

A Holistic Approach to
Anti-Ableism and
Disability Inclusion in
Theatre Part I

USITT Annual Conference
March, 23rd 2024

LAND ACKNOWLEDGEMENT

We acknowledge that the city of Seattle and its greenspaces are on stolen Coast Salish land, specifically the ancestral land of the Duwamish, Suquamish, Stillaguamish, and Muckleshoot People.

“It is important for us at USITT to acknowledge that the land beneath us owes its vitality to generations who have come before us. In the spirit of making erased and silenced histories visible, we have included this land acknowledgment in our daily programming. Many peoples built the shared history of this land, and we recognize stewardship as a commitment we all share today. The practice of land acknowledgment is itself a replication of an Indigenous practice that predates European contact.

This place is home to centuries of families, communities, stories, art, settlement, and migration from people who called this place home long before history was written down. We acknowledge that the land on which we gather today is the sovereign and unceded territory of the Coast Salish Peoples. We recognize and express our gratitude for their enduring sacred connection to, and ongoing stewardship of the land and water.

We stand in solidarity with Indigenous peoples and recognize that this acknowledgment is not a replacement for action or rights restoration. Our community is still learning how to engage in direct support, and we encourage you to seek out ways you can honor and support Indigenous communities here in Seattle or wherever you call home.”

OPENING ANNOUNCEMENTS

- 1. In case of a building emergency, instructions will be announced over the public address system.**
- 2. You will need it to ride the monorail over to the MoPOP reception (the QR code is on the back - only usable for that evening) and to get into the reception.**
- 3. Please wear your badges at all conference sessions and events. You will need it at the MoPOP reception.**
- 4. All kiosks and concessions in the Convention Center are operating entirely cashless.**
- 5. Please remember to rate your session in the USITT app.**

Who We Are

- **Darion Ramos** - is a theatre professional who specializes in working with artists with disabilities. She worked at Phamaly Theatre Company for six and a half years as their stage manager as well as managing accommodations for the artists. She has borderline personality disorder, major depression, and anxiety and as such speaks passionately about accessibility from a place of lived experience.
- **Paul Behrhorst** - Paul is the co-founder of ConsultAbility and the Accessibility Manager at The Perelman Performing Arts Center. Paul has always had a passion for accessibility and applied that to his various roles including Director of Production at Phamaly Theatre Company and Safety Health and Wellness Manager at The Oregon Shakespeare Festival. He is also a proud AEA Stage Manager.
- **Regan Linton** - is an award-winning actor, director, filmmaker, writer, educator, and internationally-recognized leader in inclusive practices in the arts, particularly around accessibility and disability aesthetics. She is a regular featured columnist for New Mobility Magazine, and co-director of the award-winning documentary IMPERFECT about professional theatre artists with disabilities. She is former artistic director of Phamaly Theatre Company in Denver, CO, a professional theatre that exclusively casts actors with disabilities of all kinds. She has worked as an artist and advocate from Broadway to Tokyo, spanning traditional theatre works, immersive David Byrne projects, academia, web-based series, educational programs for youth, and community projects. www.reganlinton.com
- **Sarah Hom** - is passionate about and dedicated to increasing accessibility, equity, and inclusion in the arts from backstage to the front of house and everything in between. She is Roundabout Theatre Company's Director of Audience Services and serves as a staff leader for their EDI work. She is also the co-chair of their People with Disabilities affinity group, an advisory board member and secretary for the Museum, Arts and Access Consortium (MAC), and a member of the A.R.T./NY Disability Advisory Council. Sarah is a frequent guest speaker on disability inclusion and EDI initiatives, a disability inclusion and accessibility consultant, and was featured as one of their "Theatre Workers to Know" in *American Theatre Magazine*. Prior to joining Roundabout, Sarah held senior positions with the Denver Center for the Performing Arts and the Colorado Symphony.

PLEASE COME AS YOU ARE TODAY

- Feel free to move about the room as needed.
- Enter and exit as you need.
- Speak in draft.
- Ask all the questions.
- Let us know if you need anything.

Introductions

We're a big room but we're spending a lot of time together today so we would love to know a bit about who is here with us.

Please share as much of the following as you feel comfortable with:

- Name
- Pronouns
- Institution
- What you do
- Why you're here

Today's Agenda

- Not your typical "Disability 101"
- Outward facing access and Front of House
- Creating an inclusive and accessible environment onstage and off
- Disability Aesthetics

Goals for the day

- A recognition of the failures and successes at your institutions.
- Some new tools and perspectives to address those failures.
- A new or improved awareness of the realities of having a disability in this industry.
- A new or renewed appreciation of the work it takes to create access in the arts.

