

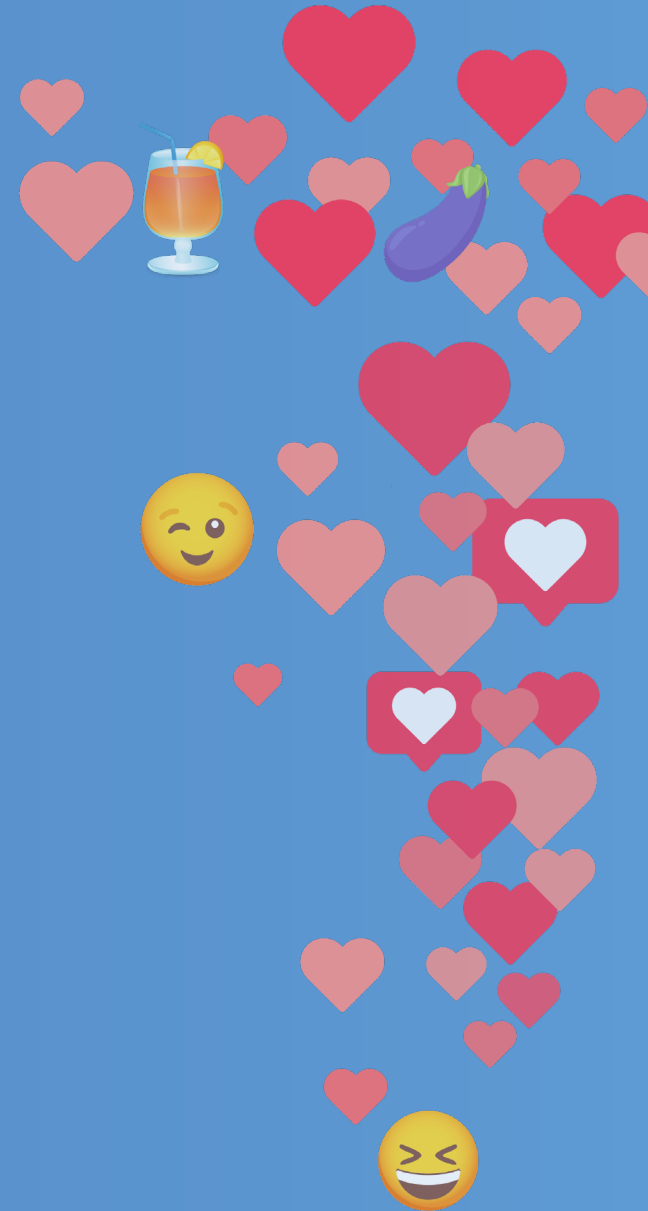
KERBS

EDUCATION PACKAGE

A Graeae and Belgrade Theatre
co-production for Coventry City of Culture

Written by Michael Southan

Directed by Nickie Miles-Wildin



GRAEae



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Garfield Weston
FOUNDATION

**I haven't come here
to drink tea - Toni,
we're off out to find the
nearest happy hour.**

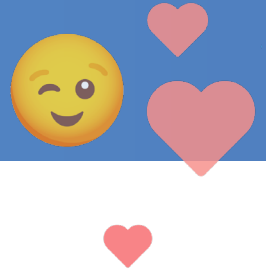
**Lucy and David are dating.
Or at least, they're trying to.**

#Dating

#WheelsOnFire 🔥



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KERBS

BY MICHAEL SOUTHAN

A Graeae and Belgrade Theatre co-production
for Coventry City of Culture

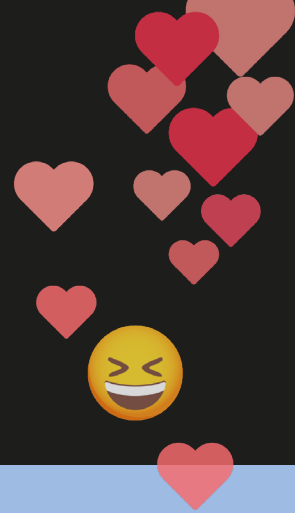
Lucy and David are dating.
Or at least, they're trying to.

Faced with first-date disasters, a few crossed wires and Lucy's mum, what they really need is a bit of space, a bit of fun - and ideally some independence. Escaping for the weekend to a caravan park in Somerset, it's time for them to find out if their spark will finally catch, or burn everything to the ground.

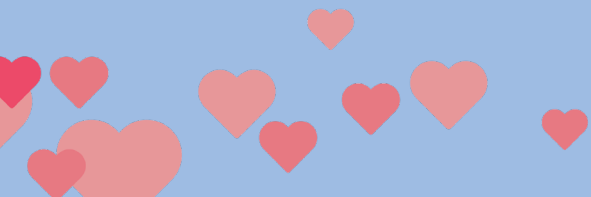
Written by Graeae's own Write to Play graduate Michael Southan and directed by Nickie Miles-Wildin (*Cuttin' It, Crips without Constraints*), *Kerbs* gets real about romance, sex and disability, while tackling the universal challenge faced by anyone experiencing a new relationship: letting someone in.

Every *Kerbs* show will feature Graeae's signature integrated creative captioning and audio description.

I haven't come here
to drink tea - Toni,
we're off out to find the
nearest happy hour.



[Click here to find the *Kerbs* trailer by Napier Films](#)



CAST & CREATIVE TEAM

CREATIVE TEAM

Writer	Michael Southan
Director	Nickie Miles-Wildin
Assistant Director	Britny Virginia
Designer	Amanda Mascarenhas
Lighting, Video & Creative Captioning Designer	Joshua Pharo
Sound Designer	Charlotte Barber
Movement & Intimacy Director	Angela Gasparetto
Dramaturg	Ola Animashawun
Wordsmith	Kim Hackleman
Audio Description Consultant	Chloë Clarke
Casting Director	Sarah Hughes

PRODUCTION TEAM

Production Manager	Callum Finn
Company Stage Manager	Ella Stewart
Relighter	Glyn Edwards
Producers for Graeae	Hetty Shand & Robyn Bowyer
Producer for Belgrade Theatre	Sâmir Bhamra
Film Makers	Kee Lewis & Ed Grant
Editor	Øyvind Aamli

ACCESS TEAM

Access Support Workers	Anders Morris Knight, Ashley Hayward, Isabelle Abdul-Rahim, Samuel Normington
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WORKSHOP TEAM

