DISCOVERING DISABILITY: DATA & NYC DANCE

ACCESSIBILITY

This document has been designed with a number of features to optimize accessibility for low vision scenarios and electronic screen readers:

- Alt text metadata has been added to describe all charts and images

- Alt text has also been duplicated as actual text captions for screen readers that do not read metadata and instead read what is visually seen on the screen (Note: This will result in redundancy for those using advanced screen readers, which read both.)

- Page numbers are tagged to be ignored by screen readers so as to not interrupt information flow (and at the top of the page for other screen readers)

- The layout has been designed continuously and free of complex layouts in order to maintain a simple and consistent body flow for screen readers

- Headlines and body introductions are set at 18 points, which is considered large print by the American Printing House for the Blind (APH)

- Body text is set at 14 points, which is considered enlarged by the APH

- Fine print and labels are set in heavier weights to increase readability

- High contrast has been maintained by using only black, white, and APH-approved purple, blue, and tan (for charts)

- Ample white space has been applied (to page margins and line spacing) to make pages more readable by providing contrast to the print and creating luminance around the text.

TABLE OF CONTENTS

ACKNOWLEDGMENTS

dance/NYC®
IN ALLIANCE WITH DANCE/USA

ΙΣΝ/SNF

ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS
FOUNDATION

State of the Arts

NYSCA

DEPARTMENT OF CULTURAL AFFAIRS
NYCULTURE
CITY OF NEW YORK

TESTIMONY

"There is a large accessibility gap for people with disabilities, whether we're talking about transportation, facilities, jobs—or the arts. Nuanced research at the intersection of the arts and disability is essential but has been hard to come by. With this new report, timed to coincide with the 25th anniversary of the Americans with Disabilities Act, Dance/NYC makes a significant contribution to our understanding of the barriers to access and inclusion in the creative sector and helps guide pathways forward. The Mayor's Office for People with Disabilities has been pleased to collaborate with Dance/NYC on this project, as we work to assure that the voice of the disabled community is represented and that City programs and policies address the needs of people with disabilities."

—Victor Calise, Commissioner,
New York City Mayor's Office for People with Disabilities

TESTIMONY

"I applaud Dance/NYC for its leadership and work in creating this eye-opening report. Dance/NYC is a pioneer when it comes to the thoughtful application of research and data, providing a solid foundation for meaningful conversations and concrete actions that can have real impacts on the lives of New Yorkers. As a society, we've made substantial progress since the landmark Americans with Disabilities Act was passed 25 years ago. But as we are acknowledging with my agency's diversity initiative, which encompasses disability, there's still work to be done, and thanks to *Discovering Disability: Data & NYC Dance* we can move forward with greater knowledge and understanding of how to make sure the arts really are for everyone."

—Tom Finkelpearl, Commissioner,
New York City Department of Cultural Affairs

TESTIMONY

"The *Discovering Disability: Data & NYC Dance* report created by Dance NYC highlighting the need of disabled communities related to dance performance, audience access and dance education is immensely important and timely. The Department of Education will continue support dance and arts education and access for all students in inclusive and diverse school settings and was honored to be a partner in supporting this report. The call to action to engage in this crucial work across constituents represents a key opportunity to increase dance and dance learning opportunities and we look forward to being a key partner in this ongoing endeavor."

—Paul L. King, Executive Director, Office of Arts and Special Projects, New York City Department of Education

TESTIMONY

"The New York State Council on the Arts appreciates the research that Dance/NYC conducts and publishes. Arts, culture and heritage non-profit organizations benefit from research conducted on topics that may enhance or improve the services and activities they provide to New York State's citizens and visitors."

—Lisa Robb, Executive Director,
New York State Council on the Arts

Infinity Dance's *Solid Ground/Stainless Steel.* Photo: Sofia Negron

INTRODUCTION

The study you are about to read, focused on the nexus of disability and dance, represents both a commitment by Dance/NYC and a call to action to advance equity in the arts and culture sector in the metropolitan New York City area.

Above all, it advocates "Nothing Without Us"—following movements in disability rights by insisting on a future created and experienced with disabled New Yorkers. The message is urgent, on this 25th anniversary year of the Americans with Disabilities Act and as our mayoral administration and countless stakeholders work to set cultural affairs and arts education policies, develop programs and services, and allocate resources—work that must be done with the disability community at all times to realize meaningful change.

Dance/NYC also follows leadership in disability rights by defining the term "disability" in this research and its recommendations—directed to dance makers, funders, and service providers—as a marker for identity, not an assignment of medical significance. Critically, in doing so, it promotes disability as a lens for dance making—creation and performance with disabled artists—to foster artistic excellence, innovation, and impact. It also avoids limiting its purview solely to the art form's therapeutic benefits.

The study is one of discovery—an act of finding and learning—and uses as its starting points existing quantitative data on disability and the cultural sector, as made available by City, State, and Federal agencies and service providers, to inform future activity.

The data-driven findings, while limited by the availability of sources, suggest key opportunities for the dance community, both dance practitioners and supporters, to increase equity—from expanding dance making with disabled artists and enhancing dance instruction for disabled public school children to growing engagement with disabled audiences.

Ultimately, it is not the data-driven findings that will determine the value of this report, but rather their application, as well as deeper inquiry and action with disabled New Yorkers.

Importantly, the study moves beyond quantitative data to dialogue— both as a research tool and a desired outcome of the research—through its engagement with data providers and a task force of disabled artists, educators, and disability advocates, which offered advice and assistance throughout the arc of data collection and analysis. As you will read, it is dialogue as well as improved data, communication, access, education, and collaboration that have emerged through task force discussion as primary issues and themes for future discovery—all invitations to think critically, weigh in, and act now.

There is work everyone can be doing to advance equity with disabled New Yorkers. As examples, for public agencies and institutional funders, the study points to opportunities, on the one hand, for your new and expanded financial and in-kind investment in dance—from program and capital awards to technical assistance—and, on the other, for your own internal planning and operations. For dance artists and companies, it is a management tool and a resource to advocate and build awareness. For my colleague service organization leaders, it offers pathways to achieve scale by working together and across stakeholders.

For Dance/NYC, the study begins and guides a multiyear organizational initiative to increase inclusion and access to the art form for the disability community that includes additional research grounded in dialogue, accessible online information resources, and networking and convening. I invite you to visit the all-new DanceNYC.org (and DanceNYC.nyc) for evolving resources and news on upcoming events.

Finally, while Dance/NYC is mission-focused on discipline (dance) and geography (the metropolitan area), the issues this study addresses are arts- and culture-wide and exist on national and international stages. In undertaking this work, Dance/NYC also acts on core values of equity and inclusion that are shared with Dance/USA, the national service organization for professional dance, and invites local-national synergies in service delivery.

On behalf of Dance/NYC's Board of Directors and committees, I am proud to thank the project's funders, especially the Stavros Niarchos Foundation for its seed leadership support; the Mayor's Office for People with Disabilities, Commissioner, Victor Calise, and organizational partners Alliance for Inclusion in the Arts and Art Beyond Sight for their critical collaboration on all aspects of this project; the data providers for sharing and learning with us; and research consultant Anne Coates, intern Gregg Mozgala, and the whole Dance/NYC staff for their work on the ground. Above all, I thank the task force whose voices move this study, the organization, and the dance community forward.

With thanks also, dear reader, for all you do for dance and culture,

Lane Harwell
Executive Director

CORE VALUES OF EQUITY & INCLUSION

Dance as an art form provides expression, celebration, exploration, and transformation for all people. Inclusion and equal treatment of all members of the dance community in the metropolitan New York City area are core values of Dance/NYC and central to its mission.

In achieving core values of equity and inclusion, Dance/NYC is committed to diversity in every aspect of its programming and services. "Diversity" in this context refers to groups, communities, and individuals identified by dance genre or form, race, ethnicity, national origin, gender, sexual orientation, socioeconomic status, religion, age, or disability status. "Inclusion" means a commitment to making all members of the dance community feel welcome and comfortable at Dance/NYC. Dance/NYC is committed to honoring, nurturing, and advancing dance through the lens of diversity, inclusion, and equal opportunity in all aspects of its programming, services, and organization.

Dance/NYC demonstrates its commitment to the core values of equity and inclusion by:

√ Recruiting and retaining membership, leadership, and staff who reflect the diversity of the communities in which it serves;

√ Providing educational and professional development programs, research, publications, and policy positions that are relevant and culturally competent;

√ Acting as a leading voice in the dance and greater arts community for the recognition of the challenges to diversity, equity, and inclusion; and providing a platform for the honest and open exploration of paths toward a truly inclusive dance community in the metropolitan area; and

√ Supporting Dance/USA's development of national standards, in conjunction with Dance/USA's overall mission, that promote and encourage the dance community to be knowledgeable and sensitive to issues of diversity, equity, and inclusion.

Dance/NYC acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of dance groups, dancers, choreographers, and administrative/management staff from historically excluded populations who are currently underrepresented in the dance field.

DANCE/USA'S NATIONAL STATEMENT ON AND CORE VALUES OF EQUITY AND INCLUSION, AS ADAPTED FOR DANCE/NYC AND ADOPTED BY DANCE/NYC'S BOARD OF DIRECTORS. DANCENYC.NYC/ABOUT/EQUITY-AND-INCLUSION

Heidi Latsky Dance's *Gimp.* Photo: Kris Lefcoe

Heidi Latsky Dance's *Gimp.* Photo: Darial Sneed

ACCESSIBILITY PHILOSOPHY

Access:

√ is a civil rights issue, with a moral imperative;

√ is a diversity issue;

√ benefits the greater population;

√ should be integrated into all facets and activities of [an] organization, from day-to-day operations to long range agency goals and objectives;

√ accommodations and services should be given a high priority and earmarked in the budget process;

√ has economic benefits;

√ is a dynamic work in progress, as new initiatives are developed, art forms change and expand, and new technologies are introduced; and

√ is related to audience development in the broadest sense.

Cultural organizations should lead by example.

EXCERPTED FROM THE NATIONAL ENDOWMENT FOR THE ARTS ACCESSIBILITY PLANNING GUIDE. ARTS.GOV/SITES/DEFAULT/FILES/INTRO.PDF

RESEARCH CONTEXT & METHODOLOGY: NOTHING WITHOUT US

This study is the first deliverable of a new three-year (2014–2016) Dance/NYC initiative to advance inclusivity in dance and provide disabled people increased access to the art form. Its objective is to begin examining the nexus of disability and dance with a goal of creating value and opportunity for both underserved communities and the art form.
Within this objective harbors a premise—or set of premises—that increased access is necessary, desired, and possible. The work is iterative and sets the stage for additional inquiry and action by Dance/NYC and key stakeholders, from Dance/NYC's core constituency of dance makers and companies to public/private funders and sister nonprofit service providers.

Language

The terms "disability" and "disabled" as used in this research and its recommendations are intended as markers for identification and membership within a specific minority group connected by social, political, and cultural experiences. They are not intended to assign medical significance, which could, among its dangers, limit the inquiry to therapeutic benefits and blur welcome opportunities for dance to achieve greater creative horizons and social impact. This use of language is supported by the majority of research interlocutors and follows movements in disability studies and disability rights since the 1990s, discussed in detail in Simi Linton's seminal *Claiming Disability: Knowledge and Identity*.

