

FROZEN LIGHT

The Frozen Light Podcast

EpisodeTwo- Interview with Joanna Grace (Jo), founder of The Sensory Projects

- Lucy ([00:01](#)): Welcome to the Frozen Light podcast!
- Amber ([00:03](#)): A podcast aimed at staying in touch with the PMLD community in the age of coronavirus.
- Jingle ([00:11](#)): (jazzy music plays)
- Lucy ([00:22](#)): So we're really excited this morning that we are going to be talking to the ever fabulous Joanna Grace. And we've known Joanna for a while now. And Joanna is a sensory engagement and inclusion specialist. She's also an author, a trainer, and a TEDx speaker and founder of The Sensory Projects. Now, if you're in the PMLD world, I would imagine you've probably heard of Joanna Grace, cause she's quite the megastar. So we're really excited to have her on episode two of our podcast.
- Amber ([00:53](#)): We first came across Joanna Grace on Twitter and our paths didn't meet for a while in person. But when they did, it was really wonderful. She came to see the Isle of Brimsker in Leicester, which was really wonderful to have her there. And in June 2019, myself and Lucy went and did Jo's Super Sensory Lexicon, which is a really incredible sensory course where you learn all about the senses and it's had such a huge impact in our next show that hopefully we will be touring one day. Jo is also one of the organisers of Raising the Bar conference, which we spoke at last November. So it's been really wonderful for our paths to have crossed so many times in the last few years. So we'll just give Jo a ring.
- Sound effect ([01:40](#)): (phone ringing)
- Lucy ([01:43](#)): So good morning Jo! And thank you for coming on the Frozen Light podcast.
- Jo ([01:46](#)): Morning!
- Amber ([01:50](#)): Morning Jo, and just to say, it's currently the morning of Friday, the 5th of June 2020. So lovely to have you on with us. So to start off with our first question, what does your lockdown look like? What's your day to day and how have you managed to stay in touch with the PMLD community? During this time?
- Jo ([02:09](#)): My day to day is at my desk writing a book. So my lockdown looks pretty similar to what life before locked down used to look like except for before lockdown, half of my week was at my desk and half of my week was on trains. So I've lost the second half of my week. I'm just living perpetually in Mondays and

Tuesdays, or a month of Sundays. And in terms of staying in touch, I'm a big user of social media. And so it has been lovely through this time to have that connection with families, especially on Facebook. And there's been a couple of days where I've had videos from families I know of their children and what they've been up to. And it's definitely been the highlight of my day. So yeah, social media is how I'm staying in touch.

Amber (02:58): and what kind of videos? What's the content?

Jo (03:01): Uh, people giggling! A lot of them are just; 'here is my my child giggling', which is a wonderful thing. Or 'we've tried this activity, you know, what do you think?' And, and it's amazing because a lot of my work is spent trying to encourage, um, practitioners or policymakers to up their game with regards to what provisions for people with profound and multiple learning disabilities, is like. And at home they're all being supported by the people who know them best in the world. So those, those people are knackered and they're not getting enough sleep and they can't do their job at the same time. But from the position of the person with PMLD, it's quite a lovely time because you have that best person with you around the clock. Nice to see.

Lucy (03:50): Obviously we know you're a great user of social media. We follow you and find out so many things from you. But one of the great things that you've been doing during this time is the COVID-19 Resource Page. Do you want to tell us a little bit more about that? Where people can find it, what's on there, et cetera.

Jo (04:09): I didn't plan on doing that. It just sort of happened naturally at the start of lockdown. Um, so many organisations and people came forward immediately. As soon as they saw that this was going to be a difficult time that their first instinct was 'what can we do? Okay. We can make this stuff. We can give it away. We can offer this support for free'. And so many people are producing, yourselves included, are producing these amazing free resources. And I was sharing them on my Facebook and on my Twitter and people were saying, 'Oh, I saw one that you posted last week and now I can't find it'. And then I wouldn't be able to find it either. Cause it was somewhere in the, you know, all of the noise that I put out on social media. And so I just began keeping a list, um, and curating this list of all these free resources. And it is bonkers, how many there are on there. Special schools have, um, referenced it as part of their provision for families during this time.

Amber (05:09): And we actually used your list when we were compiling a newsletter for the Norfolk and Norwich Festival Bridge.

Jo (05:16): It's been a lovely thing to do, because it keeps, it keeps me busy and it's just a constant reminder of the human kindness and that there are nice people out there doing nice things during a grim time.

