

	Assets	Needs/gaps	Solution(s)	Steps taken	Potential partners	Additional considerations	Community Input (add initials if you are willing to be identified)
Financial							
		indiv dancers cannot afford training etc.	subsidy for virtual and in-person classes	BDA reached out to NEFA re: expanding NE Dance Fund (up to 1K for professional development); secured scholarship for an online intensive for a dancer in cohort. Broadway Bound Performing Arts Center in Merrimack, New Hampshire has integrated youth classes, ADA accessible with funds are available through Gateways (Nashua NH) and the Moore Center (Manchester) to pay for classes.	NEFA; places/teachers offering classes and intensives		
		dancewear expense		identify specific needs of local dancers with disabilities beyond BDA member partners	Boston Dance Alliance	BDA can only identify adult dancers right now. While the rate of poverty among people with disabilities is far higher than those without, having one or more disabilities does not always equal lack of financial resources.	
		accessible artist housing	we do not know if artist housing RFPs include ADA accessibility for older housing stock		Cities of Boston, Somerville, Cambridge etc. John Barros working with development community	Has to happen municipality by municipality and then developer by developer. Very long lead time and many hurdles. Need to determine the differences between general needs for accessible affordable housing and accessible affordable housing for ARTISTS.	
		Artist funding jeopardizes disability income and asset caps			Betty Siegel, head of access at Kennedy Center, Disability Law Centers, AXIS Dance (Judy Smith), Grantmakers in the Arts https://www.giarts.org/blog/eddie/supporting-intersectionality-through-public-policies?	Way beyond our ability to influence, but bring partners esp at state arts agencies into the discussion	
		easy to navigate and more supportive fiscal sponsorship	BDA limited to local geography, not entire region.		TSNE Mission Works		
		Accessibility resources have to be paid out of grant awards. Laurel Lawson has articulated at national level	Cuts into funds for creation; uneven playing field	Kinetic Light \$1 million grant from Craig Neilson Foundation (10/2021) supports access. Funders increasingly adding grant beyond initial award	Dance/USA and Dance/NYC	Additional access funds for individuals, not only for physically integrated or disability-only companies.	
Health services							
		eye care, glasses, hearing aids				changes to federal insurance requirements in Build Back Better language will improve this	
		access to mental health/trauma care			Mass Cultural Council Culture RX https://massculturalcouncil.org/communities/culture-rx-initiative/	limits associated with artists' budgets; systemic beyond disability	
	Dancers may have experience with many types of health care and interventions				Dance medicine community; adaptive sports community	how to share that embodied expertise with others? how does experience of dancers/athletes with disabilities transfer to others with disabilities not involved in those areas?	
Space and venue							
	Personal and company accessibility riders, asking of all artists whether or not they initially identify as artists with disabilities https://www.accessdocsforartists.com/	accessible rehearsal and performance space	ADA compliant spaces may not be accessible backstage, dressing rooms for more than one wheelchair at a time etc. or for technical booth	Cohort recommendations to Jacob's Pillow included improvements for outdoor Leir stage new theatre design features for performer and technical staff access, Ted Shawn Theatre explicitly redesigned with access for artists who use wheelchairs. Monkeyhouse space grants through Somerville Arts Council include three dancers from our cohort fall 2021. Meetings with 585 Arts theatre in Kendall Square, Greater Roxbury Arts and Culture Center (GRACC) and Arts at the Armory in Somerville. PLAN to ask for accessibility rider in registration for 2023 BDA Open Call Audition and Dancer Health Day	Jacob's Pillow Duke Theatre and campus renovation planning; Monkeyhouse; meeting for development of 585 Arts and Greater Roxbury Arts and Culture Center (GRACC), Arts at the Armory. Pillow architectural team for promulgation of best practices.	Accommodation for some dancers/technicians may conflict with accessibility for others; must be based on specific individuals not medical diagnostic categories. Easier to change soft elements (technology, signage, furnishings etc.) than hard elements (placement of elevators, booth access)	

	Assets	Needs/gaps	Solution(s)	Steps taken	Potential partners	Additional considerations	Community Input (add initials if you are willing to be identified)
	NEFA's Creative Ground database is searchable under disability keyword	database identifies disabled artists but not venues	Need for icons in directory to scan accessibility available to date	Karen Krolak conversation with NEFA	NEFA	it is their intention to do this: may require establishing definitions. Requires going back to venues for details	
	Awareness of public health needs for all have translated into more awareness for persons with disabilities	Ventilation in venues and studios	during and post-Covid		Municipal health commissions	Artists may need this information in order to assess whether the space is truly accessible; lack of standardization in definitions	
		Visual cues for Deaf dancers backstage workers			Part of Jacob's Pillow conversation; Betty Siegel, Antoine Hunter https://www.realurbanjazzdance.com/bay-area-international-deaf-dance-festival.html		
		Need for mobility and other devices for audience members	availability signals welcome	Meeting with Jacob's Pillow: purchasing mobility device(s) as part of Patrons Services	Accessible theatre groups including those like National Theatre of the Deaf for those that tour	Debra coordinating with cohort and partners for recommendations	
		Basic ADA guidelines not followed: ramps not shoveled, no button to open doors	public complaint, legal challenge		Disability Rights Law Center	what is the cost to the offending institution of ignoring these requirements?	
