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>> Hello, and welcome to today's event: Disability Justice Resource and mid-Atlantic Accessibility Resource Committee Process Share. I'm Mital Lyons-Warren, manager of RTU and Local Engagement with Americans for the Arts, and I use she/her pronouns. I'm a millennial white woman with curly brown hair, currently clipped up with the right side shaved down. I have on glasses, a turquoise sweater, and gold plant earrings. I'm in my office with arts and plants behind me, and I'm standing on the ancestral and current lands of the Nacotchtank and Anacostans in Washington, D.C., which neighbors the ancestral and current lands of the Piscataway and Pamunkey peoples. We've got a great program planned today, and I am really excited to get started but first, some quick reminders. Please note that this presentation is being recorded, and this recording will be available in a few business days on the activity page. In addition to ASL interface, live captions are available for viewing. To turn it on or off, press the CC or closed caption button at the bottom of your screen and then select show or hide subtitle. Resources for today's activity will be posted under the resources tab of today's event, which was just put in the chat, and if you need any assistance post this event, please email [artsu@artsusa.org](mailto:artsu@artsusa.org). There will be time for questions at the end of today's presentation, and you can submit those to the Q&A function. If you see a question in the Q&A that you would like to know the answer to, you may upvote that question by clicking the thumbs-up button. Should you need any technical assistance today, please put them in the chat box, and I, [Mital@AFTA](mailto:Mital@AFTA), will be sure to follow up. With that, I'm pleased to pass it to Sarah Lewitus, program director of performing arts and accessibility coordinator, for an overview of the mid-Atlantic resource committee and introductions of Frances Coindereck, two fabulous committee members who have joined us today. Sarah?

>> Thanks so much, Mital. Hi, everyone. It's nice to be here with you today. My name is Sarah Lewitus. I'm the program director, performing arts, and accessibility coordinator at mid-Atlantic arts, which is one of six regional arts organizations. I use she and her pronouns, and I'm a white woman with short brown hair and a brown sweater with a blurred-out background. I'm Zooming in today from my home located on land known as Baltimore, Maryland. I want to acknowledge the Piscataway and Susquehannock people as historic stewards of this land and the enduring presence of Piscataway, Lumbee, and eastern band of Cherokee community members in Baltimore City today. And I'll pass to Heather for your introduction.

>> Hi, everyone. I'm Heather Flanagan, Leadership Alliance's manager at Americans for the Arts. My pronouns are she/her, and I'm joining today from Warrenton, Virginia, originally home to the Manahoac people. I identify as a light-skinned mixed woman with shoulder-length dark brown hair, and today I'm wearing a beige sweater with rose gold jewelry. I'm seated in my home office nook with a bookshelf to my left, a wedding photograph and house plants to my right, and a blue curtain behind me. I come to this work, and really all of my work, as a disability justice advocate and one half of a loving inter-abled marriage. Now back to Sarah for a review of today's agenda.

>> Thanks, Heather. The goals of today's webinar are to share the context behind the creation of the mid-Atlantic accessibility resource committee, to share upcoming accessibility and disability justice-related resources developed out of the committee's work, and then to talk directly with committee

members about their experience on the committee. Mid-Atlantic arts and AFTA first planned to develop web-based accessibility resources in late 2019 prepandemic. The timeline of the developments of these resources was shifted later due to the pandemic, but eventually, resources were produced with NEA funding which was originally allocated to support state arts agency staff traveling to build knowledge around accessibility and disability justice. Since traveling wasn't an option due to the pandemic, these digital resources were a good alternative to continue shared learning around access and disability justice. The curriculum for these first web resources were developed internally by staff at mid-Atlantic arts and AFTA, and I'll pass it back to Heather now to share about the resources that have already been generated through our partnership.

