the BSL / CAP logo and make sure it's visibly clear!
- > Include a simple and brief written synopsis
- > Offer discounts: deaf people may be on a low wage or unemployed (or facing other barriers when visiting theatre)
- > Offer a range of seating options so that a deaf person can choose where to sit
- > Do outreach work including personal visits to Deaf Clubs and hard of

hearing groups involving actors and appropriate support

- › Invite deaf groups and individuals right from the beginning of the production; for example, to rehearsals, theatre tours etc.

...making them want to stay

- › Provide good quality interpretation
- › Ensure the front of house team is deaf friendly, with knowledge of BSL, good communication skills and preferably with deaf awareness training
- › Use flashing lights as well as bells to indicate the start of the performance and the end of intervals
- › Provide a written synopsis using deaf friendly language. A good example would be a pre-show or post-show talk with an interpreter
- › Pay a member of the deaf community to be a liaison officer between the theatre and the deaf community. For example, they could be in attendance at Sign Language interpreted performances. Consider sharing the cost between other theatres in the region
- › Do not change the date and time of the SLI / captioned performance after the publication of marketing literature
- › Encourage the interpreter to be available in the bar after the performance to meet deaf audiences
- › Pre-interval drinks can be arranged before the performance
- › Have a visual bar menu to make communication easier
- › Finally... listen to feedback from deaf audiences



Thank You

FLAT HAND STARTS WITH
FINGERTIPS ON CHIN.
HAND MOVES DOWN AND
AWAY FROM SIGNER.

Welcoming your audience

Putting on an accessible event

Being a deaf-friendly venue/company

Learn

Your team may feel awkward, especially when faced with BSL. Learning some simple BSL signs and BSL fingerspelling will go a long way to help. Pen and paper can be useful. Think about clear communication, lighting and background noises

Wait

Talk directly to deaf people – not to the person with them. There may be a time delay whilst the interpreter communicates with the deaf person.

Don't panic

If you can't understand what a deaf person is saying to you the first time, don't pretend you have understood. Ask politely for them to repeat the question until you both understand.

Be aware

Deaf people may not know you are speaking to them if you're not in their line of sight. Be aware of this if you shout a warning to someone and they don't respond. When talking to deaf people make sure that you stand where they can see your face clearly and keep your hands away from your mouth.

Adapt

To attract a deaf person's attention, wave your hand in their line of sight. Stand to one side and tap gently on their shoulder. Be aware of personal space and don't tap them from behind when catching up with them.

Engaging your local area

Form stronger connections with deaf groups - they often feel theatre is not 'for them', or feel jaded by negative experiences. This could be down to poor customer service or technical delivery. Making connections with these groups is a good way to understand the specific needs and interests of many deaf people in your community. Groups such as British Deaf Association, Action On Hearing Loss, and Deaf Clubs can provide a route for you to connect with these groups to ensure that deaf events are well attended and there is a way

for the community to feel welcome and feedback any challenges.

A venue is about much more than the performance and great venues can become the heart and soul of a community. Venues should consider how deaf people experience theatre, which can so often be alienating.

A basic knowledge of BSL can make a huge difference, so take a look at this video for some key phrases. A little effort goes a long way!



WATCH THE YOUTUBE VIDEO ON
THIS LINK...
[TINYURL.COM/Y97A4H6Q](https://tinyurl.com/y97A4H6Q)

Working with your venue and your community

What facilities does your venue have?

Does your venue have a hearing loop installed? If so, is it properly maintained? One person from the round table discussions gave up visiting her local theatre because the hearing loop simply did not work.

Booking tickets

Consider an accessible or dedicated service for deaf patrons, preferably by email rather than phone. Team members should be trained and able to recommend the best positions for sitting for accessible performances and what access they provide. Team members

should be on hand to help when deaf audience members are collecting tickets, have a basic knowledge of BSL and have had Deaf Equality Training.

Suitable performance times

From our survey it showed that many felt frustrated with how few deaf audiences attended accessible performances. Often not many deaf people were actually there! Many deaf people complained performance slots (often during the daytime) weren't suitable for their working life. While we recognise that evening performances are more lucrative, most deaf people work, so these times aren't always suitable. We often find older people prefer daytime performances as public transport is more accessible than the evening. However, theatres keen to build a dedicated deaf audience should commit to captioned/SLI performances during matinees and the evening. The simplest way of getting to know your deaf audience's preferences, is to get to know them.