**DISABILITY
IS NOT
A BAD WORD**



**DISABILITY
IS NOT A
BAD WORD**



“DISABILITY”

WHAT COMES TO MIND??

What Is A Disability?

Merriam-Webster defines disability as: a physical, mental, cognitive, or developmental condition that impairs, interferes with, or limits a person's ability to engage in certain tasks or actions or participate in typical daily activities and interactions.

All disabilities fall into two main categories: **Visible** (or Apparent) and **Invisible** (or Nonapparent)

Types of disabilities include:

- Chronic Illness
- Communication disorders
- Developmental Disabilities
- Hearing Disabilities
- Intellectual Disabilities
- Learning Disabilities
- Mental Health Disabilities
- Neurological disorders
- Physical Disabilities
- Vision Disabilities

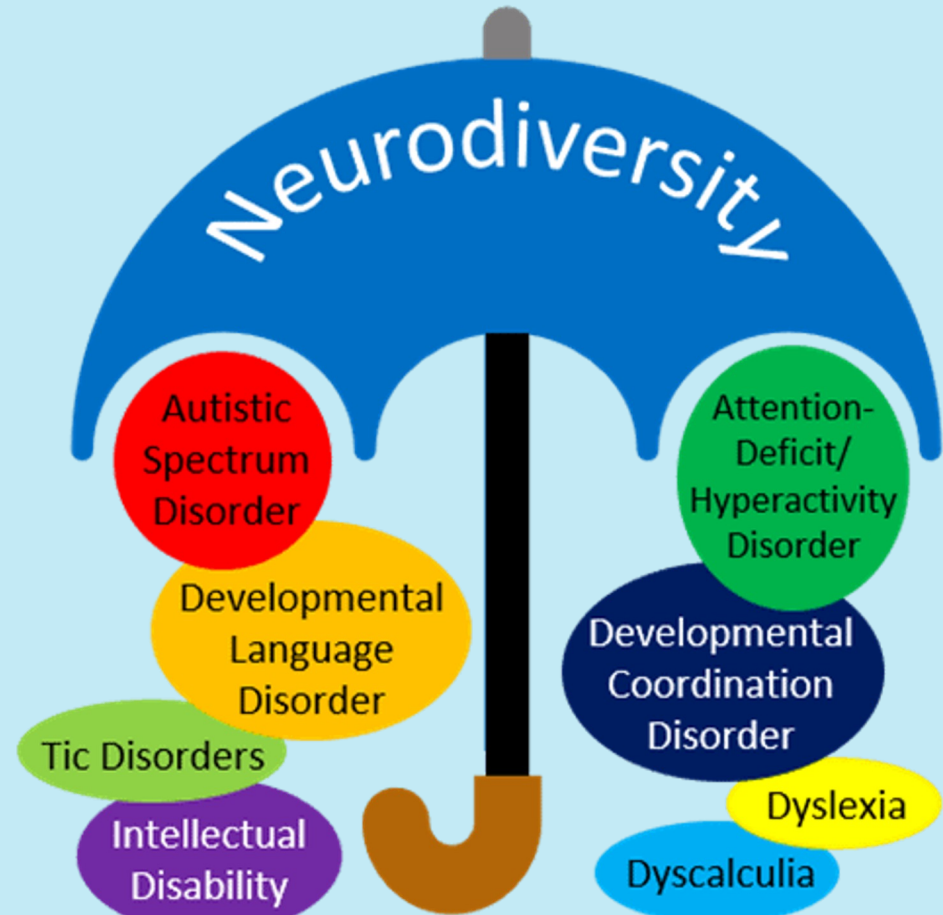
Just because an individual may have one or more of these disabilities, they may not identify as disabled.

The term “disability”

- Models of disability:
 - Biomedical (medical) – disability is condition, diagnosis
 - Moral – disability is reflective of a moral/spiritual failing
 - Economic/vocational – worth is based on productivity, economic consequences
 - Charity – disability is subject of pity, charity, must be helped
 - Social – society makes you disabled through inaccessibility
- ADA – medical, vocational, environmental
 - double edge sword of a law – it was intended as a starting point, not an endpoint, misses the nuance and human consideration of disability

What is Neurodiversity?

