



The Common Ground Manual

**Welcome to
the Common
Ground Manual**

About

What Is It?

This document was used as a tool during the epic experience of mass inclusive collaboration that existed during a project known as 'Critical Mass'. It was a live, dynamic manual used throughout the project, that has since been updated as we learnt, refined and evolved during the project's delivery.

The information in this document is based on the learnings taken from Critical Mass and should not be interpreted as a guidance document for all inclusive dance practice settings, nor should it be perceived as advice applicable to all disabilities.

To understand the demographic that has informed our work, it is important to declare that the participants involved in Critical Mass were young people aged 16-30 years, identifying as non-disabled, learning disabled, D/deaf and hard of hearing participants and a small number of physically disabled participants. In 2022 45% of participants identified as disabled, neurodiverse and/or with a long-term health condition and in the 2023 legacy project, this was 71%.

We hope the Common Ground Manual will help us all to navigate the way forwards together, as we seek out and enjoy finding common ground.

Who Is It For?

We hope this document will support artists, freelancers, teams and organisations working with communities for on the ground in-person activity.

The document is dance specific and relates to working inclusively in mass rehearsal and performance settings.

The Common Ground Manual was produced and written by members of the Critical Mass delivery team during 2022 & 2023:

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Artistic Director of ZoieLogic Dance Theatre, Lead Artist on Critical Mass 2022, and Artistic Director for Critical Mass 2023

Rachel Liggitt

Co-Director of Shropshire Inclusive Dance and Inclusion Champion on Critical Mass 2022 and 2023

Alexandra Henwood

Previous Head of Learning at FABRIC and Lead Producer on Critical Mass 2022

Sophie Humphries

FABRIC Participation Producer on Critical Mass 2022 & 2023, and legacy activity.

If you want to learn more about what Critical Mass was head to the FABRIC website to read more:

<https://fabric.dance/participation-projects/>

Case Study

What was Critical Mass?

Critical Mass was a 14-month long inclusive dance mass participation project that was designed to bring together 250 young people from across the West Midlands, who identified as D/deaf, neurodiverse, disabled and non-disabled. Through a sustained process of dance and skills development workshops, as well as mass rehearsals, the integrated cast took centre stage at several high-profile cultural events.

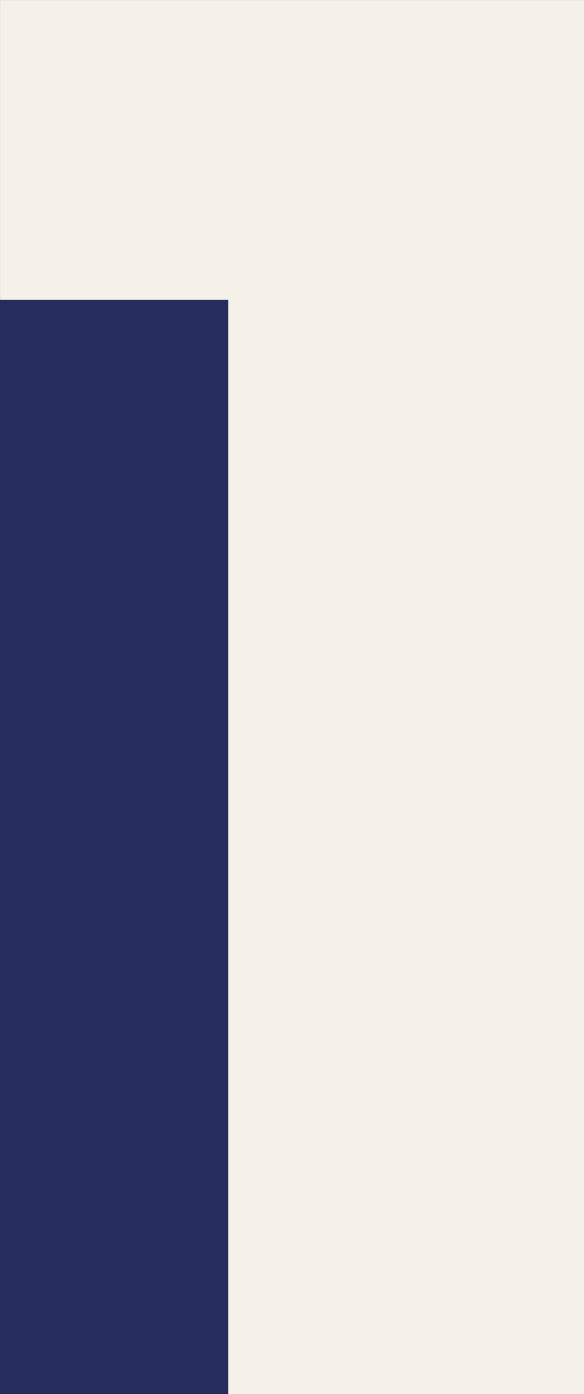
The company featured in the Birmingham 2022 Opening Ceremony, the opening show of the Birmingham 2022 Cultural Festival in March 2022, Birmingham International Dance Festival in June 2022 and a Live Sites event in August 2022. Critical Mass aimed to become a blueprint for future mass performance opportunities, ensuring young people who self-identify as having disabilities and those from underrepresented backgrounds can contribute and benefit equally alongside their peers.

FABRIC (Formerly DanceXchange) was commissioned by the Organising Committee for the Birmingham 2022 Commonwealth Games (The OC), to lead the recruitment, design and delivery of Critical Mass as part of the Birmingham Festival 2022.

FABRIC and the OC worked in partnership with the Dance Leaders Group (DLG) and Arts Connect (AC) who provided advisory support for The Project. The Project was generously supported by Spirit of 2012 from 2021 – 2023.

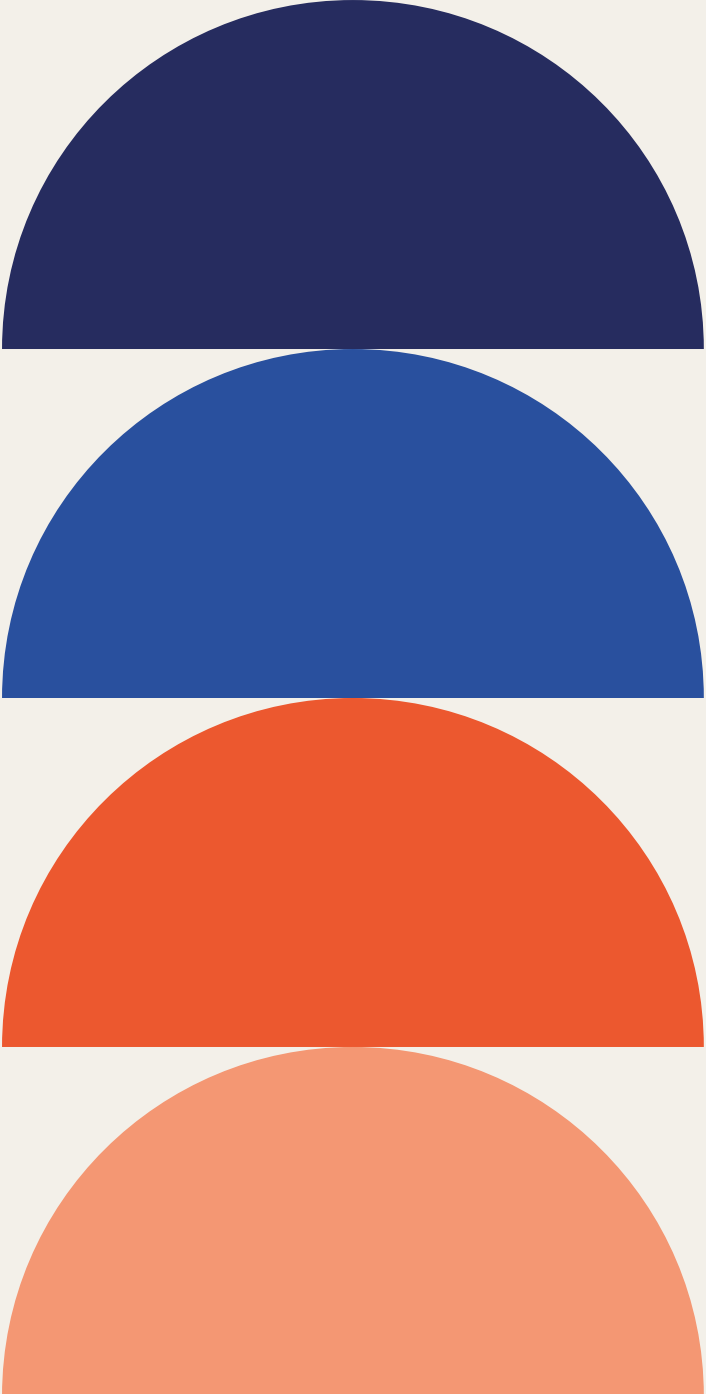
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DESIGNING A PROJECT

This section is very specific to Critical Mass, and the artistic ambitions defined by Zoie Golding are in relation to this specific project. They are shared to give an understanding of the values and purpose behind the project and should be taken as inspiration when thinking about your own project.



Values & Code of Conduct

Respect for all who are involved in the project, always.

Excellence striving to be the best in all that we do.

Professional with consistent mature and responsible behaviour.

Supportive working as a team to enable each individual to reach their potential.

Commitment dedication to getting the most out of the project and aspiring to excellent standards.

FABRIC & project staff agreed to:

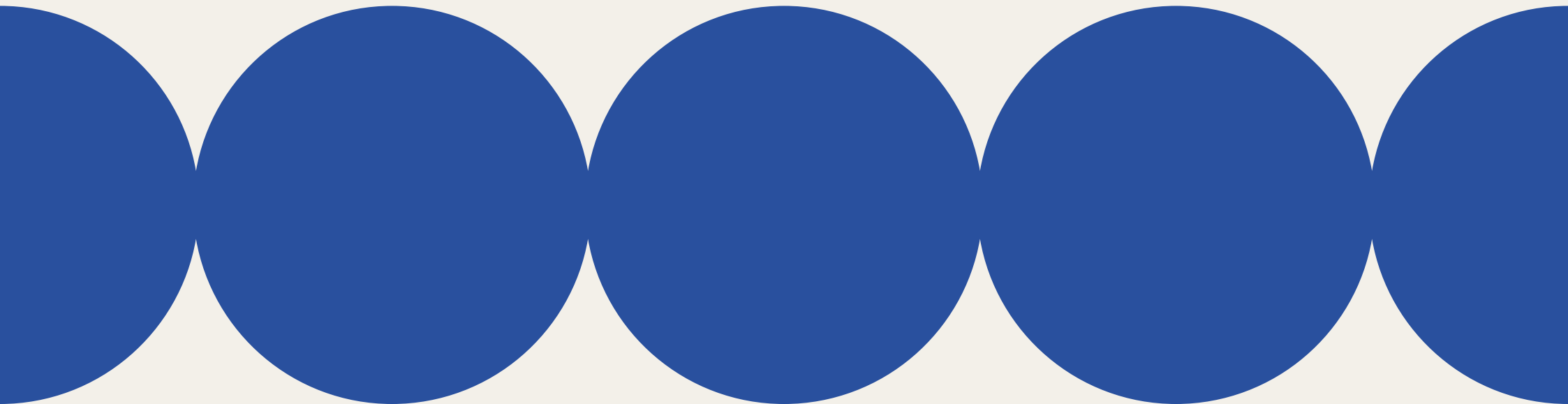
- Provide a safe and nurturing environment for dancers to work in.
- Provide support for each individual throughout their time on the project.
- Use high-quality, leading dance artists and tutors with expert knowledge.
- Always treat all individuals professionally and with equal respect.
- Provide pastoral support so individuals can discuss any concerns/worries.