Love

FLAT HANDS CROSS OVER
ON LEFT SIDE OF CHEST.

Top Tips

Marketing and Communications

(online and in print, for venues and for companies)

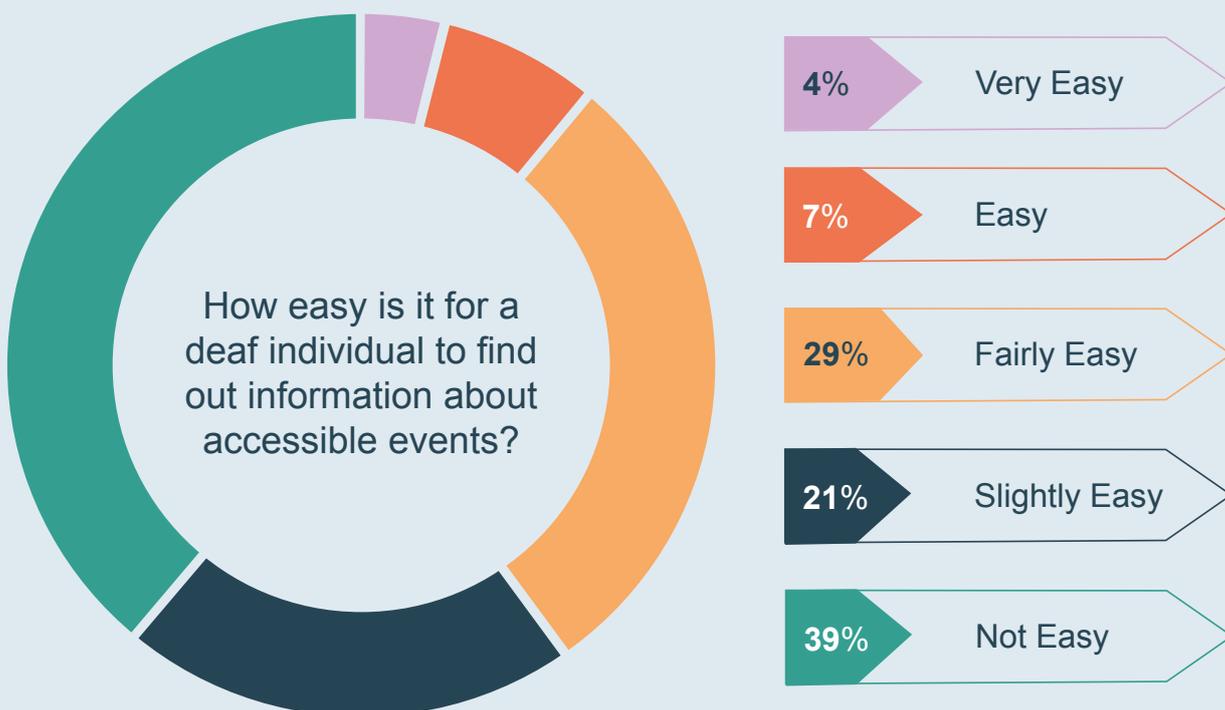
- > Work with your programmers to decide who to engage with
- > Write an audience development plan (now you know the stats, this should clearly include deaf audiences)
- > Review marketing campaigns and materials and include specific information for a deaf audience
- > Use the correct logos for all of the services you provide (induction loop, infrared systems, captioning, sign language interpreting) both in front of house areas within your venue and in marketing materials
- > Always use plain English
- > Use visuals in marketing, including photographs, drawings and symbols
- > Make sure the important information like date, time, location and price is clearly visible and at the start of written copy
- > Include subtitles with trailers. This can be done easily with YouTube but avoid using automatic phonetic subtitling as it's currently very inaccurate
- > Consider creating a BSL introduction/video trailer with subtitles
- > Make sure that all forthcoming captioned / SLI performances (with an explanation of what captioning is) are included in mailing list covering letters with the season's brochure
- > Ensure marketing materials (flyers, social media, posters, website, press listings) include details and explanations of your captioned performances



I never see any accessible performances advertised

- > Simplify the story and pick out what is going to be interesting for a deaf audience. For example:
 - is there an interpreter/captioning?
 - is it a visual performance exhibition, event?
 - is the content deaf focused?
 - are there music or songs?
 - is it particularly physical?
 - is the humour visual or physical?
 - is there a deaf actor/character, artist or musician involved?
- > If you have the resources, consider creating a BSL introduction/video trailer with subtitles
- > It is important to make sure your marketing accurately reflects the accessible service that you provide. For example; if your venue has a Hearing Loop facility then make this clear in your marketing

Bear in mind, many deaf people find written English inaccessible, either because it's their second language or they face other barriers to literacy. For example, British Sign Language users must learn a completely different grammatical structure when learning to read and write in what is essentially a foreign language.