Workshop Facilitators	Britny Virginia Miss Jacqui
Training and Learning Manager	Mette Tofte Philipsen
Digital Exhibition Designer	Charlie Fitz

CAST



Lucy
Maya Coates

David
Jack Hunter

Carol & Toni
Rekha John-Cheriyen

**With thanks and acknowledgements
to the following amazing people:**

Lizzy Luxford, Richard Matthews, Vicky Berry,
Charlotte McCabe, Victoria Hope Bassil,
Maristella Farina, Jodi-Alissa Bickerton

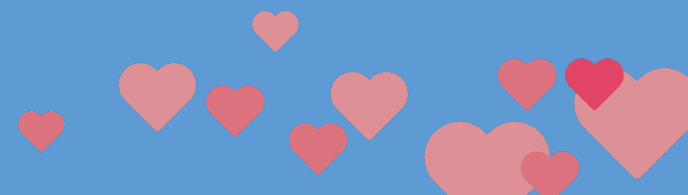


PHOTO GALLERY PRODUCTION

Actors Maya Coates, Jack Hunter and Rekha John-Cherian
performing in Kerbs - photo credits Patrick Baldwin



MICHAEL SOUTHAN

Interview with the writer of *Kerbs*

Where did the inspiration come from?

The inspiration for *Kerbs* came from a couple of places. There aren't that many stories about disabled people being in love, let alone in lust. I knew I wanted to write a rom-com and it meant that I could write these classic conventions about disabled people, and that gives me so much joy. As much as it is a love story, I think it's also a play about logistics, the logistics of a romantic relationship when disability is a factor, sharing space with non-disabled people and the very literal sense of moving from one place to another. It allowed me to write about what living with a disability can be like.

When did you start writing *Kerbs*?

In 2017 I started the fourth year of Graeae's **Write To Play** development programme, with five other brilliant writers, and *Kerbs* was my final assignment; a full length play. It was during a weeklong residential at Graeae HQ with playwright Viv Franzmann and Ola Animashawun (who ended up working as dramaturg on the show). Ironically *Kerbs* was never supposed to be the play I'd write as Viv and Ola encouraged us to think of a second idea to pitch at the end of the week. I've got a vivid memory of being in the back of a taxi after a theatre trip, chatting with my fellow writers about our new ideas speeding through the streets of central London. Looking back, it felt quite anarchic.

Who is the story for?

I'd love it if disabled people could see themselves both in the story of *Kerbs* and represented on stage and know that our thoughts and desires are valid. I'd also like it to say thank you. Thank you to the people who help us navigate what can be a very tricky world.

Why is *Kerbs* important?

Kerbs is about to people looking for a connection and I think after the two years we've had; I look forward to people connecting together in a theatre and watching a story play out in front of us. *Kerbs* also puts a disabled narrative front and centre, and to me that's the most important thing.

To find out more about Write To Play click below
<https://graeae.org/new-writing/write-to-play/>

Photo credit Oliver Cross.





NICKIE MILES-WILDIN

Interview with the director of Kerbs



Can you start by telling us a bit about the narrative of the play?

Who is Kerbs about and what happens in it?

Kerbs follows Lucy and David as they embark on a dating app. Their first date doesn't quite go according to plan and there's a trip to A&E. They have to navigate many obstacles to enable them to fulfil their goal of having great sex together. This includes a train journey, Minehead and Laser Quest.

What themes are explored through the play?

The themes explored are disability, sex, over protective parent, navigating a non disabled world and using an accessible toilet for pleasure.

Are there parts of your own life that you recognise in the play?

Navigating dating apps, navigating the world as a disabled woman and how I am seen by the world. That travel etc cannot be as spontaneous as we would like it to be.

Can you tell us a bit about you now? Did you always want to work in theatre? Was this your intended career path?

Growing up I loved performing but never thought I'd have a career in the arts. I was going to be an educational psychologist but then I studied A-level Theatre Studies, and in the final year I changed my UCAS applications to study drama. Theatre has always had my heart.

How did you go about beginning and maintaining a career in the arts?

After University I worked as a stage manager at The Nuffield Theatre in Southampton for 2.5 years, from Theatre In Education shows in schools to a national arts centre tour. From being on the road to also being Deputy Stage Manager for the main house theatre shows. I then moved into acting as this was my first love. That's how I became involved with Graeae, after auditioning for them whilst still at uni. (Jenny, Graeae AD, had seen my one woman show *3ft Off The Ground* in Edinburgh and invited me to audition)

I worked for Graeae, also Spare Tyre, Birmingham Rep, New Wolsey (playing Laura in *The Glass Menagerie*), Forest Forge, Kazzum, Taking Flight and I also acted in 8 radio dramas. From about 2015 I started to move into directing as I realised how much I love creating work. Maintaining a career has been tough, hard work and at moments I wanted to quit. I worked at Cheltenham Town Hall box office to enable me to earn money when the acting jobs were few and far between. It actually kept me grounded and really value the acting work I was getting at the time.

In 2012 you reached a worldwide audience with your performance at the opening ceremony of the London Paralympics. How did that come about and what was it like?

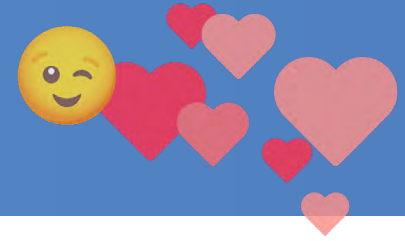
It was definitely once in a lifetime and I can't believe it's 10 years ago now.

I was originally in the POC as a wheelchair dancer. I was in Apple and Storm sections. That was all I knew. Then a month before the ceremony I was asked to audition by doing a piece of text to camera. I was invited back to try flying in a harness. I was excited, nervous and remember thinking, 'you know what, even if I don't get it at least I've had a go at flying.' That audition was incredible! I was doing a roll poly in the air. It felt so freeing. I then got in the car and drove from East London to Caridff to visit my best mate in hospital and as I pulled into the hospital car park I had the phone call to say I was going to be Miranda and rehearsals would start the following week. I was on cloud nine! I only told 2 friends and my parents. My brother and sister only found out the day before the ceremony when it was in the newspapers. I was impressed that my mum had kept a secret!