The term “neurodivergent” describes people whose brain differences affect how their brain works. That means they have different strengths and challenges from people whose brains don't have those differences. The possible differences include medical disorders, learning disabilities and other conditions.



What to Say

Remember, it's always best to ask a person what terms work for them based on their own lived experiences and identity. We'll unpack some of the words and concepts from this table throughout the book.

Say This

- ✓ disability/disabled
- ✓ person with a disability/disabled person

Not This

- × differently abled (unless preferred)
 - × handi-capable
 - × handicap/handicapped
 - × special needs (unless preferred)
-

Say This

- ✓ has a disability
- ✓ is disabled

Not This

- × afflicted by
- × suffers from
- × victim of

Say This

- ✓ person who is able to

Not This

- × high functioning
-

Say This

- ✓ person who is unable to
- ✓ person with high support needs

Not This

- × low functioning
-

Say This

- ✓ neurodivergent^o
- ✓ person with Autism/ Autistic person^o
- ✓ person with a cognitive disability/cognitively disabled person^o
- ✓ person with an intellectual disability/ intellectually disabled person^o
- ✓ person with a learning disability/learning disabled person^o

Not This

- × mentally challenged
- × mentally handicapped
- × mentally retarded

Say This

- ✓ able-bodied (if not physically disabled)
- ✓ does not have a disability
- ✓ neurotypical (if not neurodivergent)
- ✓ nondisabled

Not This

- × normal
 - × regular
-

Say This

- ✓ person who uses a wheelchair
- ✓ wheelchair user

Not This

- × wheelchair-bound
- × confined to a wheelchair

Say This

- ✓ little person
- ✓ person of short stature
- ✓ person with dwarfism/dwarf

Not This

- × midget
-

Say This

- ✓ person with a mental health disability
- ✓ person with mental illness/mentally ill person
- ✓ person with a psychiatric disability/psychiatrically disabled person

Not This

- × crazy^{*}
- × disturbed^{*}
- × insane^{*}
- × lunatic^{*}
- × mad^{*}
- × psychotic^{*}

Say This

- ✓ person with a physical disability/physically disabled person

Not This

- × cripple*
 - × gimp*
 - × invalid*
 - × spaz*
-

Say This

- ✓ accessible parking/restroom

Not This

- × disabled restroom
- × handicapped parking

Some Facts About Disability in the US

- According to the CDC, 26% of adults in the United States have some type of disability.
- Over 1 in 4 of today's 20—year-olds will become disabled before they retire.
- In 2021 the Bureau of Labor Statistics reported that 19.1% of people with disabilities were employed.
- In US cinema, between 1.6% and 2.5% of speaking roles in Hollywood films are characters with disabilities.
- How do you see these numbers reflected in our industry?

Section 504 and The ADA

- **Section 504** of the 1973 Rehabilitation Act was the first disability civil rights law to be enacted in the United States. It prohibits discrimination against people with disabilities in programs that receive federal financial assistance and set the stage for the enactment of the Americans with Disabilities Act. This was not enforced until the 504 sit-in in 1977.
- **The Americans with Disabilities Act (ADA)** became law in 1990. The ADA is a civil rights law that prohibits discrimination against individuals with disabilities in all areas of public life, including jobs, schools, transportation, and all public and private places that are open to the general public. The law's purpose is to ensure that people with disabilities have the same rights and opportunities as everyone else.

Using the ADA as a Guide

The **ADA Standards for Accessible Design** (“ADA Standards”) cover:

- Newly constructed buildings and facilities;
- Alterations—such as, renovations and other changes that affect usability—made to buildings and facilities;
- Making architectural changes in existing state and local government buildings to provide “program access”; and
- Removing architectural barriers that are easily accomplishable without much difficulty or expense in existing buildings of businesses.

The ADA is the MINIMUM of accessibility.

“ACCESSIBILITY”

What comes to mind??

The term “accessibility”

- Not as clearcut or formalized
- Often interpreted through the lens of disability – i.e. helping people who don't operate according to the “norm” to access something
 - i.e. website accessibility standards
 - ADA guidelines
- This has expanded to big-A “Access/Accessibility”
 - Who has/is given access vs who is denied it?
 - Related to race, gender, nationality, age, education, political persuasion...basically everything!!

“Accessibility”

The expansion, shift, change, adaptation of the world to work for everyone.

Removing barriers so people can fully participate – and do their best work.

Access vs Accommodation



Inaccessible design excludes people.