Task Force

Critically, in producing this research, Dance/NYC has also followed the disability rights movement by embracing the concept "Nothing Without Us:" no policy should be formed without the full, direct involvement and vesting of members of the affected group.

Before any research was undertaken, Dance/NYC invited a group of disabled artists, educators, and disability advocates to form a task force to advise and assist on the project. The group met in person four times from July 2014 to January 2015, at the Mayor's Office for People with Disabilities, to review and suggest data sources, develop hypotheses around each data set, interpret findings, and shape the recommendations and action items presented in the body of this report.

Data Discovery

The overarching construct of the data discovery was to acquire existing quantitative data, as made available by City, State, and Federal agencies and service providers at the time of discovery, and apply hypotheses against them in the context of pre-established areas of inquiry. The areas of initial inquiry were broad by intention to encourage any discovery possible at the intersection of disability and dance within the context of the whole local dance ecosystem and the data made available. By looking broadly at the outset, Dance/NYC also hypothesized it might identify key needs and opportunities for deeper research going forward, which has proved true. These areas included:

- the location and nature of dance programs and services for disabled people in the metropolitan New York City area, including the five boroughs of New York City, as well as Suffolk, Rockland, Nassau and Westchester Counties in New York State, and Hudson and Bergen Counties in New Jersey, especially:
  - programs that integrate disabled people in dance practice and performance
  - educational programs for disabled children

- the role of disabled people in the metropolitan area's dance workforce, including the age groups and number of disabled people employed;

- program, communication, staff training, and service gaps and opportunities for development;

- the location and nature of accessible dance facilities in the metropolitan area; and

- engagement of disabled audiences in the metropolitan area.

In all, data set inquiries were made to 13 entities. Public funders were identified, along with the Cultural Data Project, as the most likely providers of comprehensive data to address the areas of inquiry. In all cases, data was requested, as available, for the years 2010–2013, for nonprofit organizations in the metropolitan area that self-identify with dance as either a primary or secondary discipline. In the case of venue information, the request covered spaces that identify dance as a suitable use. Primary data sets were received and analyzed from five entities, including the New York City Department of Education, the New York State Council on the Arts, the National Endowment for the Arts, the Cultural Data Project, and Fractured Atlas. Information on data received and analyzed can be found in the appendices.

In parallel, Dance/NYC staff searched and aggregated as relevant the online disability resources provided by public agencies and service providers, which can be found in the appendices and at DanceNYC.org (and DanceNYC.nyc). They serve two primary goals: to inform the research, and to extend the organization's delivery of online resources to advance inclusion and access.

Of each data set made available, we asked two essential questions before and during analysis:

- **What WOULD the data tell us?; and**

- **What WOULD the data NOT tell us?**

What We Did Not Find, and Next Steps

What the data would not tell us—i.e., what we did not find—is a primary outcome of this research. The data sources used, individually and collectively, proved insufficient to meaningfully address the scope of inquiry and assess the state of disability and dance.

Better and more uniform data on programs, education, and facilities, and, critically, demographic data to illuminate the role of disabled people in the workforce and in the audience, are requisite to advancing an inclusion and equity agenda.

At the same time, the very absence of data forces tougher questions about whether and how the art form, and its practitioners and supporters, may be failing to fully realize the possibility of access—and how, by working with each other and disabled New Yorkers, the dance field may lead by example.

Ultimately, then, what this study discovers are select opportunities within pre-existing quantitative data, questions for deeper inquiry and, of greatest value, recommended actions emerging through task force discussion for advancing the art form of dance and the disabled community. It represents a commitment by Dance/NYC to continue this work and an open invitation to join.

WHAT THE TASK FORCE SAYS: KEY ACTIONS & OPPORTUNITIES

The actions recommended by this study take as their starting point and privilege the voices of the disability task force and its discussions about existing quantitative data on the nexus of disability and dance as it was sought, acquired, and interpreted from July 2014 through January 2015. Of the key themes and issues emerging in task force discussion, the most frequently cited are data, dialogue, communication, access, education, and collaboration.

Data

The study is, in part, a call to action for the collection and use of better, more uniform quantitative data to understand the state of disability and improvements toward inclusion over time. There is, above all, a baseline need for centralized demographic data on the role of disabled people in the dance workforce and audience to guide awareness, policy, and fund development, as well as artistic and management practice.

Dialogue

This study, through its engagement of a task force and data providers, already moves beyond quantitative data to dialogue—both as a research tool and a desired outcome of the research. An identified actionable opportunity to advance inclusion and access is to scale up this early dialogue to engage the whole dance field, including its practitioners and supporters, to generate shared learning and action.

Communication

Challenges to the effectiveness of communication practices are observable at every level of this research. This study insists language matters, and advocates a shared understanding and definition of disability as a marker for identity. For those communicating with the disability community, this study's recommendations include greater transparency about what accessibility features do and do not exist, and attention to best practices.

Access

The task force discussion generated in this study points to challenges in understanding and communicating compliance with the Americans with Disabilities Act (ADA), which puts forth accessibility requirements on public accommodations and services. Yet ADA compliance is not the only metric considered by the task force as it navigates the dance ecosystem. It advocates a broader accessibility philosophy to catalyze what its members are calling an "inclusionary impulse"—i.e., in general terms, the demonstrated, active intent to include disabled people.

Education/Training

Under-tapped educational opportunities abound and are an area of interest for the project task force. For instance, viewing lives in dance on a continuum, there are opportunities to more deeply engage disabled New Yorkers through both childhood and adult dance instruction, including professional training that could grow the number and talent of disabled artists working in the field. There are also key opportunities for leadership training and professional development to help key stakeholders—from dance groups to investors and service providers—execute best practices for communications, facilities, and program access and work toward full inclusion.

Collaboration

The actions recommended by this study encourage collaboration at every level, among and across stakeholders, and "nothing without disabled New Yorkers." As in an accounting ledger there are two sides to every entry, so too does the study recommend positive steps for dance makers and program support from the service community and equal measures of financial and in-kind support from the funding community. Such collaboration may strengthen the fabric of dance—and the arts in general—in our city.

FIGURE 1: Task Force Keywords

education
participants   facilities
communications
collaboration   access   workforce
data for research
programming   advocacy
dialogue   disabled

Note: This word cloud results from the most frequently recurring language used in task force recommendations.

Alt text: word cloud depiction of priorities identified in research: data, dialogue, communication, access, education, advocacy, programming, research, participants, and workforce.

WHAT THE DATA TELL US

As noted, what the data analyzed in the course of this study does not tell us—what we did not find—is a key project outcome: a call to action for improved data on the nexus of disability and dance. What the data *does* tell us—what limited questions it begins to answer—supports the actions recommended by the project task force and raises new questions for deeper inquiry and field-wide dialogue.

Select findings grounded in available data sources encourage the field—all of us—to:

Expand Dance Making

Mission and activity narratives for dance groups made available by data providers show only a small portion of the samples programmatically addressing disability in any way—findings that call out for solutions to expand creative output.

Enhance Dance Education for Disabled Public School Children

NYC Department of Education data indicate room for increasing offerings and incentivize student participation in dance (which currently ranks third, behind visual arts and music, in most categories), increasing certified dance teachers throughout the public school system, and leveraging cultural partners.

Improve Dance Spaces & Communications

Fractured Atlas's online space utility SpaceFinder and narratives on facilities provided to public agencies reveal critical opportunities for improving the physical and communications environments necessary to advance inclusion and access to the art form for disabled New Yorkers.

Build the Dance Workforce & Engage Audiences

New data from the Mayor's Office for People with Disabilities demonstrate the magnitude of New York City's disabled population, estimated at 810,000, including 125,000 members of the city's workforce, indicating opportunities for employment and audience engagement.

Photo: Alice Sheppard by Daniel Dulitz

"As a working artist, I find the data uncannily accurate: this is much of what we need to know about the status quo in NYC. The numbers show that the country's primary dance city is shockingly behind places like London and Glasgow in the United Kingdom. New York dance life in all its aspects is much less welcoming than that of other American cities. It is not as if there is a rich and complicated life out there that the statistics are somehow missing; I think that, for the most part, the life is missing." —ALICE SHEPPARD, ARTIST, ACADEMIC, ACTIVIST, TASK FORCE MEMBER

DANCE MAKING & DISABILITY

What data-driven evidence is there of dance programs and services addressing disability?

Mission and activity narratives made available by data providers, when searched for keywords,[1] show a small minority of the study sample programmatically addressing disability in any way—from dance work addressing disability themes or issues to work including disabled artists or intended for disabled audiences.

- Data from the National Endowment for the Arts grantees' final reports show that from 2010 to 2014 358 grants were made to 107 dance groups in the metropolitan area. Of those, three grants were made to two organizations that directly reference disabled people in their brief program description fields, indicating direct programmatic work. (One of these two groups references dancers with disabilities and students with disabilities.) Looking at a separate reporting field, an additional six groups indicate that their funded program benefitted individuals with disabilities.[2]

- A small portion (3%) of the groups in the Cultural Data Project (CDP) sample (173) indicates in their narrative mission statement they engage disabled people programmatically. A slightly higher percentage, 4.6% of CDP groups, indicates that they serve disabled people as a constituency. Although there is some data overlap here, not all groups that mentioned disability in their mission statements indicated a disabled constituency.[3]

- New York State Council on the Arts' narrative application data for 2013–2014 indicate that 2% of the 102 applicant dance groups serve disabled audiences programmatically, including disabled dancers. Approximately 15% of applicants shows the impulse toward inclusion by mentioning disability, access, or other related terms.[4]

Overall, there are many cases of inconsistencies from one data source to another, even within a single nonprofit dance group's information. There are also inconsistencies within the data that suggests user error in inputting, or a lack of clear understanding of the questions being asked.

These indicators of limited activity are additionally supported by both task force testimony and online research, which reveals only a handful of dance groups in the metropolitan area are mission-focused on disability matters—findings that call out for solutions to increase activity.

Questions for deeper inquiry:

- **What are the barriers, real and perceived, to creative output addressing disability?**

- **How much do the dance groups know about disability, disability rights, and the arts and culture movements?**

- **What opportunities do the generation, presentation, and consideration of dance that embraces disability as a lens present for advancing the art form's creative and progressive potentials—its innovation, excellence, and impact?**

Photo: Heidi Latsky by Darial Sneed

"When I began working with disabled performers, I encountered resistance to the concept of "disabled" dancers. My work has been seen as community work, as therapeutic with an immediate assumption that my dancers are wheelchair users...In actuality, like a painter, I had found another color to add to my palette. People often tell me that I have changed my dancers' lives when in fact they have changed mine. Together, in that way that only the art of dance can, we have moved out of our comfort zones, embraced a wider and more human aesthetic and redefined for ourselves and others what dance is."

—HEIDI LATSKY, HEIDI LATSKY DANCE, TASK FORCE MEMBER

DANCE INSTRUCTION FOR DISABLED PUBLIC SCHOOL CHILDREN

What does data gathered by the New York City Department of Education reveal about how disabled public school children are participating in and exposed to dance instruction?