>> Thank you, Sarah. This is Heather speaking. So, as you heard in 2019, mid-Atlantic arts and Americans for the Arts started to learn together about accessibility as a key to successful inclusion in the arts and culture fields. Haowen Wang from mid-Atlantic and Marissa Shadburn from Americans for the Arts spearheaded several webinars and coffee chats to educate on the importance of advocating for disability, the topic being included, and people with disabilities having a seat at the proverbial table. presenters shared tactics for gaining organizational buy-in and creating across departmental plans for how arts administrators could better support individual artists in their communities. Four of these sessions are available on demand on the mid-Atlantic accessibility resource committee disability justice resource package on ArtsU, which Mital just put the link in the chat so you can still access those today, and they're also available on the activity page of this webinar. So, along the way, the work transitioned from Haowen and Marissa to the team you see here today with Sarah, Mital, and myself to implement the idea of creating a committee of disability justice experts who bring both professional wisdom and lived experience to determine the curriculum for this program. The group, which became the mid-Atlantic Accessibility Resource Committee has become an important step in our journey of actively sharing leadership with our partners. We look forward to sharing some of our learnings with you today, as well as resources in the coming months. Specifically, we're excited to share that in the spring, three resource sessions developed by the committee will be available on ArtsU. Over to you, Sarah.

>> Thanks. This is Sarah speaking. The mid-Atlantic accessibility resource committee or MAARC open call took place in spring of 2022. We received 26 applications from individuals across the mid-Atlantic region. The MAARC selection was made by AFTA and mid-Atlantic arts staff. Selection criteria included ensuring a wide range of experience within the field of disability justice and accessibility, as well as diversity of identity and geographic representation within the mid-Atlantic region. Six experts from the field of accessibility and disability justice were selected. Fransisco echo Eraso, Kate Gorman, Devon Hill, Kelly Koon, Derrick Quevado, and Mark Roxy. Each of these committee members were compensated \$500 with the exception -- with the expectation to attend three to four committee meetings with review and brainstorming work between meetings. The charge to the committee was to ensure that upcoming digital resources generated between mid-Atlantic arts and AFTA had a disability-centered approach. To lead suggestions of format for the resources, and to make suggestions for topics of focus as well as suggest speakers for each resource. Informed directly by the committee's work, AFTA and mid-Atlantic arts will be producing resources on the following topics for Winter/Spring 2023. Accountability, intersectionality, and budgeting for accessibility. Speakers for each topic are still being confirmed. The format will be a short, 15 to 20-minute conversation between two experts on each respective topic, and in the weeks following those prerecorded conversations, we will host an hourlong Zoom conversation,

moderated by the topical experts, where attendees can discuss the topic with one another, ask questions, brainstorm, learn and connect with one another. AFTA and mid-Atlantic arts will be sharing the videos and the sign-ups for the following up conversation as they are developed I hope you'll consider checking them out. I'll close this overview by sharing the first iteration of the MAARC was absolutely a learning experience for myself at mid-Atlantic arts and AFTA, and I want to sincerely thank all six of the MAARC participants for their collaboration. I'm now really happy to bring on -- they may be here already -- two of the committee members, Francisco and Derrick, to introduce themselves. After that, I'm going to lead us through some questions for each of them, and then I'll turn it over to Heather to moderate the Q&A. If you have questions as you listen, you're welcome to submit them through the Q&A function at any time, as Mital mentioned. So with that, Francisco, can you get us started with an introduction?

