



Holland

Enrichment Guide

Created and compiled by Ksenia Broda-Milian for Royal MTC

Table of Contents

The Role of the Audience	2
About the Playwright	3
Playwright's Notes	3
Director's Notes	3
Content Overview	4
Plot Summary	4
Characters	5
Synopsis	5
Context and Related Resources	8
Welcome to Holland	8
Barriers to Access	9
What is a Co-Production?	10
Design of this Production	10
Glossary and Mentions	11
Explore More: Recommended Library Reading List	12
Discussion Prompts	12

Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Innninewak, Anishinewak, Dakota Oyate, and Denesuline, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player/gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre or block the view of those behind you. Please do not wear strong scents like perfume or body spray. We thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

About the Playwright

Trish Cooper is an Honours theatre graduate from the University of Winnipeg who has worked as an actor and writer in Winnipeg and Toronto. She began writing sketch comedy with the Royal Liechtenstein Theatre Company and has written several plays for the Fringe Festival circuit including *The Year of the Panda* (with Vanessa Macrae), *The Comment Card* and *Homely Woman #2*. Trish was a writer/performer for Theatre Projects Manitoba's inaugural *In the Chamber* series, and has also been a regular contributor for CBC's *Definitely Not the Opera*. She worked as both writer and performer on the web series, *Wind City*. Trish's first full-length play, *Social Studies*, was written during her time with the Prairie Theatre Exchange Playwrights Unit in 2016, and won the Chris Johnson Award for Best Play by a Manitoba Playwright. At MTC, you may have seen Trish's play written with her partner Sam Vint, *The Comeback*, at MTC, as well as her directing and dramaturgy work on *Mix Tapes for My Mom*.

Playwright's Notes

A section of Trish Cooper's notes for the Ovation program.

I am so thrilled Holland has made its way onto the stage after a long development history. It was originally commissioned by Bob Metcalfe at Prairie Theatre Exchange many years ago after which it was workshopped at PTE with important dramaturgy by Rick Chafe...Many brilliant and engaged artists were involved in shaping this play through workshops and conversations...

Suzie Martin, thank you for championing this play when it seemed too big and unruly, Kelly Thornton and everyone at Theatre Projects and Royal MTC, you are wonderful. Thanks to Debbie Patterson for your support and dramaturgy and I'm so grateful to Rae Metcalfe for ongoing advice about activism and living with a disability.

This play was inspired after a series of extremely frustrating moments, writing letters, signing petitions, writing letters, making calls, writing letters, applying for funding and all the things you do as a parent when you have a child with a disability. Like the play, what started out as rage, frustration and a thirst for vengeance turned into gratitude for being in a community that cares. Our systems are broken but there are humans behind every desk, every call, every Individual Education Plan that care deeply and it's that community that helps us all to survive. We just need to build a better systemand maybe engage in more practical acts of vengeance.

Director's Notes

From Suzie Martin, also Artistic Director of Theatre Projects Manitoba (abridged).

This play first came across my desk three years ago when I was fresh on the job, and I immediately loved it. It's rare to see a new play that is a genuinely funny ensemble comedy, and the manic madcap world was giving me the vibe of George F Walker's East End plays but with a decidedly and deliciously Trish Cooper spin...

As I've been thinking about what to say about this play now, I keep coming back to what I know about Old Comedy—the ancient Greek form remembered most in the plays of Aristophanes like *Lysistrata*. Old Comedy served a civic function: to turn social and political evils on their ear and posit utopic and subversive alternatives that expanded people's imaginations of the possible. (What an amazing use for art!) The women in *Lysistrata* go on a sex strike to end a war—and they succeed! *Holland* feels to me like it comes from that same impulse: it is vibrantly alive and feels socially important but also accessible and joyful—a revenge fantasy turned utopic revolution in the grand tradition of Aristophanes, where, like the women of *Lysistrata*, resourceful heroines taking comically extreme action can bring about practical social change.

Holland begins as a play about one woman taking a drastic action out of desperation, but it becomes a play about community support and the proverbial village standing up together in the face of broken systems and seemingly insurmountable obstacles.

The provenance of this play is similar—as you'll see in Trish's note [in the Ovation program], it did indeed take a village of many artists and programmers to make this play happen. It was already well along its journey when it landed on my desk three years ago, and despite all the love I had for it, I couldn't do it alone...Winnipeg's theatre community is a village I am so proud to be a part of, and every time you come to the theatre you join the village. Thanks for coming to witness and share this big, bold, and, dare I say, profoundly funny play. May it provoke you to wild imaginations for a better way forward!