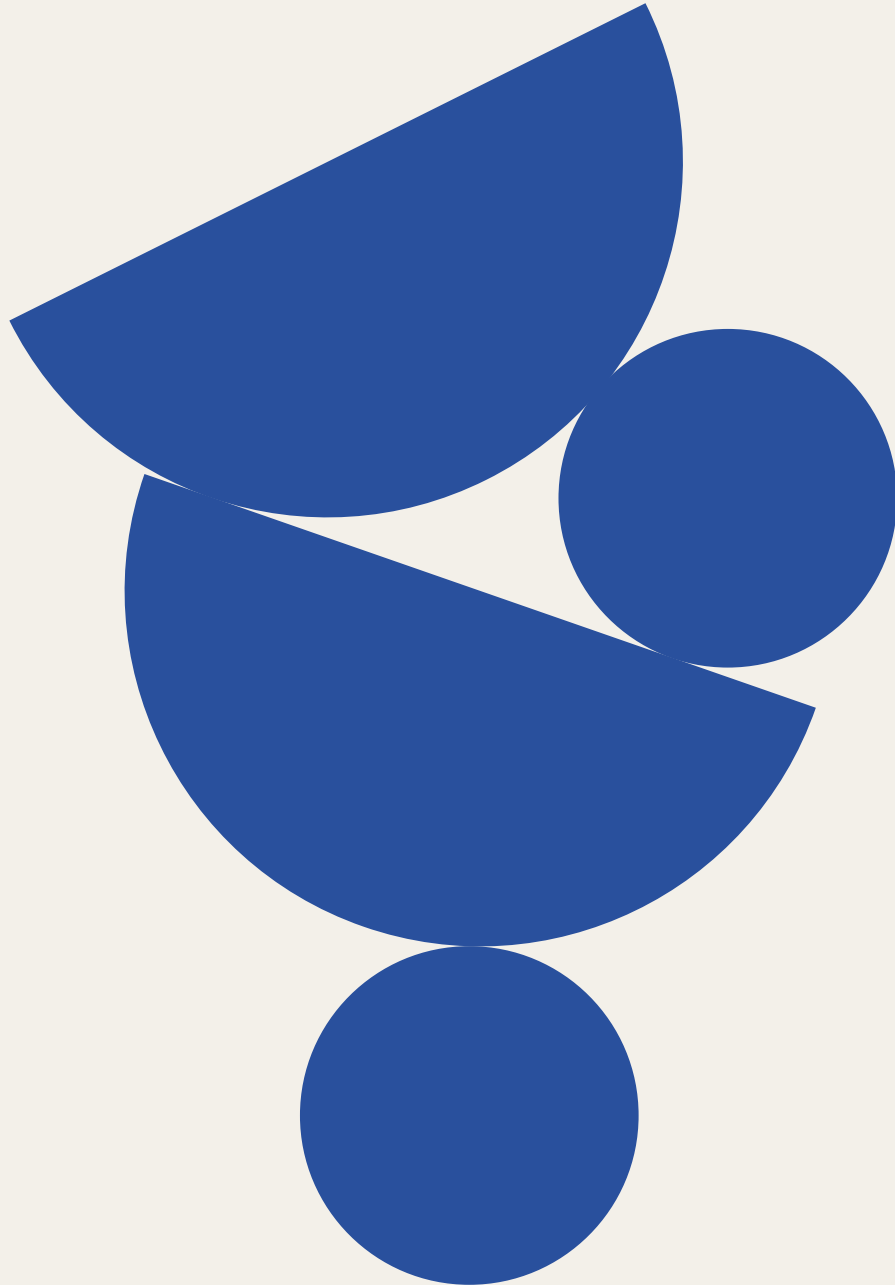
Artistic Mission

“To embed authentic co-creation within each project to enable and ensure authentic experiences for participants throughout each performance opportunity.”

**Case Study of Artistic Vision and Creative Journey of Critical Mass
by Zoie Golding MBE (Artistic Lead Critical Mass)**

This case study delves into the transformative journey of Critical Mass, exploring its distinctive identity, collaborative ethos, and the profound impact it has had on artistic perspectives and practices.





The Challenge

The initial challenge for Critical Mass was to pioneer a new approach to mass participation performances, transcending conventional norms and expectations. The goal was to create a collective powerhouse where participants could be fully themselves, contributing to a compelling and cohesive whole that went beyond the sum of individual parts.



Strategy

Critical Mass adopted a multi-faceted strategy to achieve its vision:

Co-creation of identity

The participants actively contributed to the creation of a distinctive identity through a shared vocabulary of movements, embodying a feeling that resonated within and across the creative programs.

Movement mantra integration

A movement mantra, designed and adapted by Critical Mass participants, became a cornerstone of the company's approach. This mantra not only served as a visual representation and identity but also provided a consistent movement phrase for participants, ensuring a moment of content created by them in every high-profile performance.

Inclusive practice

The company embedded inclusive practices, transferring choreographic material and intention to ensure all participants could engage. Technical language was taught to a high standard, with repetition as a key ally in the learning process.



Implementation

Critical Mass' commitment to inclusivity and innovation manifested in the following ways:

Radiant performances

Through focus on performance skill and commitment to movement intention, participants were encouraged to be fully present, radiating their potential at every moment of performance. The result was a mesmerising mass of individuals shining, capturing the attention and admiration of both professionals and audiences.

Empowered participants

The company created the best possible conditions for participants to thrive, develop, and succeed. This empowerment translated into a deep sense of pride among dance artists, participants, and the professional team.

New perspectives on success

Critical Mass redefined artistic success by emphasising unity, equality, and ensemble. The artistic vision and craft gave each person the chance to shine within a greater whole, leaving professionals and audiences amazed and inspired.



Outcomes

Recognition and brilliance

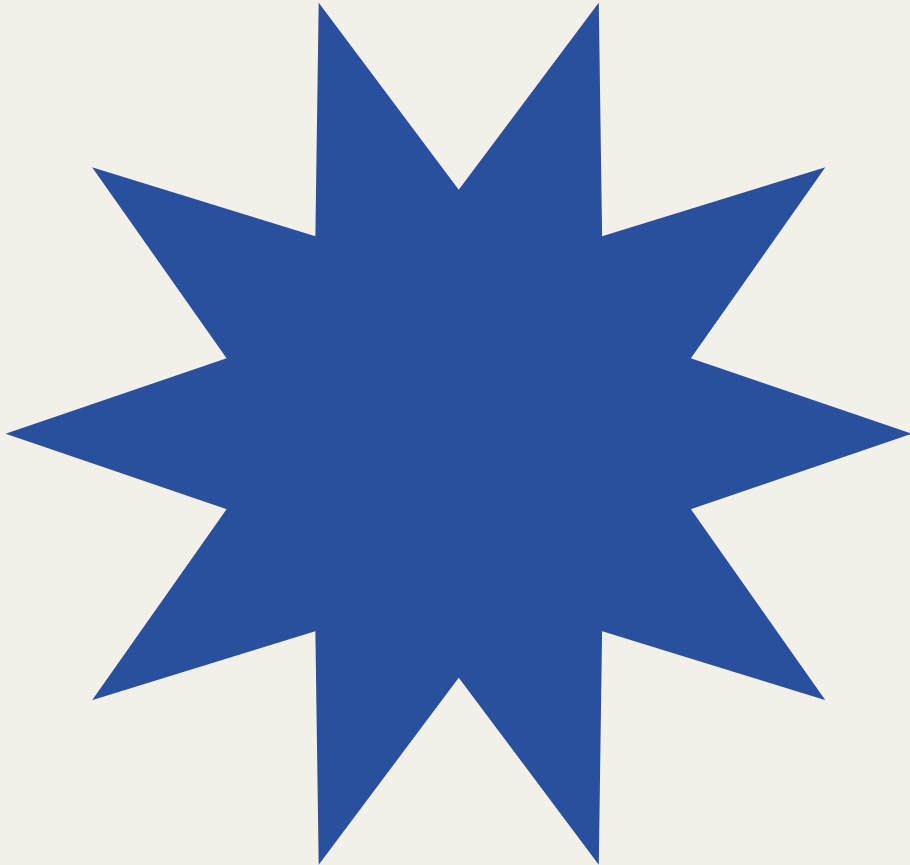
The company became recognisable within and across the Birmingham Festival 2022 creative programs, with participants co-creating a distinctive identity that was both brilliant and inspiring.

Changed approach to planning

The way future ceremonies and mass participation performances are planned and delivered underwent a paradigm shift. The spiky moments were outweighed by a profound sense of ownership and understanding of integrated and inclusive working.

Commitment to forward movement

Professionals involved in the creation and production of Critical Mass performances expressed a commitment to carry forward the principles of integrated and inclusive working. They had been active contributors to the journey, overcoming challenges and proving that change is possible and movement is always the grounding factor for us all.



Closing

Through individual, group and mass movement explorations, Critical Mass cultivated a wealth of knowledge and diverse collection movement expressions and familiar language. Maintaining a clear verbal and visual narrative played a crucial role in guiding participants, ensuring a cohesive direction and the full embodiment of thematic elements throughout the process. Ensuring the collective moments of mass were infused with a deep understanding of the shared mission.

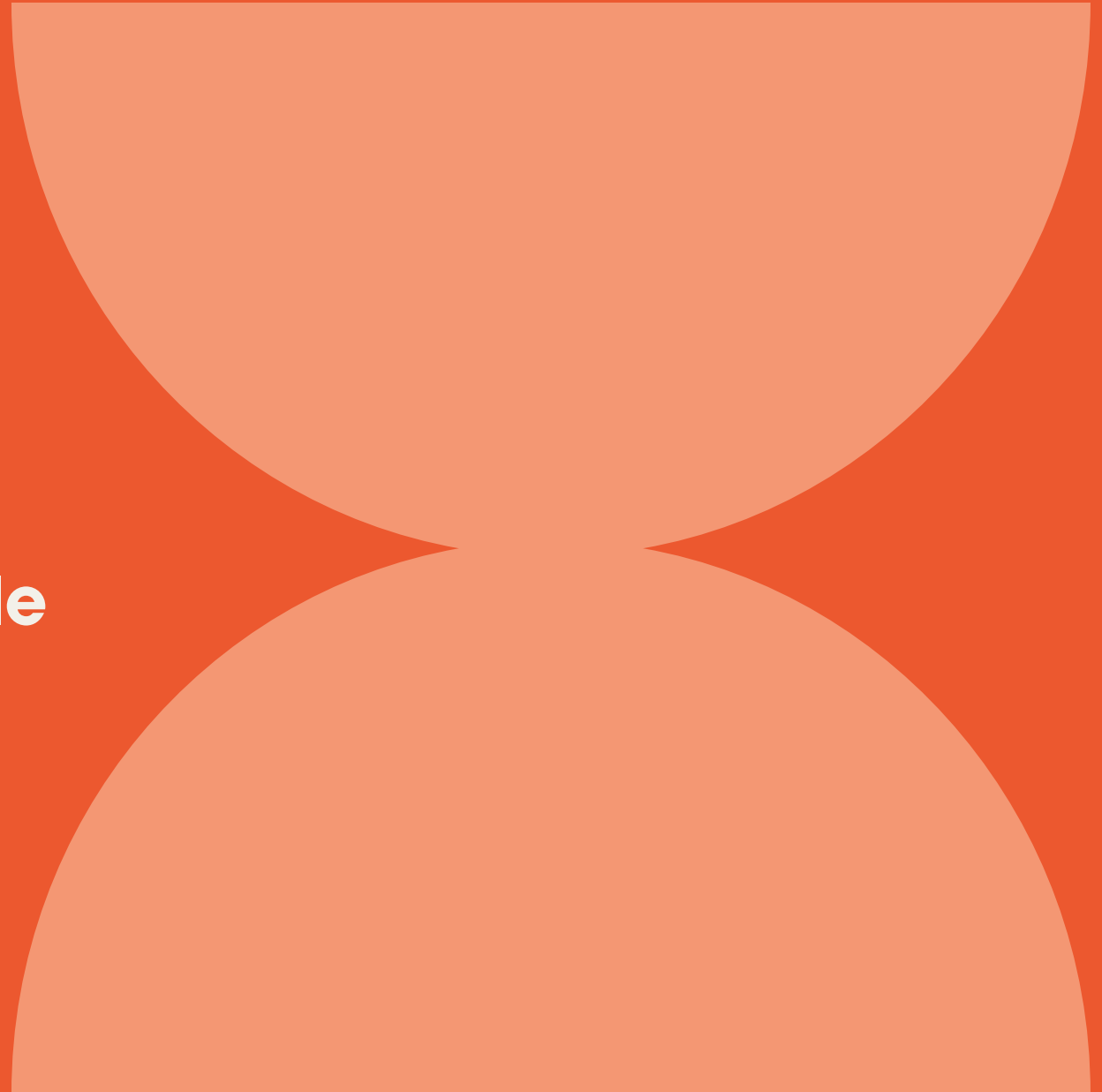
“It takes a huge amount of committed intention to create something this magical. A collective experience of people doing extraordinary things. It’s been a unique and valuable human experience of empowerment, community and pride in what we do and what we love. We have defied the odds of what is perceived as possible which has had a profound impact on all our lives.”