>> Hello, everyone. I'm Francisco echo Eraso, and my pronouns are he or el in Spanish. To go over a quick self-description, I'm a white Latinx trans man with long dark hair and a short beard. I have blue eyes, and I'm wearing a white collared shirt and a golden shawl. I'm in my apartment with a white wall background and a weaving loom behind me. My access needs today are that I will be reading off of a script for some of my responses. No judgment around not making eye contact or looking kind of away, or making different facial expressions. I'll likely also move around and stim throughout this session. I'm currently based on the indigenous land of Lenape people, also known as Brooklyn, New York, home to one of the largest urban indigenous populations, including many Afro-diasporic and an indigenous asylum seekers from around the world. I am I'm a trans-disabled Columbian American, inter-disciplinary craft artist, curator, educator, arts administrator. I'm interested in grassroots approaches to disability justice, trans liberation, cooperative textiles, and the creative redistribution of resources. I hold dual degree in critical, visual studies, and fine arts from Parsons the New School, who are currently on strike for better contracts for their part-time faculty. I'm a lead certified access consultant, and I have worked with various arts organizations, including The Shed, Ford Foundation Gallery, Art and Disability Residency, and Kinetic Light. I presented on topics of access and disability artistry at Art and America, Virginia Commonwealth University, University of Illinois Chicago, Columbia University, and other places too. I have previously worked as an administrator on the Disability Features Fellowship Virtual Festival, manager of Textile Art Center, artist in residency program. Artistic direction for youth-based arts program for asylum seekers at an undisclosed sanctuary space and an organizer at Third Root Community Health Center. I currently work as the associate manager of access and inclusion at the Whitney Museum of American art, and I'm a proud member of the Whitney Union. I work on tutorial projects proclaiming disability arts, disability art history projects through NYU's Center for Disability studies, and in my free time, I like to work on my textile art-making practice. And I'll hand it over to Derrick to introduce yourself.

>> Thank you, Francisco. I -- good afternoon, everyone. My name is Derrick Quevedo. My pronouns are he/him [INDISCERNIBLE] I am a brown Asian man with glasses and a beard, black hat, jacket, and blue t-shirt in my bedroom, which is adorned with various tapestries and cat furniture. I'm a Filipino American, disabled, [INDISCERNIBLE], and neurodivergent visual artist and writer, currently settled on Piscataway and Susquehannock lands, so-called Baltimore, Maryland. My drawing, painting, and writing practice are based on observations of everyday life which, for me, is inseparable from concerns of identity, community, liberation, and social justice. I also work as the office secretary at the Maryland State Arts

Council and am a member of our accessibility team. Previous to joining the resource committee, I collaborated with several folks here for a panel event for the lead conference just this past August, where I was a panelist for a discussion on invisible and non-apparent disability both as a practicing artist and working in arts administration and in the state arts agency. That is pretty much it for my introduction.

>> Thank you both. Derrick, can we stay with you and hear about how you found out about the mid-Atlantic Accessibility Resource Committee and, what interested you in the committee, what made you decide to submit?

>> Derrick speaking again. Yeah, I -- I think we had -- we had both talked about how it was you that introduced me to the opportunity for working on the mid-Atlantic Accessibility Resource Committee. It was us that collaborated over the summer on getting that panel event ready for the leadership conference, and I just figured this was a -- just an opportune moment to both work within arts administration, which I had been doing here, being on MSAC for around three years now and getting much more involved in accessibility and disability justice, specific to the arts and art institutions. So I thought this was, why not just apply and if I get to participate, then all the more for it.

>> Thank you. And this is Sarah speaking. Francisco, same question for you. How did you find out about this opportunity, and what -- what made you interested in engaging?

>> This is Francisco speaking. I found out about this from my employer and -- I'll call her my friend [INDISCERNIBLE], who is a disability rights activist, writer, and access consultant. She encouraged me to apply for this resource committee after I worked to establish disability justice -- kind of conversations and working group for her current project proclaiming disability arts along with my colleague Allison [INDISCERNIBLE], and I was just very curious about what other people might be thinking about in terms of disability justice and accessibility. There are a lot of -- yeah, complicated conversations that come up when working on big projects or working in larger organizations. Even from -- from the perspective of a project like that -- that is really steeped and centered in disability culture. There's always so much more to explore and talk about, so I was curious to connect with other people that might be facing similar concerns.

>> Great. Thank you both for that context. This is Sarah speaking. Really getting into questions that I've prepped for you both about the experience on the committee. In our first meeting, we talked about whether to focus on Access 101 versus getting into more complex issues around accessibility and disability justice, knowing that the target audience for these web resources would be staff at state arts agencies in the mid-Atlantic region but that the resources would be available more broadly to anyone interested in engaging with them in the region and beyond. So, as a committee, we opted not to create Access 101 materials after discussion and can you all share your thoughts on the arc of that discussion and share some resources that you would recommend for folks early in their learning around accessibility and disability justice and Francisco can I ask to start with you for that?