		Braille signage throughout all venues including backstage	"dog beds/cots," places to recline, places to walk around or retreat to "take a sensory break" during event		ADA updates	models of outdoor festivals, multi-hour Javanese festivals where people slow in and out during event	
		Assumption that audiences and artists default to sitting for duration of event	"dog beds/cots," places to recline, places to walk around or retreat to during event				
	Training						
	Dancers are aware of how health conditions interacts with demands of dance training on a spectrum	workshops and specific care in health issues, such as breathing for dancers/athletes			adaptive athletics and special Olympics?		
		-"Sometimes it takes time to be comfortable and ready to be around other people in a dance class".	opportunity for private lessons as entry point rather than as advanced training				
		time allotted before/within/after training session time to explore options, identify or change practices	extend time for accessible classes and rehearsals	case by case		extending time may have unintended consequences of creating fatigue	
	Circus practices "more improvisational in practice; you can play, explore, invent."	expense associated with equipment, rigging, storage, insurance is prohibitive; hard to secure accessible venues	particularly valuable for upper body strength development and hypermobility conditions. Created pieces are toured and recycled for years in circus.	Cohort subgroup conversation	circus and adaptive sports professionals "coaches usually have more physiological understanding of how bodies work and move, which helps with problem solving"		
	Mobility devices as "toys" for experimentation and creative expression						
	Tik tok dance challenges and music videos let dancers explore dance languages in short formats independently					Disability-oriented audience more likely to see these. How to amplify for a broad dance/arts community?	
	Dancers available to mentor one another "Within our own comfort and parameters, we make ourselves available as resources."	Need more senior mentoring for both technique and artistry	has been limited by transportation; online and in-person mentoring have different requirements	Members of cohort began informal mentorship exchanges added Mary Ann to national conversation through Dance/USA	National conversation, Dance/USA Deaf and Disability Affinity group; Monkeyhouse	intensives available through AXIS and other dance companies	
	Berkshire Hills Academy dance program (Mary Ann Holmes) inspiring neurodiverse dancers						
		recreational dancers may not know there is a potential for working as concert artists	different outreach in call for participation and auditions through disability community as well as artist networks; choreographers and presenters could be scanning tik tok and other outlets.				
		dancers using wheelchairs or other devices are not nec. "expert" in ways they can use these devices to dance; can't necessarily transpose movement for themselves on the fly during a mixed ability class			Dance/USA Deaf and Disability affinity working group associated with university training	techniques have to do with movement principles and appropriate language/communication e.g. not "walk across the floor" but "travel"	
		limited genres for adaptive dance for young people	have specific genre teachers increase accessibility skills; ask existing adaptive programs to add workshops so dancers can sample other forms	Major conversation underway BDA connected a flamenco teacher with adaptive summer camp a few years ago; that person now offering adaptive flamenco in many settings. Train the teachers.	Boston Ballet adaptive class form children with Downs could invite master teachers.	desire for equity and welcoming behavior cannot skip over need for teacher training and support systems for their class development. See credentialing, below.	