Rehearsals were intense, learning how to use a harness and fly plus working alongside Sir Ian McKellen and my dear friend Dave Toole. Dave and I flew up to one another during the ceremony - one I will never forget. A moment we shared. I felt proud to share the evening with so many disabled artists who are my dear friends.

NICKIE MILES-WILDIN

Interview with the director of Kerbs



You have a long- standing relationship with the disability led theatre company Graeae who are producing Kerbs. Can you tell us a bit more about that?

I've worked with Graeae in many capacities over the last 20 years - as actor, workshop facilitator, assistant director and Associate Director. I was Head of New Writing from April 2019 - September 2021 which was a great experience. Graeae taught me all I know about creative access and for that I'm extremely grateful. They are a fantastic company and I love working with them. It feels like home. Graeae introduced me to many disabled artists, Mandy Colleran, Mandy Redvers Rowe, Laurence Clark (to name a few Liverpool artists) and many more. During my time as Associate Director and Head of New writing I met Mike and fell in love with Kerbs. A play that made me laugh and feels so relevant to today. A story that we rarely see on stage or indeed anywhere. So excited that we are bringing it to audiences.

Last year you were appointed joint artistic director of Liverpool's D/Deaf and Disability arts organisation DaDa. What is DaDa? What is its relationship with the city of Liverpool and what aims do you have for it for the future?

DaDa is a brilliant arts organisation based in The Bluecoat in Liverpool. We develop disabled, Deaf and neurodivergent artists through our Fellows Talent Development Scheme and also our outreach programmes for younger artists. Their work is showcased at our biennial festival at venues around the city. DaDa is cross art form which is extremely exciting. We are currently working with Liverpool Philharmonic, Youth Music and Resonate, National Student Drama Festival, Alder Hey Hospital and many more. My aim is to make DaDa a beacon for disability arts in the North West and beyond. To develop artists and provide platforms for their work across Liverpool and the North West. An exciting time as we head to our Festival in 2022 and then our 40th birthday festival in 2024.

How has the global pandemic affected your work? How did you get through this difficult period?

It's affected my work greatly as theatres were hard hit and I was also shielding for nearly two years. I joined DaDa early March 2021 which was difficult as I didn't get to meet people in person until November 2021. Previous to this I was making a lot of work online, such as *Crips Without Constraints Part One & Two* for Graeae, MMXX and Connect Fest for Royal Exchange Theatre. I enjoyed this work but Zoom fatigue definitely starts to set in however much I was grateful and enjoyed making this work. Being back in a rehearsal room has filled me with joy. Although every day I am anxious about Covid but we are taking precautions such as Lateral Flow Tests, mask wearing about the building and closed rehearsal rooms. Fingers crossed we make it happen smoothly.

What's coming up next for you? Do you have projects in the pipeline?

Next up I'm working on an outdoor collaboration between Black Gold Arts and DaDa. This will tour outdoor festivals over the summer, starting in Liverpool early June. DaDa's newly formed young company are also devising and rehearsing their play that they are premiering at the National Student Drama Festival at The Curve in Leicester, April 2022 before it transfers to Liverpool. I'm also working with local writer Laurence Clark on his play Cured and of course also programming DaDa Summer and Autumn festivals with the DaDa team. Excited to see what our DaDa Fellows make to showcase at the festivals this year. And to be back in the Bluecoat more often. The coffee there is great! Plus to catch up with artists across Liverpool and the North West.



PHOTO GALLERY REHEARSALS

Actors Jack Hunter & Maya Coates in the rehearsal room



Above: Director Nickie Miles-Wildin, Movement & Intimacy Director Angela Gasparetto **below:** Actors Jack hunter & Maya Coates - photo credits Joe Bailey



Actor Maya Coates reads from her script





Above: Actors Jack Hunter & Maya Coates having fun rehearsing
below: The company in rehearsal



Above: Actors Maya Coates & Rekha John-Cheriyen listening to music on a mobile phone
below: Actor Rekha John-Cheriyen rehearsing her lines

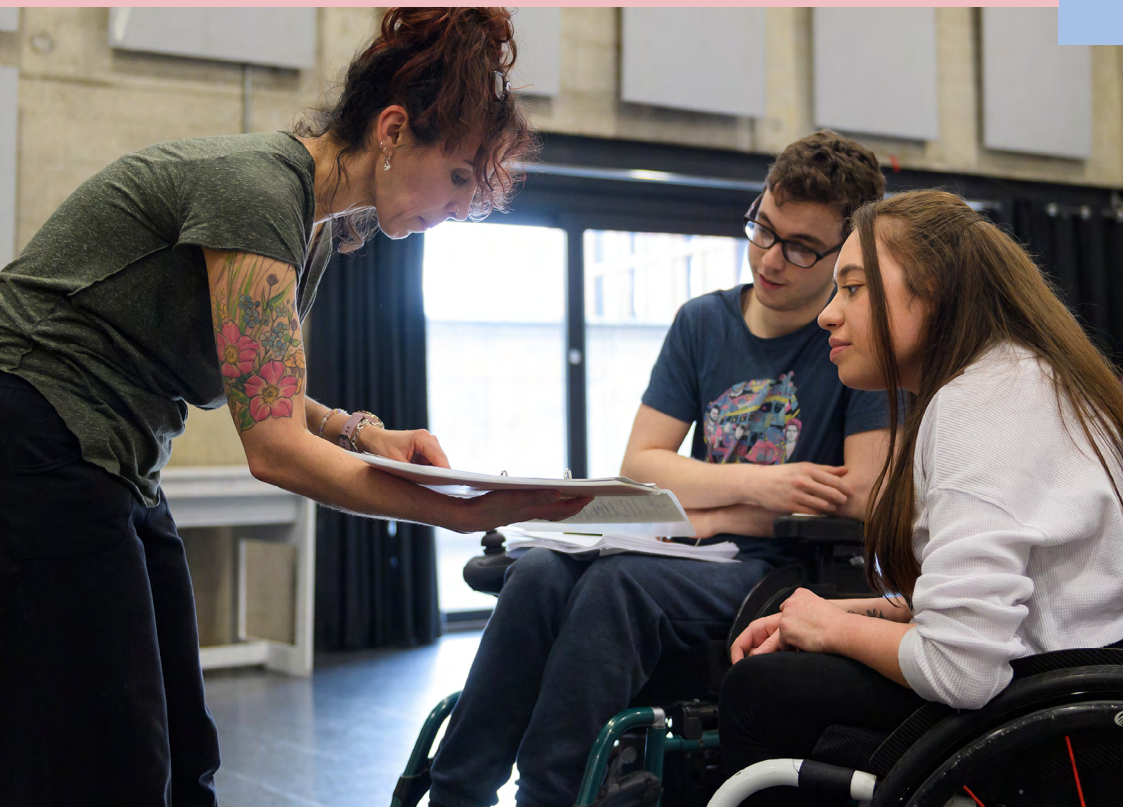




Above: Actors Maya Coates and Jack Hunter rehearsing,
below: Director Angela Gasparetto directing Jack Hunter & Maya Coates