Zoie Golding MBE, Artistic Director

Timelines

Performance Schedule

Deadlines



Performance Schedule

It is important to set realistic performance timelines and rehearsal periods for your project.

The narrative and creative purpose of Critical Mass was revealed and amplified through the sequence of key projects within the Birmingham 2022 6-month Cultural Festival Programme. We would not recommend this many back-to-back performances, as burn out was felt from both the participants and the staff across the project.

It is important to remember that most of the time, your cast is made up of voluntary participants and performers. Many people have full time jobs or education and cannot sustain an overload of additional hours.

For reference:

Critical Mass Rehearsal & Performance Schedule

Wondrous Stories (Birmingham Festival Launch)

January - March 2022

(Every weekend, 1 or both days)

First time performing as a mass cast as part of a wider show. Critical Mass (CM) team built the care, culture, structures, methodology, stories and reflective practice to enable, empower and support them.

SENSE (Birmingham International Dance Festival)

May - June 2022

(6 weeks of weekend rehearsals)

The story of who we are and what we can do, our creative and cultural vision and mission. A piece that puts CM in the spotlight.

Opening Ceremony of Birmingham Commonwealth Games

June - July 2022

(Most weekends and some weekday evenings)

The biggest mass movement moment for the cast. Learning has been shared and developed with the Event Choreographer from the outset to create the best possible conditions for Critical Mass group to shine.

Queen's Baton Relay

July 2022

(Worked on in weekly sessions)

Small groups of Critical Mass participants take part in specific events in their local areas.

Festival Sites

August 2022

(Worked on in weekly sessions)

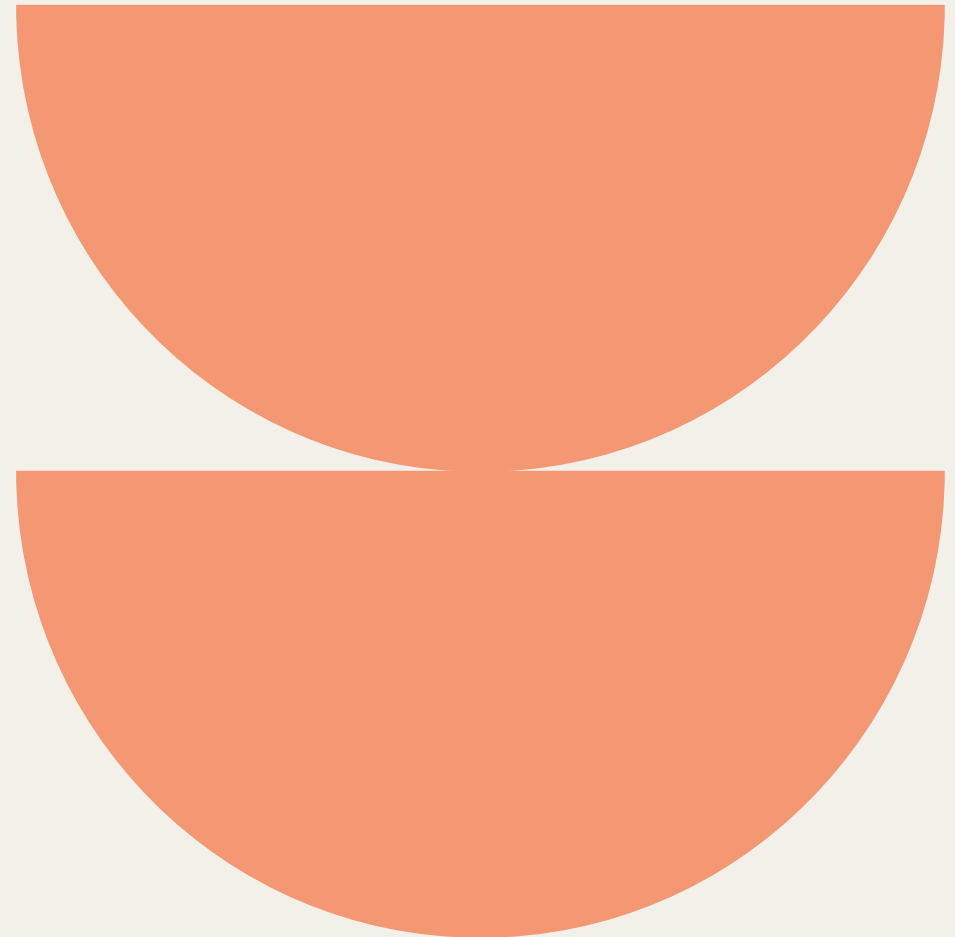
Each of the weekly groups create their own glorious interpretation / manifestation of the Movement Mantra, adapted according to the specific dance styles and passions of the leader and the group. These form a sequence of linked performances in a medley.

Deadlines

When working with a variety of people with different needs, there could be a lot of things that need putting in place in advance to ensure individuals are able to access the activity e.g. childcare, support needs, travel plans.

It is important to send information out as far in advance as possible, which we acknowledge can be difficult when working within tight timelines or funding parameters.

We set minimum requirements for communications across the Critical Mass project and committed to stick to them as much as possible within our control.



Deadlines



Main rehearsal dates should be assigned to staff at least 2-3 months in advance to ensure freelance artists in your delivery team can work around any existing bookings they have, and you can map your staffing numbers.

Additions to rehearsal schedules need to be communicated to all with at least 4 weeks' notice. This is something that can easily not be possible due to last minute artistic decisions but by setting guidelines, you can advocate the importance of giving 4 weeks' notice.

Communications guideline for Mass Rehearsals; commit to informing all participants no later than 8 weeks prior the dates and 4 weeks prior with location and time details.

Production meetings embed within process to discuss meeting needs and focus no less than 4 weeks prior and to discuss, plan and assign roles for effective mass participant room management throughout the sessions no later than 1 week prior.

Deadlines

Schedule time - Ensure the schedule factors adequate time for team briefings and room setting prior to participants arrival and session content from collaborators is set no less than 1 week prior to being in the room.

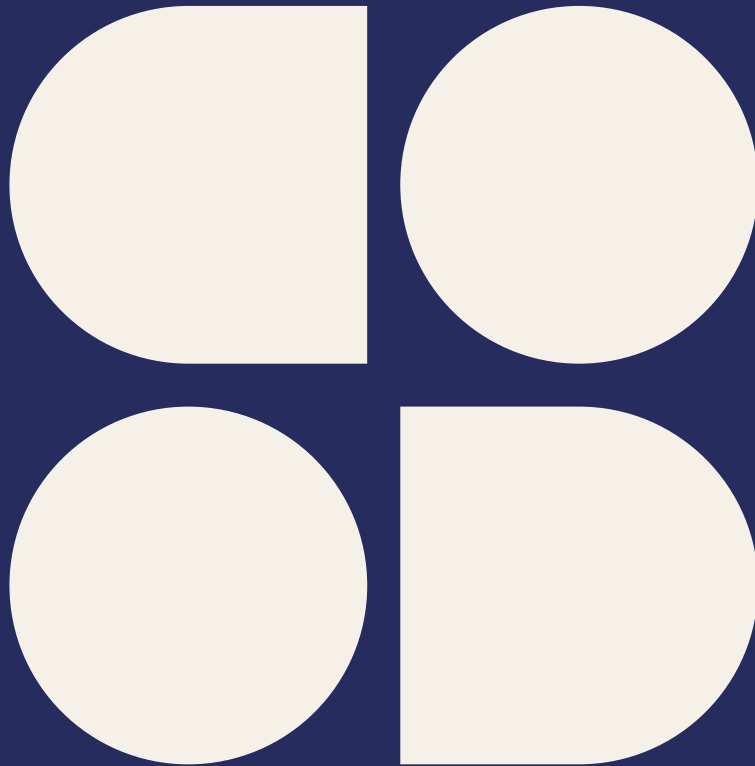
Ensure use of an effective sound system, with adjustable volume and microphone (handheld and Madonna) available for change of speaker and leading movement session effectively.

If changes happen have a plan B already in place. Sometimes external factors make it difficult to stick to your own deadlines. Anticipate this, and have material ready to go in case e.g., if a rehearsal is likely to be cancelled due to weather but the decision won't be made until the day before, have all comms ready to go in case the call is made.

External Companies will have charges depending on when you cancel. Try to factor this in when planning your deadlines for decisions. For example, if cancelled in the same week, coach companies will likely still charge 100% of the fee. Other examples include accommodation, venue hire and cancellation clauses for your staff.



TEAM ROLES & RESPONSIBILITIES



Having a clear brief and communicating clearly what is expected is useful to define roles. It's important to include key responsibilities and priorities of a role and have any additional tasks or responsibilities as a list at the end. Different personalities will respond to an environment and a role in different ways. During Critical Mass, there was a lead dance artist, dance leaders, support worker roles, parent/carers, and an Inclusion Champion.

The relationships and responsibilities of roles between dance artists and support workers, often fluctuated, overlapped, and occasionally felt unevenly balanced. This can be necessary for the success of activity and participation. Reiterating dynamics and expectations can be useful when this occurs.

Take time to get to know what the needs are of the individuals in your team. This may mean that your first few sessions are flexible getting to know the different skills & personalities in the room, before any project focused work can begin. We conducted a skills audit to ensure we had a holistic, balanced team. E.g. where are peoples' strengths?



The Support Worker

The Support Worker(s) will be responsible for working closely with groups to ensure everyone can participate fully; providing pastoral support; supporting the creative team's ambitions to fulfil the creative briefs; and supporting young people in regular sessions, large rehearsals and mass scale performances as needed.

The Support Workers will be required to be fully committed to ensuring high quality integrated and accessible practice is embedded within all aspects of the project.

Typical Main Duties

- **Work with young people, parents and/or carers to enable everyone to fully participate. This will include mostly in-person working but may require online working from time to time.**
- **Build relationships and strong communication methods, where appropriate, with individuals and their support networks to ensure their wellbeing, enjoyment and engagement is maximised.**
- **Work particularly closely with those who have complex needs, to remove barriers to engagement and communicate their needs to the wider team.**
- **Attend group online sessions, to support engagement and help address any problems or concerns.**
- **Support the lead artists to achieve their aims and objectives in their creative sessions.**
- **Contribute to ongoing delivery team check-ins to ensure all the team are aware of any support needs, recent updates and causes for concern.**
- **Contribute to the ongoing evaluation process including the capturing of baseline data, ongoing monitoring, and post-project reflections.**
- **Work closely with the delivery partner to address any concerns/queries and update on the progress of individuals and/or the group you are responsible for.**
- **Be actively involved in promoting the project to potential participants as required and support the retention of the young people involved.**

A Vital Component To Inclusive Work

The role of the support worker is vital in delivering the rehearsal and session objectives and in ensuring the class is inclusive, fun, and productive experience for everyone involved.

In general, support workers in a session should:

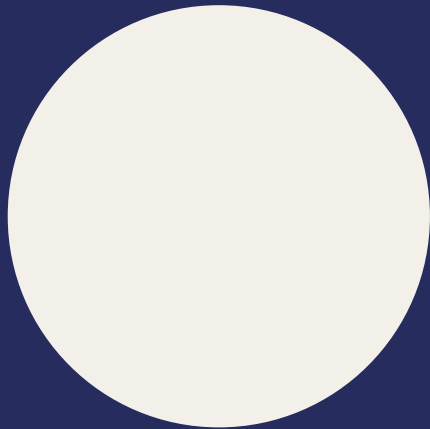
- Proactively anticipate the needs of others for information and support and respond as appropriate.
- Avoid language and actions that offend, harass, or discriminate against others.
- Seek effective ways to keep themselves and others motivated.
- Behave in ways that show respect for the rights, ideas, feelings, and contribution of participants.
- Work safely to avoid accidents, health risks, offending others or disrupting their work.
- Share information, check progress towards the objectives, and share constructive feedback with the artistic team, on what went well, not so well and check what can be done to provide a more helpful approach, ensuring the participants voice is heard.
- Support cooperative ways of working and work collaboratively towards achieving identified objectives.
- Contribute appropriate and useful information and attentively listen to others.
- Build a strong relationship with the wider creative team and take on ways of improving work with others, including use of interpersonal skills.

The Dance Artist

The Dance Artist will be responsible for facilitating and delivering high quality dance sessions for young people with a wide-ranging set of needs and abilities.

The role is collaborative and involves working with other Dance Artists and the Lead Artist to work towards a coherent artistic vision, ensuring that inclusive and integrated creative practice is embedded in all creative aspects of the project.