		Need for nondisabled teachers to learn how to make their classes more inclusive		adding accessibility icons to websites and other studio/class publicity can engender further conversation of accessibility needs		understanding that wheelchair accessibility is not the same as access for Deaf or low-vision dancers etc.	
	Some dance teachers have disabilities themselves	Not enough teachers with disabilities in field (although virtuality has made a difference in access to those who are)	teachers with disabilities may not have accommodations themselves and health conditions may keep them from regularly scheduled activities; adjunct insecurity	AXIS training protocols level playing field so dancers without disabilities have to learn similarly to those with disabilities		No individual teacher has the same experience as any particular dancer with disabilities; "radical customizability" that may even vary from class to class	
		Academic appointments often require dance teachers have college degree in dance, but few college programs provide accessible classes.	development, dissemination and recognition of other pertinent credentials and non-college-based teacher training (see below)				

Assets	Needs/gaps	Solution(s)	Steps taken	Potential partners	Additional considerations	Community Input (add initials if you are willing to be identified)
Various certification modalities for teachers being explored (Sarah Watkins, UK)	being disabled does not = can extrapolate to all types of disabilities	what are terms of pedagogical expertise? who/how recognized? any liability?		national conversation, esp. AXIS and Rutgers		
	Lack of information about trainings and mentorships available virtually and in person	central repository with outreach	Deaf and Disability affinity group has its own network; BDA is most active poster to date	Disability rights organizations that do not have an arts focus	; especially difficult to reach recreational dancers and those with cognitive and invisible disabilities; relies on self-identification	
	sensory sensitivity; some dancers do not like to be touched	replace hands-on instructional styles as has been done in virtual trainings				
	support for translating physical to virtual space	during covid this has been DIY; much is being shared			Dance on camera is not the same as dance made for in-person performance conveyed digitally; dancers with disabilities may not be able to access the technical and professional guidance that has been shared across the field since March 2020	
Other resources						
	Resources for dancers who cannot get to studios				assumption is that inability to be in studio is related to covid; need to extrapolate for long-term access for people with disabilities and limits to their transportation (e.g. can't drive, too far etc.)	
Accessible costume design				Tommy Hilfiger clothing accessible for kids with feeding tubes; NUVU workshop in Cambridge designed for Heidi Latsky; Peabody Essex Museum fashion department	share learnings across field. Costumes have different requirements than ordinary "street" clothing.	
	Equipment: mats, therabands, barres etc.				Insurance issue: how do people who are not "professionals" get insurance to pay for the equipment they need in order to participate in dance activity?	
	Sensory friendly kits for comfort of neurodiverse artists and audiences					
Technologies						
Virtuality can level playing field for mobility impairments and may increase ability to engage ASL and other services.	Virtuality can create new barriers as people with disabilities expected to negotiate and master use of technology which may or may not meet their needs. Cost may be a factor.		need to build more robust networks with software research engineers with artistic needs the focus	Peabody Essex Museum		
Visibility example: Joshua's personal Youtube channel and viral tik tok as dancer with autism (68K for https://www.tiktok.com/@younglee_307/video/6890696979832114437)		Such projects may be more visible to autism community than dance community				
Emerging technologies		Recommendations include Rev.com to create closed captioning files and Gravity Access for help with audio description; Google Assistant, Discord, Audimance app for audio description (by Kinetic Light)		Target did accessible line of children's back	How to keep up with the best in class tools and alert designers to needs and preferences?	
	laptop/editing software				need to develop and disseminate virtual activities as part of professional work during and after covid; travel can be limiting factor	
	understanding how to offer access for disabled audiences both by artists with disabilities and those without					
	Unstable technologies for zoom and other communication platforms	particularly in more rural areas and with people who are lower income and may have older technologies	BDA paid for wifi booster for dancer in cohort		Difficult to diagnose technical problems; this needs to be seen as an access issue.	
Practices/expertise						
Cypher/working in a circle rather than frontally		esp. valuable for Deaf and neurodiverse dancers				
Deaf dancers can get "preview" of musical and choreographic material before classes in some studios/settings; light synchronization to beat etc.						