Above & below: Director Nickie Miles-Wildlin directing Jack Hunter and Maya Coates





Out and about: Actors Maya Coates, Jack Hunter and Rekha John-Cheriyian photoshoot for Kerbs social media campaign - photo credits Ali Baskerville

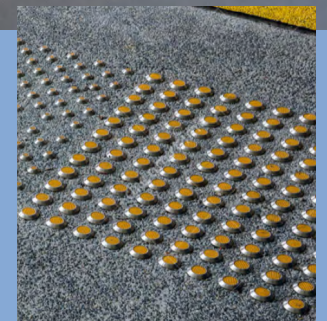
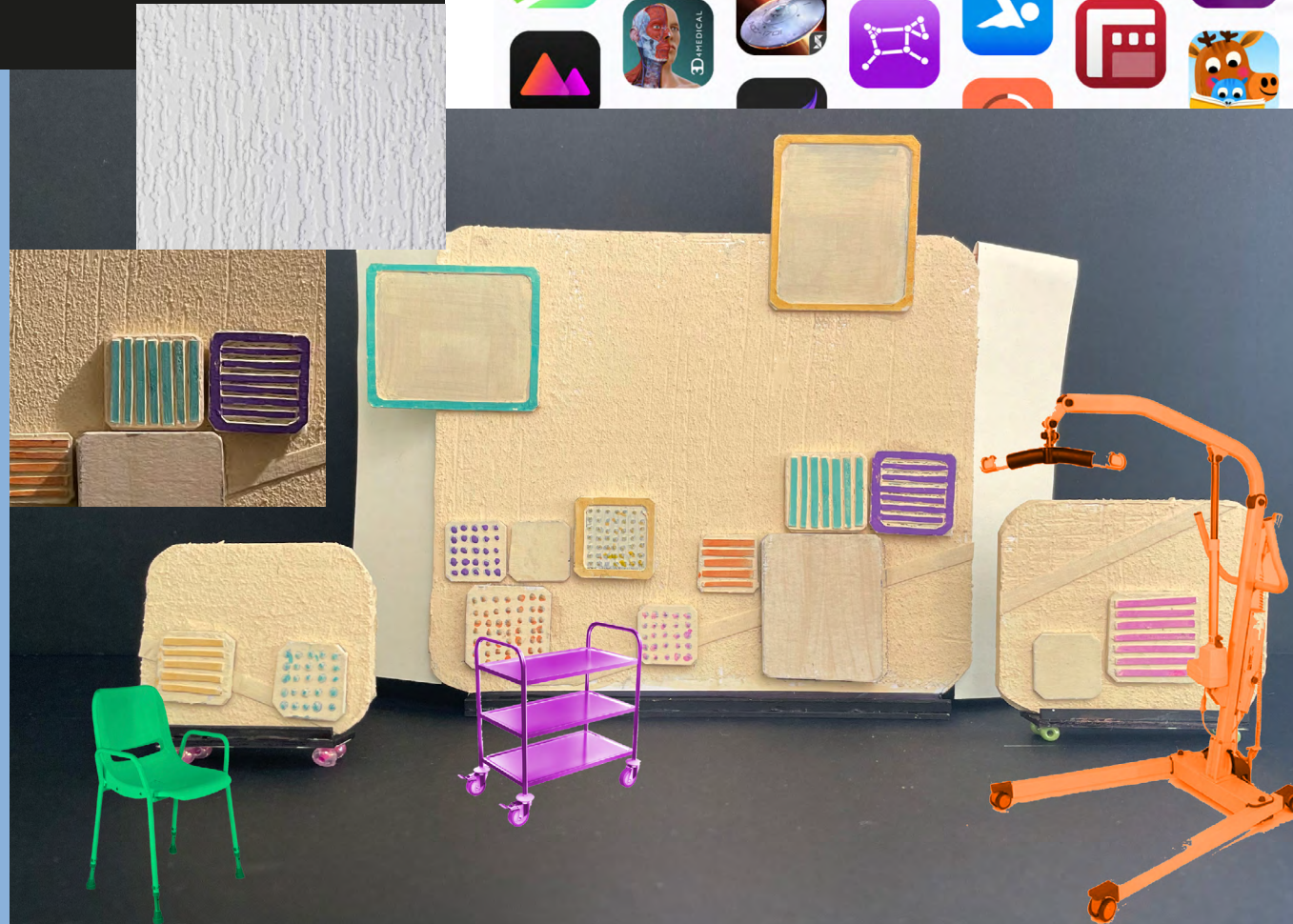
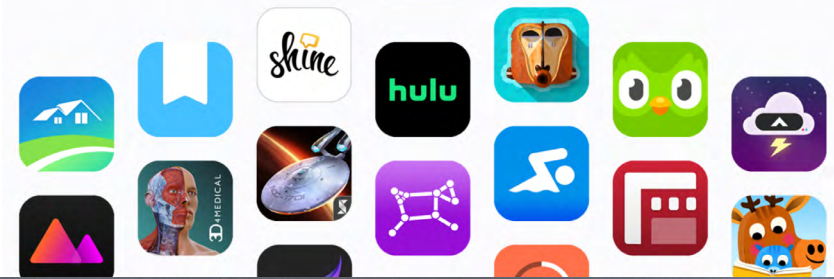


AMANDA MASCARENHAS THE DESIGNER

I was highly inspired by apps
and the sleek design of the icons.

We wanted to bring the swift nature of digital
software into the show to help us quickly
transition into different spaces and the abstract
set really helps support that. I was also inspired
by the textures on roads and pavements and
I was keen to bring that into the design, these
road markings add textural relief to the walls.
The set has moments of magic built into it, it is
reflected in the story and reveals as we go.

