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Crossing The Line

Crossing The Line was a project of the partnership between Moomsteatern (Malmö, Sweden) Compagnie de l'Oiseau-Mouche (Roubaix, France) and Mind The Gap (Bradford, UK), three of Europe's leading theatre companies making professional touring theatre with learning-disabled theatre makers. All three companies have been operating for over thirty years. This was their first collaboration together, which came out of a conversation between them with me at the *Accessing The Future of the Field* event held by VSA (Very Special Arts) at the Kennedy Centre in Washington D.C, in September 2012. My case study will explore the intercultural diversity of learning-disabled performance dramaturgies in Crossing The Line.

The project emerged two years after that conversation, running October 2014 – January 2017. Crossing The Line featured learning-disabled artists from the three companies spending time at another of the companies to observe and participate in their theatre making processes; and company staff learning about the other companies' structures, cultural systems, economic models and strategic audience development activities. All this culminated in a festival in Roubaix, which included performances by all three companies as well as films and industry debates. Crossing The Line was made possible thanks to a grant of €200,000 from the EU Creative Europe fund.

As Project Dramaturg on Crossing The Line, my own role might best be described as curatorial. My presence within the project afforded me an opportunity to witness practices from all three companies and explore the three cultural systems that has given rise to their work. I was also able to make and foment connections across the collaboration and build outwards to identify and engage with other artistically-led companies that make professional performance work with learning-disabled theatre performers.

“While the idea of dramaturgy could imply a tendency towards systematization and management, at its best it implies responsiveness, an awareness of the connections between things and is able to both facilitate and critique them.” (1) My dramaturgical involvement began from project inception, as I co-ordinated the project EU funding bid via a process of assemblage. This was constructed around a discourse between partners based on a rolling system of offers and requests... In this chapter I will move back and forth between the opening session of the Crossing The Line project held in Bradford and the closing festival held in Roubaix nearly two years later. This moving back and forth is a deliberate dramaturgical strategy as the terrain is neither yet well marked, nor uncontested. My discussion will include reflections upon practical theatre making processes I experienced, such as workshops, rehearsals, productions and the Roubaix Festival - as well as issues pertinent to the wider cultural contexts in which the work is made. I will also draw on theoretical frameworks provided thus far within theatre and learning disability and in particular in Matt Hargrave's *Theatres of Learning Disability. Good, Bad or Plain Ugly?* (2). This was the first book to explore the aesthetics of

learning-disabled performance – as distinct from a focus on therapy or advocacy, and as project dramaturg it was the key text that accompanied me on my Crossing The Line journey.

One of the challenges of engagement with work made by learning-disabled artists, (which may also include artists who identify as autistic), is the number of paradoxes or at least unfixed and therefore unstable issues it throws up. For example, the combining of “disabled” and “diverse” (in this case neurodiverse) as terms for performers who may identify as autistic; is akin to the term “D/deaf” as delineating a separation between definitions that acknowledge deafness as a disability and those that assert it rather as a different way of being in the world - one that gives primacy to Sign Language. (3) As with the D/deaf model, the autistic self-advocacy movement contests the normative trope by a clear resistance to any medicalised notions of cure. (4)

How then to articulate and navigate these shifting positions? In his chapter on the work of Mind The Gap, Dave Calvert establishes a distinction between performance work made by physically or sensorially-disabled performers and those who are learning-disabled. (5) “The political impact of learning-disabled performance is no longer restricted to Graeae’s early observance of disability rights, redressing a power imbalance and educating non-disabled audiences. By exposing performance conventions as limited and frustrating, actors with learning disabilities produce and demand the restless redefinition of theatrical, - and by extension social – possibilities.” (6) More recently still, self-advocacy pioneers of neurodiversity, such as Jon Adams of Flow Observatorium, have sought to distinguish the term ‘disabled’ from, for example ‘autistic’. “The neurodiversity movement has led to a shift in approach as researchers concede to a growing and increasingly powerful distinctive discourse of autism rights, social justice and reflection on the creative aspects of autism”. (7)

Frontiers

There’s a frontier or border you have to cross to work transnationally. Euphemistically, if you’re crossing a line, you’re doing something a bit naughty, a bit forbidden – and if you’re working with learning-disabled artists you’re frequently doing that in terms of any so-called *mainstream* aesthetic. Crossing The Line as a term gives a nod to shot rhetoric in the film world. (8) Cinematographic convention suggests that two characters in a scene should maintain the same left/right relationship to one another in the frame. If you want to disrupt the spectator’s understanding of what they’re seeing, then you cross that 180-degree line.