Related Resource Links: See the entire creative team and cast for Royal MTC's production, including their biographies, [on our website](#), where you can also download the Ovation program.

Content Overview

This section may contain spoilers.

Strong language. Humourous, suggestive content including discussion of receiving nude photos via text (not shown) and a couple being amorous. Theatrical violence and threats with a weapon. Faux beer drunk onstage; no intoxication portrayed. For more details, please visit <https://royalmtc.ca/Your-Visit/Content-Guide.aspx#Holland>

Plot Summary

Carrie and Paul are good people with solid friends and great kids. Another constant in their life is Alice, an antagonistic social worker who holds all the cards when it comes to their disabled son. Alice makes promises but keeps few, drowning the couple in paperwork, denying basic services and bewildering them with impossible deadlines. Pushed to the brink, Carrie takes matters into her own hands in the most outrageous way possible, and goes from doing everything for her family to risking it all.

Characters

Carrie: An overextended artist, restaurant server, and mom to Josh (age 10) and Daniel (age 7). She is at the end of her rope trying access Child Special Service supports for Daniel, who lives with cerebral palsy. Married to Paul.

Paul: Married to Carrie and father to Josh and Daniel. A supportive partner and hands-on parent but easily provoked by bureaucratic stonewalling and can sometimes make matters worse.

Rudy: Paul's best friend, loyal but not always full of common sense.

Rachel: A mom from school whose kids play hockey with Josh. Her child Lauren is good friends with Daniel.

Alice: Social worker to Daniel and by extension the gatekeeper to Child Special Services. Wields her power with relish.

Jim: Alice's boss at CSS.

Gary: A hockey dad.

Officers Miller and LaFleur: Police officers.

Ms Watson: The school principal.

A nurse

Various Facebook contributors including @MamaRant, a brash advocate; Gladys McNabb, parent to a grown child with a disability, aunt to a lawyer, and new to Facebook; Colleen Mylshelvo, the Facebook group admin; and many more.

Synopsis

This section contains spoilers

Act 1

Paul checks Carrie for lice as they discuss an upcoming meeting with Children's Special Services – their file is on hold until things are sorted out. Carrie believes that if they are nice to their social worker, Alice, she will like them better and approve them for more funding.

On Facebook, Colleen starts a support group for parents of kids with disabilities where they can ask for advice and vent. There is a conversation about favourite nurses.

At CSS, Alice and Jim are condescending to Carrie and Paul. They outline the issues with Carrie's respite application and won't approve her chosen carer. No matter what Carrie and Paul do to try to jump through the CSS hoops to obtain something helpful for their family, Alice and Jim see a problem with. Having "all the feelings," Paul storms out and Carrie follows.

On Facebook, MamaRant shares ableism in the accessible bathroom policy at Kids Zone.

Carrie is at the school office after a call from the principal. Daniel has been bullied about not being able to complete a task his EA usually helps with – there was a substitute EA and Carrie was not informed. Josh, defending Daniel, spilled grape juice on the bully's Jets jersey. His

punishment is to miss soccer and pay for the jersey; even though the kid has been bullying Daniel for years, he will not be punished.

At a hockey game, Carrie and Paul check in with Rachel and Gary. Gary tries to be understanding by talking about his “nephew who is slow” and reminds them about fundraiser order forms. Paul reveals that he’s lost his job because of all the sick days he’s taken lately.

Carrie corners Alice in the parkade of CSS before going to work – she had an appointment, and had the office page Alice, but Alice “didn’t hear” and so never came to meet Carrie, and doesn’t want to talk to her now. Carrie has a lot of paperwork to drop off about Daniel’s care, including new medication coverage, but Alice won’t even pass it along to the decision-makers, trying to dismiss her. They fight, and Carrie drags Alice off.

On Facebook, the parents group talks about their kids being excluded from field trips.

Carrie drags Alice, in a hockey bag, to her art studio – an industrial workshop space that she borrows from their friend Rudy. Carrie rips tape off Alice’s mouth, and Alice tries to therapize her, and Carrie accuses Alice of being full of shit. She leaves some snacks and heads home. Meanwhile, Paul is making the boys’ school lunches when Rudy comes over because he’s had a fight with his girlfriend. He offers to help around the house and Paul agrees to let him stay for a while. When Rudy goes to the bathroom, Carrie tries to tell Paul about Alice, but is stopped when Paul reports that they got samples of the specialty medication from their doctor. Paul is feeling better about everything but before Carrie can finish her update, Rudy returns.