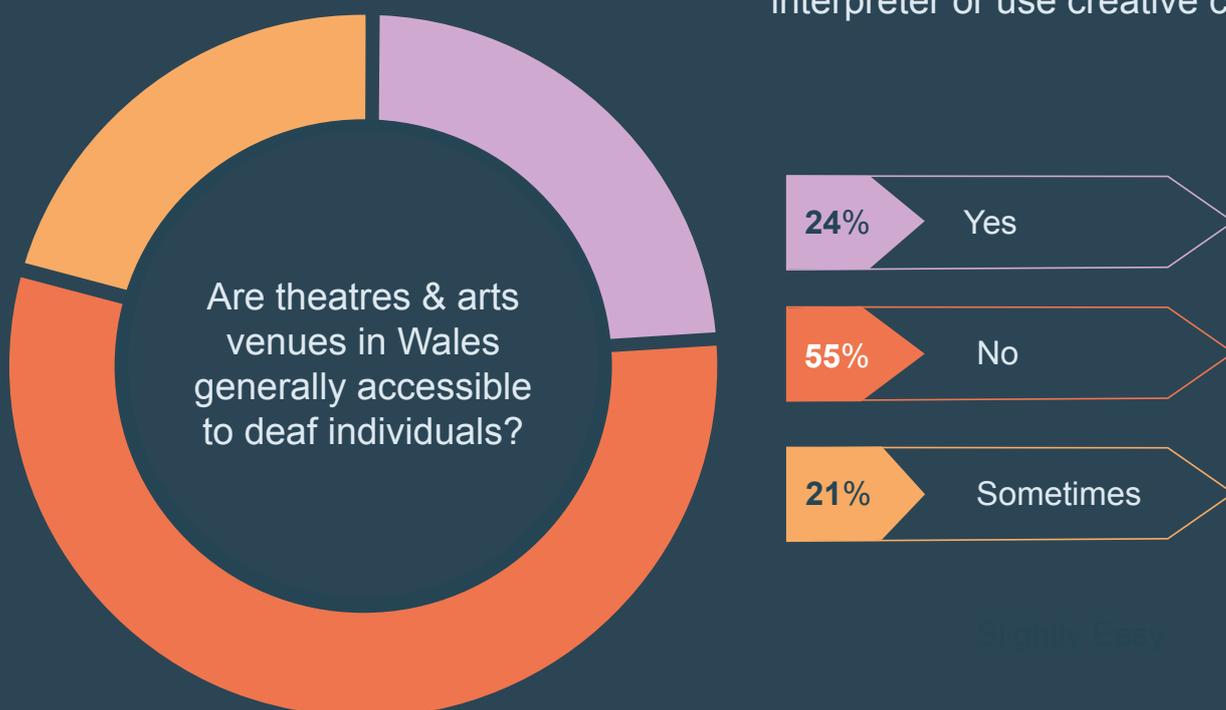
Making your show the story

Having an accessible performance can create a buzz around your show. Making your venue more accessible can do the same.

The importance of storytelling is vital in any arts marketing.

Your communications strategy, personal stories, insights and behind the scenes information are incredibly engaging. You could have someone within your organisation make a video about why you thought it was important to make your venue more accessible to deaf audiences.

This makes great content and helps spread the word to deaf communities. Your theatre company can do blogs, vlogs and social media posts about the process of working with a BSL interpreter or use creative captioning.



Getting press coverage

Distribute to your local press list and have conversations with your journalist contacts about why this is important.

It can be quite difficult to get coverage about your accessible performance in the media, but it's a great way of raising general awareness if you can.