For the purposes of this study, Dance/NYC's investigation of the state of dance instruction in the metropolitan New York City area is limited to activity and publications produced by the City's Department of Education (DOE), which was the richest source of data that Dance/NYC identified. In addition to gathering data on its own programming, especially through an annual NYC School Survey and *Arts and Schools* report, the DOE publishes an *Arts and Cultural Education Services Guide* (ACES), all of which are publicly available. ACES offers a window into the number of dance programming groups (129) in New York City identified as providing services to disabled students—a potentially rich area for deeper inquiry and case studies.

DOE's 2013–2014 disabled student population totals 195,412—nearly 2% of the student body—who are integrated into the general school population (172,412) and District 75 schools (23,000), which "provide citywide educational, vocational, and behavior support programs for students who are on the autism spectrum, have significant cognitive delays, are severely emotionally challenged, sensory impaired and/or multiply disabled."[5]

Disabled students are identified within the DOE through the Individualized Education Program (IEP), a written document that is developed for each eligible preschool and school-age student with a special need, in accordance with the requirements of the Individuals with Disabilities Education Act.

DOE provides dance instruction to disabled public school students as part of its commitment to provide a holistic education and within the framework of *The Blueprints for Teaching and Learning in the Arts*, which in addition to curriculum guides for all disciplines includes a supplement on dance education for diverse learners, the only such supplement of its kind for the arts in the NYC school system.

NYC School Survey (2014): Student Feedback

The NYC School Survey is an annual survey, first administered in the 2006–07 school year. It collects information from all New York City public school teachers, parents, and students (in grades 6–12) on school-level academic expectations, communication, engagement, safety, and respect. The student surveys include questions about their participation in the arts and access to arts courses and activities.

While dance instruction is offered to disabled students across the NYC public school system, according to the latest NYC School Survey answers as reported by students, dance ranks third—behind visual arts and music— in student participation for all students (disabled and nondisabled) within the DOE.

In studying student responses, all students are more than twice as likely to take visual arts as dance during the school day and, when offered dance during school time, are less likely to participate in dance than they are in any other discipline. Dance ranks second as not being offered during school time for District 75 students, and first for disabled and nondisabled students (IEP) in the general school population. Results are similar for out- of-school time offerings.

FIGURE 2: Students Indicating Taking One or More Classes During School Time—By Discipline (2013)
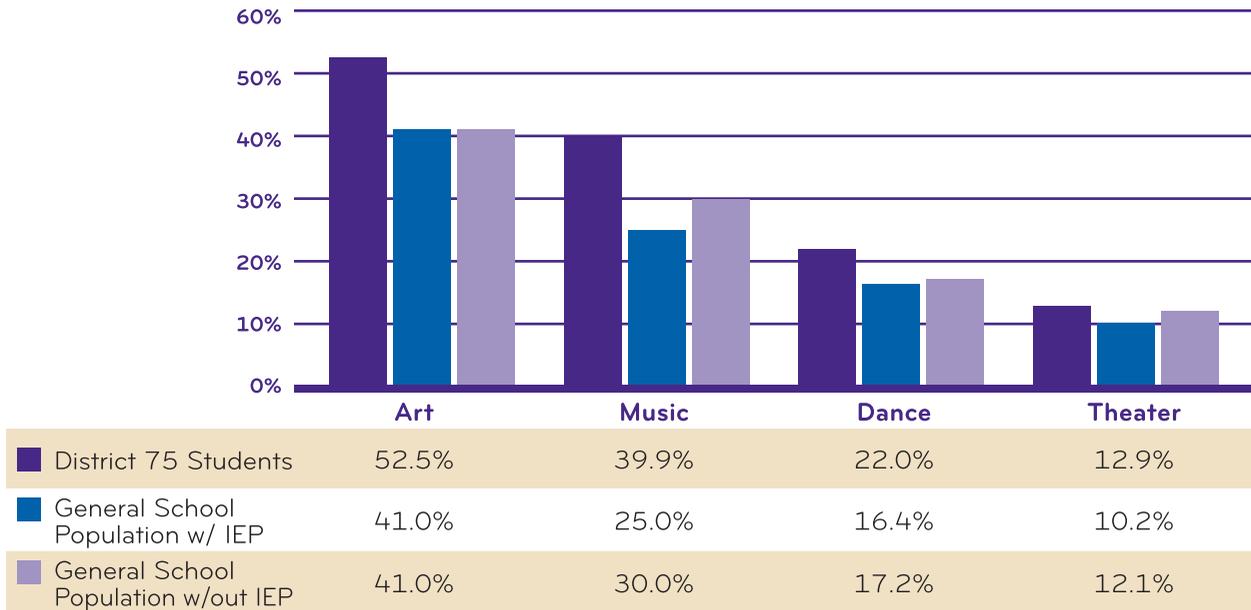
	Art	Music	Dance	Theater
District 75 Students	52.5%	39.9%	22.0%	12.9%
General School Population w/ IEP	41.0%	25.0%	16.4%	10.2%
General School Population w/out IEP	41.0%	30.0%	17.2%	12.1%

Source: NYC Department of Education, NYC Annual School Survey, 2014, Student Survey records.

Alt text: The bar chart shows the percentage of students who reported to have taken classes in art, music, dance and theater from District 75 schools, 52.5, 39.9, 22.0 and 12.9 percent respectively, General Student population with IEP (individual education plan) 41.0, 25.0, 16.4, and 10.2 percent respectively; and General Student Population without an IEP, 41, 30, 17.2 and 12.1 percent respectively.

FIGURE 3: Students Indicating Having Been Offered a Class During School Time, but did not participate—By Discipline (2013)
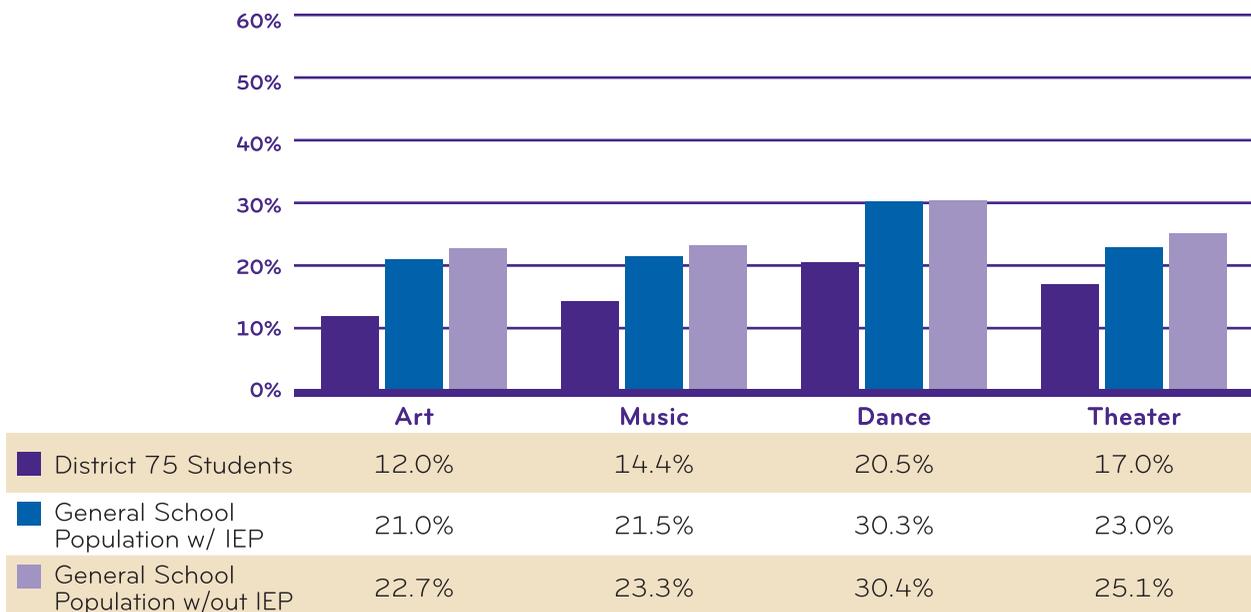
	Art	Music	Dance	Theater
District 75 Students	12.0%	14.4%	20.5%	17.0%
General School Population w/ IEP	21.0%	21.5%	30.3%	23.0%
General School Population w/out IEP	22.7%	23.3%	30.4%	25.1%

Source: NYC Department of Education, NYC Annual School Survey, 2014, Student Survey records.

Alt text: The bar chart shows the percentage of students who reported to have been offered classes in art, music, dance and theater during school time, but did not participate. From District 75 schools, 12.0, 14.4, 20.5, 17.0 percent respectively, ;General Student population with IEP (individual education plan) 21.0, 21.5, 30.3 and 23 percent respectively; and General Student Population without an IEP, 22.7, 23.3, 30.4 and 25.1 percent respectively.

FIGURE 4: Students Indicating Not Having Been Offered a Class During School Time—By Discipline (2013)
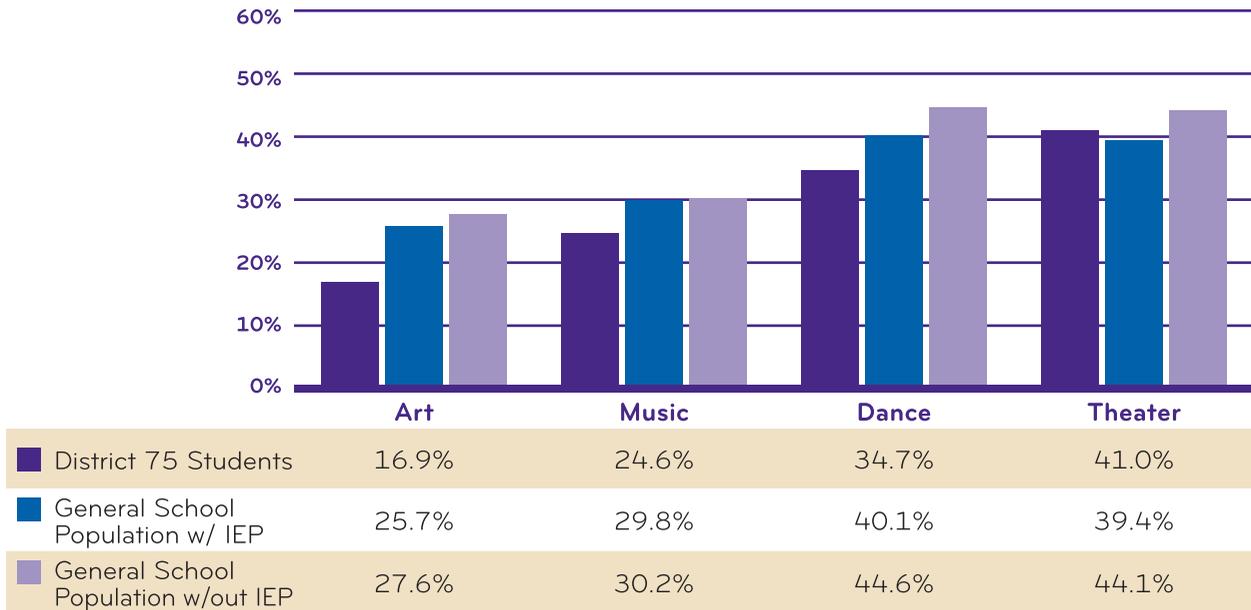
	Art	Music	Dance	Theater
District 75 Students	16.9%	24.6%	34.7%	41.0%
General School Population w/ IEP	25.7%	29.8%	40.1%	39.4%
General School Population w/out IEP	27.6%	30.2%	44.6%	44.1%

Source: NYC Department of Education, NYC Annual School Survey, 2014, Student Survey records.