	Need to access resources and be visible between projects					
	Managing networks for artists with disabilities requires labor but this "overhead" is less visible/compensated; artists deserve to focus on their own creativity	some networks require designated administrators and explicit outreach strategies	BDA did this for cohort year; former VSA groups can/do this in ongoing basis.		Probably needs to be based in an organization not reliant on an individual	
	Complications associated with travel/lodging need for longer-term residencies			MANCC, AXIS, Georgetown College Jerron Herman residency		
extended moments of stillness				Japanese and other forms that value slowness, stillness, repetition		

	Assets	Needs/gaps	Solution(s)	Steps taken	Potential partners	Additional considerations	Community Input (add initials if you are willing to be identified)
	different "accents." Disability creates individuality in expression.		resist demand for stylistic uniformity; disability idioms are fusion		some forms such as hip hop, ontemporary modern and improv are more accommodating	always valuable to know history of idiom	
	storytelling through dance				Indian classical forms etc	ASL is not = storytelling, but some storytelling requires ASL or captioning	
	Social stories to simulate experience and create familiarity before events					audience and artist needs may be quite different	
	techniques addressing intermittent injury among conventionally able bodied dancers can also support chronic disability		therapeutic tools in the rehearsal setting such as heating pads, massage guns				
	codesign		most people with disabilities have expertise in explaining how to meet their specific needs and can act as consultants. Need for specific funding to support these consultative engagements. Design to allow for adjustments by individuals in realtime.			advocating for oneself is not the same as consulting for the entire field and two people with the same disability may have different preferences or expectations. Overall need to aggregate lived experiences and emergent solutions	
	creative work of audio description		multi-channel choices for audience				
	mixed ability/disability only as an increasingly recognized idiom	wanting access to all idioms based on interest			Adaptive Ballet at Boston Ballet	Difference between preparing for professional work in an idiom vs value of experiencing and transposing it either for recreation or performance	
	dance as ways to learn other skills such as reading				Open Door Arts, other education-facing organizations		
Values/Attitudes							
	"Nothing about us without us"	Lack of respect for the expertise of people with disabilities. Inability to influence decisions due to lack of access to decision makers. As above, individual preferences may not be applicable to all people with the same disability, much less people with a range/combination of disabilities.	Shared decision making wherever possible.	Intention reflected in this and other initiatives	Disability rights activists, literature, and participatory/codesign communities	Need codesign/collaborative approach; those most impacted may not be the ones to design or implement most effective or systemic change. Need to pilot programs, learn from other attempts, and scale up as effective iteratively. "Culture of continuous improvement"	
	Dance creates voice		communication alternatives/expansion			"art making was the only place I felt alive and seen"	
	Lead with the art			focus on the artists' passion for dance, not the disability or challenges they address	general arts and disability community across disciplines	creating the art and sharing the art may require very different adaptations and access points	
	"bodies are not the same day to day"	artists take on ableism					
	Create community with choreography		briefly or over time			acceptance of "nonconforming" bodies creates opportunities for other affinities esp LGBTQ+	
	Dance and movement on a continuum		expand definition within both recreational and concert dance settings			participation vs evaluation (evaluation may continue to be pertinent to concert performance)	
	Dance exploring embodied sense of inner movement, not necessarily legible to observers				Somatic practioners, freeskwel		
	Dance for people with disabilities tends to be interdisciplinary and draw on multiple disciplines and styles						
	Neurodiverse spaces as the default				Jeanine Harrington		
		lack of awareness of history of and pride in artists with disabilities					
		requesting access requires disclosure which may be uncomfortable or even disqualifying			DEI facilitators need to have more expertise in understanding disability and working with disabled adults	how to ask for one thing and then "go back for more"	
		job "requirements" (e.g. ballet experience) may not actually be required for scope of the project.					
		dancers may not want to disclose disability/chronic illness for fear of being marginalized or not being hired	more acceptance of arranging backup teachers, performers who can be called on to substitute		Monkeyhouse	financial retainer for substitutes?	