Accommodations give access to whoever is there at the moment. They often require extra work.



Accessible design means that current and future viewers will have access, without extra work.

Proactive vs Reactive Accessibility

- Providing access before it is needed benefits those employees who may not have yet disclosed or identified as having a disability.
- Proactive accessibility benefits people with visible and invisible disabilities.
- Proactive accessibility encourages open dialogue about disability and accommodation in the workplace.
- Reactive accessibility is always necessary. We cannot foresee the needs of all, disabled or not. What matters is our ability to adapt and provide as much accommodation as possible and alert people to potential accessibility hurdles.

Setting the Stage for Access- Creating Equitable Experiences

- The experience starts before they enter the venue
- Planning for walk-in to walk-out and beyond
- Where's the party?

Planning is the thing

- Budgeting
 - Plan for the expected (proactive) and the unexpected (reactive)
- Policies
 - Ticketing
 - Caregivers
 - Seating
 - Holds
 - Latecomers
 - Service Animals
- Emergency Planning

Before the show even starts

- How you sell a ticket matters
 - What channels are you using?
 - What is that experience like?
- Marketing
 - Website
 - Social media
 - Where else do you share information?

Services to Offer

- Captioning
 - Open or closed
 - Live or pre-recorded
 - Part of the design or separate
- Audio description
 - Live or pre-recorded
 - Aesthetics
- Sign interpretation
- Listening Devices
- Programs
 - Large Print
 - Audio
 - Braille
- Relaxed, sensory friendly, autism friendly
- What else?

From Walk-in to walk-out and beyond

- Lines
- Security
- Box Office
- Seating
- Bathrooms
- Bar
- Concessions
- Lounges
- Stage Door
- Surveys

Training, Training, Training

- The why
- The what
- The how
- Make time for check-ins and refreshers

Give the people what they want

- Information
- Autonomy

How does providing access services FOH influence BOH?

- if there's no FOH access, is that company ready for a disabled artist?
- providing access services are beneficial for when you hire an actor that needs those services
 - how to embrace access holistically between FOH & BOH?
 - let the actors know of the access services being offered FOH

Creating an inclusive & accessible environment

- proactive vs. reactive

Do you have any access needs in the rehearsal room?

This could include things like needing a place to put your bag in a certain location / at a certain height, needing wires to be taped down to avoid tripping, needing certain temperature controls etc.

Short answer text
.....

Do you have any access needs during blocking / building a show?

This can include things like being unable to get up and down off the ground, specific prop weapons being triggering, the need to have rehearsal shoes by a certain date etc.

Short answer text
.....

Do you have any triggers that you wish to disclose that we should be aware of?

Short answer text
.....

Do you have any access needs in your dressing room?

This could include similar things as the rehearsal room needs, but also let us know if there are additional things you would require specifically in a dressing rooms such as specific types of chairs or mirror heights etc.

Short answer text
.....

Do you have any allergies that we should be aware of?

Short answer text
.....

Do you have any access needs involving the wearing or placement of microphones?

Short answer text
.....

Do you have any access needs for the bathroom?

This can include things such as ADA compliant restrooms, gender neutral restrooms, scent-free soap, etc.

Long answer text
.....

Do you have any sensitivities to smells that we should be aware of?

Short answer text
.....

Do you have any access needs in regards to costuming / uniforms? This could include specific fabrics or styles of clothing that cause problems, or specifics about dressing / dressers.

Short answer text
.....

Do you have any access needs backstage / in the green room / at the call board?

Once again, these may be similar to previous questions. These could include things like the microwave or call board being at certain heights, specific types of pens that make sign-in easier, or specific seating/table requirements etc.

Any sensitivities to lights?

Long answer text
.....

Do you require any assistance in preparing for a show? ie dressing, running lines, having access to the stage before half hour etc.

Short answer text
.....

Any sensitivities to sounds?

Short answer text
.....

Do you have a particular learning style that is best for you when working on a show?

This could include things like frequent breaks to allow you to write notes/blocking down, open conversation with directors, additional time to memorize lines etc.

Any additional sensitivities not stated previously?