Alt text: The bar chart shows students who reported to have not been offered art, music, dance and theater class during school time: in district 75 schools, 16.9, 24.6, 34.7, and 41 percent respectively, in the general school population for students with an IEP: 25.7, 29.8, 40.1, 39.4 percent respectively; and in the general school population for students without an IEP: 27.6, 30.2, 44.6, and 44.1 percent respectively.

FIGURE 5: Students Indicating Participation in Arts Activities out of Normal School Time—By Discipline (2013)
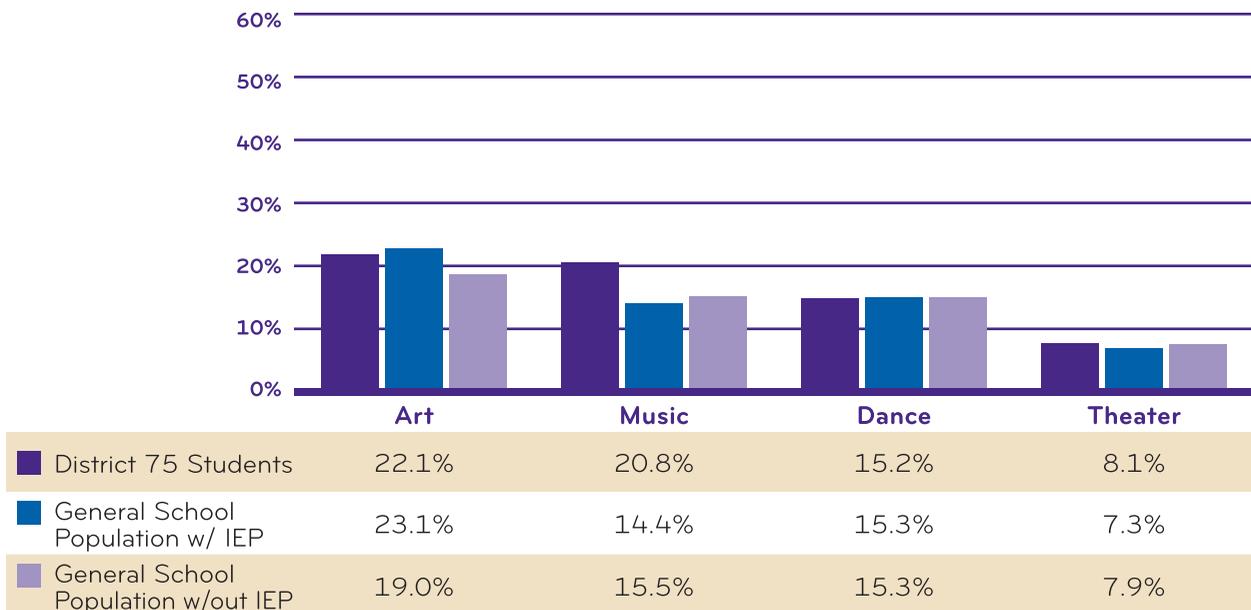
	Art	Music	Dance	Theater
District 75 Students	22.1%	20.8%	15.2%	8.1%
General School Population w/ IEP	23.1%	14.4%	15.3%	7.3%
General School Population w/out IEP	19.0%	15.5%	15.3%	7.9%

Source: NYC Department of Education, NYC Annual School Survey, 2014, Student Survey records.

Alt text: The bar chart shows students who reported to have participated in art, music, dance and theater class out of normal school time: in district 75 schools, 22.1, 20.87, 15.2, and 8.1 percent respectively, in the general school population for students with an IEP: 23.1, 14.4, 15.3, 7.3 percent respectively; and in the general school population for students without an IEP: 19, 15.5, 15.3, and 7.8 percent respectively.

FIGURE 6: Students Indicating Arts Activities Offered but No Participation out of Normal School Time—By Discipline (2013)
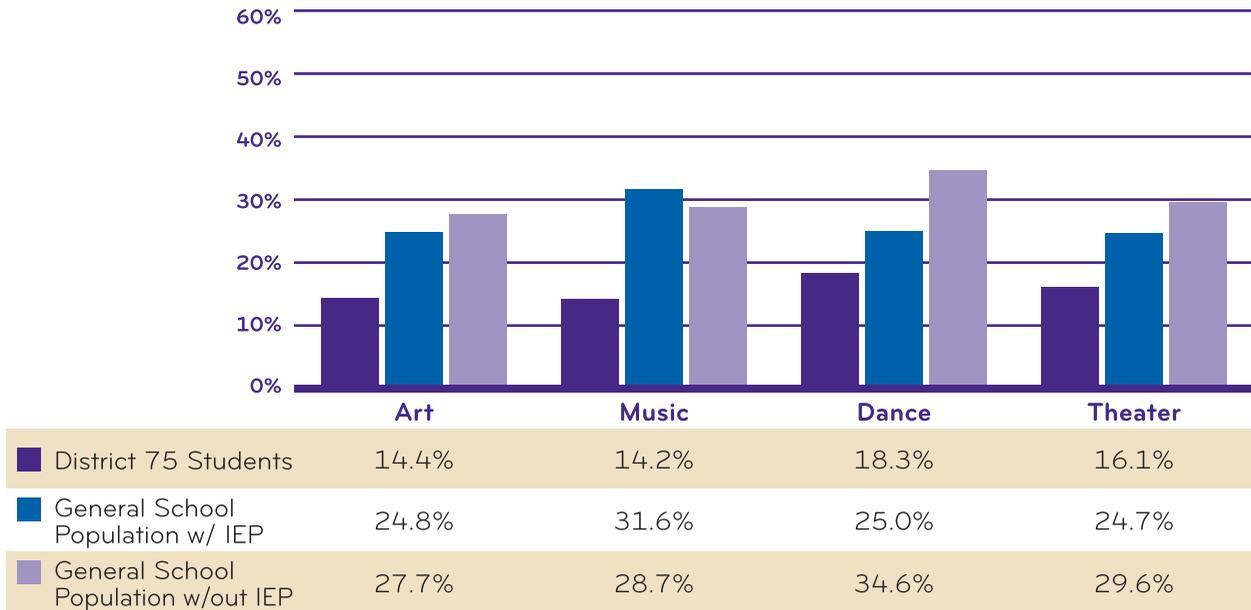
	Art	Music	Dance	Theater
■ District 75 Students	14.4%	14.2%	18.3%	16.1%
■ General School Population w/ IEP	24.8%	31.6%	25.0%	24.7%
■ General School Population w/out IEP	27.7%	28.7%	34.6%	29.6%

Source: NYC Department of Education, NYC Annual School Survey, 2014, Student Survey records.

Alt text: The bar chart shows students who reported to have been offered arts activities in art, music, dance and theater class out of normal school time: in district 75 schools, 14.4, 14.2, 18.3, and 16.1 percent respectively, in the general school population for students with an IEP: 24.8, 31.6, 25, and 24.7 percent respectively; and in the general school population for students without an IEP: 27.7, 28.7, 34.6, and 29.6 percent respectively.

FIGURE 7: Students Indicating Arts Activities Not Offered out of Normal School Time—By Discipline (2013)
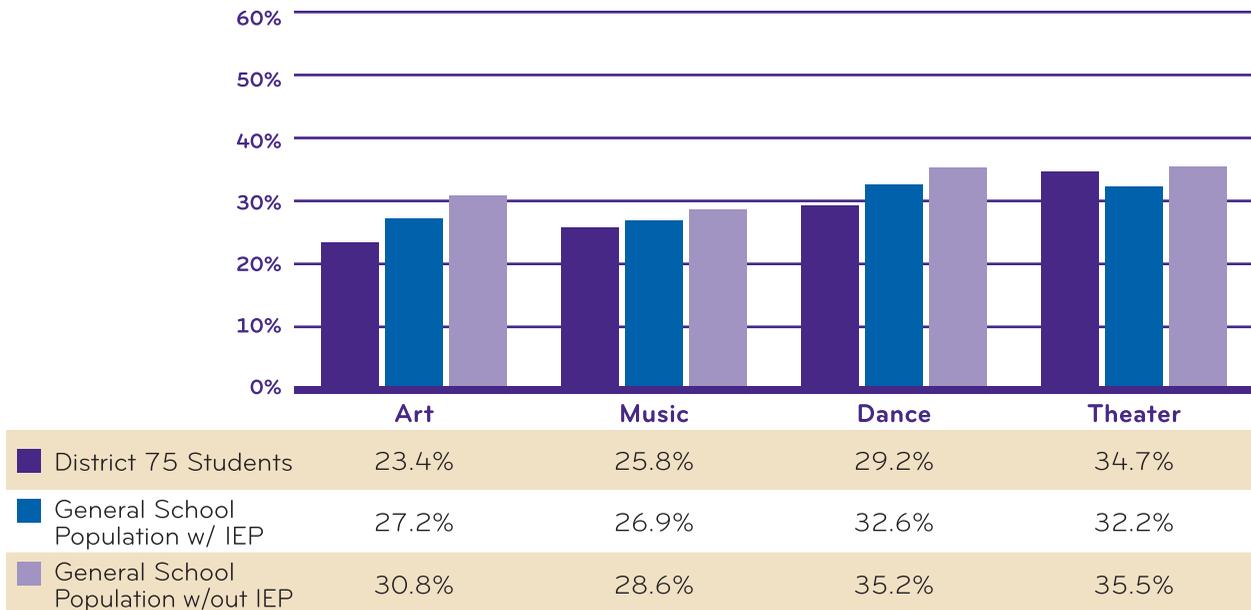
	Art	Music	Dance	Theater
■ District 75 Students	23.4%	25.8%	29.2%	34.7%
■ General School Population w/ IEP	27.2%	26.9%	32.6%	32.2%
■ General School Population w/out IEP	30.8%	28.6%	35.2%	35.5%

Source: NYC Department of Education, NYC Annual School Survey, 2014, Student Survey records.

Alt text: The bar chart shows students who reported to have not been offered activities in art, music, dance and theater class out of normal school time: in district 75 schools, 23.4, 25.8, 29.2, and 34.7, percent respectively; in the general school population for students with an IEP: 27.2, 26.9, 32.6, 32.2 percent respectively; and in the general school population for students without an IEP: 30.8, 28.6, 35.2, and 35.5 percent respectively.

Arts in Schools (2013–2014)

The DOE's *Arts in Schools* report (2013–014) reports on the Annual Arts Education Survey data as reported by teachers and principals. Published data is reported in two segments, general school population and District 75, and does not include a breakdown of general school population disabled students (as indicated as those with an IEP).