Tell a story

The journey of making your performance accessible can make interesting reading so make it part of your press releases. You could include:

- > Are you about to launch something new, like a closed captioning service or use a well known interpreter?
- > Do you have a local celebrity/recognisable face who could endorse the show or speak to the media?
- > Have you received sponsorship from anyone, say a local business, for your accessible performances? Perhaps they would say why the sponsorship was important to them
- > Do you have a local deaf, deafened or hard of hearing audience member willing to act as an Ambassador? Would they talk to the press about their experience of an SLI or captioned performance and what it means to them? Build a list of people for use by the person who manages your press
- > If there's a deaf, deafened or hard of hearing actor in the show, or the production may relate to hearing loss in some way, see if they could get involved in a publicity photo shoot
- > Hold an Information Day/Discover Theatre event for deaf people, local media, theatre personnel and perhaps the captioner. Enlist the support of the Artistic Director to show there's a commitment to access from everyone at the organisation



Using the correct logos

Untrained venue staff may appear rude and make you feel stupid



This logo should be used when there is full British Sign Language interpretation available



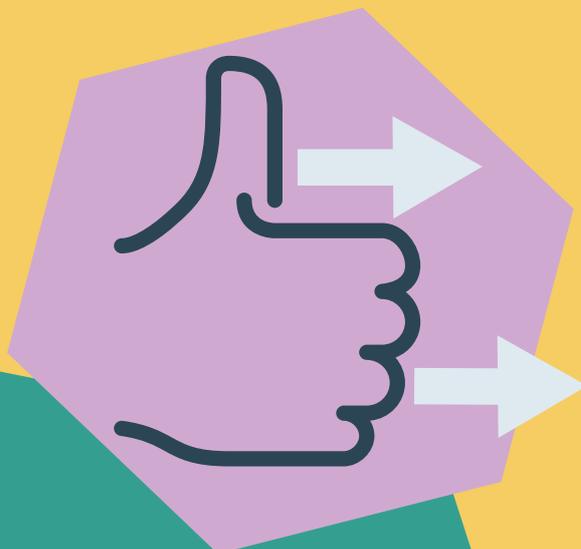
This simple logo is a quick, visual way to highlight the caption service. The more you use it the more people will become familiar with what it represents



This means that there is a loop system available. If you offer infra-red hearing enhancement headsets as well, include that information



This logo is an alternative to the standard Guide Dog logo and covers all assistance dogs e.g. hearing dogs for deaf people



Good

MAKE SHORT FORWARD
MOVEMENT USING CLOSED
HAND WITH THUMB UP

Making your venue and performance memorable



Most attenders of the round-table discussions agreed that they would travel for accessible productions

Wraparound events

Can you do a Q&A that is accessible and relevant to deaf audiences?

Breaking boundaries

Employ deaf people. You could put a call out in the community - through local papers, deaf groups and through social media to pro-actively employ deaf people. What a great story and celebration this would be!

Being brave

Can you hold a Deaf Awareness Day in collaboration with other organisations and with a company who are going to put on an accessible performance? This could include hearing audiences who could learn some BSL

Embracing change

Set up a dedicated area on your website for accessibility in your venue. Find and engage with a deaf ambassador within your community

Feedback from deaf audiences

Get feedback after an accessible performance. Share positive feedback and learn from any negative comments. Make and implement those changes

Finding Inspiration

Taking Flight. A Theatre Company based in Wales, working with physically disabled, sensory impaired and non disabled professional actors to create accessible theatre and Im projects. They also run workshops for actors and non actors to improve skills and confidence.

🖥️ takingflighttheatre.co.uk

Graeae is a force for change in world-class theatre, boldly placing D/deaf and disabled actors centre stage and challenging preconceptions. Graeae, led by Artistic Director, Jenny Sealey who is deaf and is committed to inclusive working practice for the artists and staff with whom they work, and an accessible theatrical experience for their audiences.

🖥️ graeae.org

Birds Of Paradise Theatre was Scotland's first touring theatre company employing disabled and non-disabled actors. Since then they have been led by a number of visionary leaders and in 2012 they became disability-led through the appointment of their current Artistic Director. 🖥️ boptheatre.co.uk

Kaite O'Reily - 🖥️ kaiteoreilly.com

Solar Bear - 🖥️ solarbear.org.uk

Sherman Deaf Theatre Club -
🖥️ shermantheatre.co.uk/deaf-theatre-club

DaDaFest - 🖥️ dadafest.co.uk

Definitely Theatre -
🖥️ deafinitelytheatre.co.uk

Caroline Parker -
🖥️ implesite.com/carosparks

Ramesh Meyyappan -
🖥️ rameshmeyyappan.com

Chisato Minamimura -
🖥️ chisatominamimura.com

Deaf Man Dancing -
🖥️ tinyurl.com/y7rzjdo3

Sign Dance Collective International -
🖥️ signdancecollectiveinternational.com

Disability Arts Cymru -
🖥️ disabilityartscymru.co.uk

Fantastic

MOVE RIGHT HAND WITH THUMB UP
DOWN TO LEFT HAND WHICH IS OPEN
PALMED AND BACK UP AGAIN



Checklist

We know there's a lot to remember. You might even feel a little overwhelmed. So here's a ten-point checklist to remind you of the main points.