Creating an inclusive & accessible environment

- overpromising and under-delivering
- it's not about you/ it's not personal/ you don't know what you don't know
 - creating an extra role

EXAMPLE OF INTEGRATING CAPTIONS INTO THE SET DESIGN



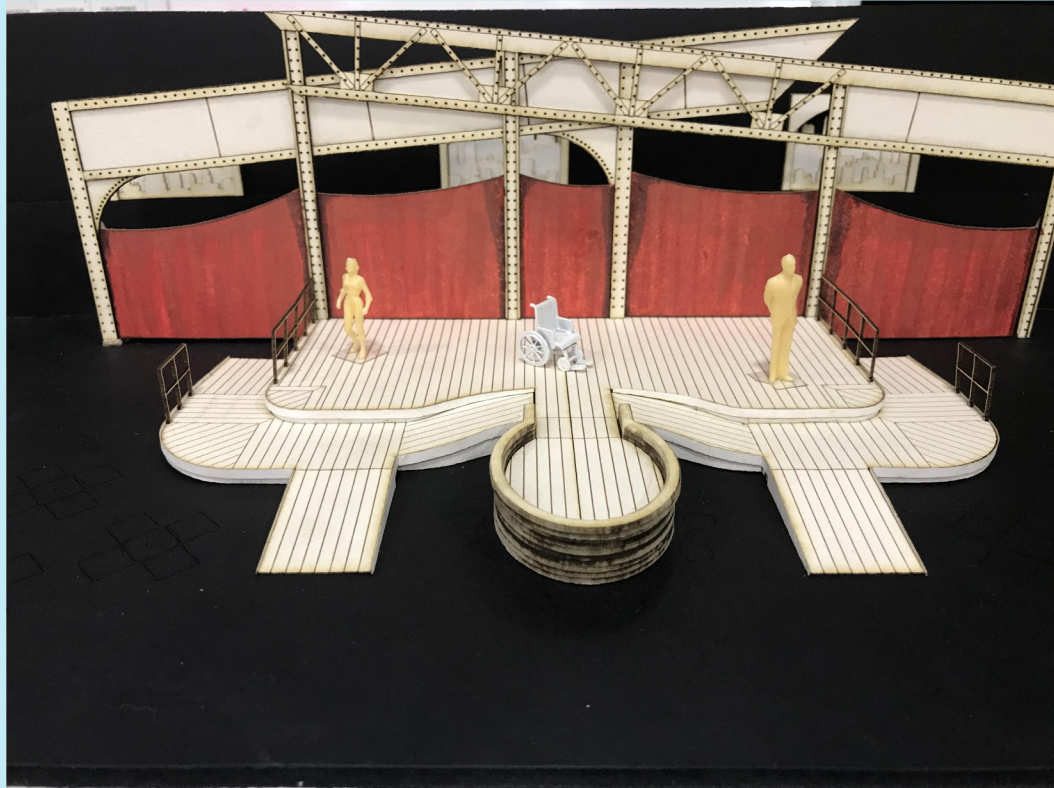
HONK!

Performed by Phamaly Theatre Company

Costume Design by Rachel Finley

Set Design by Nicholas Renaud

Photographed by Michael Ensminger



EXAMPLES OF RAMPED SET ONSTAGE & BACKSTAGE

Chicago

Performed by Phamaly Theatre
Company

Set design by Nicholas Renaud



EXAMPLE OF COSTUME AND TECHNICAL ELEMENTS

Sideshow

Performed by Phamaly Theatre Company

Costume Design by Linda Morken



EXAMPLE OF COSTUME **DESIGN**

Beauty and the Beast

Performed by Phamaly Theatre Company

Set Design by Tina Anderson

Costume Design by Linda Morken



Inclusive shows theatres have done/are doing



*SUFFS at Public Theatre



*Richard III at Chicago Shakespeare Theater



*Beauty and the Beast at the Olney Theatre



*Hunchback of Notre Dame at 5th Avenue

DISABILITY
AESTHETICS

Disability Aesthetics

Building the culture, skills, creativity, experience of disability and accessibility into the work:

Enhancing/expanding the ARTISTRY of the work

Influencing/advancing the PROCESS of the work

Disability Aesthetics:
Why should we care?

**IT MAKES OUR WORK
BETTER AS ARTISTS**

Expanded concepts of “disability” and “accessibility”

- Positive models of disability: spectrum, affirmation, strengths based, traumatic growth, PRIDE
- Culture, not just circumstance
- Accessible delivery: Equitable/comparable entry points, removing barriers, supporting unique needs
- Interdependent
- Welcoming
- Adaptive/flexible
- Including the community in the creation

Human Affirmative

DISABILITY-AFFIRMATIVE CULTURE AND ACCESSIBILITY
MEANS YOU BELIEVE IN PEOPLE: THAT EVERY HUMAN CAN ADD
VALUE, AND THEREFORE ARE EQUALLY DESERVING OF ACCESS.