>> Yes. Thank you, Sarah. This is Francisco speaking. In my experience working with other disabled artists and access workers, I think there's general consensus that the foundation work for Access 101

has really been done a lot over and over, and I don't personally think we needed to --reinvent the wheel, so to speak. and -- so I personally love to reference the esteemed contemporary artist Carolyn Lazard, L-A-Z-A-R-D, free public resource titled "Accessibility and the Arts: A Promise and a Practice," commissioned by Recess in 2019. This has really some great recommendations on how to address pretty standard -- maybe 101 style accessibility in an arts organization context as well as another resource that comes to mind first is Sins Invalid, disability justice, performance collective, and organization has a public free blog post titled "Access Suggestions for Public Event," and that was published in 2017. I think those are really great places to start, and, you know, looking into Carolyn Lazard's work, looking more into Sins Invalid's work in general, will also be really helpful. Of course, access is always a [INDISCERNIBLE], so it is been a while since 2017, 2019, a lot has happened. We are in a pandemic. -- and -- I also believe access should be based in and rooted in your community-specific needs. The specifics of a particular place and a cultural context, so it is to say like access isn't a one size fits all, but if you don't know where to start, those are some great places.

>> This is Sarah speaking. That's great, Francisco. I know Sins Invalid has been instrumental for me in understanding the work. Derrick, anything else that you would like to recommend or comment on the arc of that discussion around, you know, how to shape the curriculum here?

>> Thanks, Sarah. This is Derrick speaking. Yeah, I know that very early on in our discussions, we did not want to create what we considered just a checklist education. We didn't want to establish, you know, a bare minimum of accessibility training and commitment with organizations which -- is kind of what these types of checklist educations would title of saying I did this and I did this, so I guess I'm good to go. We really wanted to push forth the understanding that ableism is an ongoing and ever-evolving oppression, and the language and strategies of disability justice are going to adapt and evolve in response to that and -- I [INDISCERNIBLE] needs to continue listening to that adaptation of evolution of our respective disability communities, so, I know I -- I said I -- I really disliked -- because of these reasons the idea of like a glossary and I -- as I always say like, the emphasis on listening to disabled folks on amplifying and prioritized lived experience and listening to respective communities and liberation movements because on one strategy will soon become obsolete and antiquated in a moment's notice dependent on the path of ableism and the oppression and marginalization of the disability community, disabled folks and you know, more inaccessibility within institutions.

>> Absolutely. Thank you both for that context. This is Sarah speaking. I'll move us into the second question, which is around format for these web resources. In our second meeting together, we talked a lot about format. The original proposal from AFTA and mid-Atlantic art was to create three hourlong webinars, early standard, and that's the model that the past web resources generated between mid-Atlantic arts and AFTA have followed. I do really recommend those resources, and that format can be, you know, fruitful. It can serve a purpose, but we ended up going in a different direction for these resources, and can you all talk about why and how we dug into that format question and any other reflections on format and -- Derrick, can I ask you to go first for this one?

>> Thanks. This is Derrick speaking. Yeah, it was the suggestion of one of us that, you know, it was a lot more accessible and an easier way for a lot of other folks on how we process information for kind of like the shorter formats. Things like the commitment towards time and the resources to receive those aren't

always accessible, so, you know, we figured that this made it a lot more effective and accessible as far as receiving the information and especially processing this information, yeah. I know personally as an autistic -- I can tend to hyper-focus on things, so the reduction of information and materials and, you know, less commitment towards these kind of like time restraints so that I have the ability to concentrate on such processing of like -- information is like a really helpful and beneficiary presentation format.

>> Thanks, Derrick. This is Francisco. Excuse me. This is Sarah speaking, and for those who are -- who are listening in, I do want to highlight that the -- the direction we went in from a 60-minute webinar is a shorter 15 to 20-minute prerecorded session that folks could watch on their own time and so, now, Francisco if I can pass it to you -- to speak any more about the format.