- > Have you learnt the appropriate terminology? Get to grips with it and use it in all your communication with deaf audiences
- > Have you thought about your audience needs and the impact on your budget?
- > Have you decided which performances you're going to make accessible and why?
- > How will you make your performance accessible? For example, captioned performance, live sign language interpreters etc.
- > Have you planned how you'll find your audiences? Start conversations with disability and deaf-led organisations, groups and individuals in your area
- > Have you written up a marketing timeline? Check our top tips in delivering an accessible marketing campaign
- > Have you written and distributed a media release to share and celebrate your accessible performance?
- > Have you used the right access logos in your venue and your marketing materials (including your website)?
- > Have you thought about how'll make your audience want to stay? Think about what staff training you'll need and making the venue as accessible as the performance (and vice versa)
- > Make sure you stay in touch by developing a deaf mailing list

Useful Contacts

DAC (Disability Arts Cymru)

✉ post@dacymru.com

Jonny Cotsen

✉ jonnycotsen@gmail.com

Rachel Kinchin

✉ rachel.kinchin@hotmail.co.uk

BDA (British Deaf Association)

✉ bda@bda.org.uk

Action On Hearing Loss Cymru

✉ cymru@hearingloss.org.uk

🐦 [@hearinglosscym](https://twitter.com/hearinglosscym)

National Children Deaf Society (Wales)

✉ ndcswales@ndcs.org.uk

🐦 [@NDCS_Cymru](https://twitter.com/NDCS_Cymru)

North Wales Deaf Association

✉ info@deafassociation.co.uk

Wales Council For Deaf People

✉ mail@wcdeaf.org.uk

f facebook.com/wcdp1/

Association of Sign Language Interpreters

🖥 asli.org.uk

StageText (captioning and live subtitling service)

✉ enquiries@stagetext.org

Hynt

🖥 hynt.co.uk

✉ info@hynt.co.uk

Speech To Text Reporting

🖥 speechtotext.co.uk

Deaf Land Uk -

f tinyurl.com/y849usam

Wales VLOG

f tinyurl.com/y78ocuzc

*only post information in sign language. You can easily get a deaf signer or an interpreter to do this if you cannot sign.

Accessible Theatre & Events Wales

f tinyurl.com/ya4atqww

Action For Deafness

🐦 [@afd_uk](https://twitter.com/afd_uk)

Cardiff Deaf Centre

🐦 [@CardiffDeaf](https://twitter.com/CardiffDeaf)

Cardiff deaf Creative Hands

🐦 [@CardiffDCH](https://twitter.com/CardiffDCH)

Limping Chicken

🐦 [@Limping_Chicken](https://twitter.com/Limping_Chicken)

Deaf Matters

🐦 [@DeafMatters](https://twitter.com/DeafMatters)

Stage and Sign

🐦 [@StageandSign](https://twitter.com/StageandSign)

Arts & Disability Forum

🐦 [@adf011](https://twitter.com/adf011)

Disability Arts online

🐦 [@disabilityarts](https://twitter.com/disabilityarts)

Unlimited

🐦 [@weareunltd](https://twitter.com/weareunltd)

Shape Arts

🐦 [@shapearts](https://twitter.com/shapearts)

Arts Admin

🐦 [@artsadm](https://twitter.com/artsadm)

Thank You

With thanks to...

Sign and Share (Johnstone, Pembrokeshire), Conwy Deaf Club, Hear to Meet Group (Llandrindod Wells), Adam Jenkins, John Wilson, Maggie Hampton, Action on Hearing Loss, Cardiff Deaf Club, Sherman Theatre, Safyan Iqbal, Stuart Parkinson, Rhian Lewis, Jenny Sturt, Taking Flight Theatre Co, Heather Patterson and Rachel Mortimer.

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Disability Arts Cymru A work of art
Creu celf

Applause

BOTH HANDS SHAKING IN UNISON
AT THE SAME TIME - THINK JAZZ
HANDS ABOVE THE HEAD!