		audience first vs. artists first programming may neglect artists with disabilities since unfamiliar genres		Transnational survey 2021 https://on-the-move.org/resources/library/time-act-how-lack-knowledge-cultural-sector-creates-barriers-disabled-artists-0	APAP, NPN		

Assets	Needs/gaps	Solution(s)	Steps taken	Potential partners	Additional considerations	Community Input (add initials if you are willing to be identified)
	"time is an access need"				Endemic in the field, but need to be able to, for instance, break rehearsal period into shorter sessions (e.g. 4 two-hour sessions vs. 8 hours) or 21 days spread out 2-5 day sessions. This might support non-disabled artists as well but calls for changes to logistical models, union agreements, and budgets. Boston Dancemakers Residency model of unlimited access to space for a certain period of time can be seen to be accessible in this way.	
	visible/invisible/intermittent disability	adaptability = Plan A, Plan B, Plan C, improvise			Dancers thrive through adaptability to limits/abilities, but funders and audiences may have more constrained understanding	
there is no single form of access	understand that access for one may create problems for others (e.g. lights needed for ASL may be distracting for people with sensory disabilities)	access for those who are present (in person or virtually) so actual service; communicate what access will be available/used before event and have point person to answer questions.				
there is no single disability aesthetic, but there is an emerging conversation across artistic disciplines			Dance/NYC panel https://www.youtube.com/watch?v=70gOhJunV6I	UCLA Dancing Disability Lab, Rutgers Disability Studies, University of Michigan, https://brill.com/view/book/9789004512702/BP000017.xml		
	conflict resolution within and among disability community					
Wheelchairs, prosthetics, signing and other disability practices and resources may offer new aesthetic and expressive opportunities			Existing work of disabled and physically integrated dance and theatre companies internationally.			
	presenters saying "we already presented one disabled artist this season"	publicize range of styles, aesthetics, visions of artists with disability		Festival model, especially https://weareunlimited.org.uk/	artists themselves may not be aware of potential range; internet access has improved this.	
some concert artists seek mixed audiences; others are creating work for disability community			artists articulating their intentions and philosophies help set expectations	AXIS, Kinetic Light, Bay Area International Deaf Dance Festival, Abilities Dance Boston, etc.	100% disabled artist companies may have either mixed or disabled audiences in mind.	
Funder expectations						
	disability not automatically included in equity conversations; idea of dancers not being disabled "enough" e.g. funding priorities on visible disabilities	publicize 2/3 foundations do not provide grants to people with disabilities as such			Overall marginalization/poverty in disability community	
	funding is available for concert dance and school-based programs, not recreational arts participation			Community foundations for access needs to support broader sense of communal/civic participation		
	idea of "productivity"	taking enough time; resist demand for nonstop new content especially online				
	ableism in grant criteria	"active in the field" defined by a certain level of productivity		UK Welcome Museum, Unlimited Festival, Chicago Inclusive Dance Festival		
	ableism in grant application formats	overvaluing written description and online facility. General discussion on time-wasting forms https://blog.grantadvisor.org/fixtheform/	discussion underway to provide support for artists who are applying for grants under existing formats	Inclusive Arts Vermont pilot 1:1 support for artists applying to VT Arts Council; Monkeyhouse 15 minute verbal applications	BDA: potential national funder program to solicit and make available portfolio of new models for application submission	
	disabled people not involved in grant panels			Grantmakers in the Arts; materials generated by Time to Act report in Europe/UK https://www.disabilityartsinternational.org/resources/time-to-act-how-lack-of-knowledge-in-the-cultural-sector-creates-barriers-for-disabled-artists-and-audiences/	issue of finding people who are not themselves applying for such grants; awareness of one type of mobility or disability aesthetic may not generalize	
	Scarcity for support fosters competition rather than mutual aid among disabled artists	https://www.dance.nyc/equity/disability/Dance-and-Social-Justice-Fellowship ; https://www.fordfoundation.org/work/investing-in-individuals/disability-futures-fellows/			Endemic in arts/nonprofit sectors but can have different unintended consequences of limiting cross-disability learning and mentorship	
NOTE: Information presented by dancers with disabilities, allies and funders during Dance/USA and Grantmakers in the Arts virtual meetings have been incorporated into this spreadsheet.						