Telling Paul that she has to run errands, Carrie returns to the studio with some of Alice’s things from her condo. She has used Alice’s devices to take leave from work, emailed family members, and updated Facebook to announce a break from social media. She and Alice discuss sexts on Alice’s phone. Carrie tells Alice that all she wanted was for Alice to do her job, but now that they’re in this situation, she needs to educate her, and leaves.

The Facebook group chats about holistic treatments.

Later, Paul is asleep in a recliner at home. Carrie returns from her day of work/Alice-sitting. She has gotten Alice to approve a bathroom reno and the couple is so excited they get amorous. Before they get too far though, Carrie has a panic attack. They agree that things are going well in terms of Daniel’s care, and Paul has some interviews coming up next week, but before they can kiss again, they’re interrupted by the kids.

At the studio, Alice has begun to nest; reading and starting to make art by tracing images. She asks to go outside and when Carrie won’t let her, she tries to attack. Carrie pins her down and Alice promises not to again. Carrie likes Alice’s replacement social worker very much; Didi has signed off on many of the supplies and help that they need. Alice still insists Carrie’s family is not as deserving as others, despite not knowing her circumstances fully. Carrie accuses her of applying rules unfairly and tells Alice she will never let her go.

Carrie is late coming home after work because of stopping at the studio. Paul doesn’t know what’s up with her, and when she mentions the studio he is glad to think she’s been painting

again, but is upset that things are falling through the cracks; she accuses him of not doing as much as her to keep things running smoothly and they fight, Carrie storming out.

Gladys joins the Facebook group. Carrie asks for advice for “a friend” who might be in deep legal trouble, and Gladys tells her to phone later so that they can consult her lawyer niece. Carrie takes Alice, tied up, in the car to go to an art event. They stop at a drive through. Carrie’s card is declined so Alice pays.

Alice has been in the studio for 24 days. She is in full art-making mode when Paul comes by to change lightbulbs. He assumes she needed a place to stay and is crashing in the studio; Alice assumed that he was in on the kidnapping. She demands the keys and runs out, but is caught by Carrie arriving. They tell Paul what the situation is and things get chaotic. Carrie grabs a nail gun and accidentally shoots Paul with it. Bleeding, he tells her to keep Alice from escaping.

Act 2

Alice asks to be released, promising not to tell. She doesn’t want to go back to work, just to create art and travel. Paul doesn’t believe her and starts to get angry, at Alice and at the situation that Carrie has created. He collapses from his injury. Alice calls 911 on Carrie’s phone which Carrie takes back before Alice reveals the kidnapping. She ties her to a chair as Rudy arrives. Carrie says Alice is working on a performance art piece. They all go to the hospital.

The Facebook group welcomes Abby and shares resources and support.

At the hospital, Paul is stable. Rudy goes to take care of Josh and Daniel. Carrie is concerned that Paul will have Alice killed – he isn’t planning to, but he does think Alice is still manipulating Carrie. The nurse takes Paul away and Carrie retrieves Alice from the bathroom.

MamaRant raves on the Facebook group about Alice being the worst social worker, and others agree.

Carrie gives Alice a codeine pill and tries to talk to her about next steps; she needs blackmail that would reassure Paul that Alice won’t tell. Alice says she has made porn, and the film is in a safe deposit box. At the last minute, Carrie stops believing her. She agrees to take her “home” but they have to think of something. The nurse returns with Paul, and Carrie passes off Alice’s accusations as her being in mental distress. Alice becomes violent and the nurse calls security.

On Facebook, Matthew needs help with his son’s shunt malfunction and the community rallies around him.

Carrie, Paul, and Rudy are searching Alice’s condo for blackmail material while she sips juice. Carrie and Paul are distressed at the thought of one of them going to jail. Searching Alice’s emails, Rudy discovers messages where Jim said there was a surplus of respite dollars, more room in various programs, and equipment available – all things that Alice denied to the family, proving that she was making her own judgements and punishing them because Paul accused her of being disrespectful when they first met. Alice uses an umbrella as a weapon and escapes.

On Facebook, Carrie asks Gladys for her niece's number and the group sends her support.