Potential

Difference

Lived Experience

Disability Aesthetic

WHAT ARE ASSETS
Of
ACCESSIBLE/
DISABILITY/
NON-NORMATIVE
ARTISTRY AND PROCESS?

ACCESSIBLE/NON-NORMATIVE/DISABILITY ARTISTRY as an ASSET

- Culture: History, experiences, humor
- Relationships/intimacy/vulnerability
- Communication style
- Movement vocabulary
- Alternative rituals/practices
- Psychosocialspiritual perspective
- Breaking molds – nontraditional, something outside the “box”
- CREATIVE

ACCESSIBLE PROCESS – **How are we working/delivering?**

- Training
- Design – removing barriers
- Preparation
- Time
- Interdependence/collaboration
- Services/supports - DASL, consultants, accommodations, comfort
- Communication and interpersonal engagement
- Adaptation and adjustment – plan B, C, D
- Flexible vision
- Accepting responsibility/missteps

CASE STUDY: THEATRE OF THE MIND - Denver Center for the Performing Arts, CO

UNIQUE CONSIDERATIONS

- Experience is rooted in sensory input and processing activities: visual, auditory, gustative (taste), olfactory, kinesthetic, perceptive
- E.g. Light or darkness effects on visual processing
- E.g. Auditory cues from Guide
- E.g. VR headset experience
- Possibilities for disorientation regardless of individual sensory needs
- Crafting the space to be physically accessible
- Selected location – parking, bathrooms
- Time-based, movement between spaces
- Scripting
- Access for audience AND artists



CASE STUDY: THEATRE OF THE MIND

Step One: Prioritizing Accessibility from the Start

- Accessibility Consultant hired during development phase
- Intentionality of inclusion – Building a fulfilling experience for all (not cookie cutter)
- Establishing Guiding Accessibility Principles
 - Nothing is insurmountable
 - Interdependence – team effort with each department thinking about access
 - Adding additional perspectives from the disability community
 - No one knows all – support open communication, designate “point people”
 - Flexibility
 - Accessibility as a creative opportunity**

CASE STUDY: THEATRE OF THE MIND

Step Two: Monitoring Accessibility at every phase

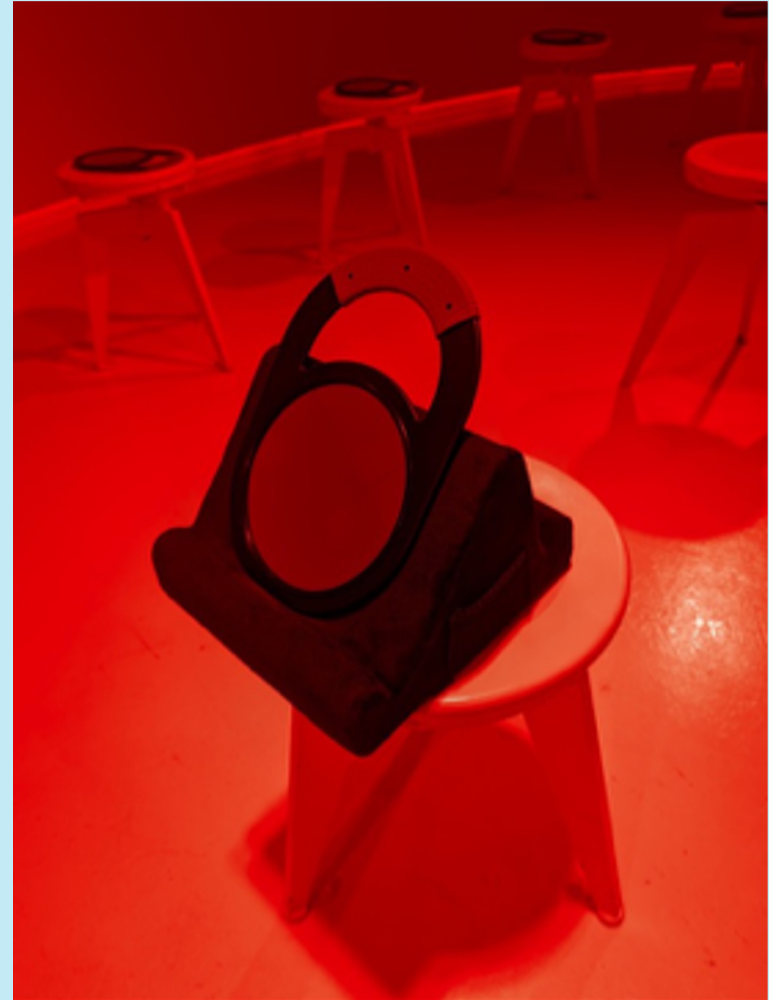
- Mapping out accessibility schedule/plan
- Regular meetings with project leads and Accessibility Consultant