Amber (05:27):

Definitely. And we know a huge piece of work that you've been involved with is the 'Supporting People with profound and multiple learning disabilities, Core and Essential Service Standards.' Can you tell us a bit more about that?

Jo (05:41):

All of the things, the best thing I've been a part of is 'The Core and Essential Service Standards for supporting people with profound and multiple learning disabilities', which is a long and unexciting sounding name. But the reason it is so good is because out of everything, it stands to have the most impact, or it could. It came about, um, much the same way as the projects came about the, the original Sensory Story Project was not something I ever imagined I would do. It was just a conversation that got out of hand, um, in, in the pub. Um, and then some friends held me to 11 years later and I was... I get booked to do sensory story training for lots of different organisations. I see a lot of special schools, I do a lot of speech and language therapy teams, I do a lot of heritage settings, which is really good fun. I got booked for this big adult care conference. And I go to a lot of teaching conferences and at teaching conferences, I, you know, I'll have my sensory story stuff with me, which is just like handfuls of confetti and bits of bungee cord and coloured cellophane. It's nothing impressive. Um, and at teaching conferences, you'll have these, these ladies in um, Oh, statement cardigans all with really like amazing necklaces come up and they'll go through the stuff on your table and go, 'what would happen if somebody ate this?' And you're like, 'that is a very good question and I'm glad you asked' and they just, they just dig through your stuff, looking for ideas. And the adult care events are very different. There's a lot of people in suits. I put my stuff out on the table and people will sort of regard it slightly disparagingly and say, 'this looks babyish for, for the people that we support'. And depends where you shop, doesn't it for your sensory resources as well. I mean, I don't shop for my sensory resources. My sensory resources all come from the scrap store, but if you go into B&Q, there's lots of sensory resources that aren't babyish. Um, I now take tattoo gun with me to adult care events. Cause that's a sensory experience and it's not babyish. But you have this very different sort of, um, you know, environment.

And so I was at one of these big events and I'd been cornered by this person who I shouldn't, shouldn't refer to as boring. And he is not, he's not boring. Um, he's now a really good friend, but he was talking to me at this event and I don't really remember what he was talking to me about when he started talking to me. He was describing an experience he'd had with CQC inspecting his settings. He was a manager of a number of settings and he complained well- I'm from the world of education so when people say CQC to me, I just swap the word Ofsted in my head. And the conversation is the same. They go, 'we've had CQC' and you say 'ooo have you' depends what inspector you get'. And it's you just feed your lines from this conversation. And it's the same. Um, so they'd just had CQC in. But he complained to me that he'd received too high a rating, and I've never heard a school complain that they scored too highly on Ofsted. So then I was really listening to him and he gave some examples. He'd had a member of staff feed somebody in front of the inspectors in a way that was physically damaging to that person. Basically just spooning food into their lungs, because of the mechanics of that person's eating. But because the member of staff told the

inspector confidently that they were doing the right thing, the inspector wrote down 'yeah oh, jolly good doing the right thing.' And, and I was listening to this thinking 'you know, this isn't very good.' And he said, he said, the trouble is when CQC inspect, with regards to people with profound and multiple learning disabilities, they have nothing they inspect us against. And I was like, what do you mean nothing? Because I am not a fan of paperwork in any form, but you'd think like, at least it'd be a checklist. The idea that anybody could meaningfully inspect a setting for people with profound and multiple... even if you are like the world expert in supporting people with profound and multiple learning disabilities, if you walk into that setting and you've not met those people before, you're not in a position to know what's right. You need years of experience with those individuals before, you know, what best practice looks like for them. But at the very least you would expect there to be some sort of guidance as to what best practice looks like. And in his beautifully deadpan way, he just, he just remarked, he said, 'yes, I've been thinking somebody should write some'. 'Yes they should! Oh my goodness, what do you mean they're not there'. And I said 'I know somebody like you at another organisation. Because in my head he was a boss of adult care and this other man was a boss of adult care. They do two completely different jobs. I said, 'I know, I know these people that he'd be interested too'. Um, we also had Annie Ferguson, who's a researcher who, I know you guys work in close contact with a lot of the time and between the four of us, um, we pulled together everybody we could think of at the time who had an insight into the lives of people with profound and multiple learning disabilities. And that was you need like one of everything we had every type of therapist and doctor and provider and loads of, um, parents and family carers. And we had about 140 people, I think fed into the writing the standards originally.