As with the students' answers in the School Survey, dance ranks third in District 75 in being offered for arts instruction, as it is overall with the general school population.

When asked how teachers are using the arts to advance student's IEP goals in District 75, dance is employed less frequently than music and visual arts by District 75 teachers to advance IEP goals, again ranking third.

In District 75, 10% of schools reported at least one full time certified schools-based dance teacher in 2013-2014 (as compared to 26% Music, 2% Theater, 48% Visual Arts). District 75 does not stand out here; this finding is relatively consistent to that across all reporting districts.[6]

"For New York City school children classified as having disabilities, dance can be therapeutic and help them to develop self-management, socialization, and gross and fine motor skills. Educators need more training in how dance affects students' social, emotional, physical and cognitive abilities. Recognizing and utilizing the inherent therapeutic properties of dance does not preclude presenting dance as an art form and developing youngsters as artists." —DIANE DUGGAN, PHD, BC-DMT, TASK FORCE MEMBER

FIGURE 8: Percent of Responding District 75 Schools Reporting Arts Disciplines Provided, All Grades—By Discipline, 2013-14

Dance	Music	Theater	Visual Arts	Film
55	85	52	98	14
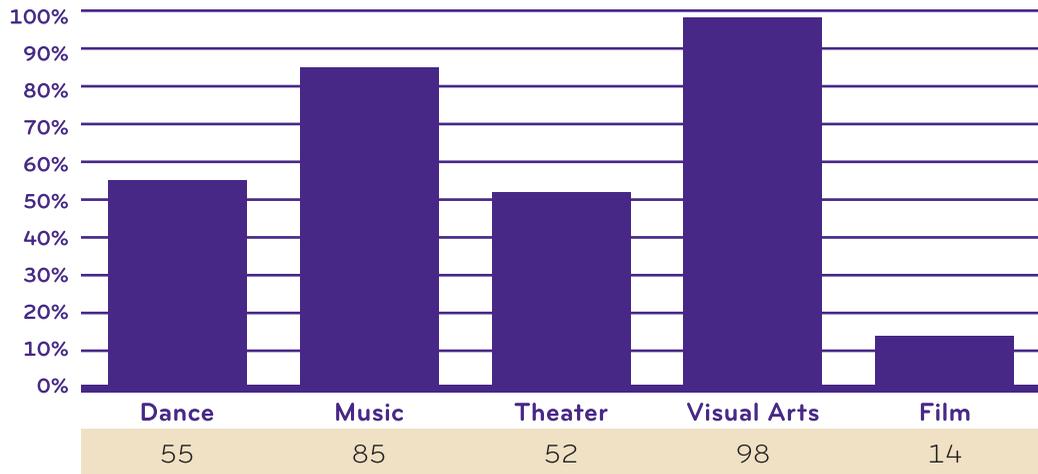
Source: NYC Department of Education, 2013-2014 *Arts in Schools* Report, p. 60.

Alt text: The bar chart shows that 55 percent of schools report providing dance instruction, 85 percent music, 52 percent theater, 98 percent visual arts, and 14 percent film.

FIGURE 9: Percent of Responding District 75 Schools That Report Teachers Used the Arts to Advance Students' IEP Goal —by Discipline and Instructional Goal, 2013-14

	Academic	Differentiation	Social	Self-management	Physical Development	Fine Motor
Dance	59	62	74	74	71	62
Music	79	78	90	90	85	86
Theater	62	64	76	71	59	57
Visual Arts	95	88	95	97	83	97
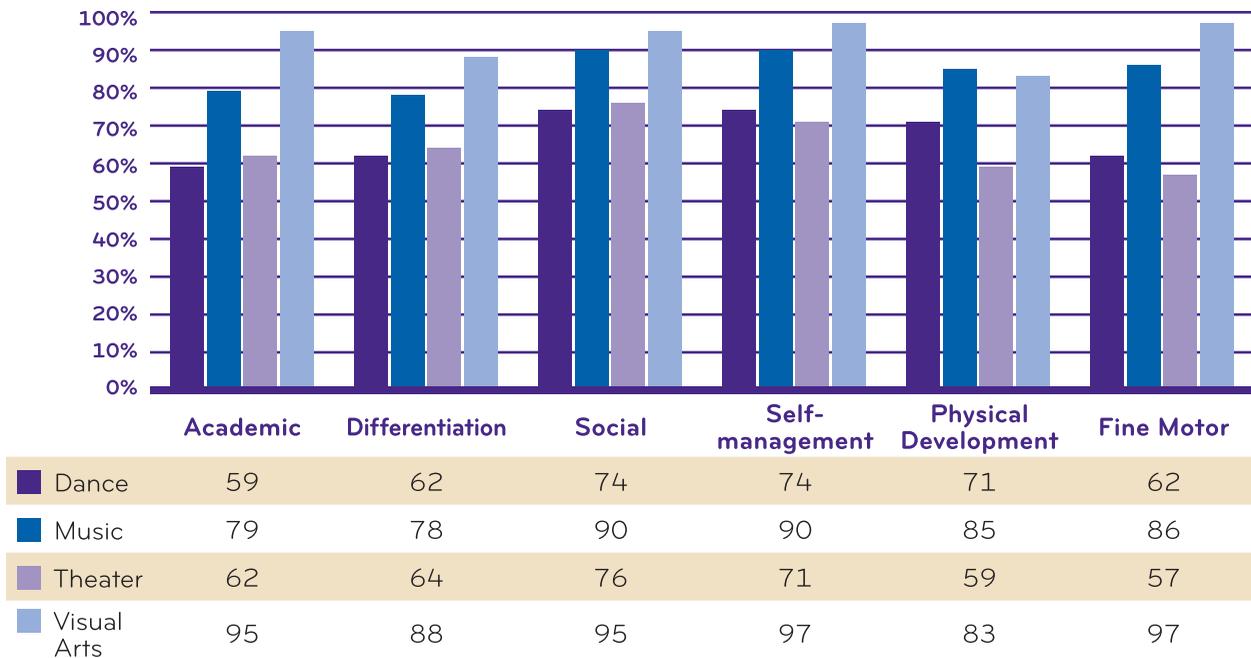
Source: NYC Department of Education, *Arts in Schools* Report, 2012–13, p 61.

Alt text: The bar chart shows that for Academic IEP goal: dance 59, Music 79, Theater 62, Visual Arts 95 percent respectively; for IEP goal Differentiation: dance 62, music 78, theater 64, and visual arts 88 percent respectively; for IEP goal Social: dance 74, music 90, theater 76, visual arts 95 percent respectively; for IEP goal Self Management: dance 74, music 90, theater 71, visual arts 97 percent respectively; for IEP goal Physical Development, dance 71, music 85, theater 59, visual arts 83 percent respectively; for IEP goal Fine Motor skills: dance 62, music 86, theater 57, and visual arts at 97 percent.

Arts and Cultural Education Services Guide (ACES)

Despite the low figures, there exists a sizable volume of collaborators in the dance field who are identified as being available to provide services as listed in the DOE's online *Arts and Cultural Education Services Guide.* Of the 254 groups listed in the June 2014 ACES, 129 (50.6%) are identified as offering dance in schools, in their venues, or at other locations. Nearly 14% of all organizations is dance only. A total of 21% of dance programming groups available in the ACES provides services to disabled students.

These multiple data-driven findings underscore key growth opportunities for our discipline within the DOE, including room for improving the rankings for (both disabled and nondisabled) student participation in our discipline and the wider performing arts, as may be achieved through increased or adjusted class offerings, addressing barriers and incentivizing participation; the employment of additional certified dance instructors—especially, as recommended by the task force, disabled educators; and untapped opportunity to leverage cultural partnerships and, potentially, the role of the DOE in the wider dance and dance education ecosystem.

Questions for deeper inquiry:

- **What are the barriers and opportunities for increased synergy between the DOE and the wider dance and dance education ecosystem?**

- **What are the opportunities to train and employ disabled dance educators?**

- **What is the role and what are the opportunities in higher education for arts teacher training, including supporting teachers to serve disabled students?**

- **What education policies may be advanced to so that more disabled public school children may participate and experience dance upon graduation?**

DANCE SPACES, COMMUNICATIONS, & INCLUSIONARY IMPULSE

What does data reveal about the location and nature of accessible dance facilities in the metropolitan area?

Finding Space

Fractured Atlas's SpaceFinder (nyc.spacefinder.org/communities/DanceNYC), for which Dance/NYC is a community partner, is an online searchable utility to find dance spaces to work, rehearse, and perform. With data uploaded by facilities managers, the source provides the most comprehensive snapshot of the location and nature of accessible dance spaces.

Of the total registered spaces (1,728) in SpaceFinder, 51.8% of the spaces registered indicates suitability for dance. Of those, 330 indicate (through an optional yes/no field) that they are in compliance with the Americans with Disabilities Act (ADA). These are spread unevenly throughout the five boroughs, with the lion's share (78%) based in Manhattan.

Of the spaces for dance:

- 4% (36) have infrared/assistive listening technology

- 46.3% (415) accessible without stairs

- 57.4% (514) have an elevator

FIGURE 10: SpaceFinder: ADA-Compliant Spaces—By Borough

	Bronx	Brooklyn	Manhattan	Queens	Staten Island
All spaces	24	336	1223	120	25
All dance spaces	12	148	662	56	18
All ADA-compliant spaces	7	77	488	44	13
All dance ADA-compliant spaces	3	39	258	19	11
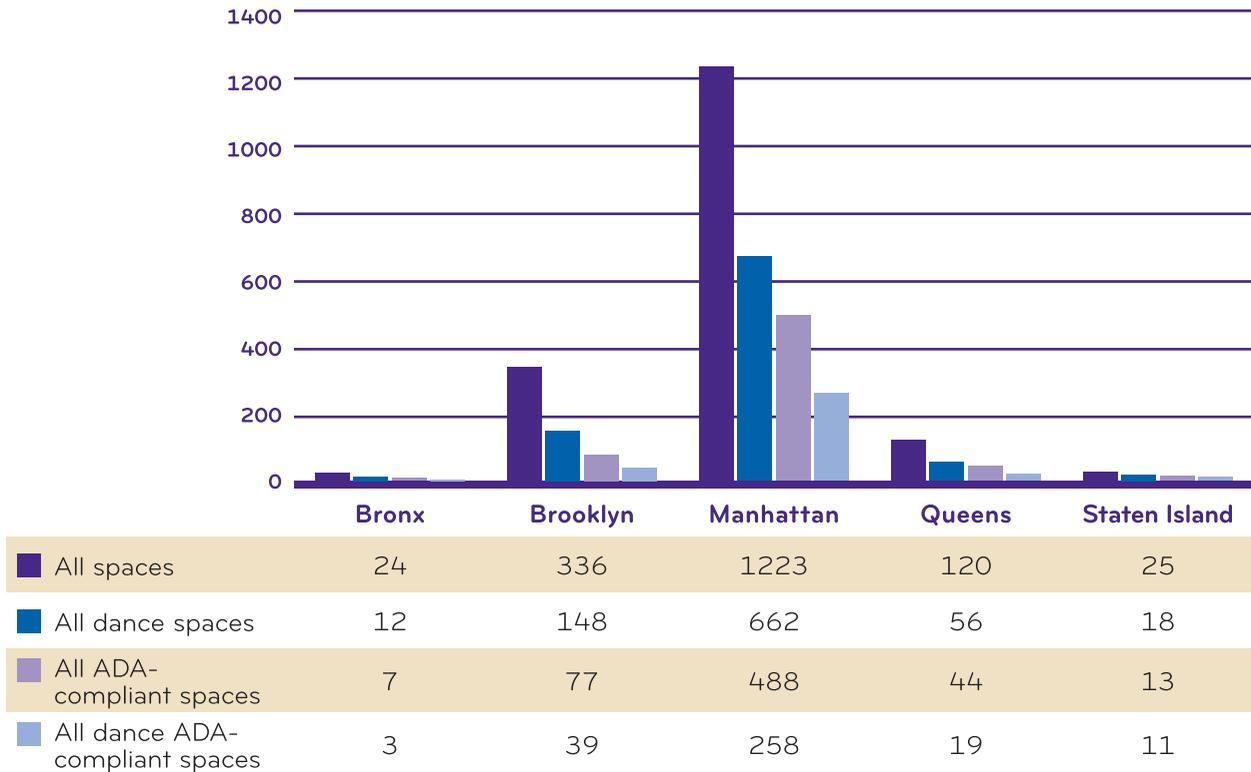
Source: Fractured Atlas, SpaceFinder, as of 1-27-15, nyc.spacefinder.org/spaces