In the socialising area in the Mind the Gap building in Bradford, the TV plays images from the guest companies’ productions, so as they arrive the companies’ participants can see themselves and their colleagues. Mind The Gap (MTG) Resident Director, Joyce Nga Yu Lee, introduces the opening session in Bradford by stating that in Hong Kong a teacher had described theatre as a collaborative risk in action. It is in this spirit that she

launches the first Crossing The Line workshop. Lee approaches the difficulties of translation with a creative flourish, jumping over the issue of comprehensibility by running the session in Cantonese – among those present, a language that only she understands. This is of course combined with visual clues. The creative challenges of access for learning-disabled artists, as well as those of translation, are immediately connected in our minds. Each requires a practical, dramaturgical strategy. By equalising *all* participants' access with this choice of Cantonese, the session works very effectively.

Lee then deploys Tim Wheeler's (9) *Two By Three By Bradford* version of an Augusto Boal game. In pairs participants begin counting: one, two, three – each partner says one number at a time. Once this has been mastered, the count number one is replaced with a sound. Then count number two is replaced with a physical action. Then count number three is replaced with a sound and a physical action. Then the whole exercise is re-run with the whole group standing in a circle. The artists engage with: permission to be seen, gestures and moving images. Stories emerge, but their narrative is created in the minds of those watching from the side (the audience).

In the next day's session Mind The Gap Guest Director, Alan Lyddiard, draws on Boal, but also Kantor and his own wealth of experience as theatre director and community theatre maker, to welcome participants into a workshop that will feed into the *Contained* (10) development process. "*I want to be like somebody else once was*" is the opening line of Peter Handke's *Kaspar* (11). The play is the depiction of a near-speechless young man destroyed by society's attempts to impose on him its language and its own "rational" values. (12) In the Bradford rehearsal workshop the line is also deployed in French – "*Je veux etre quelqu'un d'autre qui a été*". This sentence is adopted by Lyddiard and becomes an individual and collective rhythmic chant. As a dramaturgical signifier for theatre making this process deliberately selects and then rejects what is widely understood as a play(text) and repurposes the opening line away from its readily yielded meaning to become a tool for another kind of theatre (and meaning) making: one that might combine sounds or textures of individual and collective Swedish, French, English...

Lyddiard's *slow walking* builds layers through physical, simple movement sequencing. Daily morning warm-up exercises, given, as Lyddiard articulates it: "authentically – completely – sincerely" (all slippery words, to use Hargrave's phrase, in any language). Rooting / routing the performers to/through the space, each other and themselves; live music runs alongside. Jez Colborne (Mind The Gap Resident Artist) extemporizes on the keyboard. This serves to anchor, steer and underscore. Individual, personal stories begin to emerge from the participants; Lyddiard refining what works and what doesn't. Next Lyddiard adds technology: screens, microphones and video cameras. These allow the generation of snippets: slow walking, stories to microphone, the moving of the screen and cables - three things going on at the same time. Starting with the personal stories, the action picks up pace, performers developing awareness of others in the space - as yet seemingly in a random order. Lyddiard watches, assesses, then creates further

instructions which focus on this newly emerging performance text: timing, refining - picking up the process again. There is room for a different original creative contribution. This time in French, from Compagnie de l'Oiseau-Mouche performer Thierry Dupont. Simply stated emotions, working with material generated: the build is iterative, recursive. Lyddiard's session concludes with the entire sequence run, so everyone has a sense of what has been attempted and accomplished.

Hargrave introduces the notion of dis-precision, which can be understood as a disruption that allows an extra dimension in perspective: "little tear marks in the performance where the audience is able to see the joins created in rehearsal: the blocking that's been learnt through repetition. "Seeing the join", a continuous deconstruction between the performer and the text..." (13) Here Hargrave is positing the need for a reconsideration of the actor's craft, away from a more conventionally understood conservatoire training in relationship to how an audience might engage with such a performance. Lyddiard makes the distinction between "actor" and "performer", preferring the latter, as a term to describe a process of those onstage self-presenting. With the very personal snippets of performers' stories created through this process of assemblage, the effect on the spectator of the final production shifts between Brechtian presentation to the post-dramatic. The title "Contained" rather elegantly illustrates the paradox here, as a consistent reading won't hold.