We gave our time for free over an 18 month period. That's no small task. Those people were, you know, coming away from family members, they were getting out of serious jobs. I was shipping myself up and down from Cornwall on the train, which isn't cheap. Um, but every one of those people who worked on the standards did it because they really care and they want to see, um, practice improve. And we had to decide very early on, are we going to describe what best practice looks like now or what it ought to look like? And now printed up, they are beautifully clear. It's just six bullet points for what best practice looks like at an organisational level and seven bullet points for what best practice looks like at an individual level. And when we made that decision, 'do we describe what best practice looks like now? Or do we describe what it ought to look like?' We went for what it ought to look like. So they're aspirational, but that word aspirational makes it sound like there's some sort of high faluting, you know, they say things like 'a person's communication strategies should be respected'. You know, things like that should be basic. They should not be aspirational, but currently they are not necessarily what's happening everywhere.

And in my naive little head at the time, I thought that we would just give the standards to CQC and to Ofsted and they would say, thank you very much for

doing this enormous amount of work for us for free. This is a really useful document. We will adopt it and inspect against it as part of a legal framework. Because if the standards were to become a part of those inspecting regimes, what they describe would become a legal requirement. And if that happened, it would change the face of provision across the UK. Turns out it's not so simple, we're still working on it in all sorts of ways. You know, somebody knows somebody's sister who might be able to take them out for tea and things like that, but also campaigning and through the routes that you're supposed to go through, but failing their adoption as a legal framework what we want is a community of practice around them.

And it's been four years, I think, since we launched the Standards and we are seeing that happen. I had a tweet this morning from a county where they said that the standards form the basis for the evaluation of all of their children's services, that support people with profound and multiple learning disabilities. That's what they're using as their baseline, which is awesome. And so we have brilliant special schools who put them, put the Standards on the front of their website and they say, we follow these Standards. And when they do things like that, it creates an expectation that these standards will be met regardless of whether they're a legal document or not. And I mean, I said, that's like brilliant schools. A lots of places are using them as an evaluative tool to inform their training going forward. They'll go through and they go, 'yeah, we're quite good at this and this, but we need to learn a bit more about that.' And then they get training in about that one.

I have a friend who works at really duff setting, so I won't give any, um, she, she works at a setting that is, um, very focused on, it's a, it's a further education setting and they're very focused on the students who will achieve A levels and go to university. Um, and she has a class of students who have a mix of learning disabilities. Um, a few years ago, a sensory room was installed in her setting. And she was then informed that she is now a provision for people with PMLD, having never met somebody with profound and multiple learning disabilities before in her life. She suddenly had, you know, five or six medically complex people arrive without the support, without the training, without anything. And she's amazing because she's gone online and to do the right thing by those people she's, she's taught herself. She looked at the Standards and she said, 'I don't think my boss will know these aren't legal. I'm just going to tell them that they are'. And your like, 'that'll work, that's good', by hook or by crook we definitely want the Standards being followed.

Um, they're free to download it from my website and they are free to download from the PMLD Link website and they are having an influence globally. So it's, it's a fantastic thing to be a part of. And there's a, we were talking about social media, there's a Facebook group, which is a community of practice called Raising the Bar. I think it's called Raising the Bar COP- for the core and essential service standards. Got some long name like that, but it's a collection of people who all support people with profound and multiple learning disabilities and are

looking to raise awareness of the Standards and raise the bar with regards to what provision looks like for them.

Lucy (16:06):

And they are also linked on our website too, so you can find them there. And is there anything that we can do to support getting the Standards out there? We talk about them everywhere we go. At any training that we do, we talk to students about them and theatre people about them. But if there's anything that we can do or anybody who might listen to this that they can do.

Jo (16:29):

I think one of the most important things is that parents and carers know about them. The world of education and the world of adult care often look quite different. And that is not to say that adult care is a bad and scary place. There are adult care settings that are bad and scary places, but there are lots of people, lots of very passionate people who are pushing to make things different. And there are some amazing leads. I think I, I probably live in a very privileged world because I get to meet all the twinkly eyed people. So, um, adult care doesn't seem like a scary place and I've met some inspirational adult care people, but in general, I would say there's still quite a split between what provision looks like when you're in school. And what provision looks like when you enter adult services.