To find out more about Amanda click below
www.amandamascarenhas.com



KERBS WORKSHOP PROGRAMME



Love Letters from a Caravan Holiday

Sex, disability and romance, patronising attitudes and broken toilets.

As part of our productions we design bespoke workshop programmes that explore the themes of the productions and aim to inspire new perspectives, understanding and access to the world around us. Our programmes are delivered by Deaf, disabled and/or neurodivergent practitioners and each workshop is tailored to the groups we work with.

During the tour of Kerbs, we are offering creative workshops to the local community alongside discounted tickets to the show. The workshops are developed by Miss Jacqui and Britny Virginia, who together with the participants will explore the themes in Kerbs such as; love, humour, relationships and disability politics.

As participants have unpicked the play and the characters' quest for independence and romance, they will start to create their own love letters which will contribute to a nation-wide digital installation of Love Letters.

 /graeaetheatrecompany #Kerbs

SCAN ME



The exhibition is designed by Charlie Fitz. Charlie Fitz (she/her/they) is a UK based chronically ill, disabled and neurodivergent artist, writer and medical humanities post-graduate at Birkbeck, where she is a recipient of the Wellcome Trust studentship. Charlie is a founding member of Resting Up Collective and onethird of the arts council funded arts practice trio; TRIAD³. She additionally works in artspractice, engagement and design.

www.sickofbeingpatient.com

  @CharlieJLFitz

Britny Virginia is a writer/poet and multidiscipline creator. She spends much of her time improving her creativity through podcasting, producing and directing. Britny loves storytelling and loves inviting others to grow in the art of writing and creating stories.

britnyvirginiaa.com

Miss Jacqui is a Poet/Spoken Word Artist, Songwriter and Facilitator. She is someone who always tries to challenge societal perceptions, like what it actually means to be a black woman with a disability. Miss Jacqui wants her poetry and music to help her listeners to see the world differently, and to inspire others to feel confident in being themselves. Spurred on by a passionate belief that creativity is a truly universal language.

missjacqui.co.uk

ACTIVITIES

DISCUSSIONS

- What does accessibility mean?
- How can you help change discriminatory attitudes towards Deaf, disabled and neurodivergent people?
- What does independence mean to you and do you think it is important?
- What is love to you and do you think it is important to express love?
- There are different kinds of relationships in the show *Kerbs* such as a friendship, a mum and daughter relationship, and a romantic relationship. What other types of relationships can you think of and what are the things you find makes a relationship good?

WORKSHOP ACTIVITIES

IF I WAS AN ALIEN

Work in groups and pose the question...

"How would you describe love to another being who has never heard of it, who comes from another galaxy?" Allow 5 - 10 minutes for each group to discuss this and be ready to share this back.

When the groups share back, include a theatrical element by inhabiting an emotion to share their piece with e.g. angry, happy, sad, excited, shy and so forth.



WRITING A LOVE LETTER

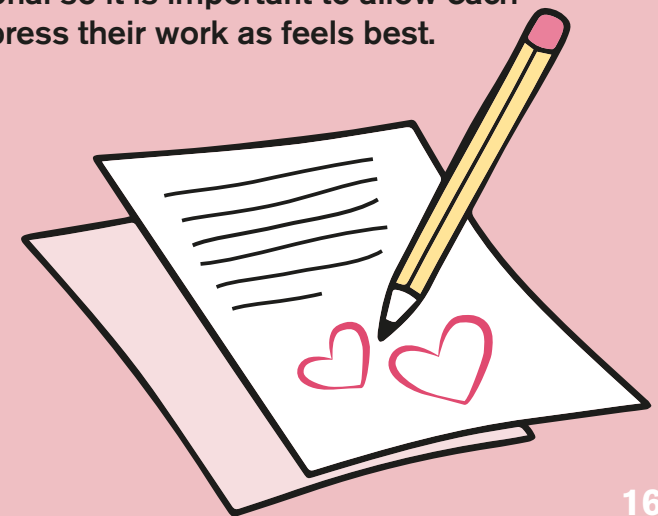
Freewrite

Give everyone 15 minutes to write or draw anything they have on their mind about the theme of love.

Then take a break away from the work!

After the break, each person picks 3 - 5 lines from their free writing to expand on and turn into a love letter to themselves, a person, OR the world/universe. Make sure you leave time for everyone to edit their love letter to truly make it theirs.

The love letters can be shared or performed with the group. Each individual can choose to perform this as spoken word, rap, through movement or chose an emotion to express the love letter through. Love letters are personal so it is important to allow each individual to express their work as feels best.



5 TOP TIPS TO START WRITING A PLAY

BY JOSH ELLIOT

Literary Coordinator at Graeae



1

Set a timer for 10 minutes. Write without thinking and stop when the alarm goes off. Take a break, but don't look back at what you've written. Repeat.

2

There's no rush. Set a word count, but be reasonable. Tell yourself that today you'll write five words; just five. Tomorrow you'll write 10. Up it as you can.

3

It's hard writing with no end date in mind and no one to hold you accountable. Phone a friend. Make a promise to them that you'll send them a page or a scene by a certain date. Ask them to hold you to it.

4

Pick a scene you love by a playwright or screenwriter you look up to. Copy it out exactly. As the pages fill up you're learning how that scene was put together. Think of yourself as an art student making a sketch of a known masterpiece.

5

Don't write. There's a quote from the TV show *Mad Men* that I love. Don Draper's protege Peggy Olsen is suffering from writer's block. His advice: *'think about it deeply. Then forget it. And an idea will jump up in your face.'* Before you're put a word on the page your subconscious is already writing. If you're drawing a blank when you open that Word document, maybe your subconscious isn't done yet.

<https://linktr.ee/joshelliott631>

GRAEae

ABOUT GRAEAE pronounced - 'Grey-Eye'

Founded in 1980, Graeae is the original disabled-led theatre company, and remains firmly rooted at the forefront of its field in the UK.

Graeae is a force for change in world-class theatre, breaking down barriers, challenging preconceptions, championing diversity across the sector and boldly placing Deaf, disabled and neurodivergent artists centre stage.