The Mind The Gap (MTG) Ambassadors, drawn from the company, have been working throughout the four days, welcoming, hosting, explaining and asking questions of visitors. In their final session they use MTGTV recording as a tool both for creative engagement with the guests and for developing specific skills to allow for reflection on what has been the *participants'* experiences...

What happens to territory if the centre is everywhere?

The Mind The Gap decision to combine this opening artist residency with an industry-facing day-long symposium (March 2015), allowed the work to be linked to its cultural context(s): raising questions, providing challenges and opening up the process and the discourse to the three companies and around 80 industry professionals and academics. As has been articulated by Calvert, the history of UK performance re: physically and/or sensorally-disabled artists is not congruent with the history of their learning-disabled counterparts. They may share similar values, but the discourse(s) in the UK around the former can tend to occlude the latter. (14) Hargrave identifies learning disability as 'an unstable category that stands for a range of complex social processes'. He defines the subject of his book as: 'theatre involving the collaboration of learning disabled artists, which articulates a process rather than a fixed point.'

In the workshop the day before, performer / musician and Mind The Gap Resident Artist Jez Colborne tells me that sirens are different: differently powered. Some work with engines; some are powered by air. Each country might choose the one they think most

powerful, but they all have varying pitch and tone. (Colborne is something of an expert on sirens and his fascination with them led to the 2012 Mind the Gap show Irresistible, described as a siren symphony).

“Perhaps universal history is the history of the various intonations of a few metaphors,” Borges concludes in his 1951 essay/note *Pascal’s Sphere*. (15) Taking as its central tenet “God is an intelligible sphere, whose centre is everywhere, and whose circumference is nowhere”, Borges takes us, in three pages, through the history of this idea from Xenophanes via Parmenides to Twelfth century poet and theologian Alain of Lille. This is in turn adapted by Pascal to: “Nature is an infinite sphere, the centre of which is everywhere, the circumference nowhere.”, which is itself in turn amended by the critical edition of Tourneur (Paris, 1941), of the Brunschvieg edition which reproduces the cancellations and hesitations in the manuscript, and reveals that Pascal started to write the word *effroyable*: “a frightful sphere, the centre of which is everywhere, and the circumference nowhere.” While persistent, the metaphor is both iterative and unstable.

In this context the construct of Mainstream and Margins as a framework with which to consider diversity can be called into question. What if, *pace* Borges, the centre *is* everywhere? I argue that the task then becomes curatorial from wherever your centre happens to be. This might require divergent as well as convergent thinking; that we are shapeshifters with multivalent identities. If, in Dave Calvert’s words at the Bradford symposium, “culture can take a different path to articulating and exploring who we are and who we want to be” (16), might it be helpful to think of learning-disabled theatre as a kind of Schrödinger’s theatre (17) - so simultaneously disabled and not disabled?

Fixing territory – as might reasonably be sought by those of an activist inclination - should only be the focus if (counter-)colonization is the goal. Otherwise the challenge becomes to investigate and embrace de-territorialised attributes and behaviour. In this way the aesthetics and the politics are entwined. The structural model of the institutional monolith may no longer be conventionally workable. For example, the Royal Opera House opening its doors to showcase the homeless (*With One Voice* was a festival in 2012 that saw 300 with experience of homelessness perform at Covent Garden) is still operating as a form of *noblesse oblige* as it is fundamentally top-down. Territory may be more productively defined by its constituent parts, which is why partnerships are key. Rather than aspiring to the mainstream monolith - fluidity, mobility, and engagement in a more constellatory landscape represents an important shift. De Certeau is useful here in *The Practice of Everyday Life* when he states: “Everyday life invents itself by poaching in countless ways on the property of others.” (18) ...A way of using imposed systems constitutes the resistance to the historical law of a state of affairs and its dogmatic legitimations. A practice of the order constructed by others redistributes its space: it creates at least a certain play in that order, a space for manoeuvres of unequal forces and for utopian points of reference.” (19)

What constitutes value?