Carrie picks up the kids from school and talks to Rachel, who asks about a venue for a birthday party – her daughter really wants Daniel there. Carrie gets emotional. Police sirens. MamaRant addresses the group: Carrie and Paul are being interrogated by the police and the community needs to help with the kids at times that Rudy can't watch them. She asks anyone who had issues with Alice to write to the lawyer.

The police interrogate Alice, Carrie, and Paul. The police are trying to “separate the fun and the feelings to determine if a crime took place” but based on the outings Carrie took her on and arranging for Alice to have an art show, Alice can't convince them she is a victim.

Jay asks the Facebook group to sign a petition to investigate Children Special Services. The community celebrates corruption being addressed.

Six months later, Carrie and Alice meet at a park. Alice is finding success with her art. She was asked to be on an art council jury, but Carrie denies her – they've agreed that Alice can't be in charge of giving money to anyone, or Carrie will get her sent to jail. They agree that their relationship is not healthy, and part. Paul arrives. Rudy is still staying with them, and taking the kids to hockey. Carrie gets a text about a CSS social worker refusing to advocate for a teen with a disability. Paul pulls out balaclavas and they prepare to help MamaRant “meet” the worker... they realize that while they may be in “Holland,” they are exactly where they are supposed to be.

Context and Related Resources

Welcome to Holland

“Welcome to Holland” is an essay written by Emily Perl Kingsley in 1987 about her experiences raising a son with Down syndrome. It may resonate and be very helpful to some; in this play, the main characters’ experience with this essay is its constantly being quoted at them by case workers.

“I am often asked to describe the experience of raising a child with a disability - to try to help people who have not shared that unique experience to understand it, to imagine how it would feel. It's like this.....

When you're going to have a baby, it's like planning a fabulous vacation trip - to Italy. You buy a bunch of guide books and make your wonderful plans. The Coliseum. The Michelangelo David. The gondolas in Venice. You may learn some handy phrases in Italian. It's all very exciting.

After months of eager anticipation, the day finally arrives. You pack your bags and off you go. Several hours later, the plane lands. The flight attendant comes in and says, ‘Welcome to Holland.’

“Holland?!?” you say. ‘What do you mean Holland?? I signed up for Italy! I'm supposed to be in Italy. All my life I've dreamed of going to Italy.’

“But there's been a change in the flight plan. They've landed in Holland and there you must stay.

“The important thing is that they haven't taken you to a horrible, disgusting, filthy place, full of pestilence, famine and disease. It's just a different place.

“So you must go out and buy new guide books. And you must learn a whole new language. And you will meet a whole new group of people you would never have met.

“It's just a different place. It's slower-paced than Italy, less flashy than Italy. But after you've been there for a while and you catch your breath, you look around.... and you begin to notice that Holland has windmills....and Holland has tulips. Holland even has Rembrandts.

“But everyone you know is busy coming and going from Italy... and they're all bragging about what a wonderful time they had there. And for the rest of your life, you will say 'Yes, that's where I was supposed to go. That's what I had planned.'

“And the pain of that will never, ever, ever, ever go away... because the loss of that dream is a very very significant loss.

“But... if you spend your life mourning the fact that you didn't get to Italy, you may never be free to enjoy the very special, the very lovely things ... about Holland.”

Barriers to Access

Adapted from contributions by Samantha Machado

Holland may have windmills, tulips, and Rembrandts, but it also has systemic and wide-reaching challenges. The most frequent disability service-related obstacles faced by parents and caregivers of disabled children in Manitoba are difficulties accessing services and having to navigate the complex disability system. Lengthy waitlists, lack of transparency in language use and decision-making, and burdensome paperwork and documentation requirements all result in delays to access and service gaps. While Manitoba's Children's disABILITY Services is an umbrella over case management, respite, therapy, skills programming, supplies/equipment, home/vehicle modifications, and transportation, many of these are under the control of a specific unit within the organization and have their own informational and application processes.

Caring for a disabled child often reduces the feasibility of working for pay, particularly full-time work, resulting in lower overall income. One in five Canadian caregivers spends at least \$1,000 per month on out-of-pocket caregiving expenses. More than 3 in 5 caregivers in Manitoba and Saskatchewan have experienced some financial hardship due to caregiving, while only 12% receive financial support for the people they care for.