Typical Main Duties



- Lead and deliver programmes of ongoing creative workshops and experiences for young people as devised in collaboration with the Lead Artist.
- Attend intensive creative residencies with other Dance Artists to creatively prepare for the specific needs of the project.
- Input into the creation and development of new and original dance works that will contribute to an overall creative vision (set by the Lead Artist).
- Collaborate with other creatives, including other Dance Artists, exploring their art forms and approaches.
- Nurture and develop creative relationships with a wide range of people from a variety of backgrounds and abilities.
- Act as rehearsal director, as and when required, to ensure that the cast is performance ready.
- Facilitate, develop, and advocate for young people's ideas and voices so that they are included in the creative process.
- Be actively involved in promoting the project to potential participants as required and support the retention of the young people involved.
- Ensure high quality inclusive and integrated practice is embedded throughout all aspects of delivery, working closely with support workers and the wider team to support participants.
- Be actively involved in promoting the project to potential participants as required and support the retention of the young people involved.

The Carers & Parents

It's important to factor in how carers/support workers are included in your project. Wherever possible meet them before a project starts. They can be a great conduit between a child/young person and parent.

It's important to find out what their relationship dynamic is, but also consider whether you will need to cover the cost of their time to have this conversation as it may need to take place outside of their assigned support worker hours.



Have a conversation with the parent or carer in advance about how they plan to support the participants. Some parent/carers will be part of the performance to stay close to the young person, whereas others will be on the side-line, and others may simply be nearby but waiting in another room.

Care agencies – disabled people sometimes use an agency for support and are allocated a range of PA/carers that may work different shifts. If you can, discuss with the agency about your project and its impact on the person's schedule. It is important that the PA is aware of what is expected, and the role they need to play as part of it.



Remember to consider whether your parent/carer will need access to a venue or site on performance days. What impact does this have? Think about **accreditation to a site if its needed, and ensuring they are included in numbers and plans.**

The Collaborators/ Partners

Co-creation is a form of collaborative innovation: ideas are shared and improved together, rather than kept to oneself.

- 
- Before getting in the studio, speak with all of the creatives to understand the vision and artistic process.
 - Each choreographer commits to a pre meeting with an inclusive champion and artistic lead to share artistic vision and for us to be able to inform their artistic choices, to meet and challenge our participants' needs.
 - Ensure each choreographer and the producing team embeds the practice of co-creation within their process to produce authentic artistic content.
 - Ensure appropriate moments for choreographers' ideas to be informed by participants voices.
 - Create a genuine two-way approach to creation with our groups.
 - Increase understanding of proactive creative planning to ensure successful delivery for all participants.
 - Increase understanding of the time required to reach full participant potential, so this is factored into creative ambitions and markers for success.
 - Choreographers engage in regular discussion throughout their process with the Inclusion Champion and Lead Artist to understand the needs of your cast and how to achieve their artistic visions collaboratively.
 - Where required and appropriate, take time to go into groups to support process.
 - Provide creative markers in a production schedule e.g. same tempo music provided if composition still in progress.

The Access Specialists

Working with a Sign Language Interpreter

A sign language interpreter's role is to facilitate communication between signed and spoken languages. Here are some tips on how to communicate through a sign language interpreter generally & in the dance studio.

General Guidance (A)

- Look at and speak directly to the person who is deaf. Face the person, don't look at the interpreter. Yes, sign language can be fascinating to watch, but you are having a conversation with the person who is deaf.
- Be yourself; use your ordinary language and speaking style. Speak in the first person, just like you are having a normal voice-to-voice conversation with a person. Avoid such phrases as "Tell her" and "Explain to him".
- You may be used to watching an interpreter at an event when the interpreter stands in front, facing the audience. Interpreting conversations is different in that the interpreter will position him/herself next to you, so that the person who is deaf can glance at you both, picking up your non-verbal cues.
- This becomes much more challenging for the interpreter and the dancer if the choreographer/lead dance artist is moving around whilst talking and giving instructions, add music into the mix and it is very challenging for interpreter and dancer.



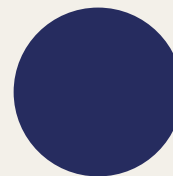
General Guidance (B)

- **Speak in your normal tone, at your normal pace, or slightly slower. The interpreter will tell you if you need to pause or slow down. If you use a word that the interpreter is unfamiliar with, they may ask you to spell it.**
- **Check in with the interpreter and dancer, look at them when you can, to know that they understand and are 'with you' and see if there is anything you need to adjust about your delivery.**
- **Be aware that the interpreter must interpret everything that is said. Don't ask the interpreter to refrain from interpreting some of what you say.**
- **Try to avoid personal conversations with the interpreter during the professional situation. They are working as a means of language-transmission, not as a participant.**
- **Relax. If you are unsure of the appropriate way to proceed in a particular situation, just ask. Conversing, through an interpreter, with a person who is deaf, can be very comfortable. It is such a natural process; you may find yourself forgetting that there is an interpreter.**



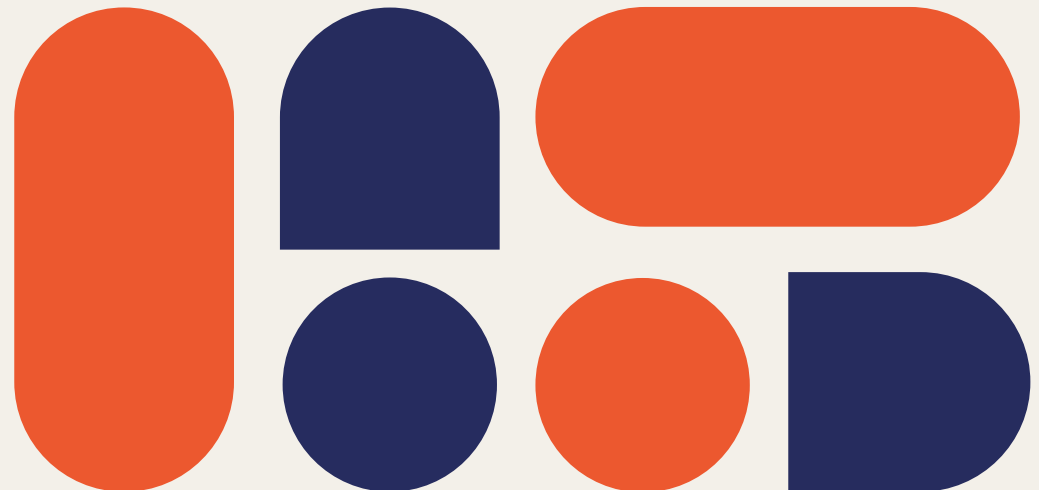
Tips for using a BSL Interpreter in the Dance Studio

- Have a pre-session chat with the interpreter, so they know what to expect and the content of the work. They are also the experts regarding what would be helpful for them and the person they are delivering the service for.
- Communicate how active you expect the interpreter to be in the process. Are they in the piece? Are they side-line? What clothes should they wear to the session if you want them to dance?
- Do you know who is in the room? Take a human approach.
- Think about where you place yourself in the room whilst speaking and demonstrating, especially important for people who lipread.
- Sign Language interpreters need to see and hear the leader clearly.
- Avoid turning your back, moving quickly and talking at the same time whilst moving around the room, the Sign Language Interpreter will really struggle to follow you.
- Use visual cues as much as possible (Counting using fingers, clapping beat of the music, facial expression, and physical gestures).
- Clear body language.
- Use stillness pauses and focused demonstration.
- Don't rush, you will leave people behind.



Using Music

- Do not play music loudly, the interpreter, and other members of the group will not be able to hear you.
- Is the music appropriate for people who are hard of hearing? (e.g. what is the bass like).
- Avoid talking whilst the music is playing.
- Demonstrate first, enabling a visual understanding of the task and what's expected.
- Speak slightly more slowly rather than loudly.
- Speak in:
 - 1) An even pace.
 - 2) In relatively short segments.
 - 3) And pause so the interpreter can interpret.



Management of Interpreters on Shift

- Interpreters need breaks too, as during the participants break, the interpreter is still working to support their socialisation with other peers. You will need 2 interpreters per 1 participant if the rehearsal is longer than 4 hours.
- If they are doing a lot of live reactive interpretation rather than scripted, this can be tiring so consider this when deciding how many interpreters are needed. Interpreters are constantly translating two languages. It is recommended that someone can do this effectively for 20 minutes before needing a small break.
- One interpreter for more than one person sometimes isn't enough. If participants are in different section/roles within the rehearsal, the interpreter cannot be in two places at once, think ahead and prioritise a 1:1 ratio where possible.





PHYSICAL ENVIRONMENTAL CONSIDERATIONS

Working With Travel Companies



Depending on the scale of your project and the various locations you might be working in, you might need to have organised transport.

It is important to build a relationship with a company who understands the ever-changing nature of a rehearsal process and that last-minute schedule changes are likely, so they are prepared to be flexible.

Many transport companies will still expect 100% or 50% payment if you cancel a journey due to a last-minute change in scheduling. Building a good relationship with the company in advance or at the start means you may be able to negotiate this, avoiding unnecessary vital budget waste.

Additionally, if you can book multiple trips at once, you can likely negotiate a reduced rate of hire as you will be providing repeated bookings and income.

Travel Agencies can seem like the easier option as they do a lot of the logistical planning for you, but it often means you are getting the cheapest company on a specific date, which may change every time, so the personal understanding of your project is not there from your drivers. This is especially important when working with individuals with disabilities, and on an event with restrictions around security, so we'd recommend finding one reliable company where your dancers are familiar with the drivers.

Be prepared for coaches with wheelchair lifts to be almost double in cost than a standard vehicle. Try to buddy up groups with wheelchair users where possible. Also, make sure the coach company has more than one wheelchair accessible coach, as breakdowns happen more than you think!



Weather Conditions

Site specific work is very popular and offers opportunity for the public to engage in your performance by chance, experiencing something they may not have expected. Working outdoors also offers the possibility of scale as you are not confined by a venue capacity or stage's dimension.

The thing about working outdoors, is that you are open to the elements.





Rain

Is it safe to rehearse or perform in the rain? The ground surface will be slippery, vision may be blurred, and your participants will get cold quickly. As we live in the UK, be prepared for light rain to impact your day, and have provision in place including decent raincoats, reusable rain ponchos, umbrellas and sometimes towels for drying off.

Darkness

Many performances are done during the evening so that lighting and projection elements can be appreciated more clearly. Preparing your participants for the change in light is important. Some people may feel uneasy in darker environments, and health & safety becomes heightened. Also consider if you are working in a public space and who might be around later at night, ensuring your participants are safeguarded.



Heat

The last few years have seen the UK experience extreme heat waves during the summer months. Having shaded areas when rehearsing is vital, whether that's a space indoors, or a custom-built gazebo/tent. Prepare for your event by assuming that an individual has turned up without any protection from the heat – sunscreen, plenty of water and possibly hand-held fans have worked well. You might even be able to treat performers to an ice cream after a performance!

Cold

If the temperature is quite low, hand warmers, gloves, and blankets should be available. Reducing the amount of time your participants are standing around outside is important. Any feedback or changes should be given back in the holding spaces.



If working on a mega event or as part of a festival, there is usually a person who is responsible to make a call about the safety of a performance based on the weather. This could be a Production Manager / Site Manager / Health & Safety lead etc. If you are working with vulnerable people or people with identified disabilities, ensure this person understands the limits to which your participants can work to. This can be perceived as being less than or more than the reality.

Public Engagement

What to consider:

Public spaces

When working outdoors, you may be in public spaces that cannot be closed off. Therefore, people could be walking past whilst your cast is rehearsing, potentially stopping to watch and even ask questions.

Talking to the public

Make sure you have members of staff around who can talk to the public about what is going on, and potentially even promote the main performance. Try to ensure the public aren't going to ask your participants questions as the dancers may get distracted, overwhelmed, or anxious.

Risk assessment

Some more vulnerable participants may be triggered by mass audiences and become a flight risk. If you have flight risks within your group, establish a plan of action should a situation occur in an open public place. How do you plan to safeguard that person if they run off? What are your next steps?

Costume

The design needs to cover what needs to be covered and flatter the body shape. Consideration needs to be made for how people move differently based on their individual physicality.

When casting a diverse and inclusive performance make time to identify how the choreographer impacts the visibility of dancers and their movements when positioning them within the piece. Invite dancers to explore how the fabrics chosen for costumes can enhance and enable their movements.

