

For me, a good ally is a person
who is listening...

Accepting the needs, and the desires
that are voiced by artists with disability.

That's a good question.

If those non-disabled individuals are
interested in deaf and disabled artists,

I would say, why don't they
include them in their team?

For example, staff members that can be
involved in discussions and learning

and all those discussions that come with it.

So this means it'll be easier
to help the deaf and disabled artists

and make those connections.

They would be very helpful
if they brought disabled artists

to reflect and support their programmes.

I'm often reluctant to separate out...

a community of deaf and disabled artists
that excludes our non-disabled allies.

And I think...

when I've seen allyship really working,

it's when allies have understood
and really sensed

when to be involved in a conversation,

when to support slightly from the sidelines.

And also when there's a real preparedness
to educate themselves on the issues

and the practical and theoretical issues

that inform the work of deaf
and disabled artists.

...to listen their voices.

Opening up your doors
and opening up your arms,

and having conversation

and work in collaboration
with deaf and disabled artists.

To understand how this can rise
the work and community and...

How it will reflect
and bring feedback to society.

Start to accept things...

and put in discussion the way
of looking at things.

To find out more about their practice
and who they are,

and what their needs are,

and not to make a decision
without being informed.

I think to listen to their word
will be a very smart choice

to understand how to work this properly.

To educate yourself, basically.

Come and watch our shows!

Come to the theatres, to the venues
and see our performances.