Respite is designed to give caregivers some relief. It could include assistance with bathing, grooming, dressing, meal preparation, medication reminders, light housekeeping, care for siblings under age 12, playing games or doing other activities, or going for recreational outings.

In a 2020 survey of Manitoban caregivers of disabled children, only 39% of respondents received an amount of respite that met their family's needs.

What is a Co-Production?

As defined by the Canada Council for the Arts, a co-production is a joint venture between two or more artistic groups or organizations, where they combine creative, financial, and human resources to produce a project. This can allow a theatre to stretch their capabilities to produce something with a larger scope or longer timeline than usual; for a show like *Holland* with more than 14 locations and a full ensemble of characters, this model is a good fit. There are several productions in MTC's season each year that are "co-pros" – while partnerships often exist between theatres in different cities, with the same cast, creative team, design, set, costumes, etc, *Holland* is an all-local collaboration. Royal MTC and Theatre Projects Manitoba are both contributing budget and resources towards bringing *Holland* to life. Past TPM-MTC partnerships have included *among men* and *The Recipe*.

Design of this Production

Director Suzie Martin and set designer Ksenia Broda-Milian wanted to honour the variety of locations in *Holland* within the confines of the stage, while also representing that every step this family undergoes involves multiple iterations of forms, permissions, and records – most of which aren't available online; they are surrounded by and drowning in paper. The set features paper walls by Vancouver firm molo design as well as seamless paper drops and collaged copies of forms. The family has carved out a home amongst this, surrounded by the wider world of the institutions that they navigate, which is in turn surrounded by the vast expanse of the internet, occupied by characters on Facebook. To accomplish the logistics of the show, there is lots of furniture backstage, and a revolve (turntable) with preset locations. Within this container, costume designer Daina Leitold has chosen realistic clothing that grounds us in our present time and place, and Anika Binding uses lighting to signify changes in location and time.



Scale model of the set, as in scene 1, designed and built by Ksenia Broda-Milian.

Sound designer Daniel Roy has composed music that captures the hectic pace of the characters' lives and off-kilter events in the play. To nod to the themes of caregiving/parenting, melodies are played by from a recorder and [Boomwhackers](#), colourful percussion tubes that create musical tones – both staples of school music classes.

Glossary and Mentions

Arts Council Jury – various arts councils who administer grants use a jury of qualified artists and arts professionals to assess applications. The fact that Alice has been invited to sit on a jury means that she is receiving recognition for her artwork.

Cerebral Palsy – a group of conditions that affect movement and posture, caused by disruptions in brain development. It is not an illness but a term encompassing the consequences of these disturbances on muscle control. There is a range of symptoms; generally they include trouble with movement and coordination, speech, eating, and other neurological symptoms. There is no cure, but treatment can help improve function; symptoms vary during development, but the condition doesn't worsen. "Cerebral" refers to the brain, and "palsy" to any condition that hampers control of bodily movement.

Gait trainer – A device used while someone builds walking skills, used when they can't fully put weight on their feet. It may include a seat or saddle, guides for ankles, and supports for arms or to help the person stay upright.

Nits – the egg or young form of a louse or other parasitic insect.

Occupational Therapist – a health professional that helps people live more independent lives. Occupational therapy

helps individuals perform the occupations (tasks and activities) they want and need to do, which can include things like dressing, cooking, working at a job, attending school, or playing.

[On] Patrol – School Safety Patrols are older students who take up a post on a street corner in a school zone and guide students to cross the street. They are equipped with fluorescent flags and vests, such as the one Carrie brings to Josh.

Pink Shirt Day – A movement started in 2007 in Canada and celebrated globally, Pink Shirt Day began when a grade 9 boy was bullied for wearing a pink shirt and his fellow students wore pink in solidarity. It falls on the last Wednesday in February. Carrie is annoyed at Alexander's (and his parents') hypocrisy, wearing his pink shirt on this day yet bullying Daniel constantly.

Propofol – An anesthetic and sedative, generally used to help patients relax or sleep during surgery and medical procedures.

Rembrandt – A Dutch Golden Age master artist known for his portrayal of light and dark.

Respite – Relief for full-time caregivers in which a respite worker will assist in the home or on outings.

Explore More: Recommended Library Reading List

Explore More Disability Stories

I Don't Do Disability and Other Lies I've Told Myself

The complicated emotions of a parent are revealed in this candid collection of essays. Upon the arrival of her daughter with Down syndrome, Purdham began unpacking a lifetime of her own ableism and reflecting on what it means for people with disabilities to be truly seen.