Alt text: The Bronx All ADA compliant spaces 3, All ADA compliant spaces 7, All dance spaces 12, all spaces 24. Brooklyn: All ADA compliant spaces 39, All ADA compliant spaces 77, All dance spaces 148, all spaces 336. Manhattan: All ADA compliant spaces 258, All ADA compliant spaces 488, All dance spaces 662, all spaces 1,223. Queens: All ADA compliant spaces 19, All ADA compliant spaces 44, All dance spaces 56, all spaces 120. Staten Island: All ADA compliant spaces 11, All ADA compliant spaces 13, All dance spaces 18, all spaces 25.

FIGURE 11: SpaceFinder: Dance Spaces Accessibility—All Boroughs

ADA-compliant	Elevator	Freight Elevator	Accessible w/ stairs	Infrared/Assistive
36.8%	57.4%	18.9%	46.3%	4.0%
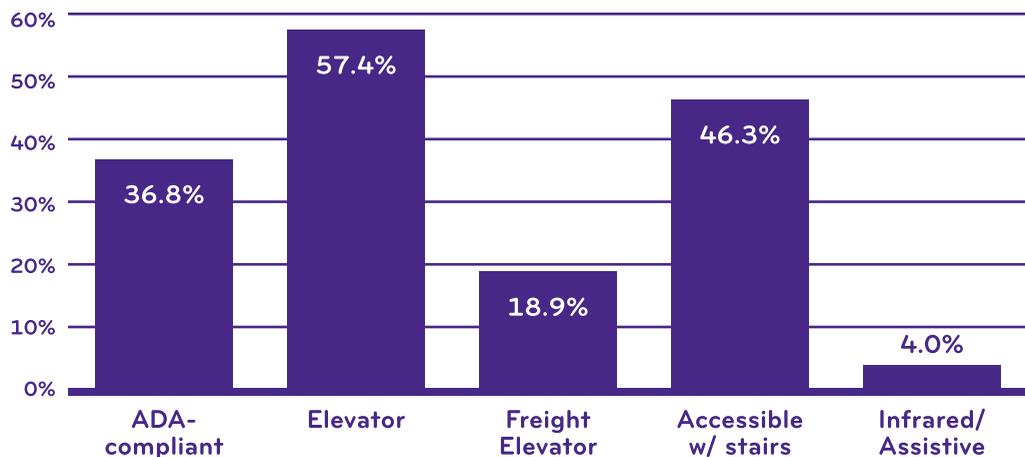
Source: Fractured Atlas, SpaceFinder, as of 1-27-15, venue self-reported data, nyc.spacefinder.org/spaces
Note: not all services are congruent with reported ADA-compliant spaces; may be overlap within elevator reporting
(See Recommendations for further detail on SpaceFinder developments already informed by this research.)

Alt text: The chart shows the percentage of spaces in the Spacefinder database which indicate that they are ADA compliant (36.8 percent), have an elevator (57.4 percent), have a freight elevator (18.9 percent), are accessible with stairs (46.3 percent) and offer infrared/assistive services (4 percent).

ZCO/Dance Project's *Journey*. Photo: Gordon Sasaki

What Is the Americans with Disabilities Act (ADA)? Celebrating 25 Years

"The ADA is one of America's most comprehensive pieces of civil rights legislation that prohibits discrimination and guarantees that people with disabilities have the same opportunities as everyone else to participate in the mainstream of American life—to enjoy employment opportunities, to purchase goods and services, and to participate in State and local government programs and services. Modeled after the Civil Rights Act of 1964, which prohibits discrimination on the basis of race, color, religion, sex, or national origin—and Section 504 of the Rehabilitation Act of 1973—the ADA is an 'equal opportunity' law for people with disabilities.

"To be protected by the ADA, one must have a disability, which is defined by the ADA as a physical or mental impairment that substantially limits one or more major life activities, a person who has a history or record of such an impairment, or a person who is perceived by others as having such an impairment. The ADA does not specifically name all of the impairments that are covered."

UNITED STATES DEPARTMENT OF JUSTICE, CIVIL RIGHTS DIVISION, INFORMATION AND TECHNICAL ASSISTANCE ON THE AMERICANS WITH DISABILITIES ACT, ADA.GOV/ADA_INTRO.HTM.

"Section 504 [of the Rehabilitation Act of 1973, which preceded the Americans with Disabilities Act of 1990 and applies to any entity receiving federal financial assistance, including grants] and the ADA are standard legal requirements, which are intended to provide people with disabilities the same opportunity to be employed and enjoy your organization's programs, services and facilities as non-disabled people. By law, all programs should be accessible.

"The four major requirements of accessibility laws are:

• Nondiscrimination

• Equal opportunity (and the provision of any reasonable modifications, auxiliary aids or services necessary to achieve it)

• Basic standard of architectural access

• Equal access to employment, programs, activities, goods and services

"Access efforts should not simply respond to legal requirements, but celebrate the positive benefits of full access to cultural activities, and the opportunity to serve and educate all segments of the public.

"Access laws have clout and financial consequences for non-compliance. 'Good faith efforts' in complying with access laws, and an attitude that treats all people with equality and dignity, will help avoid complaints and costly lawsuits."

NATIONAL ENDOWMENT FOR THE ARTS, TEN STEPS TO ACCESSIBILITY, ARTS.GOV/SITES/ DEFAULT/FILES/STEP1.PDF.

Moving from Compliance to Measure "Inclusionary Impulse"

There is evidence that New York City based-dance groups in the study samples are compliant with the Americans with Disabilities Act. For example, the National Endowment for the Arts (NEA) requires grantees to sign a certification that they are compliant with all civil rights laws—including accessibility—and also to fill out and have on file a Section 504 self-evaluation and checklist for ADA compliance.

At the same time, data analyzed across sources indicate a likely combination of challenges. On the one hand, understanding, communicating, and potentially executing compliance. And, relatedly, fully embracing the accessibility philosophy and what the task force collaborating on this study call an "inclusionary impulse"—by which is meant, in general terms, demonstrated, active intent to include disabled people.

In one effort to measure inclusionary impulse in the use and development of facilities, the researcher examined references in narrative responses to New York State Council on the Arts' (NYSCA) constituency questions, 1–3, in grantee profiles. Just under one half of the sample report taking direct action for ADA compliance (22.5%) or only booking venues and facilities that are ADA compliant (25.8%) combined. In these cases, the groups specifically mentioned ADA. The remainder either obliquely references accessibility (33.3%), indicates it as an issue beyond its control or the responsibility of the venue booked (2.5%), or makes no mention of accessibility or disability inclusion (17.5%) at all.

Specific data on capital projects that may have shed light on the state of development and gaps was not made available, but the need for continued monitoring and investment is called for, by omission, in the data and testimony of stakeholders engaged.

FIGURE 12: NYSCA Grantees' Inclusionary Impulse

Someone else's responsibility	No evidence of inclusion	Direct Action for own space taken	Only books in compliant spaces	Some evidence of policy/ inclusion
2.5%	17.5%	22.5%	25.8%	33.3%
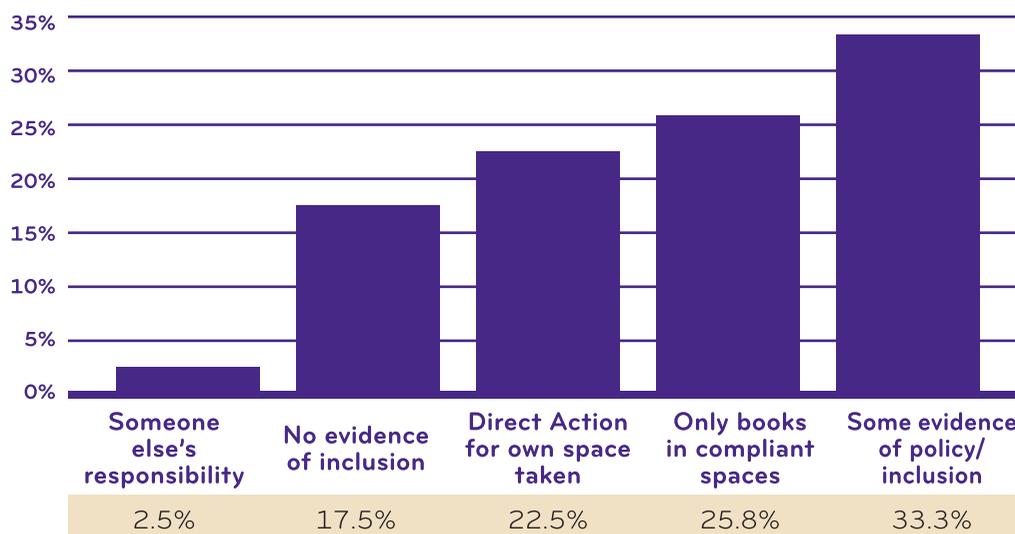
Source: New York State Council on the Arts, grantee profile information constituency questions 1–3, 2013–2014.
Note: With one exception all direct action tallies relate to physical space/facilities not communications.

Alt text: The chart shows the percentage of grantees' impulse for inclusion, as indicated in information submitted to the New York State Council on the Arts as part of their grant applications: it is someone else's responsibility (2.5 percent), shows no evidence of inclusion (17.5 percent), took direct action for own ADA-compliance (22.5 percent), the company only rents ADA-compliant spaces (25.8 percent), the group shows indirect evidence of ADA-compliance (33.3 percent).