And at that point at which you enter adult services, you are shopping for services. Um, you are a business to those people. I know you're a business to those people because I've stood around in the networking conversations and I've heard how you can, you know, up your profits and things like this, that I've never had an education conference. I had never heard it at an education conference until they started doing the academies thing. And then I did hear it. Um, but (chatter), another topic. You're shopping for services. If you go to a setting and say, do you follow these Standards? If you follow these Standards, then I'm happy to place my loved one with you. And if you don't, then I'm going elsewhere. Then that is money talking. And actually money talking is probably a bigger influence than a legal requirement because a legal requirement could be fudged. But if, if they stand to not get your custom, because they're not meeting those standards, then that's a powerful thing. So just people knowing about them, people using them. I tell people who have printers at work who don't have to pay for printing 'print off loads of copies and just leave them around like doctor's surgeries and dentists places. And, you know, just in case somebody bumps into them.'

Lucy (18:32):

And if you're ever at a Frozen Light show, we usually have several copies with us. So if you want one, just ask us. It really is a wonderful document. And, you know, we don't work directly in a, um, a setting for, for people with PMLD but, um, we've used it to inform our theatre practice. And it was something that Annie used to evaluate our work. And she did an evaluation against the Standards, which went into more depth than we could ever imagine in our wildest dreams. And actually, has not only become a document for us, but a document that theatres can follow and that carers can follow and all of that stuff in best practice, even just, just on a trip to the theatre.

Jo (19:14): Yeah. I read that document is it's a fantastic one.

Lucy (19:17): Annie's super fantastic.

Jo(19:19): Yeah.

Lucy (19:21): Are there any changes that you hope will support people with PMLD in the future that might be influenced by this time in lockdown, or any hopes for the future.

Jo (19:31): That's a really nice question. You'll know for me on social media that I tend to focus on positive things. Um, there were loads of stories that I come across on a weekly basis of, you know, care providers, not caring the way they should or families not being supported the way they should be being supported. And I don't reshare those posts because I think people know how grim the situation is. I share the, you know, look at all these lovely people, giving away free stuff. That's, that's what my online narrative is. And so you're asking me, who's known for being positive, what hopes, what do I think will come out of this? But honestly, what I've seen is that the people with PMLD have been forgotten, not being considered in policy. There's been some nasty underhand thing. Things are changing under the cover of the big news story. The big news story is always COVID at the moment. And under the cover of COVID, um, councils have had their legal requirement to provide a certain level of care removed. And the justification for that is that they can't meet that legal requirement during lockdown. So it's, it wouldn't be fair to hold them to it. And I'm not cynical, but you do wonder whether it will be reinstated.

Yeah. So no, I'm sorry, what will happen? I think a lot of people with profound and multiple learning disabilities, a lot of young people with profound and multiple learning disabilities will have made leaps in their communication and their confidence through the amount of one to one attention that they've had during this time. But I haven't seen any signs of people noticing them. Maybe, maybe the community of special educators online, or people involved in this world online, not just in education, we'll get together and have a bigger voice. Yeah, no, sorry.

Lucy (21:41): And Jo that's our fear. And that's our total fear because even when we're out there able to tour, we hope that we're increasing the visibility around people with PMLD and doing really positive things. And that's always, our narrative is, is, you know, that's what we do share positive experiences. But what we sort of noticed in this lockdown is, is that fear of people being forgotten and us feeling like we can't even be in contact with that community in the way that we usually are, which is kind of a reason why we started this podcast, as a documentation to say, 'we're still thinking about you, we're still here' and trying to shout as much as we can about, about people with PMLD and hearing those wonderful, positive stories, like everything that you've, you've been saying this morning. So let's try and use our collective voice to shout and to try and keep people in the limelight.

Jo (22:34):

I think that visibility thing is, is the issue is that this is they, they are recorded in research as being an exceptionally vulnerable population for all manner of reasons. And one aspect of that vulnerability is just their lack of presence. That there is a, there's a vulnerability that research is not being done about them because they're not on anybody's radar and people aren't, they're not, we're not seeing them in the media. We're not, you know, the changing places toilets thing. Why would you install a toilet for somebody that you don't know exists? And you think, yeah, if you don't bump into people in the supermarket or you don't see them in pictures on your social media, you don't meet them in the bank, then why would you know, they were there? And of course you would think a disabled toilet is accessible to disabled people because it's called a disabled toilet. Why, why wouldn't it be? And so literally we're at a point where raising the bar and improving provision is literally like letting people know they exist, which is a very basic start point.