CASE STUDY: THEATRE OF THE MIND

Step Three: Testing and Adjusting

- Identifying and compensating guest testers from the disability community
- Gathering feedback
- Notes for individual performances and teams
- Additional rehearsal sessions



CASE STUDY: THEATRE OF THE MIND

Feature: General and nuanced accessibility

- Accommodation of mobility devices in any performance
- Opt-in/opt-out options for audience
- EA check-ins in lobby prior to performances (e.g. covering lighting on assistive devices, info on what to expect)
- Accessible restrooms and parking
- Designated spots specifically for wheelchair users



CASE STUDY: THEATRE OF THE MIND

Feature: Enhanced Access Performances

1. American Sign Language (ASL) Interpreted, with adjustments for auditorily-cued activities
2. Audio-Described/Tactile, with tactile exploration of room and additional time for description
3. Sensory and Extended-Time, with smaller groups, more time, tech adjustments to sound and lights in some rooms









CASE STUDY: THEATRE OF THE MIND

Feature: Sensory Guide and Audience Info

[Home](#) [About](#) [Meet the Team](#) [Press](#)

ADVISORIES & ACCESSIBILITY

SENSORY TYPE	STIMULATION LEVEL	DETAILS
 <p>Visual</p>	HIGH	<p>Immersive, 360° visual environment.</p> <p>Wide range of extreme lighting, from pitch black and very dim to bright. Flashing lights, moving lights, and strobe effects occur in different areas.</p> <p>Virtual reality experience with a headset.</p>
 <p>Auditory</p>	MEDIUM	<p>Some music or sound is present in every environment.</p> <p>Headphones in the virtual reality experience.</p> <p>Nothing is unusually loud.</p>
 <p>Olfactory</p>	MEDIUM	<p>Strong scents in one area.</p> <p>Occasional or possible scents in other areas.</p>

 <p>Tactile</p>	HIGH	<p>Immersive, 360° tactile environment</p> <p>Tactile experiences that require touching and holding things.</p> <p>Two experiences with goggles you put on your face.</p>
 <p>Taste</p>	LOW	<p>Taste specific to one area. Opt out available.</p> <p>If you have any food allergies, please decline the edible portions of this experience.</p>
 <p>Movement</p>	MEDIUM	<p>Audience moves from space to space.</p> <p>There are some limited seating options throughout the experience, and additional seating can be provided upon request.</p>

CASE STUDY: THEATRE OF THE MIND

Feature: Unique Plans for specific roles

EAs

Actors

Crew

FOH

EA' Audience Accessibility Guide			
Note: AMwaa = Audience Member with accessibility accommodations			
Room		EA Adjustments	Supportive Language & Notes
Top of SHOW			
FUNERAL	Preset	Nikko's Chair will be removed for AMwaa if they are using a mobility device.	Audience members using mobility devices will always either be Nikko or Gerard.
	Scene	<ul style="list-style-type: none"> • <i>*Awareness that Gerard and Nikko may be flip-flopped</i> • <i>*Awareness that name tags may be on lanyards & not as easily visible</i> 	
SKULL	Preset	<ul style="list-style-type: none"> • The AMwaa's mirror will be preset on the Guide's stool • The stool on the right when you enter will be removed for AMwaa using mobility devices • If the AMwaa has dexterity needs, there will also be a lap pillow to rest the mirror on 	
	Scene	<ul style="list-style-type: none"> • Invite the AMwaa to center themselves over the red ACCESSIBILITY CIRCLE • Hand MIRROR to the AMwaa • <i>If the AM is identified as having limited dexterity</i> <ul style="list-style-type: none"> ◦ <i>Offer lap pillow</i> ◦ <i>If needed, assist with positioning the mirror</i> 	
	Preset	No Changes in preset.	Note that AMwaa using mobility devices will likely not be able to position directly on top of a dot.