One of the focuses of the symposium was the quality of - and the discourse around - the work. Within the context of *“unequal forces and utopian points of reference”*, who values what and how? What is the permission, or the benediction being sought? How do we define what constitutes peer review? Aesthetics & Politics - are they productively separable? Guardian theatre critic Lyn Gardner made an analogy with children’s theatre in the UK which had seemed somewhat straitjacketed by several factors. These included the economic one of children and their relationship to theatre being largely mediated in the UK via formal education settings, impacting on the aesthetic parameters of the work. First, Gardner asserted, those making work had to disentangle themselves from the perceived Theatre-in-Education / Youth Theatre/ Theatre for Young People morass.

“It is this refusal to separate children’s issues and national issues – to view children in any way distinct from the ‘bigger picture’ – that is helping Morell transform the Unicorn into one of the most passionate and relevant theatres in Britain today”. (20) Morell’s diverse international perspectives allowed her to cut through any such morass when she took up the post. This is why wrestling with the Aesthetics and Politics dynamic is essential to the growth of learning-disabled performance work: I argue that intercultural collaboration is the ideal territory/non-territory to explore aesthetics and politics, by allowing different ways of working across different countries and languages to emerge alongside each other and see where any cross-infection might lead.

Hargrave asserted in the symposium that conversations about quality are about redistribution of power. (21) The hierarchies of theatre reviewing need to be laid bare. (just as it is announced in May 2018, that after 23 years Lyn Gardner will not have her contract renewed by the Guardian): newspaper editor, arts editor, first string (commercial), second string. Who is writing/talking about what to whom? What is perceived to be at stake by whom? How is the changed landscape of Bloggers, embedded criticism, academics altering the possibilities of discourse? To what extent does the blogosphere overturn these hierarchies? When chairing a debate on disability aesthetics in Roubaix as part of the culminating Crossing The Line Festival, I was rightly checked by freelance journalist Bella Todd, when I asserted that we lack a theatre criticism commensurate with the aesthetics and politics of learning-disabled theatre making. Todd had been supported to cover the Crossing The Line Festival by the British Council. In the absence of mainstream UK press at the event (although this was not the case with their French counterparts), Todd reminded us that there are freelance journalists writing with a nuanced acculturation to some of the aesthetic, political and economic challenges facing professional, touring, learning-disabled theatre work. It all depends on where you look, and the curation of taking different parts of the theatre industry on a journey with you.

Theatre viewed merely as commodity trades on the imprimatur of key gatekeepers: critics, policy-makers and funders; trusted industry peers. At the Bradford symposium Hargrave asked how a work’s guiding intention can achieve an aesthetic which then

transmits to an external audience. (22) Or in other words, how do all these paradoxes go to market? Of course, they do not go in a straight line, but if we take allies on a journey, (such as venues, festivals, programmers, marketing departments – as well as critics and academics) we have to be clear about the stages of that journey - and so do they... Ben Evans, Head of Arts and Disability, EU at the British Council said in Bradford that he could not have a conversation about disability theatre with continental colleagues. Rather he must pitch it as part of “the best ten pieces of work” coming out of the UK. (23) Does this collapse the whole debate around quality, particularly when viewed through the lens suggested by Calvert’s opening assertion of this chapter?

Yet the three companies involved have all been making learning disabled theatre for over thirty years. They’re arguably at the top of their game. Crossing The Line is the first international collaboration involving this level of expertise - with such differences of approach. Typically, festivals have a single programmer curating around a particular thematic focus. The Crossing the Line *festival* grew out of a twenty seven month project. The culminating festival was not just about the shows, but about understanding how they have come about: from workshops giving insight into the processes, to round tables that go into wider contextual issues around European collaborative working and *disability aesthetics* – not necessarily a phrase that’s embraced by all the countries. The Crossing The Line festival was an opportunity for the different teams of artists to spend time getting to meet their peers, see the work, scrutinise the work – to challenge themselves, calibrate themselves, celebrate themselves.

Two years on from the first Crossing The Line Bradford symposium, with the culmination of the Crossing The Line project and the festival of all three companies’ work in Roubaix, Evans would go on to describe the work of learning disabled artists as “the last avant-garde movement” (24) “I was very struck by the deep understanding that the project partners had of each other’s work, companies and aims. They each have distinct aims and local conditions, and yet there was a rare knowledge of and sensitivity to the work of the other companies. To me the festival definitely did not feel competitive – but rather displayed a genuine curiosity into each other’s practice. This feels like a wonderfully European event. Three key companies with many years of experience, learning more about themselves and their practice through collaboration and comparison – the international mutuality strengthening all partners”.