>> Yeah. Thank you. This is Francisco speaking. Like Derrick said, I believe another member of the MAARC named Shelly Koon actually suggested that shorter format based on some work that they had done in the past so that -- like you said the videos wouldn't be so long and maybe hard to commit to. We want the format of these offerings to be just as accessible as the content that we're hoping to disseminate. I know, for myself, I'll be more inclined to watch a shorter video than commit to an hour-long or more recording. Sometimes joining a live Zoom event -- it's easier to spend more time, but even then I -- I work mostly remotely, so I experience a lot of Zoom fatigue. I love that this shorter format can offer more possibilities in a budget perspective as well of who we can learn with. I'm excited -- I'm really excited on who will be a part of the upcoming series, and I have to say on that -- point of budgeting, I'm really a big fan of paying workers prop wage -- especially working with people who are financially disenfranchise, especially from the disability community. I've worked with large foundations, I've worked at small grassroots organizations, and in any case, I think as long as there's a commitment to really having a conversation about our collective access, committing to really treat each other and pay each other generously and caring and considering for each other that anything is possible regardless of a budget size, so I think that this is kind of like accessible not only for our viewers but also for us in the process and hopefully for -- for like an accessible budget plan as well.

>> Thanks, Francisco. This is Sarah speaking. Yes. I want to also highlight that, you know, we shared the budget that we had available internally with the committee, and it got some feedback that, like, yeah, these rates -- a little low, you know. So that's something that we go into future planning for this work if we do want to expand into longer format type resource development that we need as institutions to look at that. And I do appreciate the kind of generous framing there, Francisco, of a kind of accessible budget by having the program itself be shorter. Is there anything else either of you would like to speak to in terms of format before we shift to the next question?

>> This is Derrick speaking. Nothing further for me for the moment.

>> Okay. This is Sarah. Hearing none, I'll jump into the last prepared question that I have for you both, which is that We had four 90-minute meetings for the mid-Atlantic Accessibility Resource Committee with additional work completed by each of you in between, which included brainstorming, suggestions for future discussions, thinking through your networks, reviewing materials that we had generated, a variety of things. In the -- in the meeting and in the one and one feedback that I had with some of you

following our fourth meeting, we talked about how such a relatively restrictive time structure can be challenging and how this relates back to capitalism. The way we work within institutions is so often product driven, like the production of these web resources, and can you all talk about the relationship between capitalism and disability justice work in general and as it relates to the committee experience? And Francisco, can we start with you?

>> Yes. Thank you. This is Francisco speaking. So I -- I think -- I find it hard to really believe that disability justice can happen or, you know, thrive when connected to any capitalist system or organization. It's so important to learn about and to really get with the movement, but I have read countless articles, you know, blog posts which is our accessible format for communicating and engaged with so many conversations with colleagues, elders in the movement, and other access workers and disabled artists alike who all agree and continue to talk about how disability justice has been extracted from its context and co-opted into sometimes even very harmful capitalist systems and organizations. So, to say there -- there is a lot of pushback from our communities about co-optation. I think that's probably true with a lot of justice-based movements, not just disability justice. But like I said, I think it's extremely important to learn about and to apply to your life and work as much as is appropriate. I just want to caution about co-opting work of black, brown, indigenous, Asian, trans, queer, and disabled justice-based organizers who have been committed to dismantling systems of ableism and oppression that impact our communities, just so that, maybe an organization can sound welcoming to disabled audiences. That's not really what this work is about. I will say that most general, kind of as a flip side or a -- you know, maybe the other end of this -- this conversation general accessibility work often times -- when just left as that can lean white or might not consider culturally specific access needs of disabled people of color or queer and trans disabled communities. So I think that -- that for me seems to be why so many organizations are pushing towards incorporating disability justice language as opposed to just saying accessibility because disability justice has -- at bare minimum, this kind of assumption that we're including and hopefully prioritizing disabled people of color. but I do think there's so -- there's so much to talk about with this topic, so I'll actually -- I'll pass it off to you, Derrick, and maybe I might respond after you talk too if there's time because -- it's very interesting, yeah.