CASE STUDY: CURIOUS INCIDENT OF THE DOG IN THE NIGHTTIME - Mixed Blood, MN

- Dramaturgical awareness (inherent paradox of the show)
- Community engagement
- Casting
- Set design
- Audience accessibility options (deaf/blind performance)



CASE STUDY: ALICE IN WONDERLAND - Phamaly, CO

- Commissioned playwright - expectations of flexibility up front
- Dramaturgical considerations
- Opportunities with COVID to write to the casting
- Artistic team
- Casting and design



What is disability aesthetic REALLY?

- Adaptation
- Improvisation
- Creativity
- Fearlessness
- Desire to expand awareness and understanding
- Going beyond ourselves
- Opening your art - inviting the nuance of humanity to show up in the creative practice and expand it

The FEARLESS ARTIST

The fearful artist is content in a vacuum;
the fearless artist absorbs the world.

The fearful artist excludes:
the fearless artist welcomes.

The fearful artist is unwilling to adapt:
the fearless artist forges a new way.

The fearful artist shuns failure;
the fearless artist delights in falling on their
face.

The fearful artist hides imperfection;
the fearless artist maximizes it.

The fearful artist grasps to rules and right;
the fearless artist dances with the
inconstancy of the universe.

The fearful artist is for themselves;
the fearless artist is for everyone.

The d/Deaf and Disabled Alliance for Theatre Accessibility (D/D.A.T.A.base), is a resource list and network for self-identified d/Deaf and disabled theatre professionals as well as organizations that work with and support disabled theatre workers and audiences in the United States.

**Join the
D/D.A.T.A.base**

**View
D/D.A.T.A.base
Artists**

**View
D/D.A.T.A.base
businesses**

D/D.A.T.A.base is open source, meaning that anybody who wants to use it as a resource can. This list is being compiled by the d/Deaf and disabled theatre community for the benefit of all. Its goal is to increase ACCESS and ensure that d/Deaf and disabled theatre professionals can connect with hiring opportunities as well as with each other. Our intention is for it to be used by the disabled community to find and connect with each other, as well as theatre companies and theatre professionals to use as a hiring tool.

This is a living document, if you have questions, comments, or changes, email us at info@ConsultAbility.org. We intend to eventually integrate the lists and intake form onto our website. In the meantime there are questions in the form that are not reflected in the spreadsheets, this is for ease of processing the spreadsheet, but the information will eventually be used for search functions on the website. We need the data before we can build that.



[Our Services](#) [Our Work](#) [Meet The Team](#) [Contact](#) [D/D.A.T.A.base](#)

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Recommended Resources

Film & Television:

- Imperfect (documentary) - Tubi, Google Play
- Crip Camp (documentary) – Netflix
- CODA (feature film) – Apple TV
- Champions (feature film) – Available streaming
- Murderball (documentary) – Available streaming
- Sins Invalid: An Unashamed Claim to Beauty (documentary) – YouTube

YouTube Videos

- Three Ways to Make Your Content More Accessible for Disabled People – Andrea Lausell
- Judy Heumann Fights for People with Disabilities – Drunk History
- Zach Anner and the Quest for the Rainbow Bagel – Zach Anner
- Dating Struggles for People with Disabilities – Sitting Pretty Lolo
- 5 Phrases Disabled People are Tired Of – MTV Impact

Books:

- Demystifying Disability – Emily Ladau
- Being Heumann – Judy Heumann
- Care Work – Leah Lakshmi Piepzna-Samarasinha
- The Future is Disabled - Leah Lakshmi Piepzna-Samarasinha
- Disability Visibility – Alice Wong
- About Us: Essays from the disability series of the NY Times – Edited by: Peter Catapano & Rosemarie Garland-Thomson
- My Body Politic: A Memoir – Simi Linton
- Claiming Disability – Simi Linton

Podcasts:

- Always Looking Up
- Disability Visibility
- The Accessible Stall

Articles & Journals:

- <https://harvardpolitics.com/disabilities-in-performing-arts/>
- <https://www.americantheatre.org/2021/03/26/practicing-disability-justice-honoring-wholeness-onstage/>
- <https://www.nielsen.com/insights/2022/the-importance-of-disability-representation/>
- <https://www.forbes.com/sites/marchershberg/2018/02/19/serial-suer-targets-broadway-theaters/?sh=55b8b77e1449>
 - Incredibly ableist language and angle, but does highlight many of the problems with ADA compliance and enforcement in the theatre industry.

CONTACT INFORMATION

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