Complex Ecology

An important aspect of the Crossing The Line companies’ journeys has been to connect with how other countries negotiate their own systems and structures through different historical-political, economic as well as aesthetic lenses. France structures its arts provision in such a way that it likes to have one of everything which is excellent. This is Compagnie de l’Oiseau Mouche: the best when it comes to learning-disabled theatre. Because of that, in a way, the company has been able to jump over a lot of debates that the UK has been having about disability arts / artists with a disability. When they

propose a latest work to the French touring circuit, it's largely, according to Stephane Frimat, Compagnie de l'Oiseau-Mouche's Director, down to taste, economics and logistics as to whether or not it gets programmed (25). In France, 'laïcité' (26) can be considered from a UK perspective as the blanket cloak that creates the (paradoxical) narrative of, 'nous sommes tous Français' – and so diversity *per se* is not an extant legal construct. From the perspective of the dominant culture one can see its attraction, because in theory it's the desired destination. In practice, the interpretation and implementation of the curation of diversity requires a different understanding depending on where you are (even within the same country).

This could make the French sound lax. Far from it. Chrissie Charpentier's presentation in Malmo (27) on the Compagnie de l'Oiseau-Mouche's approach to audience development, started with the philosophy and the question: is it enough to just put a show in front of an audience and let connections emerge? Rather than Andre Malraux's assertion that art doesn't require mediation. and that "the encounter with a work of art should be an aesthetic shock" (28) instead Compagnie de l'Oiseau-Mouche takes a view more akin to Bourdieu's acknowledgement of cultural capital (29) – a view which asks is there tacit privilege? Just seeing the work isn't enough to connect with it: so it is not automatic. There are several objectives, which change, but broadly the Compagnie de l'Oiseau-Mouche approach is to *train* audiences. So, not a product consumption approach - rather to develop critical judgement, across broader social strata, through a process of acculturation. Different audiences are identified, such as "marginalized groups", family, the elderly, learners - citizen participation. The question the company asks is: how can Compagnie de l'Oiseau-Mouche build lasting relationships with audiences, rather than put bums on seats? The reality of Roubaix (a working class, culturally mixed Northern French town on the outskirts of its richer neighbour, Lille – a relationship not unlike that between Bradford and Leeds in the UK) is "how do I fill the fridge?" rather than "what is the next show I will come to?". The impetus, then, is to make the theatre open to the outside: challenging prejudices about why *theatre* might not be for them. So it might be: "come to a show", but also "come to the building, a workshop, a rehearsal." Connecting the ensemble to the public as part of the process. Note – there is no mention of disability in this discourse whatsoever.

The fact the Compagnie de l'Oiseau-Mouche team didn't take part in the informal round table on disability aesthetics at the culminating Festival in Roubaix – although there were associates who contributed substantively to the discussion in the audience – illustrates the paradoxical nature of the curatorial task. Formally, in France they just don't go there in that way. In the UK, there has been a forty plus year battle to get to the point where disabled practitioners can demand to be artistically engaged with and artistically led. The UK also operates a mixed economy. Practitioners are obliged to be creative in how they access resources; you combine training, education and learning with employment, and then you find routes to money however you can.

In Sweden, Moomsteatern's director Per Törnqvist made the decision to declare, "we are a theatre company, we make theatre", and to reject the dominant funding streams – and the strings that came with it - from social services, education or health. At a national level, they are understood as a Swedish cultural asset because they don't go the 'social' route. But a certain amount of chutzpah is also involved. When they worked with Slovenian partners, Moomsteatern found a way of commandeering the Swedish military airforce into flying them out there, by discovering a loophole in Swedish law, which obliged the airforce to accommodate them. In all these structures and differing systems, there has to be charismatic, canny, resourceful and visionary individuals to really make a change.