>> Thanks, Francisco. Yeah. Really does open up like a huge can of worms here. Like the elephant in the room for all types, especially for ADEI work, is that capitalism is the villain and -- concerning disability justice and ableism, capitalism relies on our productivity, and it conditions us by, you know, making an example of those who are disabled. It -- others and oppresses us in saying that this is the consequence of failure to perform and -- you know, therein lies the examples of our marginalization. So, you know, many of us within disability justice work, you know, we are disabled, and we utilize a lot of practices that are antithetical to the standardization of nondisabled performance. We utilize spoon theory. We run on crypt time. We practice snail solidarity with ourselves and each other. We allow rest. We dismantle hierarchical work if we can and say that this is what we are all doing together in mutualism and community. We love practicing this radical information that we all have value whether or not we are productive, which is not something capitalism espouses, especially when it encourages terms such as we are -- whether or not we are contributing members of society. So, you know, the -- one of the very popular phrases, especially in our liberation work, is nothing about us without us, so I think that especially working within systems of institution makes me tough -- working within systems of institutions use standards and what will be considered like the status quo or the norms of production or

progress or the workload in general, has to be redefined and reestablished, especially our terms and, you know, we definitely practice that while we were in our sessions, you know. We allowed -- what are our access needs? Where are we right now? I know we have a structure and a time frame, but that needs to change. That needs to change, and there's no way around that. You know.

>> Thanks, Derrick and Francisco. This is Sarah speaking. We do have time for continued, you know, reflection on this topic. I know it's huge, and I -- I didn't mean to stick us with a gigantic thing to dig into, but I wanted to make sure we brought it forward in a public forum, and since we were able to have this conversation, it felt essential, you know, that we raise this and so it was part of what we discussed. So I welcome your additional comments if you have in. I also want to lift up what Mital shared in the chat that if you are watching right now and you have questions for Francisco and Derrick, go head and put them in the Q&A, and we'll get to them in a moment.

>> Thank you so much, Sarah and Derrick. This is Francisco speaking. I'm getting emotional, which I often get emotional when you speak, Derrick. It just hits right on the nail all too often, And I'm so grateful to be in community with you and with others through this -- the MAARC. I think that's been my favorite part of the process. and I think -- to try and not to cry on screen while I'm being recorded publicly, I'm actually going to pivot and post something in the chat that I didn't expect to -- it's also another blog post from Sins Invalid, and it's the "Ten Principles of Disability Justice," so again, perhaps you're new to this work. Maybe you haven't seen this before. I'm actually going to read you these ten principles so that you know why maybe we're saying this not all of this will be compatible with an organization that you're working with, but maybe you should keep trying to -- to follow disability justice or to do some of these things but that same -- claim that an organization is doing disability justice often isn't true. So, a little bit of context. Right? So the "Ten Principles of Disability Justice," blog post by Sins Invalid that's often cited, released in September 17th of 2015, names one, intersectionality. Two, leadership of the most impacted. Three, anti-capitalist politic. That's a hard one for organizations, right? Four, commitment to cross-movement organizing. Five, recognizing wholeness. People have inherent worth outside of commodity relations and capitalist notions of productivity which is what really hits the nail for me, Derrick. I think I am on seven, Or maybe six. Sustainability, pacing ourselves. The next one is commitment to cross-disability solidarity, which really means collective access, right? The next one is interdependence. we meet each other's needs in order to build towards liberation, and one of the next ones actually sites collective access as brown, black, and queer-bodied, disabled people we bring flexibility and creative nuance that go beyond able-bodied or minded normativity to be in community with each other. That's a priority, right? And the last one sites collective liberation. No body or mind can be left behind. Only moving together can we accomplish the revolution we require. So just to set a little bit of actual disability justice 101 that we said we wouldn't do but citing something that's already out there to give a little bit of context for these comments.