To be clear, data available from all sources provided for this study leave questions of interest to the project task force unanswered and fail to illuminate key challenges disabled people face in finding and using ADA compliant-spaces. Opportunities to improve the quality of ADA-compliant spaces and field-wide failures to effectively communicate accessibility features to disabled people without placing undue burden, whether programs and facilities are accessible or not accessible, are frequently cited in task force conversations. Further, ADA compliance is not the only metric considered by the task force as it navigates the dance ecosystem. It is but one metric, a starting point toward fuller inclusion.

Questions for deeper inquiry:

- **How can we, by working together, eliminate challenges to understanding and executing ADA compliance and stimulate inclusionary impulses?**

- **How do we extend this impulse to go beyond architecture to programming, content, and workforce development?**

- **Does the data reflect ADA compliance for disabled artists as well as for audience members?**

DISABLED NEW YORKERS ABSENT FROM DATA ON DANCE

Is there data that shows how disabled audiences engage in dance in NYC? Is there data that shows the composition and nature of the field's disabled workforce?

During the course of this study, the Mayor's Office for People with Disabilities took a critical first step in collecting demographic data on New York City's disabled population, estimated at just over 811,000, living in all five boroughs.

FIGURE 13: New York City Population

	Population	Disabled Population	% Disabled
Bronx	1,365,474	167,047	12.2
Brooklyn	2,527,449	232,274	9.2
Manhattan	1,557,414	150,997	9.7
Queens	2,245,502	216,340	9.6
Staten Island	463,814	44,699	9.6

Source: Mayor's Office for People with Disabilities, New York City People with Disabilities Statistics, 2015. nyc.gov/mopd

Alt text: The table illustrates the figures for the total population, disabled population, and percentage of the population that is disabled, by borough: Bronx 1,365,474, 167,047, and 12.2 percent respectively; Brooklyn 2,527,449 232,274, and 9.2 percent respectively; Manhattan: 1,557,414 150,997, and 9.7 percent respectively, Queens 2,245,502 216,340, and 9.6 percent respectively, and Staten Island: 463814 44699 and 9.6 percent respectively.

These new data give us a glimpse of the demographics, including race, age, and income levels of disabled New Yorkers. Importantly, these data also estimate 125,000 (15% of the total population) of disabled people in the city's workforce. These are powerful indicators of opportunity for audience engagement and employment in the dance field and wider creative sector.

FIGURE 14: Distribution of Disabled New Yorkers—By Borough

Source: Mayor's Office for People with Disabilities, New York City People with Disabilities Statistics, 2015. nyc.gov/mopd

Alt text: The pie chart shows the percentage of disabled New Yorkers living in the Bronx (20 percent), Brooklyn (29 percent), Manhattan (19 percent), Queens (27 percent), and Staten Island (5 percent).

STATEN ISLAND
5%

BRONX
20%

QUEENS
27%

BROOKLYN
29%

MANHATTAN
19%
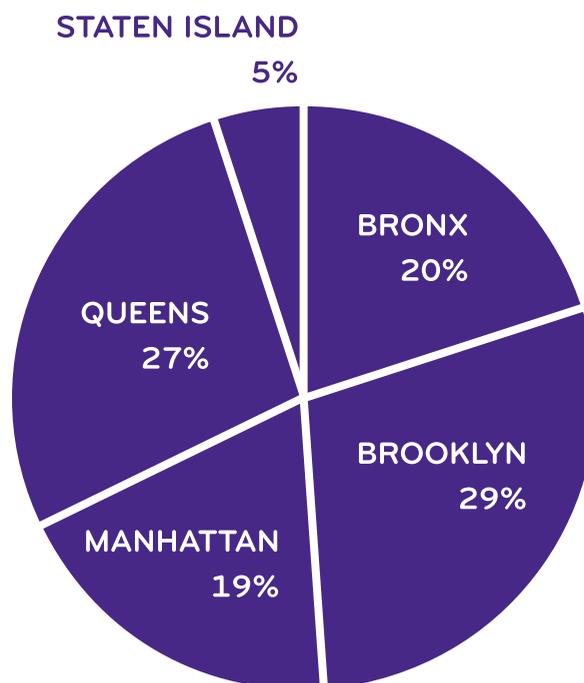
Yet it is only from firsthand knowledge, anecdotal information, and passing narratives in data analyzed that we know there are any disabled audiences and workers in dance. Of the data samples received, and other scanned for potentially relevant field-wide data, none offered demographic information on our audiences or composition of our workforce—administrative, technical, programmatic, and artistic—or leadership at either a macro or granular level. Addressing this omission is above all the key opportunity for improved data collection—data "with" disabled New Yorkers—to advance an inclusion and equity agenda, unlocking opportunity for disabled New Yorkers and the art form as a whole.

Questions for deeper inquiry:

• **If we can gather demographic data on the dance workforce and audiences, what can we also learn about the lived experiences of disabled people in the art form, real and potential?**

• **What opportunities could increased, meaningful workforce development and audience engagement with disabled people offer both the disabled community and the future of the creative sector?**

RECOMMENDATIONS FOR KEY STAKEHOLDERS

The value of this research will be demonstrated by the application of its findings and approaches to catalyze change. The recommended actions offered here—for dance makers and companies, public agencies and institutional funders, and the service sector—are neither comprehensive nor absolute, but harness key opportunities to advance the disabled community and the art form.

Critically, the recommendations respond to and advance the work of the project task force, whose early discussions have identified data, dialogue, communication, access, education, and collaboration among the primary issues and themes for continued discovery—all invitations to think critically and big, weigh in, and act now to advance the rights and creative potentials of the disabled community.

They are also grounded, as possible, in available quantitative data from public and private sources, especially the select opportunities identified through the course of analysis to expand dance making focused on disability; enhance dance education for disabled public school children; strengthen the dance infrastructure; and extend workforce development and audience engagement with disabled people.

Organized by stakeholder type for presentation purposes only, the recommendations seek to achieve the goal of fostering collaboration at every level, among and across stakeholders, and "nothing without disabled New Yorkers."

For all, it is an invitation to join in cultural advocacy that supports and extends the commitments of New York City's Mayoral administration and countless others weighing to make the metropolitan area more fair and equitable for every resident. Together, we—all of us—have a responsibility, and a moral imperative, to embrace and advocate an accessibility philosophy and the inclusion of disabled New Yorkers in policy setting, program and service development, and budgetary allocations to our sector.

Finally, while discipline, community, and geography-specific in their focus, the recommendations also invite arts and culture-wide activity to advance the metropolitan area as a creative capital, as well as attention to issues of inclusion and access that are not exclusively local and statewide but exist on national and international stages. It is only within a shared framework of responsibility that real change may be achieved.

Infinity Dance's *Kids On The Move* (in collaboration with PS 199). Photo: Kitty Lunn

CONSIDERATIONS FOR DANCE MAKERS & COMPANIES: LEAD BY EXAMPLE

The research is, above all, an awareness tool for Dance/NYC's core constituency of dance makers and companies, of all sizes and shapes, in the metropolitan New York City area. It is also an advocacy tool to inform collective advocacy for policy and resource solutions to advance inclusion and access.

Administration and Infrastructure

Dance makers and companies have a unique opportunity to lead by doing through administration and infrastructure and, relatedly but perhaps more radically, artistic and educational practice. The multiple issues and opportunities identified encourage individualized assessments, planning, and investments that account for available capacities. Organizational circumstances vary, but every dance maker has an opportunity to apply new knowledge to proactive measures to advance inclusion and access.

Based on task force discussion and available data at the time of discovery, the research encourages special attention to all accessibility features of physical facilities controlled or used for programming; internal and external communication environments, including universal design; audience demographics and engagement efforts; and workforce development. Identified workforce priorities include the recruitment and training of disabled

people at all organizational levels, including Board, staff, and volunteers, working in administrative, technical, and artistic capacities, particularly in decision-making roles. Training opportunities for both disabled and nondisabled people range from compliance to sensitivity training that could catalyze what the task force calls an "inclusionary impulse." Importantly, these areas of emphasis apply generally to all stakeholder types.

Dance Making

It is beyond the scope of possible discovery to deeply examine artistic output of entities and projects focused on disability, from dance work addressing disability themes or issues to work featuring disabled artists or focused on disabled audiences. Yet, it offers that existing and new local entities and projects mission-focused on disability should all be encouraged and supported in every way possible, and excellent work being created beyond the metropolitan area should be presented and welcomed here. The generation, presentation, and consideration of artistry that embraces disability as a lens for field-wide uptake is perhaps the most powerful of the specific interventions suggested by the task force. Its potential is to advance the art form's creative and progressive horizons—its innovation, excellence, and its impact—generating new meaning not only of disability but also of dance and of dancer.

Dance Education

It is also beyond the scope of discovery to examine the landscape of dance education in full, from childhood to adult instruction. However, data examined from New York City's Department of Education (DOE), especially its *Arts and Cultural Education Services Guide*, provide significant evidence of dance programming groups with services available to disabled children, and invite a strategy of deeper dialogue and collaboration between the DOE and the wider dance ecosystem. Viewing lives in dance on a continuum, the task force has also identified opportunity for dance makers and companies, as well as institutions of higher learning and dance studios, to provide adult and professional dance training, growing the number and excellence of disabled artists working in the field. Simultaneously, to advance an inclusionary pipeline, it invites those who train, certify, and hire dance educators to focus attention on developing disabled educators.

Seeking guidance?
Know the NEA's Office of Accessibility?

The National Endowment for the Arts' Office of Accessibility is the advocacy-technical assistance arm of the NEA to make the arts accessible. It maintains extensive accessibility resources, including publications and checklists, information about laws and compliance standards, and details on leadership initiatives. The NEA's *Design for Accessibility: A Cultural Administrator's Handbook* and companion piece, *Accessibility Planning and Resource Guide for Cultural Administrators*, provide guidance to cultural administrators on how to achieve accessible and inclusive programming.
arts.gov/accessibility/accessibility-resources/nea-office-accessibility

Seeking additional resources?
Know Dance/NYC's website?

As part of its commitment to expanding inclusion and access to the art form for disabled New Yorkers, Dance/NYC has aggregated content from service organizations and government entities that provide the most up-to-date and useful resources at the intersection of disability and dance in the metropolitan New York City area, as identified by Dance/NYC and the project task force at the time of discovery. Resources are available in the appendix and at DanceNYC.org (and DanceNYC.nyc).

Seeking accessible space?
Or to promote your space to disabled audiences?
Know about SpaceFinder?

SpaceFinder NYC is an interactive online directory of spaces for cultural use. Through a partnership with Dance/NYC, Fractured Atlas created a dedicated page pointing to dance spaces in the five boroughs, which offers accessibility information. Later in 2015, more detailed accessibility information will be added and a more focused community directory for disabled artists will be available.

nyc.spacefinder.org/communities/DanceNYC

Seeking examples of creative practice?
Stay tuned for *Task/Force*

Dance/NYC partner Infinity Dance Theater (Kitty Lunn, Artistic Director) has invited artist members of the task force to contribute two phrases of choreography to be learned by the entire group of artists during a one-week residency at the New 42nd Street Studios, which has been identified by the task force as a bright spot in the landscape of accessible facilities. After all phrases are learned, they will be synthesized into a new dance work, *Task/Force*. To document the work and rich diversity of this collaboration, videographer Kevin Frech (Logical Chaos) will film all sessions and interview each choreographer about their work process.