MEANING BEHIND THE GRAEAE NAME

The Graeae were three sisters in Greek Mythology. Their names were Deino, which means 'dread', Enyo which means 'horror' and Pemphredo which means, 'alarm'. Between them they share one eye and one tooth. They were grey, old and worn out and they took it in turns using their shared eye and tooth.

The Graeae had a secret, they knew the locations of the cave where the Gorgon Medusa could be found, and The Hero Perseus wanted this information. One day, whilst the sisters were passing their eye around to one another, Perseus grabbed it and stole it, refusing to give it back until they told him their secret. He was desperate to know where Medusa was because he had been sent on a quest to find her and behead her. Of course, they told Perseus their secret, but we cannot be sure if the sisters ever got their eye back!

Graeae Theatre Company is named after the three sisters because the company is grounded in working together and sharing resources.

Image: Peter Blake Illustration of the Graeae Sisters and Perseus

[Click here](#) to the animated version of the story.



Graeae is known for the compelling creative integration of sign language, captioning and audio description, which engages brilliantly with both disabled and non-disabled audiences.

Graeae is all about access, whilst cultivating and championing Deaf, disabled and neurodivergent artists at all stages of their careers.

Championing accessibility and providing a platform for new generations of artists, Graeae leads the way in pioneering, trail-blazing theatre both in the UK and internationally.

[Click here](#) to find the Graeae Showreel.

Image: The Rollettes

WHERE IS GRAEAE?

It is no surprise that Graeae's home at Bradbury Studios in Hackney, East London, sets the benchmark for inclusive practice. The award-winning building, the first of its kind in the UK, has creative access at the core of its design. From tactile flooring to sensitive heating systems, the Graeae offices and studio space are sophisticated and urban... a world away from the kind of institutional buildings often associated with access standards.

To learn more about Graeae, pop over to our website or find us online graeae.org

 @graeae

 /graeaeatrecompany

 /Graeae

 /graeaeatrecompany

For more amazing videos and to learn more about Graeae's work you can visit our digital Library here:

Graeae.org/beyond-online



ACCESS

Graeae is committed to inclusive working practice for the artists and staff with whom they work with, and an accessible theatrical experience for our audiences.

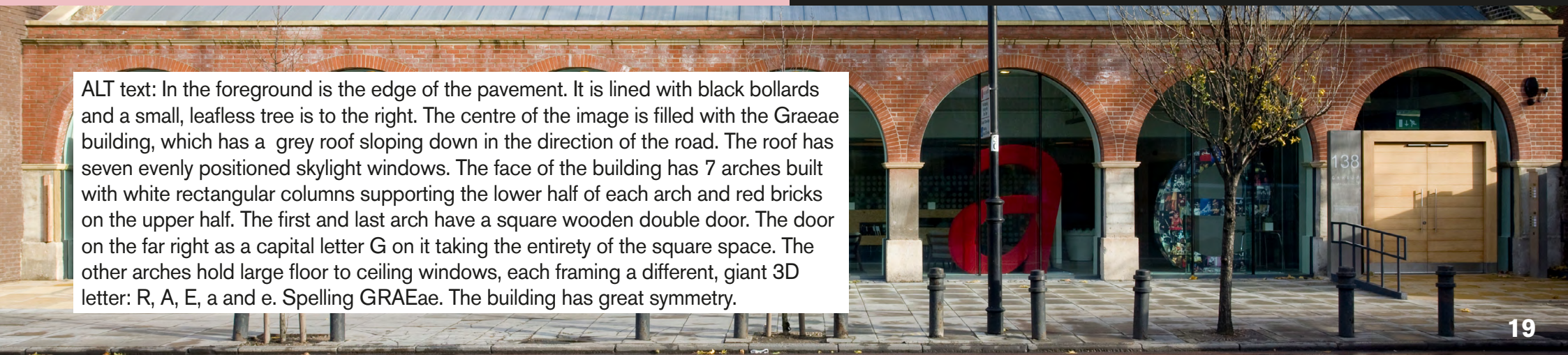
They achieve this through collaboration and consultation with Deaf, disabled and neurodivergent artists and staff. For each project and working situation, the company provide bespoke access solutions, for example confirming wheelchair-accessible venues for productions and

workshops, coordinating the provision of access support workers and British Sign Language interpreters, or arranging adaptive technology to facilitate the creative process.

Access is a basic right and requirement, a continually evolving methodology that enhances the theatrical and professional landscape. Accessibility enables theatre practitioners and audiences to create, engage with and enjoy our work.

Image: Bradbury Studios, home to Graeae Theatre Company.

ALT text: In the foreground is the edge of the pavement. It is lined with black bollards and a small, leafless tree is to the right. The centre of the image is filled with the Graeae building, which has a grey roof sloping down in the direction of the road. The roof has seven evenly positioned skylight windows. The face of the building has 7 arches built with white rectangular columns supporting the lower half of each arch and red bricks on the upper half. The first and last arch have a square wooden double door. The door on the far right has a capital letter G on it taking the entirety of the square space. The other arches hold large floor to ceiling windows, each framing a different, giant 3D letter: R, A, E, a and e. Spelling GRAEae. The building has great symmetry.



‘The Belgrade has always stood proudly at the heart of everything that Coventry is and does, catering to hugely varied audiences, and cultivating close relationships with communities.’

- BRITISH THEATRE GUIDE



ABOUT THE BELGRADE

Together, with the diverse communities across Coventry and the region, The Belgrade aim to enrich and fundamentally change people's lives for the better, through theatre.

In their landmark building, across the region, the UK and online, they use theatre to entertain, inspire, share the city's stories, uncover hidden histories and unleash the creativity in their communities.

The Belgrade is the largest professional theatre in Coventry and so acts as both the city and region's commercial and producing theatre. They are highly respected for ground-breaking community and education initiatives. In January 2022 the Belgrade welcomed two new leaders - Laura Elliot as Chief Executive and Corey Campbell as Creative Director.

The Belgrade is a registered charity and receives revenue funding from Coventry City Council and Arts Council England as well as project funding from these and other government sources.

Click [here](#) for a video about the Belgrade

A BIT OF BELGRADE HISTORY

The Belgrade Theatre was built in 1958 as part of the reconstruction of Coventry after World War II. Holding 858 in its two-tier main auditorium, and 250-300 in the flexible, second space, B2, it remains one of the largest regional producing theatres in Britain.