>> This is Sarah speaking. Thank you, Francisco, for sharing those ten principles of disability justice from Sins Invalid with the group. I think that's so great and potentially a good way to transition into our Q&A, but before we do that, I want to ask Francisco and Derrick, is there anything else that you would like to share more broadly about the committee experience or the resources being developed before we move into the Q&A space?



>> This is Derrick speaking. I just wanted to take the moment to also thank Francisco for sharing space with me on the committee and for really being able to partake in it and vibe off of each other's thoughts, ideas, opinions, -- I wish Mark was here to today. He, unfortunately, could not make it, but like if everybody else had also been here today, like, just to -- show acknowledgment and appreciation for our shared space and time together.

>> Thank you, Derrick. This is Sarah speaking. Yes, I definitely want to lift up all six of the committee participants and thank you to Derrick and Francisco for being here today to share out a bit more about the committee experience and the work and the conversations that came out of that work. And so with that, Heather, can I bring you into lead our Q&A section of this moment?

>> Absolutely. Thank you. This is Heather speaking. Hi everybody again. Thank you, so far, for the incredible sharing of learning and information about the MAARC and so Mital; also, in the chat that if you would prefer to speak your question out loud, we can have you raise your virtual hand and transition that way but, so far, in the Q&A just wanted to lift up there was a question about the Sins Invalid blog post which will be added to the resources page for this webinar as well as it being in the chat right now. And then, we do have a question for our panelists here. First, expressing gratitude for this conversation today, and the question is, based on your experience on this committee, what advice would you share with others who are interested in starting a committee like this? And Derrick, do you want to maybe give some thoughts on this first?

>> Thanks, Heather. Derrick speaking. I've said it before. I'll say it again, amplified disabled voices. Our amplification, our involvement, our centering is the priority, especially on things like organizations, collectives, collaboratives; lived experience is often -- especially thinking of institutions, centered or not prioritized and saviorism, especially within this work on our level -- it can be problematic very quickly, so, just the idea of, yeah, like I said, nothing about us without us.

>> Thank you. And I'm sure tokenism want to avoid that as well. But, still bringing in diverse lived experiences and professional experiences, which I think our six MAARC committee members -- I wish like you said, I wish they are all here today cause everybody really brought their full selves to the group each time, so Francisco, do you want to add anything here?

>> Yes. Thank you. This is Francisco speaking. I -- I would echo what Derrick has said, and I would also say, you know, depending on what organization you're working with, I -- and the scale and where you're located, the kind of work that you do, I would also try to do outreach to organizations that are either local in your area or that you're already somehow connected with or, you know, communities that you would like to bring in more. Let's say that you have a budget already for ASL interpretation. Are you connected with your local deaf communities or with other deaf organizations? You know, that -- that would be great since you have the budget to have ASL for all of your programming, for example. So, really to, try to be as specific as you can and consider about the communities that are kind of already there. And -- and another kind of separate note is patience, right. Just an openness to learning. A lot of the access conversations that already exist, like we've said before, are very checklist, so they encompass, like I said, things like ASL interpretation, captions, visual descriptions, but access could mean so many things to different people. The only way that you are going to learn what works best for

who might be on your committee or who you might be working with is by listening to them, perhaps asking people, and maybe going along with things that are unsaid, right? What if someone has their camera off on a Zoom meeting? Are they still participating? Probably. That's probably just how they participate. Is someone not really speaking or engaging much or socializing with others? That's okay too. Everybody should be given equal opportunity regardless of what their access needs are or how they engage. I think just having patience along the way as you're -- as we are all learning together honestly is really going to be helpful.

>> Absolutely. Thank you for that. So, our next question is a bit long because there is context, but I want to honor this person's contribution. So, thank you, Alan. I'm going to read the whole thing, so bear with me here. Alan says I consider that one; everybody has some sort of disability. Two, not all disabilities are apparent or visible. Three that some apparent disabilities are not necessarily disabling, and four, that everybody with an apparent or self-perceived disability has powerful abilities. Alan says he comes to this conclusion as a musician and composer of 40-plus years of professional experience who lost a leg in a motorcycle accident as a young adult a few years before becoming a working musician. It says I decided I had a slight mobility challenge, but it was not disabling. I'm a high above-the-knee amputee who is not adapted to prostheses, so every time I walk on the stage, my crutches and my missing leg are obvious. I have never exploited my disability, but I'm wondering how I can contribute more to people who feel disabled and have difficulty overcoming this self-perception. Not by combating ableism but by demonstrating ability, not sure how to go about it. So, let me know if either of you want to fact-check a little bit to go the question here, but I think this goes along with digging deep into just digging deep. Francisco, do you want to take this first?