The provision of dressing rooms and private space for measuring and trying on costume is important to consider. These spaces need to be accessible and comfortable and offer privacy. Being aware that some participants will need help with changing so enough space is needed for more than one person changing. Additionally, some participants may need help to change, but not have that physical support person with them at the rehearsal. Be accommodating by allowing participants to take home parts of costuming if they want.



Think about the little touches:

An individual who makes use of a soft toy as a comfort mechanism, may benefit from that soft toy being given its own costume, becoming part of the performance. It increases a sense of belonging to the individual and puts a level of respect and acceptance on something that in society may be labelled as 'different'.

Spaces

There are **3 types of barriers** to engagement and participation:

1. Attitudinal
2. Physical and environmental
3. Information and communication

Can you identify the different barriers within the projects you've been a part of that have impacted participation? What type of barrier are they?

Here are some suggestions: Which category from the 3 types of barriers list would you put them in? Do they fall into more than one category?

- Echoey hall
- Loud Music
- Physical Accessibility
- Maintaining Attention
- Time/logistics
- Judgements
- Transport
- Understanding emotion and personal boundaries
- Relationships
- Assumptions
- Lighting
- Quiet areas
- Signage
- One format communication method

Break Out Spaces

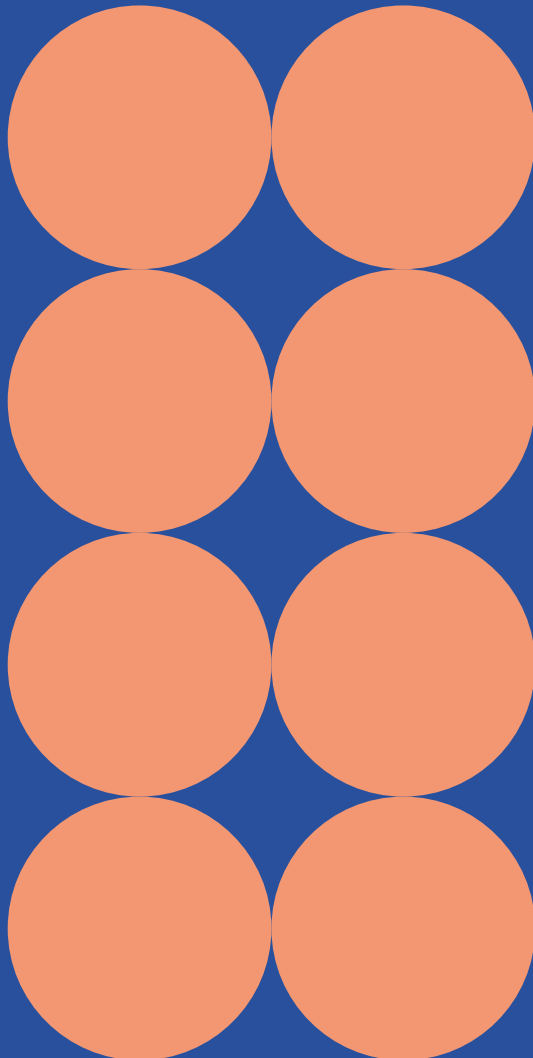


Break out spaces or ‘quiet rooms’ are safe and secure enclosed spaces where people can go if they need time out, quiet time or privacy. They should always be available when delivery is taking place as part of the safety, health and wellbeing considerations.

Tips for a breakout space:

- Use sensory objects to make the room relaxing e.g. soft seating such as bean bags and cushions, fidget toys, colouring options.
- Ensure it is quiet with minimal sound.
- Ensure privacy is allowed, whilst also adhering to safeguarding best practice.
- Consider the experience of the room through your senses e.g. what can you see, what can you hear, what can you smell.
- Ensure it is close to the main delivery space so an individual can be moved swiftly if required.
- Ensure the route and room are both fully accessible.
- Whenever you are working with external venues, express the need for a breakout room at the point of enquiry. It is just as important as having a dressing room, or a green room space for artists.
- When doing a site visit, ensure you check where the breakout space is in relation to the main delivery space and check the route is accessible. If it is a public building, you do not want an individual who may be upset or panicked to have to walk through noisy, busy area, heightening those emotions.

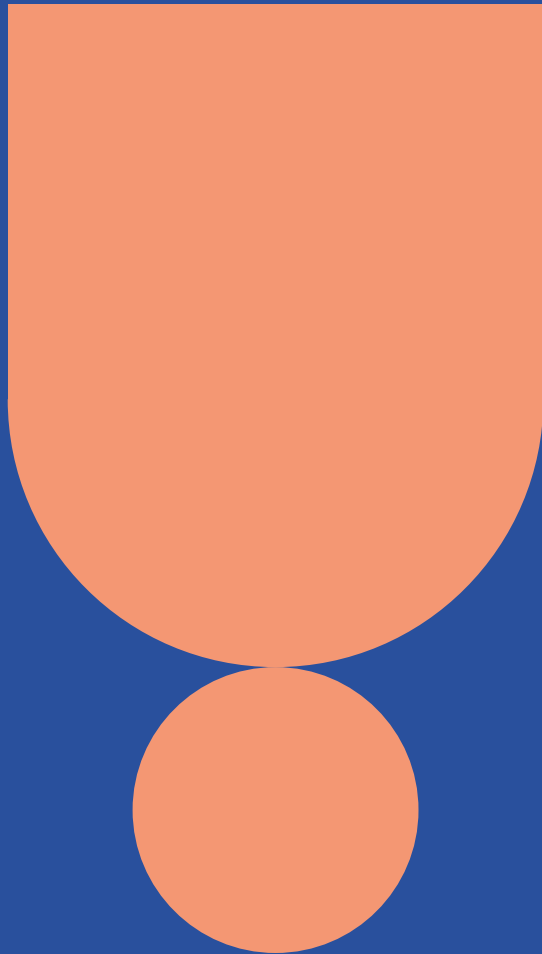
Space Rider



A space rider contains details about the space where the rehearsal will take place.

- We advise all rehearsal spaces are no smaller than 12x12m.
- Floor will ideally be professionally sprung. Ideally no carpet, concrete, uneven surfaces will be used unless necessary.
- It needs to be light, warm, and clean.
- Needs to have a good sound system connection/speaker for use.
- Check acoustics in advance.
- Ensure there is good ventilation.
- Ensure there is good lighting – avoid tube lighting if possible.
- What are the potential distractions in the space (noise pollution from other events, lack of privacy etc)?
- Location – public transport barriers. Is it centrally located? Is there parking?
- Is there a lead in entrance to the space that can hold a welcome desk?
- Is there an option to access/hire a raised platform so that the organiser/ choreographer/leads can be clearly seen by all when needed (this can be relatively small, located at a front facing position)?
- Check covid policy and procedures for the building.

Space Access Questionnaire



Use this checklist when assessing if a space is accessible or suitable:

- Is there step free, wheelchair access to the workshop/rehearsal space?
- Is the buildings signage clear (parking/entrance/directions to the space) or is it confusing to find?
- Is it safe for dancing? (e.g. obstructions, floor type)
- Are there accessible toilets? How many, with what facilities?
- Will there be designated disabled parking? And how many?
- If designated parking, how many spaces?
- How far is the designated parking from the main entrance?
- What are the public transport routes like?
- If there are lifts to the accessible room, are the floors clearly signed from outside & inside the lift?
- Are there handrails on the stairs?
- What is the sound system and what are the acoustics like?
- What is the lighting like? E.g. can it be dimmed, is there full visibility
- Where are the possible break out spaces?
- Do they allow guide dogs?
- Are there any staff at the venue trained in disability awareness?

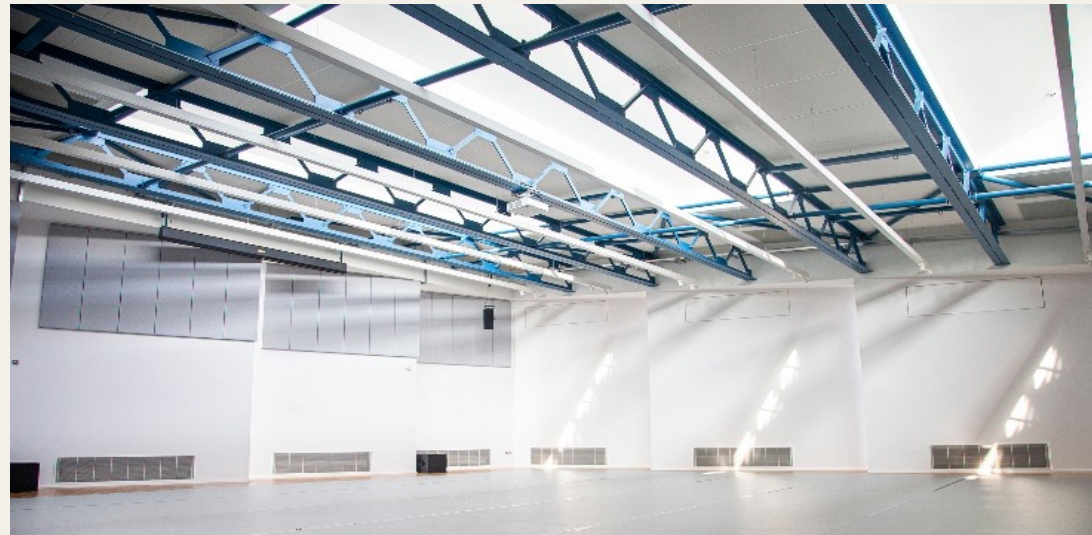
Visual & Audio Descriptions of Space

Whenever an individual is in a new space, the information you send to them in advance should include a visual that will support their attendance.

This is important for two reasons:

- 1. The individual knows what to expect of the space and can prepare mentally.**
- 2. The individual can physically find the space and recognise that they are in the right place.**

This can be something simple like a photo and alt text description of the space:



(Above) A large, open bright studio space, with white walls and blue beams.



(Above) An indoor space with high ceilings and archways. There are tables & chairs and a bar area.

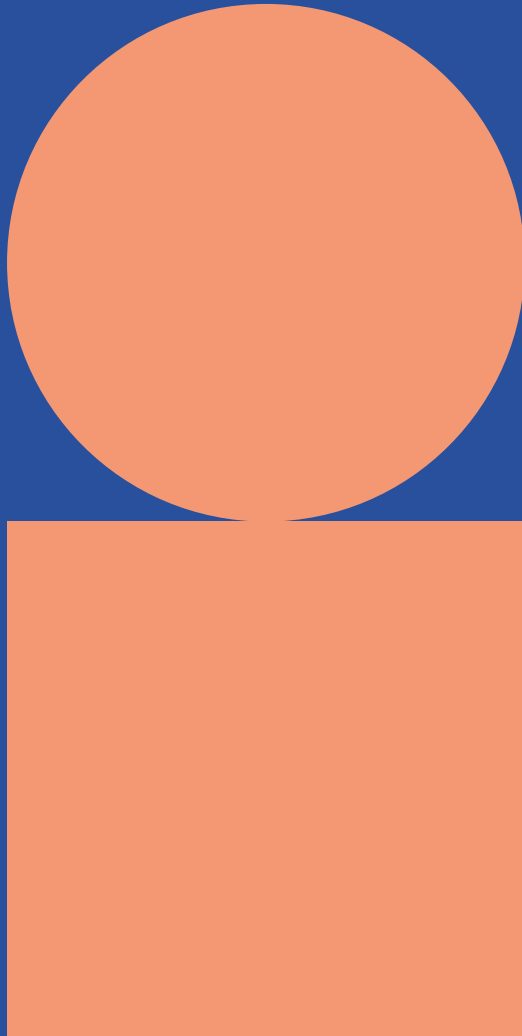
Additional Examples of Visual & Audio Descriptions of Space



If it is a completely new space to many people, it can be useful to provide a video that physically shows the journey someone might take from the nearest train station or famous landmark. This can then be time lapsed or sped up so participants can watch and follow the journey themselves, with increased confidence that they know where to go.

Additionally, participants who experience sight loss or are partially sighted may appreciate an audio description of the journey. If you caption your videos, some technology devices have applications that will read out the captions for the individual, however by providing an audio description yourself, this ensures the information will be clear and accurate.

Accreditation



Often, if you are performing as part of a mass event or festival, you will be required to get accreditation. Accreditation is a physical indicator that you are allowed in the space and is usually in the form of a lanyard, or wristband or badge.

It is important that you have coordinated your transport provision, all staff, participants and parents with the accreditation system as they may not be allowed into the space if they are not on the list.

Depending on the event, there might be additional barriers in an accreditation process such as needing a passport or driving licence as ID, which many young people, disabled people or vulnerable people won't have. Lots of online systems also require one email address per account, however you might have a young person and parent/carer using the same email.