The Belgrade Theatre acquired its name in recognition and thanks for a gift of timber from the Serbian capital city of Belgrade that was used in the construction of the auditorium.

The Belgrade was officially opened on 27 March 1958 by the Duchess of Kent.

To learn more about the history of the Belgrade visit belgrade.co.uk/about/history/

 [/belgradetheatre](https://twitter.com/belgradetheatre)

 [/belgradetheatre](https://www.instagram.com/belgradetheatre)



COVENTRY UK CITY OF CULTURE



WHAT IS UK CITY OF CULTURE?

UK City of Culture is a UK-wide programme, developed in collaboration with the devolved administrations in Scotland, Wales and Northern Ireland.

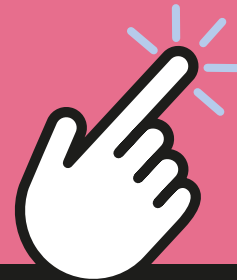
The competition is run by the Department for Digital, Culture and Sport (DCMS), inviting places across the UK to set out their vision for culture-led regeneration and takes place every four years.

After facing off stiff competition from Paisley, Stoke, Sunderland and Swansea, cheers were heard across the many bars, pubs, theatres and community centres that were filled with Coventry supporters as the winner was announced as Coventry. The evening of Thursday 7 December 2017 is immortalised on the BBC's The One Show.

Coventry's year as UK City of Culture started in May 2021.

Click [here](#) for a video of the experience so far!

Click [here](#) to find out more about Coventry City of Culture and the amazing events they have to offer.



 [/coventry2021](#)

 [/Coventry2021](#)



SOCIAL MODEL OF DISABILITY

The Social Model of Disability is a way of understanding how people become disabled by inaccessible surroundings and attitudes, rather than by impairments or conditions.

For example, a train station with information boards but no audio announcements will stop a blind passenger from receiving information that everyone else can access. This is what disables that passenger - not the fact that they are blind.

The Social Model is an alternative to the Medical Model, which works on the idea that it is people's impairments or conditions that disable them, and the answer is to "fix" disabled people so they are no longer disabled.

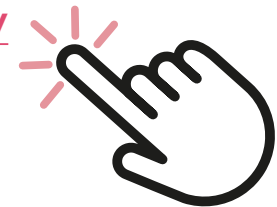
People can be disabled in a range of ways - by inaccessible environments, by people's attitudes and behaviours, and by the way society is set up. Understanding this helps us change things to be more accessible.

The Social Model is also part of what language is used. Rather than a person "having a disability", a person is disabled. This reflects how disability is a result of outside influence.

INCLUSIVE LANGUAGE

It is so important to be mindful of the language that we use, ensuring that it is in line with the social model of disability and that it is respectful.

You can find out more about Access and the Social Model below
graeae.org/about/access/



BRITISH SIGN LANGUAGE RESOURCES

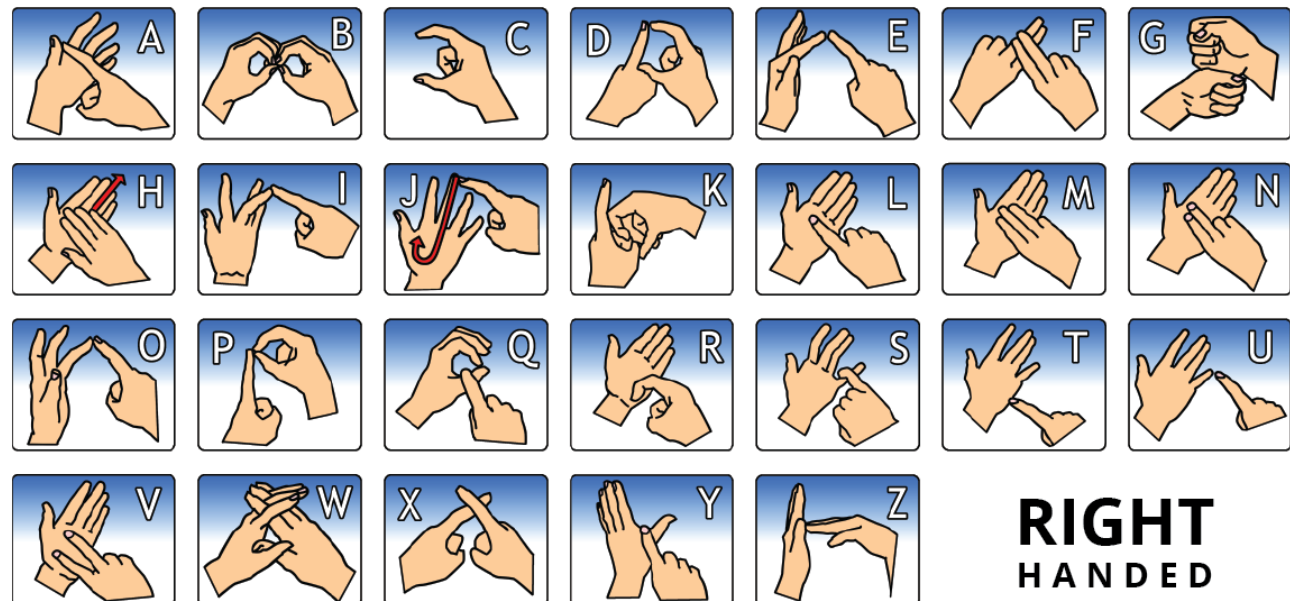
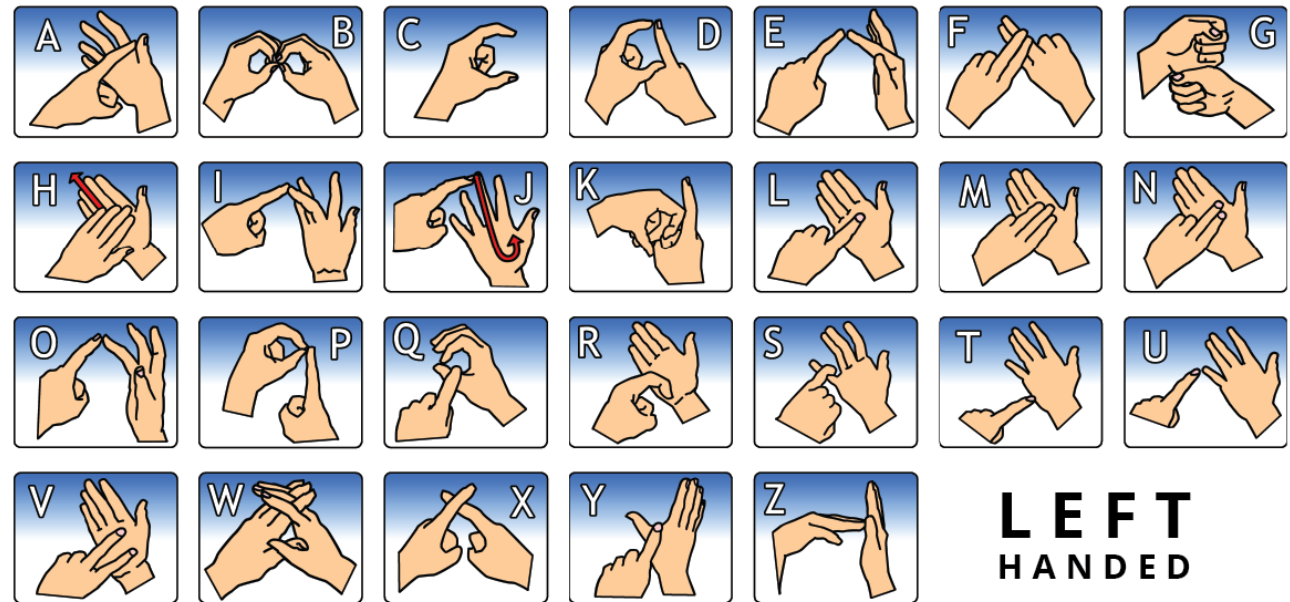
Did you know that there are over 150,000 BSL users in the UK?