But it's a conversation I was having with somebody else a little while ago. And he was saying because of the restrictions on taking photos of people, and this is an interesting one, because quite often settings don't have permission to share images of the people that they support, because those people can't necessarily give consent themselves, or those people are... So in some of the schools, I work quite a few children have been adopted because the original family would have looked at that level of need and thought they couldn't meet it, and so have made that very difficult decision to have their child adopted. And then, because that is looked after child, now, they can't appear in photographs and those pictures. So the sharing of images of them literally seeing them counts for something. I was discussing with this person, how you could get more pictures out and it doesn't have to be campaigning does it. You just want them to be literally seen- like some of the big companies who started using models with down syndrome and their adverts, something like that, where just people go 'look they're here!' Would, would count for a lot.

Lucy (24:45):

And that's, that's one of the reasons why we're so passionate about putting the work into theatre venues is, and that the theatre's put us in the brochure and they put us on the posters and the marketing just to say, Hey, there's this group of people that also come to the theatre.

Jo (24:59):

Yeah, absolutely. Just that, that's a really good place. Actually, if you're being put up, pictures of what you do in a general arena, like a theatre- ideal.

Lucy (25:10):

We've really struggled during this time to work out a digital offer. I know that you've had so many different things on your, on your resource page. I think we've really found it quite difficult thinking about how someone with PMLD would respond to the screen without additional smells and sounds, and touch and all that kind of stuff. Have you come across any, any really positive stories about people really engaging with the new Zoom, Skype world that we have entered?

Jo (25:42):

Yeah. It's an interesting one because I've been under a lot of pressure myself to produce a digital offer. And like you so far, I've, I've not done that because I don't want to produce a lesser thing and claim it's the same and not, not to say that any of the people who are producing digital offers are producing a lesser thing. Just what I personally do, I don't think fits a digital model.

Um, I have seen some lovely, uh, I've seen it just simple things like school teachers Skyping the students that they work with and being recognised, their voice is being responded to, um, a couple of my friends who have PMLD, their parents have arranged Zoom chats, um, and one young man, um, he has multiple physical disabilities and cognitive impairments and things like that, his mum shared with me that he had rolled himself over on the floor in order to look at his friend on the propped up, iPad next to him. So there is connection happening, obviously that connection is through sound and vision.

I think some of the most, um, it's, it's odd to give levels of vulnerability, but I think people who are deaf blind, are in a particularly unique situation, not just currently during lockdown, but through a lot of the provision that happens for people with PMLD. A lot of the stuff that is sold as sensory in the general tends to be sight and sound, not multisensory across the board.

There are organisations who've been putting out lovely digital content and if I begin listing them I will finish and then think, 'Oh, I've forgotten good people,' but even just little providers like there's a service called Willows Sensory Service. That's run by Sarah Hall who you might've met. She's been doing video meetups with some of her clients, and she's brilliant at improvising. And she has done the best that you can do in the situation that we're in. Because I think the work that we sort of do, we can say, we can't really do this online. We'll wait. But if, if Sarah doesn't do her work and interact with those people, those people don't get that provision at all. And so she's got, she's got to do what she can do, and she's, she looks like she's doing great at it.

And then there's some amazing training opportunities because a lot of staff who've been furloughed or a lot of staff are not in their settings working, but are expected to do some work at home. And so I know a lot of, um- that's the answer to the other question! A lot of people are gonna, a lot of members of staff are going to come back from this experience, having been very upskilled by the amount of training that they've been able to access during this time- above and beyond what they would normally have done. So that's my positive.

Just one more to say is that Dr Nicola Grove from the Open Storytellers Project has come online during this time doing this Surviving Through Storytelling, work online and that's some really fantastic stuff that's worth getting in on.

Lucy (28:55):

Brilliant, well, thank you, Jo. It's been like super insightful as always, every time we speak to you, we have lots more stuff to go and think about. Um, and I think it's been really lovely. It will be really lovely for people to hear from you.

Amber (29:09): And we're really looking forward to seeing how Sensory Projects and Frozen Light can kind of progress as this goes, either as it goes longer or as we are able to come out of it and seeing the direction that we are able to go in and hopefully support each other along the way.

Lucy (29:26): And Jo, do you want to share with us, um, any links where people can find you on social media, on your website, anything you might want to promote?