618.928588 PURDHAM 2024

True Biz

Be immersed in this coming-of-age book featuring students at a deaf high school as they navigate the drama of their teenage lives while also navigating sign language, lip-reading, cochlear implants, civil rights, and justice. A brilliant journey into the Deaf community and a universal celebration of human connection. FICTION NOVIC

Brittle Joints

This evocative graphic memoir by disabled illustrator and author Maria Sweeney depicts the challenges of living with a progressive disability. Born with a rare condition that made her bones exceptionally brittle, Sweeney describes the struggle to obtain care and navigate an inaccessible world, but also where she has found community, beauty, and growth.

GRAPHIC B SWEENEY 2024

Interabled: True Stories About Love and Disability

Learn the intimate stories of interabled couples in this collection of stories. Sometimes tear-jerking, sometimes hilarious, this heartwarming collection offers a glimpse into love stories which are rarely in the spotlight. 362.4 BURCAW 2025

Explore More Disability Rights

Beautiful People: My Thirteen Truths About Disability

Join disability activist and social media influencer Melissa Blake in this illuminating memoir and call to action. Harassed online after she wrote an op-ed for CNN Opinion, Blake's refusal to be cowed by her bullies went viral and received widespread media coverage. In this book Blake shares her truths about disability and highlights heroes of the disability rights movement in America. 362.4092 BLAKE 2024

Disability Rights

Get up to speed on disability rights in Canada. This book offers an overview of both the historical and current experiences of people with disabilities in Canada, including new practices that can create a more inclusive and accommodating society for everyone.

362.40971 STIENSTRA 2020



There are 1.4 million books, movies, audiobooks, eBooks and more at the Winnipeg Public Library, and all you need to borrow them is your library card. There are 20 locations throughout the city and there's an online catalogue for requesting items for pick-up at your library of convenience. An e-Library has thousands of eBooks, eAudiobooks and more! All free with your card.

Visit us at Winnipeg.ca/library

Discussion Prompts

- Does the “Welcome to Holland” essay resonate with you, or build your understanding?
- Carrie and Paul resent the CSS workers bringing up “Holland.” What is different about being able to express your own experiences versus having someone tell you how to deal with them?
- Have you ever fantasized about going to extremes to achieve justice? In what scenarios? What might push you to that point?
- Have you ever had to navigate an institution the way Carrie and Paul work with CSS? What was your experience like?
- What are some examples of the “village” in your life, either in-person or online?
- While this play pushes the bounds of realism, it was sparked by true experiences. Do any of these experiences resonate with you? Did it introduce new information or understanding to you?
- If Trish Cooper wanted to tell the story of the challenges of parenting a child with a disability in the current system, she could have chosen any genre or style: dramatic, solo storytelling, a “slice of life”... why do you think she chose a comedy as her vehicle? How did humour play into this story? How did it make you and the audience around you react?
- Are you in control of or involved with any policies or processes in your work, volunteering, or other areas of life that create barriers to access? How might you advocate to amend them?

Sources

Glossary definitions from Oxford Languages unless otherwise sourced.

“Caring in Canada: Survey insights from caregivers and care providers across Canada,” Canadian Centre for Caregiving Excellence, 2024.

“Bridging the gaps: achieving substantive equality for children with disabilities in Manitoba,” Manitoba Advocate for Children and Youth, 2021.

B. Finlay et al. “Pan-Canadian caregiver experiences in accessing government disability programs: A mixed methods study,” *Research in Developmental Disabilities*, 2023.

<https://www.mayoclinic.org/diseases-conditions/cerebral-palsy/>

<https://www.ofcp.ca/what-is-cerebral-palsy>

<https://winnipegarts.ca/grants/peer-assessment>

https://myhealth.alberta.ca/Health/aftercareinformation/pages/conditions.aspx?=custom.ab_chi_ids_equip_walker_gait_train_inst

<https://hsc.mb.ca/adults/our-services/occupational-therapy/>

<https://www.schoolpatrolmanitoba.com/en/about-ssp>

<https://www.pinkshirtday.ca/about>

<https://www.mayoclinic.org/drugs-supplements/propofol-intravenous-route/description/drg-20488192>

<https://communityrespireservice.ca/wp/services/>

<https://www.gov.mb.ca/fs/cds/services.html>