Make sure to check the accreditation process if there is one and identify any potential complications early.



DELIVERY & INCLUSIVE PRACTICE



Social Model of Disability

Inclusive dance practice should adopt the social model of disability, and much of the work within the project was around removing societal barriers to access that are disabling to participation.

What is the medical and social model of disability?
<https://youtu.be/kmAfpMGO7DU>

The medical definition is defined by people being “less able”, whereas the social model is defined by the attitudes and physical barriers that society creates that inhibits their ability to be successful.

Successful inclusive dance practice will embody the social model of disability in its approach.

Rehearsal Checklist



Before a Rehearsal

Prior to attending sessions/rehearsals, all dancers need to know:

1. Which group they are in (name/role)
2. They will be dancing with people with and without disabilities
3. Be reassured they will know people there

People With Disabilities (PWD) often need lots of reassurance when experiencing new situations and people.

Delivery Team

Think about the following questions of your team:

1. Have you got enough support allocated in the room? Who is in the room but also who ISN'T in the room, and what does that gap mean in the wider context of the day?
2. Are team members side-line support?
3. Are they in-performance support and they do not dance (e.g. pushes the wheelchair, guides to marks)?
4. Are they support and a dancer? (Part of the performance)



Information that your delivery team need to know to be effective:

- Rehearsal schedule
- Day rehearsal schedule
- Objectives for the session
- Dancers who need additional support
- Escalation plans for specific participants
- Break times
- Groupings
- Everyone's role in the room
- Safeguarding policy
- Risk assessment
- Any health conditions
- If they have a specific role in the rehearsal



In the Studio

- Listen to instructions given by the Lead Artist/Choreographers
- Listen to & observe the people you are supporting
- Be aware of the whole group
- Make sure dance participants are concentrating at all times
- Go and help a participant who is struggling. Be mindful of touching them and moving them about
- Encourage participation, particularly with the reluctant participant
- Make sure participants do not leave the room without saying why
- Keep touching base with the artistic team
- Keep checking on people choosing to sit out
- Be prepared to demonstrate to support learning and model good practice at all time
- Remember the dance rehearsal is not for you to dance – you are there to assist creation and participation!
- Speak clearly and positively
- Avoid the use of negative words
- Be mindful of your body language and tone of voice
- If participants are being disruptive, calmly request that they sit out for a while
- Recognise when people need time out
- Any problems or issues speak to a core team member



Introducing Participating Dancers to a Space

It's important that the management of the environment is well planned and considered in detail (spatial management is very important).



Top Tips to Introduce Dancers to a Space:

- Everyone is clear who is in the room and introductions are prioritised.
- All staff to arrive 1 hour earlier than participants to familiarise themselves with the space (toilets, quiet room, changing rooms, fire exits, water refill points etc) and to have a staff briefing.
- Individual photos & name on wall of all support workers and creative team.
- Name badge & role for full team (large letters).
- Name badges for all participating dancers – referring to people by name in large casts is important.
- Time is allocated for support workers to show dancers around the space/location of toilets/break out space/where to keep belongings.
- Bedding time* is essential at the start of any session.
- Reminder of 'rules', space etiquette – co-wrote working rules help everyone.
- Everyone communicates if they are exiting the main room. Support team accompany dancers if leaving main space – if needed (note some dancers may need prompting to return to main space etc).
- Spaces are allocated around the main rehearsal space for each group to be 'held' and to gather – creating 'homes' and bases, this assists with room management.



* bedding time means time to familiarise yourself with the environment and people in it

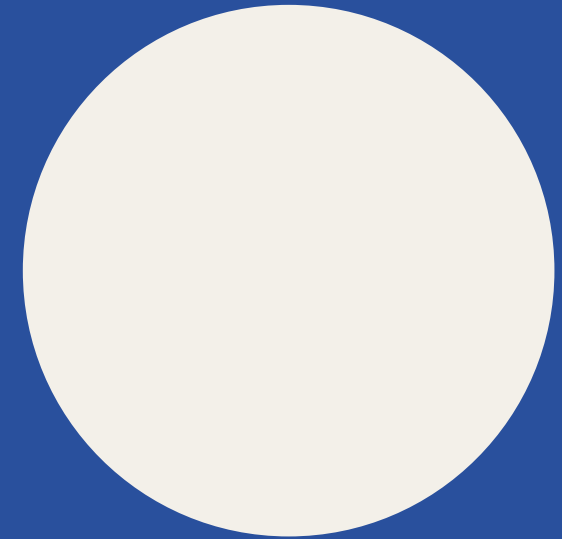
At the Beginning of Rehearsal

1. Have the dancers been introduced to the space and had a guided tour to familiarize themselves with the room?
2. Do they know where the quiet room is and who to ask about going there?
3. Has there been introductions? Does everyone know who the support and creative team is?
4. Has a member of the team signposted, in simple language, the plan for the rehearsal?
5. Has a member of the team said when the break(s) are, (will it be a lunch break or a snack break?) PWD often have lunch and tea at certain times. If people feel hungry it will affect their ability to concentrate.
6. Will the same or some of the same support workers be present at every rehearsal? If possible, strive for this.
7. Waiting around for long periods of time can build anxiety levels. Request that people arrive no earlier than 10 minutes before the start of the rehearsal.
8. If there is 'waiting time' dance artists take the initiative to facilitate a simple game/activity. This helps focus and nerves and supports people to feel comfortable and provides useful 'getting to know time'.
9. Have dancers with higher support needs been identified? Have support workers been allocated to groups/individuals and been briefed on the individual's needs?
10. Do participants and dance artists/support workers know who is the designated safeguarding lead and first aid lead and the process of reporting?

Rehearsal Approach

Zoie and Rachel's rehearsal ingredients:

- Opening: Setting the scene – what we hope to achieve in the session – objectives.
- Reflection & reminder of the previous weeks work.
- Appropriate warm-up for the work about to be carried out, 'what's of use' in preparation for the session ahead and desired outcomes.
- Use of repetition – rehearsing, refining and perfecting.
- The approach is playful and creative, offering choice options when appropriate.
- Don't get stuck on counts, it can be too distracting and challenging for many people, creating anxiety.
- We want to be able to see the individual within a 'collective' group. Dancers can do the same movement content in their own unique way – this is the power of the work.
- Do not rush, you may leave people behind if you do. People need time to understand, respond and process information and find a way to work together as a team.
- Acknowledge individual & group achievement.
- Use imagery – pictures/words/film/sensory props and items, this aids peoples understanding of the themes/ideas/topic & narrative in the work.
- In all rehearsals keep your eye on the bigger picture. We are working towards outdoor work – the work needs to be bigger than we feel and super big in the body.
- Simplicity in content and structure works best in outdoor settings.



Large Cast Creative Learning & Rehearsal Process



Creative content learning

12 weeks to learn max 3 minutes of set material (1 week intro, 3 weeks play, 4 weeks setting, 4 weeks rehearsal).

Digital resources

Videos of content and notes created and shared throughout the process for remote learning.

Information resources

Collaborative team info sheets, Infographics to share artists overviews and participant journeys.

Teaching resources

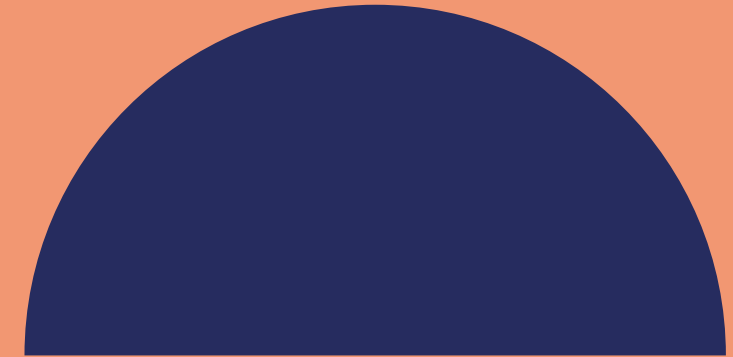
Playlists to support warmups, themes and feel of creative content.

In the room visuals

Use printed visuals of spaces and floor markings throughout to communicate sense of space to support transition to larger spaces in and outdoors.

Clear creative processes and schedules

To be broken down into weekly aims in content calendar.



Mass Meeting (Session) Moments

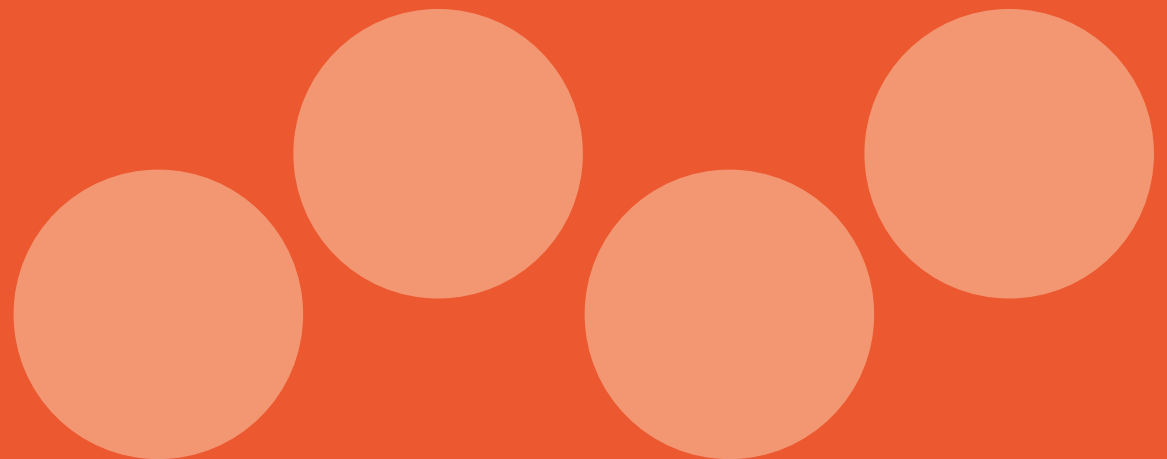
Ensure the reason for Mass meeting moment is achievable and limits exclusion to experience.

Always include a digital option to ensure equal access of experience.



Creating An Environment Where Individual Learning Can Prosper

Notes to support teaching and
rehearsing in an integrated
rehearsal setting



General Approaches

Individuals

Ensure you have a good knowledge and awareness of the people you are working with in advance.

Ensure the full delivery team are briefed on individuals needs and how to create a safe environment.

Trust

Clear and consistent boundaries

Consistently asserting what is appropriate behaviour.

Rehearsal intro outlines sessions focus and expectations.

Health & Safety

A clear awareness of the needs of participating dancers, including any potential risks.

Shorter sessions that include chill out time.

Make sure snacks and drinks are available.

Share who the first aider and safeguarding lead is.

Time

'More haste, less speed'

Be aware of the pace of your work and delivery, is everyone 'travelling with you?'

Slow down and take your time to experience/process/think/respond/express

Touch

For touch to be deemed as appropriate, it needs to be:

- **Necessary:** are you sure that demonstration or verbal instruction is not adequate?
- **Permitted:** permission for contact sought and given by the young person. Ask if you can touch and accept that permission may be refused.
- **Clear:** tell the young person where you are going to touch and how you will touch.
- **Contextual:** explain why you are going to touch.

Delivery

Awareness of sensory overload

Rehearsals are a typical environment for dancer participants to experience sensory overload.

Be mindful of voice projection levels, music levels, too much talking in the room, temperature of the room, too many people giving instructions, sound system quality AND layering several of the above over one another.

Quiet, space, time, stillness is extremely useful to build into your practice and also aid group cohesion.

Clarity

Clear teaching style that is consistent and responsive to the room dynamics.

Simple steps and simple instruction.

Repetition

Express key words.

Repeat instructions.

Keep explanations short and simple.

Terminology

Level of language is appropriate to group's abilities.

Check in with the participating dancers that they understand.

Responsive to group

Learning from participants - applying it in the moment and for next time.

Beginning with something known

Begin with something familiar and then move the work on.

Avoid big leaps into new territory.