In France, because of the way that country structures its arts provision and cultural offer, Compagnie de l'Oiseau Mouche has developed via a different trajectory than, for example, Mind The Gap in the UK. As a regional, national and increasingly international touring company, viewed as a centre of excellence, with a wide variety of artistic input from a broad range of guest directors working under the overall curation of Stephane Frimat and his team, Compagnie de l'Oiseau-Mouche operates in the same milieu as any French touring theatre company, with access to the national agencies, such as ONDA (the French Office for Contemporary Arts circulation) and their support. In this sense, the metaphorical centre-is-everywhere cultural policy of national centres has allowed LOM to effectively circumvent the British model of Disability Arts - almost as an analogue of laïcité.

In the case of Sweden, we can see that the gatekeepers are not just cultural. Moomsteatern had to take on – and change - the law in order to create a permanent, employed ensemble company of seven learning-disabled theatre makers, employed *as* theatre makers. Nevertheless, even when formally eschewing funding from a social route – and indeed to varying degrees this is the case across all three Crossing The Line companies – the curatorial practice around learning-disabled theatre making involves gatekeeping across education, social services, housing and employment sections of society. So the companies are resolutely artistically led, but curating a much more complex ecology, as it were, beneath the waterline.

Inhabiting the paradoxes

I want to return to the notion of Schrödingers theatre – one in which the audience is asked to both consider and disregard the disabled in the disabled performer. Koppers sets up a stark paradox, which the disabled artist either implicitly or explicitly inhabits. (30) "The disabled performer is marginalised and invisible – relegated to borderlands far outside the central area of cultural activity, into the discourses of medicine, therapy and victimhood. At the same time people with physical impairments are also hypervisible, instantly defined in their physicality. The physically impaired performer has therefore to negotiate two areas of cultural meaning: invisibility as an active member of the public sphere, and hypervisibility and instant categorization".

Stuart Hall's response to Salman Rushdie as part of an exchange of correspondence following the release of Black Audio Film Collective's *Handsworth's Songs* directed by John Akomfrah, maps out some of the problematics of the terrain, and how easy it can be to mis-step. The very absence of disability from this particular discourse - which posits an explicit intersection between gender, race, ethnicity, sexuality and class, leaves us a space in which to consider disability aesthetics and the politics thereof. "Once you enter the politics of the end of the essential black subject you are plunged headlong into the maelstrom of a continuously contingent, unguaranteed, political argument and debate: a critical politics, a politics of criticism. You can no longer conduct black politics through the strategy of a simple set of reversals, putting in the place of the bad old essential white subject, the new essentially good black subject". (31) In citing both Koppers and Hall I am arguing for the need to occupy a space within the paradox.

There's a really interesting relationship between the dramaturgy of translation and how work can be made accessible within a learning-disabled performance context. I would argue that as a non-Swedish speaker you have to surrender to a piece like Moomsteatern's version of Strindberg's *A Dream Play* in the original Swedish, which they brought to the Crossing The Line festival in Roubaix. What happens when you go to watch a piece of theatre in a language you fundamentally don't understand? First of all there's a struggle to use the bit of your mind you usually use. Then you go through phases of discomfort, frustration, boredom. Then you either zone out or something more challenging happens: the customary way you watch shuts down and creates a space for something else to happen. This is, for me, analogous to watching performances made by learning-disabled theatre makers. You have to access the work differently. You have to access yourself differently.

ENDNOTES

(1) Cathy Turner and Synne Behrndt, *Dramaturgy and Performance* (Basingstoke: Palgrave Macmillan, 2008) 37

(2) Matt Hargrave, *Theatres of Learning Disability – Good, Bad or Plain Ugly?* (London: Palgrave Macmillan 2015)

(3) In 1972, Professor James Woodward, co-director of the Centre for Sign Linguistics and Deaf Studies at the Chinese University of Hong Kong since 2004, proposed a distinction between deafness and the Deaf culture. He suggested using *deaf* (written with a lower case *d*) to refer to the audiological condition of deafness, and *Deaf* (written with an upper case *D*) to refer to Deaf culture. Carol A Padden, Tom Humphries, *Inside Deaf Culture* (Cambridge, MA: Harvard University Press. 2005) 1

(4) Those proposing the medical model of disability identify mental differences as "disorders, deficits, and dysfunctions". From this point of view, some neuro-minority

states are treated as medical conditions that can and should be corrected. David Pollak sees neurodiversity as an inclusive term that refers to the equality of all possible mental states. Available on-line at <https://www.disabled-world.com/disability/awareness/neurodiversity/>

(5) Here I use an adjectival formulation to underline the social as opposed to medical model of disability. People are disabled by society's inability to make adequate necessary adjustment to meet an individual's needs, thus creating a disabling world: as opposed to a medicalised model which focuses on pathology eg people with disabilities (noun). This is not to entirely disavow the latter in favour of the former...