If you don't know any of this wonderful language, a really good place to start is by learning the BSL alphabet. BSL will look different for different people and you lead with your dominant hand, that's whatever hand feels more comfortable for you.

[Click to view BSL Alphabet video](#)

Learn more about sign language at british-sign.co.uk

BSL FINGERSPELLING ALPHABET



SIGNPOSTING

SEX & RELATIONSHIP ADVICE

Enhance the UK

Did you know...

Disabled people have sex & they like it?

enhancetheuk.org/sex-and-disability/

Visit Enhance the UK's 'Love lounge' for practical tips, advice and answers from resident sexperts.

enhancetheuk.org/about-the-love-lounge/

Mencap

Sexuality, friendships and relationships

If you have a learning disability, or you know someone who does, Mencap can help you find the right advice and support about sexuality and relationship

mencap.org.uk/advice-and-support/relationships-and-sex

LGBTQ+ Disabled Queer and Hear

We raise awareness of and make change for disabled LGBTQ+ people

lgbtqdisabledqueerandhear.co.uk/

disability HORIZONS

Relationships & Sex

disabilityhorizons.com/category/disabled-dating-relationships-and-sex/

SCOPE = Equality for disabled people

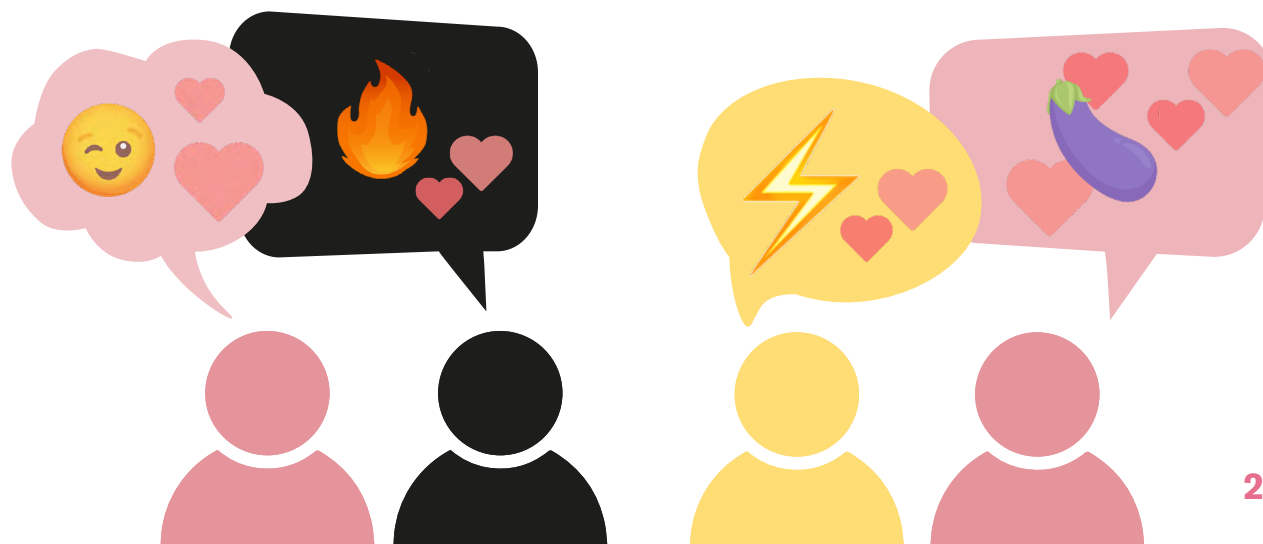
Sex and disability advice

scope.org.uk/advice-and-support/disability-and-getting-ready-for-sex/

Terrence Higgins Trust

Safer sex and sexual health for trans feminine people

ttht.org.uk/hiv-and-sexual-health/sexual-health/trans-people/trans-feminine/safer-sex



CONSENT

LET'S TALK ABOUT IT



What is consent?

Consent means that you have given permission, and that someone has given you permission to engage in any intimate activity for sex. Any sexual contact without consent is illegal regardless of the age of the people involved. In the UK, the age of consent for sexual activity is 16.

letstalkaboutit.nhs.uk/other-services/sexual-assault/consent/

Disrespect NoBody

Disrespectful and unacceptable behaviour can come in many forms. It isn't limited to just physical behaviour; it can also go way beyond that.

disrespectnobody.co.uk/

Ask for Angela campaign

The poster is a visual aid which might provide a vital life-line to someone who finds themselves in a difficult situation and can't get out of it.

nationalpubwatch.org.uk/news/national-pubwatch-supports-ask-angela-campaign/