Communication

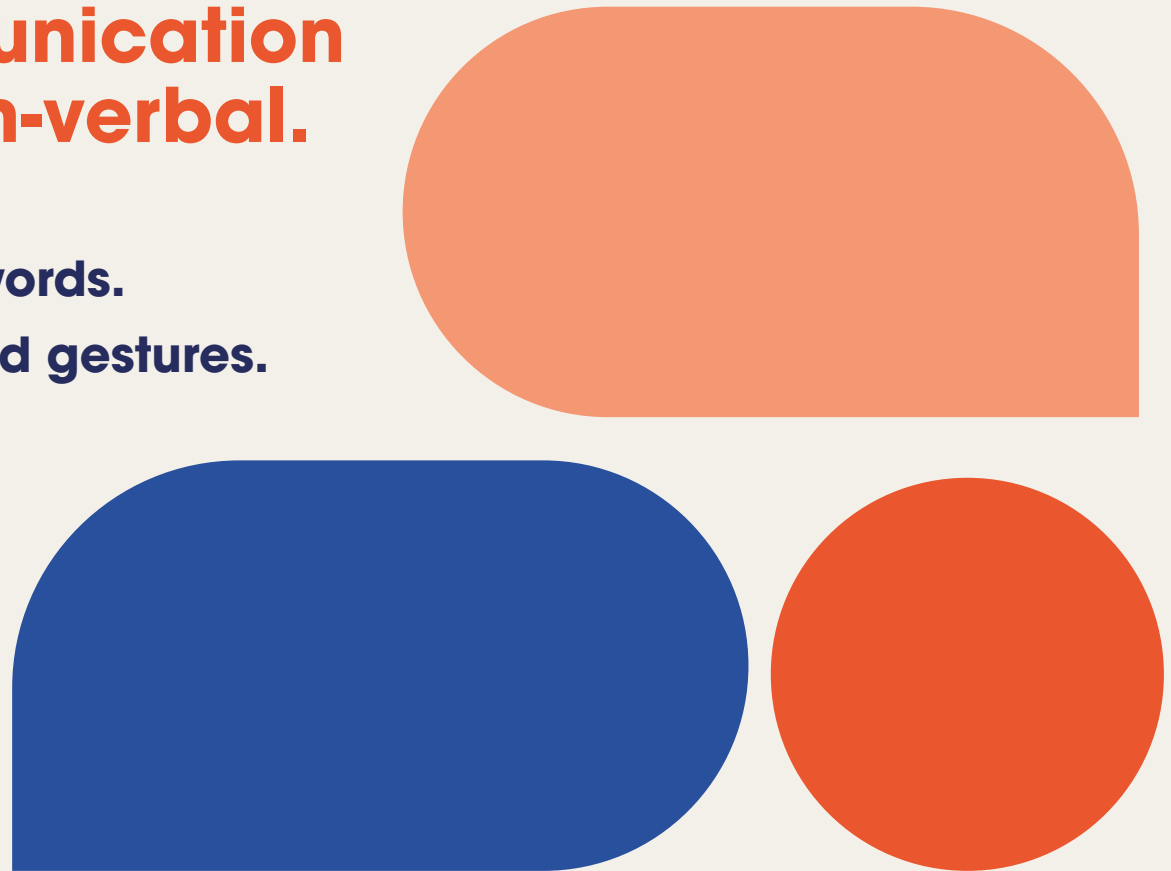
Only 20 % of communication is verbal, 80% is non-verbal.

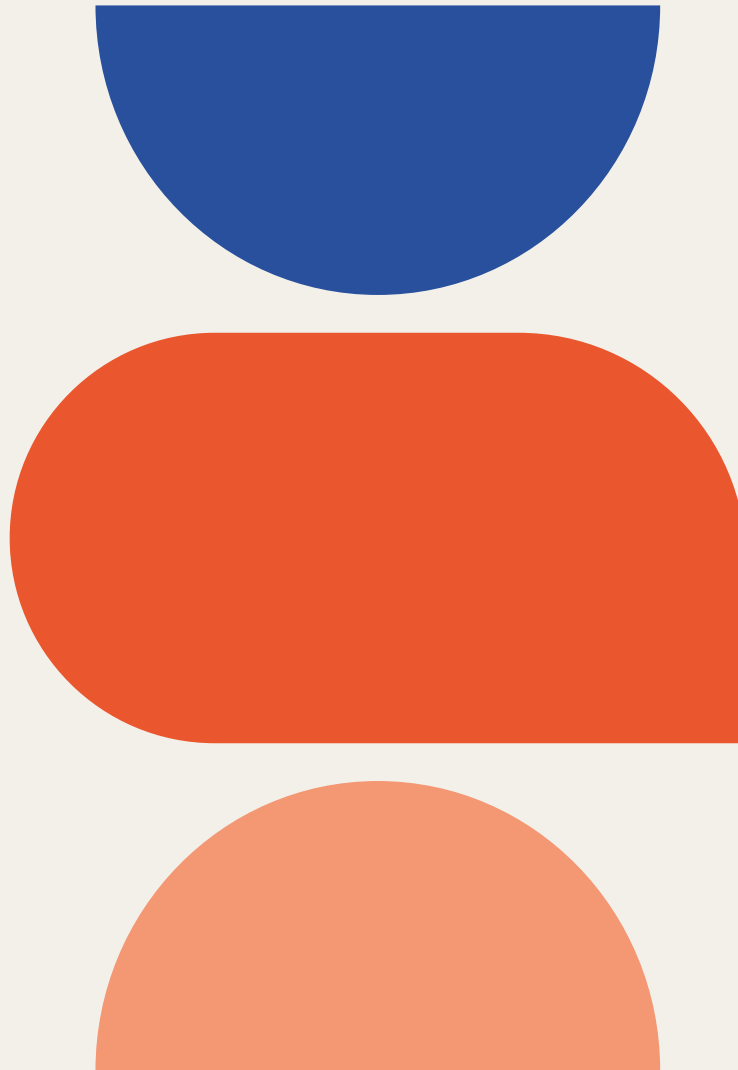
7% of communication is with words.

55% is with nonverbal signs and gestures.

38% is through tone.

When you consider this how does it make you reflect upon your own communication styles and how you convey instructions?





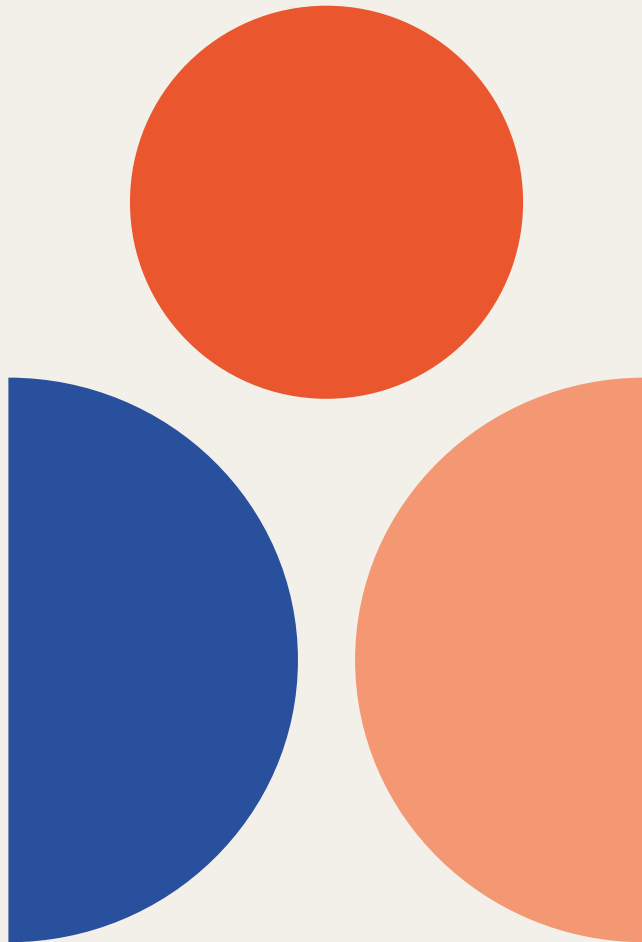
What Makes Up Verbal Communication?

- **Tone**
- **Volume**
- **Projection**
- **Clarity**
- **Speed**
- **Use of Language**



What do we need to consider in our language use in dance sessions?

- Avoid specific body parts.
- Use movement words – rotate and fold.
- Phrases like travel rather than walk.
- Use literal terms – don't say from the top, say from the start/beginning.
- Break down instructions into chunks, give the first part of an instruction and allow everyone to fulfil that part before you give the next instruction.
- Check in if everyone is ok section by section with thumbs up and other visual gestures.
- Allow space for processing time and responses.



How can we communicate through non-verbal?

- **Demonstrate instructions**
- **Emphasise body language**
- **Make eye contact**
- **Positioning in the room**
- **Signs/signals/gestures**
- **Visual aids**



SAFEGUARDING & WELFARE



Safeguarding guidelines are there to protect you as well as the individual participants.

Know who the designated safeguarding lead is and ensure you have their contact details.

Please ensure the following:

ALL key team members of the delivery team have read the safeguarding policies (Vulnerable Children/young people and adults)

ALL key members of the delivery team have read the rehearsal risk assessment.

ALL rehearsals include a briefing/debrief sessions, ensuring that there is space to raise any concerns/ areas of improvement in relation to safeguarding.

ALL safeguarding concerns, no matter how small, are reported via the official discloser forms (see appendices).

Arrivals

1. All participants are registered in and out, including arrival time.
2. Parent / carers emergency contact details will be on a central digital system and will be password sensitive. Designated staff will hold this.
3. Each participant will be met by the support team in the building's foyer upon arrival.
4. Each participant is greeted in a warm and friendly manner.
5. Each participant will be accompanied into the main dance space.

Check Out

1. Participants who are being collected by parent/carers will remain in the rehearsal space at the end of the dance session.
2. The door leading into the dance space will remain closed.
3. A support team member will meet parent / carers in the foyer as they arrive to collect participants.
4. An identified support team member of staff will handover participants directly to parent / carers in the foyer space, noting down departure time and ticking the register. This will also enable a support team member of staff to brief parent carers on how the session went and any participant personal achievements & successes & any other additional information.

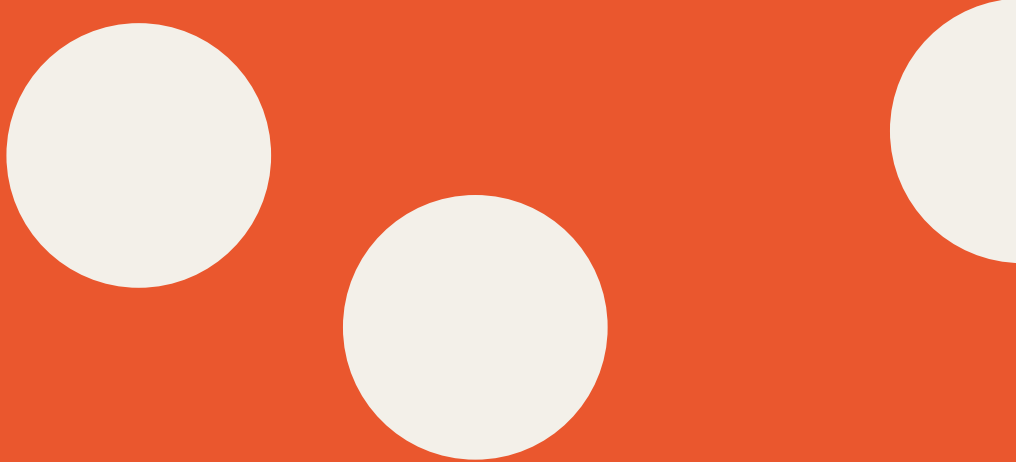
Contact with young people and/or vulnerable persons

- **Avoid working alone at any time with any young person and/or vulnerable persons unless agreed specifically in advance.**
- **Do not give out any personal information, such as name, phone number or address unless agreed specifically in advance. For Critical Mass, WhatsApp groups existed for some groups and a member of FABRIC was part of these groups as an admin to protect both the participants and the dance artists.**
- **Be responsible for ensuring appropriate behaviour when using the internet, including social media platforms and other relevant apps. This includes the resources accessed and the language used.**
- **When working in person, do not have any unnecessary physical contact. If it is unavoidable or indeed desirable, for example if a child is distressed about something, the purpose of the contact must be made clear and it should only take place with the child's consent. Remember that someone else might misinterpret your actions, however well intentioned.**
- **If you record content that will include any young person and/or vulnerable persons, always ask for consent and delete these files along with any other personal data as soon as the project or programme has ended.**

Social Media

Interactive social media technology has revolutionised the way people connect and interact. Social Media platforms such as Facebook, Twitter, Instagram as well as blogs, instant messaging and photo and video exchange apps and sites are increasingly popular and provide an opportunity for the arts to connect with children, young people and vulnerable persons.