(6) Dave Calvert, "Mind The Gap" 127-153 *British Theatre Companies 1995 – 2014* (London: Bloomsbury Methuen 2015) 150

(7) Bonnie Evans, *The Metamorphosis of Autism* (Manchester University Press 2017) 417

(8) Nicholas T Proferes, *Film Directing Fundamentals* (Amsterdam: Focal Press 2005) 5–7

(9) Tim Wheeler was the co-founder of Mind The Gap and its Artistic Director 1988 - 2014

(10) Billed as "True Stories for The Heart", *Contained* was described by Mind The Gap in their promotional material as "a circle of projects, which surround a piece of high quality theatre. Each element – including a music video, a series of short films, an exhibition – feed off each other artistically building long lasting relationships with people locally, nationally and internationally: more than just a performance; *Contained* is a concept, the start of a conversation".

(11) Peter Handke, *Kaspar Hause* (London: Methuen 1972)

(12) Per Törnqvist, Artistic Director of Moomsteatern, explained in the session on text and script adaptation held in Malmo, that Moomsteatern were planning a new show - with no non-disabled freelancers - which would be an experiment for a six+ age group audience: an adaptation of *Kaspar Hause*. Seven actors - seven scenes: so each actor would take responsibility for one key scene. This method, Törnqvist explained, aims to widen the responsibility and foster independence.

(13) Hargrave, 42

(14) Hargrave, 21-44

(15) Jorge Luis Borges, "Pascal's Sphere" in *Other Inquisitions, 1937-1952*, (University of Texas Press 1993) 205

(16) Dave Calvert, in conversation at the Bradford symposium March 15th 2014

(17) *Schrödinger's cat* is a thought experiment, sometimes described as a paradox, devised by Austrian physicist Erwin *Schrödinger* in 1935. It illustrates what he saw as the problem of the Copenhagen interpretation of quantum mechanics applied to everyday objects. The scenario presents a cat that may be simultaneously both alive and dead.

(18) Michel De Certeau, *The Practice of Everyday Life*, (University of California Press 1980) trans from the French by Stephen Rendall, 2011 Introduction xi

(19) Michel De Certeau, 18

(20) Miriam Gillinson's interview with outgoing Unicorn Theatre Artistic Director, Purni Morell available on-line at <http://exeuntmagazine.com/features/childs-play/>

(21) Matt Hargrave, in conversation at the Bradford symposium March 15th 2014

(22) Ibid

(23) Ben Evans, Head of Arts & Disability, EU Region, British Council, in conversation at the Bradford symposium March 15th 2014

(24) Ben Evans, in written feedback to the January 2017 Crossing The Line Festival in Roubaix.

(25) Stephane Frimat, in conversation during the January 2017 Crossing The Line Festival in Roubaix.

(26) Laïcité is the French concept of secularism which separates Church and State. In so doing, each individual should appear as a simple citizen, equal to all other citizens, devoid of ethnic, religious or other particularities. This effectively removes the concept of "minorities" from the public sphere.

(27) Chrissie Charpentier, Public Relations Officer at Compagnie de l'Oiseau-Mouche in conversation during the Malmo project meeting December 2014

(28) Andre Malraux "Discours prononcé a l'occasion de l'inauguration de la Maison e la Culture d'Amiens le 19 mars 1966" 320-330 in *La Politique, la culture* (Paris: Gallimard, 1996)

(29) Pierre Bourdieu, "The forms of capital" 241-258 in J. Richardson (Ed.) *Handbook of Theory and Research for the Sociology of Education* (New York, Greenwood 1986)

(30) Petra Kuppers, "Deconstructing Images Performing Disability" 25-40 in
Contemporary Theatre Review 2001 Vol 3-4

(31) Stuart Hall's response to Salman Rushdie as part of an exchange of correspondence following the release of Black Audio Film Collective's *Handsworth's Songs* directed by John Akomfrah available on-line at <http://www.diagonalthoughts.com/?p=134>

Jonathan Meth, London, May 2018