>> Sure. This is Francisco speaking. And, Alan, I want to acknowledge that there is a lot of moving parts for this question, so I'm not going to be able to answer every part. But I think the way that I'm going to answer it is by saying that perhaps representation matters, right? To say -- it doesn't really -- for me in my work as a curator and as working with other people who have all kinds of different disability experiences and who are also nondisabled artists as well, I think representation really matters, and so this makes me think of -- your question makes me think of a project done by a colleague of mine named Miyuki Tanaka, and I don't know the specifics of the project. I wish I could link out to it right now but on this topic of how -- how people who have amputee experiences actually may have -- yeah, different -- different relationships to disability identity and maybe have different relationships to what you're saying as ability. Right? As -- as just a difference in how we move around the world, and part of her project was really amplifying representation of people who have amputated limbs and who were athletes, and so I think that -- that project really stands out to me -- that's kind of maybe going to be my response there that really just amplified representation of those people in that community, in Japan, specifically and -- I think that's also one way to -- support other disabled people in one way or another is through representation. It is not the end-all, be-all solution to ableism or many of our social issues, but I think that representation does matter. Yeah.

>> You this, and if we find that resource, we can always share that after our webinar today. That would be wonderful. Derrick?

>> Thanks, Heather. This is Derrick speaking. Yeah. Thanks again for sharing your experience and having

that vulnerability, and opening up with us. Really appreciative and also, yeah, the acknowledgment that, you know, the ability and the identity of disabled is not a monolith. You know, yeah, there are many different forms of disability. Individual and systemic. Medical and social models included. So, yeah, we all have valid lived experience with that, including those similar -- with similar conditions as our own. I'm also a type 2 diabetic, and I know that many within the community do not define themselves as -- with disabilities or disabled, even though many of the same exact experience that they're saying aren't valid as disabled are definitely validated by me. So, yeah, that's -- important to acknowledge also these levels, right that are -- you know everybody has -- should have the ability and accessibility of sharing it with each other and others that want to learn from us, so we have our identities as disabled, but we have also have our communities, you know, with our identities of the disability community and we also have our liberation movements that are involved with that, right? So there are all these levels to it, and I think, yeah, as far as supporting each other that -- that -- those bonds of community are just very important. Those connections that we have like all -- there are times very early in the disability justice movement where all we had were each other, you know? So, I think that's also very, very important, and I think -- supporting those folks with your experience or similar experiences involves, you know, just having dialogue and discussions with them or -- is a very important one that we should never neglect or forget.

>> Thank you, absolutely. Thank you so much, both of you, for your responses and for the question. I don't see any further questions in our Q&A, so I think with that and our last five minutes here, I'm going to pass it back to Mital to close us out but thank you again, from me and my perspective of the mid-Atlantic Accessibility Resource Committee. Mital?

>> Thank you, Heather. This is Mital. A big thank you to Francisco and Derrick and everybody on the mid-Atlantic Accessibility Resource Committee MAARC and thank you to everyone that attended. I know it's a Friday evening afternoon, so we really appreciate you being here to hear about our disability justice resources and the MAARC process share. Be on the lookout for upcoming expert video resources and live conversations that were crafted by the committee in early 2023. You can register for the whole package, past and future resources on RTU, and I just put that in the chat. As a reminder, this event was recorded and will be available for replay in a few business days and; for you to share and be sure to visit us at [RTU.Americansforthearts.org](http://RTU.Americansforthearts.org) for other training opportunities and resources. Have a great rest of your day, and thank you, everyone.