However, the use of social networking sites also introduces a range of potential safeguarding risks to staff, children and young people. There are a number of potential risks to children and young people using social networking and other interactive services.

- 
- **Where possible, we advise professionals to keep their profiles private or ensure that all content posted, is suitable and appropriate for young people to see.**
 - **Don't accept friend requests on social media platforms during the project duration.**
 - **Don't respond to any direct messages or private communications with individuals. Use email instead and include others in the conversation**
 - **If a participant does message you on social media, report and share the message with FABRIC staff so they are aware.**
 - **Don't like any 'selfies' or anything that could be deemed as inappropriate.**

Behavioural Policy

During Critical Mass, If an individual did not adhere to these values, there was a 3-step process:

Step One

A 1:1 meeting with the individual (and parent/carer where appropriate) to review the values and remind them that failure to follow these, puts their place on the project at risk. There will be a chance for the individual and project to discuss how we can support the change in their approach.

Step Two

If the behaviour continues, the individual will be put on probation for 2-4 weeks (depending on severity of problems) with a review point at the end.

Step Three

If the participant still continues without due regard, they are formally removed from the project based on their ongoing behaviour putting others at risk.

Escalation Planning

Escalation Matrix Role Person Responsibility & Trigger

Stage 1

Role:
Project CM Support Staff

Responsibility:
To be completed depending on project

Trigger:
First port of call for participating dancers

Stage 2

Role:
Dance Leader
Project Assistants

Responsibility:
To be completed depending on project

Trigger:
Dance leaders called upon if CM support staff need support/ assistance

Stage 3

Role:
Inclusion Specialist
Project Management

Responsibility:
Inclusion Champion
Participation Producer

Trigger:
If specialist 1:1 support is required

Stage 4

Role:
Project Leadership

Responsibility:
Executive or Lead Producer

Trigger:
1:1 support fails, and specialist intervention is required

(Phone parent/carer/emergency contact/emergency services if required)

Stage 5

Role:
External response team – professional intervention (Police/ambulance)

Responsibility:
Executive or Lead Producer

Trigger:
Assigned leadership identifies as appropriate/necessary

It's an emergency incident



Guidance & example for using an '**Escalation Plan**'

This is not an exclusive list. During Critical Mass, there were participants in the following situations who required tailored care and attention surrounding their participation. There may be additional conditions within your project and group of participants. It is important to plot out what an escalation plan for their specific case would look like so you and your team know how to handle a situation should it present itself.

Remember that all incidents need to be formally reported with a safeguarding or first aid form depending on situation.

Diabetics

Aggressive Behaviours

Mini Strokes (TIA)

Pregnancy

Epilepsy

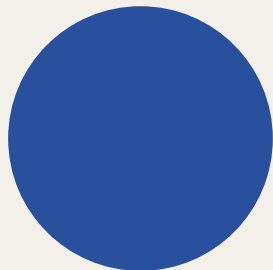
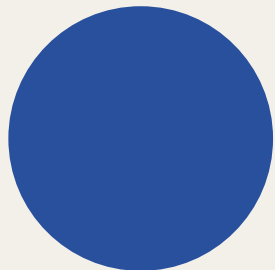
Eating Disorders

Diabetics

Type 1 diabetics closely monitor their blood sugar to make sure their levels don't drop too low or rise too high. The symptoms and emotions they experience can vary depending on how their blood sugars fluctuate. When engaging in physical activity, diabetics are particularly at risk of a low blood sugar episode known as a "hypo".

When a diabetic has a hypo they may experience:

- Sweating
- Feeling anxious or irritable
- Sudden mood swings
- Difficulty concentrating
- Blurred sight
- Trembling and feeling shaky



Most diabetics will be aware of their state and any changes, but you can help by:

- Offering or suggesting a sugary drink or snack to up their sugar levels
- Allow them to sit out until their blood sugars are back in a safe range.
- Making sure they have their blood glucose monitor on hand so they can assess their levels or have your own in the first aid kit.
- Asking how they manage their medication requirements and adjusting any plans to accommodate this.

You can refer to the NHS website for more information on diabetes:

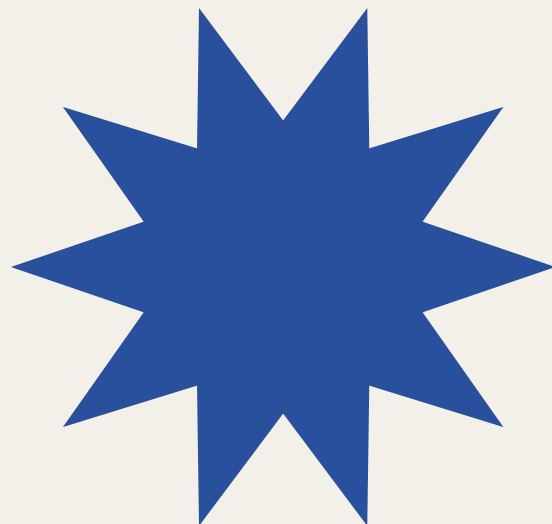
<https://www.nhs.uk/conditions/type-1-diabetes/managing-blood-glucose-levels/hypoglycaemia-hypos/>

<https://www.nhs.uk/conditions/type-1-diabetes/managing-blood-glucose-levels/hyperglycaemia/>

Aggressive Behaviours

Often, when working with participants with learning disabilities, their regulation of emotion may fluctuate due to a number of external and internal factors beyond your control.

If a participant is aggressive/verbally abusive, if possible, leave the shared rehearsal space. Never leave a staff member/participant alone with a person demonstrating aggressive/abusive behaviour and ensure that other participants/staff are safe from harm.



Things you can do:

- Stay calm and keep your own emotions in check.
- Adopt a passive and non-threatening body posture (e.g. hands by your side with empty palms facing forward, body at a 45-degree angle).
- Let the person air their feelings and acknowledge them.
- Ask open-ended questions to keep a dialogue going.
- Use the space for self-protection (position yourself close to the exit, don't crowd the individual).
- Structure the work environment to ensure safety (e.g., have safety mechanisms in place such as alarms and remove items that can be used as potential weapons).

Mini Strokes (TIA)

Transient ischemic attacks (TIA) usually last a few minutes.

Most signs and symptoms disappear within an hour, though rarely symptoms may last up to 24 hours.



The signs and symptoms of a TIA resemble those found early in a stroke and may include sudden onset of:

- Asymmetry on the face, drooping of one side of the mouth.
- One-sided limb weakness
- Difficulty producing speech, slurred speech
- Loss of balance
- Trouble seeing
- Dizziness, incoherence
- Figure out the situation:
 - Ask the person to smile or make a face. Does one side of the face droop?
 - Ask the person to raise both arms to the front. Does one arm remain lower than the other?
 - Take the person by both hands and ask them to squeeze your hands. Is one hand significantly weaker?
 - Ask the person to repeat a simple phrase. Is their speech unclear or slurred?
- Calm the person and place them in a lying down position.
- Call 112 if any of these symptoms occur.
- While waiting for help to arrive, observe the state of the person (consciousness, breathing), and report any changes to the Emergency Response Centre.

Pregnancy

This includes risks to someone who is pregnant, who can be exposed to harm through certain working conditions and the use of physical, chemical or biological agents. Take account of any medical recommendations provided by their GP or midwife.

If you identify a significant risk through you must act. If you cannot remove the risk, you should do the following:

Action 1

Adjust their conditions or hours to remove the risk and review wellbeing.

If that is not possible:

Action 2

Take them off the project for as long as necessary to protect the health and safety of them and their child.

Common risks for new and expectant parents

The most common risks from rehearsal conditions for new and expectant mothers include:

- Standing or sitting for long periods
- Lifting or carrying heavy loads
- Long hours
- Temperature
- Posture issues
- Stress

All activity needs to be reviewed and adjusted accordingly and in first instance, suggest rest periods and if necessary, a reduction in length of day/ rehearsal hours in collaboration/conversation with the expectant parent.

Where appropriate, a doctors note needs to be obtained before exercise is undertaken.



Epilepsy

The best practice solution is for an epilepsy specialist assigned, who fully understands individual situations and make decisions on that fact. The identified individual will manage and administrate any medication taken to control seizures.

Things to consider:

- What type of epilepsy do they have?
- Do they have seizures? What are their seizures like, how often do they happen and how do they affect them?
- Do they have any warning before a seizure (sometimes called an aura)?
- Do they lose consciousness, and how does this affect them?
- How long do they need to recover from a seizure? Some people can return to rehearsal quickly, while others may need more time.
- Are their seizures brought on by anything, such as tiredness or stress?
- Do they take medication to control their seizures and how does this affect them (they may feel tired or find it hard to concentrate)?
- Do they have a care plan agreed with doctors and their family?

If you're with someone having a seizure:

- Only move them if they're in danger, such as near a busy road or hot cooker
- Cushion their head if they're on the ground
- Loosen any tight clothing around their neck, such as a collar or tie, to aid breathing
- Turn them on to their side after their convulsions stop – read more about the recovery position
- Stay with them and talk to them calmly until they recover
- Note the time the seizure starts and finishes
- If the person is in a wheelchair, put the brakes on and leave any seatbelt or harness on. Support Them gently and cushion their head, but do not try to move them
- Do not put anything in their mouth, including your fingers
- They should not have any food or drink until they have fully recovered

Call 999 and ask for an ambulance if:

- It's the first time someone has had a seizure
- The seizure lasts longer than is usual for them
- The seizure lasts more than 5 minutes, if you do not know how long their seizures usually last
- The person does not regain full consciousness, or has several seizures without regaining consciousness
- the person is seriously injured during the seizure

Eating Disorders (ED)

Eating disorders can include anorexia nervosa, bulimia, and binge eating disorder.

When to call an ambulance:

- If the individual has deliberately injured themselves
- Is expressing thoughts of suicide or of killing someone else
- Is disorientated (does not know who they are, where there are, or what time of day it is)
- Has delusions (false beliefs) or hallucinations (seeing, hearing, feeling or smelling things that do not exist)
- Is confused or not making sense
- Is complaining of chest pain
- Has a pulse that is very slow (less than 50 beats per minute) or very fast (more than 120 beats per minute), or an irregular heartbeat
- Has collapsed or is too weak to walk

DO

- Understand that ED's are a mental health illness that is complex
- Genuinely build their self-esteem by acknowledging their talents and skills
- Listen without judgement, even when you may disagree
- Sensitively find out what medication they are on and if they have a care plan / support network
- Be mindful of schedules when they increase in intensity or involve extreme climates (cold/hot)

DON'T

- Comment on weight or body appearance; this is really important when it comes to costumes etc.
- Force or guilt trip them into eating
- Obviously observe them at break/meal times

Other things Critical Mass offered that you should consider in your project:



For participants:

- Travel expenses
- BSL Interpreters & provision of accessible equipment e.g. Wootan belts, IEMs, roger pens, ear defenders.
- Easy Read and Accessible project documents.
- Opportunity to attend specially curated online and in-person masterclasses for project participants only.
- Opportunities to attend other dance classes at a reduced rate, expanding their knowledge of dance styles.
- Opportunities to attend theatre & dance shows and performances either free or at a discounted rate.
- A Facebook Alumni group to keep in touch with other participants and find out about new opportunities.
- A Celebration Party and Reunion Event post project to ensure socialisation could be maintained in a controlled environment, as making friends was a huge take-away factor of success for many participants.

For team:

- Travel Expenses
- Training in First Aid, Safeguarding, Disability Awareness and Unconscious Bias.
- Mental Health Support/Advice (provided on request and assessed on need).
- Access to specialists in Inclusive Practice.
- Budget to provide refreshments to your weekly groups.
- Organisational support from FABRIC and Birmingham 2022.

CONTACT US

If you would like to discuss further how the Common Ground Manual can be adopted in your own practice or project, please contact FABRIC to discuss bespoke training available.

FABRIC offers Midlands-based freelance artists, creatives, and producers that are working in dance, at any stage of their career, time to meet, connect and share ideas over a brew with members of the team. Learn more here about our 121 offer here - <https://fabric.dance/1-2-1-with-fabric/>

Speak to a key member of the Critical Mass delivery team about the project and learning surround mass participation and working with integrated cast.

info@fabric.dance

FABRIC Mainline - 0121 667 6730

RESOURCES

Critical Mass Playbook

https://fabric.dance/wp-content/uploads/2023/02/CM_Final_Playbook-1.pdf

Critical Mass Evaluation Report

https://fabric.dance/wp-content/uploads/2023/03/6.Critical-Mass-Evaluation_compressed.pdf

FABRIC