Jo (29:35): The simplest one is just my website, which is www.thesensoryprojects.co.uk and it's plural, so you have to remember the s on the end of the projects. Um, and that has links to my Facebook, which on Facebook, I share lots of conversations around inclusion and disabilities. Um, it's quite a good place for having discussions. And I often connect with families on Facebook.

It has links to my Twitter and my Twitter feed is you'll know. I tweet out excerpts from the research that I read. So I'm a massive geek, and I try to keep up to date with the research in the field that I work in. And then it's quite useful for me as I read research papers, cause research papers aren't necessarily exciting things to read. They're very useful things to read. As I read the research papers as a way of sort of making myself take notes, I steal little bits of them to tweet. I think 'oh that's a little section of information'. And obviously the tweets don't stand alone as information, but they're just like little like, Oh, this is curious, isn't it? This is interesting. Do you agree with this? Do you not agree with this? And I quite often have people send me a message, 'where did that tweet come from?' And I hope that they then look up and get more information. So my Twitter tweets exists from research. It also tweets all the, you know, the daft stuff that people tweet, you can see a picture of my breakfast there if you want to.

And then my LinkedIn profile, if you want to know, my professional CV it is broadly up to date, but I use that as an archive for all the places that I've been published. And so I've been published in it's closing in on 200 publications now in print and online media and journals and things like that. And so just recently this week, actually, I've had a lot of people ask me for some articles that I wrote on presumed competence and having high expectations for people where I've been arguing that the narrative of, um, believing that everybody is cognitively able and that small steps towards cognitive ability are the measure of progress isn't a kindness, it's a form of prejudice because it says that the best thing is to be a cognitively able person. And in saying that it's taking away something from the lived experience of being somebody who will never be cognitively able, but who might be very connected to the world or might be very happy or there's lots of different ways we can measure progress. And so I've been arguing that when we set our high expectations, we should choose the ruler that we're going to measure them by, and we shouldn't automatically default to that being one of cognition. So if you want like four pages of reading and most of those articles are available for free, then my LinkedIn profile is a useful place to go.

And all the projects and stuff are on the website and the resource list, the COVID-19 resource list is there on the website as are the Standards.

Amber (32:35): Brilliant. And we'll make sure that we link all of those links on our show notes.

Jo (32:39): Excellent.

Lucy (32:41): Thank you so much, Jo. It's been brilliant.

Well, thank you, Jo. I really enjoyed that podcast. I think there were some really, really interesting things to come out of that. I think the note about how important the Standards are as Frozen Light we don't stop going on about that. And I think, um, it's really good to hear from one of the authors.

Amber (33:05): At Frozen Light we've spent a lot of time discussing about our backgrounds as individuals in regards to people with PMLD and the work that we make for people with PMLD and actually there's very little information out there in any shape or form about the lives of people with PMLD. And certainly when the Standards were published, suddenly we had something to turn to something, to read, something where we could learn more about the audience that we've been working with for seven years. So I know for us as an organisation they've been invaluable.

Lucy (33:38): And the other thing I think to pick up from Jo's podcast is when she talks about the dramatic difference between school and adult services. And as a theatre company, we're really focused on making work for adults with profound and multiple learning disabilities, because having worked in adult social care myself, I saw the dramatic lack of truly accessible experiences within the community for adults who sh... Who should be able to access things in their community. And that's one of the reasons why as Frozen Light we wanted to make work for adult audiences.

Amber (34:04): So thanks again to Jo, and overall, I just want to say how much that we're enjoying recording this podcast so far. We really started doing it just as a way to stay in touch with the PMLD community during this time. But what we're finding is we're learning so much ourselves from the speakers. And I really hope that what we have learned so far from both Sharon in Episode One, and now Jo are things that we can take into the rehearsal room with us, for our next production and things that we can talk about when we work with other creatives and new performers, they're all really supporting our practice, which is really exciting.

Lucy (34:53): Yeah. So thank you guys for feeding into that. And we are on the hunt for new speakers. So if anybody is interested in coming on the podcast and sharing their story, do let us know.

Amber (35:07): You can get us on info@frozenlighttheatre.com. And these are the rest of our social media channels. Our website is www.frozenlighttheatre.com. We are

/frozenlighttheatre.com on Facebook and @frozentheatre on Twitter and @frozenlighttheatre on Instagram and Frozen Light on YouTube. So thanks for listening everyone. And we will see you next time. Goodbye.

Lucy (35:34):

Bye!

Jingle (35:34):

(jazzy music plays)