CONSIDERATIONS FOR PUBLIC/PRIVATE COOPERATION

Approaching Investment

For public agencies and institutional funders seeking to harness learning from this study, there are urgent opportunities for financial and in-kind investment.

Given the scale of need and opportunity at the nexus of disability and dance, Dance/NYC proposes multilayered fund development as a working strategy. Specifically, it encourages initiatives that address one or more of the data-driven opportunities identified, namely: expanding dance making focused on disability; enhancing dance education for disabled public school children; strengthening the dance infrastructure; and extending workforce development and audience engagement with disabled people—and that simultaneously consider issues raised by the project task force: data, dialogue, communication, access, education, and collaboration. It also advocates both short- and long-term investment, to allow for shared learning, iteration, and the financial viability and diversity of the dance ecosystem over time.

Of the priorities established, Dance/NYC advocates collaboration and cooperative investment above all as a way of expanding the pie of resources available for dance and culture and unlocking opportunities for our sector to address disability matters. In particular, Dance/NYC encourages: interagency strategy, between public agencies focused on cultural affairs, education, and disability, and at all levels of government, City, State, and Federal; partnerships between funders, dance groups, and service providers, which may include re-granting; and strengthening synergies between funders focused on arts and culture and funders focused on disability, equity, and inclusion.

Opportunity Spotlight: Invest in Dance Making

As one example of how to implement the proposed strategy, consider expanding dance making that uses disability as a lens—dance addressing both disability matters and/or including disabled artists—through designated investment, or re-granting, to dance groups and/or presenting institutions committed to producing such work. Critically, such investment could require the use of ADA-compliant spaces and include, in addition to production support, targeted funding, or in-kind technical assistance, both to improve grantees' communications environments to engage disabled audiences and to measure and assess the effectiveness of funded productions. The cohort of grantees might, with funding or in-kind assistance, form a learning community to share lessons and generate actionable solutions for continued and increased inclusionary programming. If shared widely, the learning could be leveraged to inform future funding priorities and to achieve scale, including the uptake of case studies and best practices by the dance field as a whole—advancing its innovation, excellence, and impact.

Opportunity Spotlight: Invest in Capital Improvements

As a second example, for those public and institutional funders who regularly provide capital support, there is evidence in the data, by omission, and in stakeholder testimony of a need for deeper inquiry and investment in efforts to achieve ADA compliance and accountability and work toward full accessibility over time. There is also ripe short-term opportunity to eliminate funding as a barrier to access by establishing designated funding streams for adding accessibility features to physical and communications environments, including low-dollar awards, awards to organizations with limited resources, and investments in non-Manhattan geographies where the challenge of finding dance space is most deeply felt. Such capital investments could be complemented by funding, or in-kind technical assistance, for planning and training. The construct of a learning community, or affinity group, could be deployed to encourage facilities managers and disabled constituents to share their practices and experiences.

Interagency Case Study Spotlight: Consider SPARC

SPARC: Seniors Partnering with Artists Citywide, an interagency model focused on the aging community, may serve as a valuable case study for the development of programs and services for disabled New Yorkers. Developed as part of Age-friendly NYC, a citywide effort to make the city more livable for seniors, SPARC is a collaboration of the New York City Department of Cultural Affairs, the Department for the Aging and five of the city's local arts councils. The community arts engagement program places artists-in-residence at senior centers across the five boroughs of New York City. Participating artists receive a stipend and access to senior center workspace in exchange for the creation and delivery of arts programming for seniors.

nyc.gov/html/dcla/html/sparc/sparc.shtml

Cross-Sector Case Study Spotlight: Consider CANP

The New Jersey Theatre Alliance, in partnership with the New Jersey State Council on the Arts created The Cultural Access Network Project (CANP), which may serve as a model for activity in New York City and State. Established in 1992, CANP assists all of New Jersey's cultural arts organizations in making their programs and facilities accessible to seniors and disabled individuals in order to comply with the Americans with Disabilities Act (ADA). The CANP offers the field tools and resources in developing ADA plans; a wide range of technical assistance opportunities such as sensitivity training and marketing guidance; and equipment loans, referrals, and grant opportunities to assist institutions in maintaining ADA compliance. Programming is funded by the New Jersey State Council as well as other corporate, foundation, and government partners.

njtheatrealliance.org/access

Beyond Investment

Beyond financial and in-kind investments, opportunities for public and institutional funders to advance inclusion and access to the art form abound. For one, funders, too, can lead by example by undertaking individualized assessments, planning, and action to improve their physical and communications environments and workforce development and training. By embracing the rule of "nothing without disabled New Yorkers" in their planning and programming decisions they can best help to ensure public service and philanthropy are ethically optimized.

Opportunity for improved data gathering on the state of disability and dance may also be realized through public/private cooperation in the further development of application and reporting guidelines, such as those made available to Dance/NYC in the course of this analysis. Dance/NYC advocates the inclusion of demographic data on disabled cultural workforces and audiences, not available in usable forms at the time of analysis, in at least one recurring, centralized, and publicly available data set that may advance discovery by all stakeholders over time. It encourages the collection of data in such a way as to communicate its intent and potential use, including appropriate and educating language that defines disability as a marker for identity. To safeguard the capacity of the creative workforce, and increase engagement with the issues, funders may consider offering technical assistance for understanding, completing, and filing forms.

"[A]gencies which collect data must re-think and overhaul their systems for gathering information on education, programming, facilities and demographics for the disabled community. More detailed—foolproof— questions must be addressed to programs; questions which can only evoke accurate responses. Questions addressing specific disabilities served and how programming is designed for those with disabilities are imperative. Organizations will only answer what they are asked. Therefore, the onus— and opportunity—lies with the data sources to reshape their information-gathering to properly obtain accurate data and better serve the community."
—NICHOLAS VISELLI, THEATER BREAKING THROUGH BARRIERS, TASK FORCE MEMBER

ZCO Dance's *Journey*. Photo: Gordon Sasaki

CONSIDERATIONS FOR SERVICE PROVIDERS: HELPING TO ACHIEVE SCALE

Arts and culture service organizations—whether discipline specific, such as Dance/NYC, or otherwise—have a critical role to play to lead by example in advancing inclusion, access, and "nothing without disabled people." For those seeking to join Dance/NYC, the key themes and issues emerging in task force discussion may serve as a useful roadmap for guiding all of us forward.

Data

For those entities, such as Dance/NYC, who publish action-oriented research, this study is a starting point for deeper data collection and inquiry into the nexus of disability and dance. By illuminating which data are and, critically, are not already available, and considering discrete benchmarks, it invites colleague organizations to join in advocacy for, and become, better data sources, and to apply and extend early learning to increase the relevance and cultural competence of their research. With improved and more uniform data, we can also work toward comparative studies, across disciplines and geographies.

Dialogue

Through its engagement of a task force and data providers, this study already moves beyond data to dialogue—both as a research tool and a desired outcome of the research. Among the stakeholders identified, it is service organizations that may be best positioned to advance inclusion and access for disabled people by scaling up and extending this early dialogue to engage their members, constituents, supporters, and other stakeholders, to generate shared learning and action. Dance/NYC commits to undertaking this work locally and to publishing findings, and it invites all to join.

Communication

Service organizations' communications environments and broad networks, both online and offline, can be enhanced and leveraged to deliver inclusion and access resources and to realize greater visibility and collective advocacy for all of the issues identified. (See DanceNYC.org and DanceNYC.nyc and the appendices for sample resources Dance/NYC has gathered in the course of discovery). They may also play a key role in drawing attention to "bright spots," artists and companies focusing on disability matters, and in driving audience engagement with disabled audiences that achieves scale.

Access

The service organization community has an opportunity to demonstrate best practices in its own assessment, planning, and execution of facilities, communications, and programs access, and in coordinating and providing relevant training. Compliance with the Americans with Disabilities Act is but one metric considered by the task force, which encourages a broader accessibility philosophy and suggests work service organizations may undertake, and in doing so achieve scale, to advocate and catalyze "inclusionary impulse"—active intent to include disabled people creative sector-wide.

Education/Training

The service organization community has many ripe opportunities to intervene in the expansive landscape of education/training, from arts instruction to technical assistance. It also has a responsibility to view disabled lives in the creative sector on a continuum, from childhood participation. For those focused on artistic instruction in their programming and policy, paramount is opportunity to advance an inclusionary pipeline that develops disabled artists and educators. For those adept at technical assistance, there is evidence for the need to coordinate and provide multi-layered training—from instruction on how to execute best practices for facilities, communications, and program access and sensitivity training to advance full inclusion. Service organizations may consider employing designated staff to support the inclusion and access efforts of their members and constituents.

Collaboration

Dance/NYC encourages service organizations to work together, across key stakeholders identified and across sectors, perhaps especially with social services agencies. For instance, service organizations are ideally positioned to play a re-granting role, partnering with the funding community. The work of collaboration among service organizations, exemplified by the project task force, could realize efficiencies of scale, better serve the creative sector, and advance opportunities for disability rights and access.

Finally, Dance/NYC offers that the service organization community can lead by example by adopting and executing core values of equity and inclusion that situate the disability community within all areas of their activities, memberships, and constituencies—and in doing so, to consider the themes and issues raised by the project task force, data, dialogue, communication, access, education, and collaboration. Dance/NYC's statement on equity and inclusion may provide one useful example. Adapted from Dance/USA, the national service organization for professional dance, it derives unique value by supporting Dance/USA's development of national standards and local-national synergies in dance service delivery. To lead by example, all of us committed to service must do so together and "with" the disability community.

Service Organization Spotlight: Alliance for Inclusion in the Arts

Inclusion in the Arts promotes and advocates for the full inclusion of artists of color and disabled performers at all levels of production in theater, film, television, and related media. It offers consulting services to writers, directors, producers, network and studio executives, casting directors, and disabled artists. Inclusion in the Arts' work also extends to audiences, particularly those belonging to underserved and historically excluded communities.

inclusioninthearts.org

Service Organization Spotlight: Art Beyond Sight/Art Education for the Blind

Art Beyond Sight (ABS) is a nonprofit organization dedicated to using art as a vehicle for education and personal enjoyment among people with visual impairments and other disabilities. Among its activities, ABS offers free resources to promote engagement of disabled people in the arts. Examples include the Project Access Database, which provides information on accessibility features for cultural institutions; tip sheets, FAQs, training materials, and other tools for cultural institutions to use in their inclusion initiatives; and materials highlighting Awareness Month. Special projects for disabled audiences include New York Beyond Sight, which features verbal descriptions by prominent New Yorkers (including leaders in the dance community) of their favorite works of art and culture, architecture, and city landmarks; and the Art History through Touch and Sound Series, a multisensory approach to the history of visual art.

artbeyondsight.org

APPENDICES

Resources

The following represent those service organizations and government entities that provide the most up-to-date and useful resources at the intersection of disability and dance in the metropolitan New York City area, as identified by Dance/NYC and the project task force. It is not comprehensive, and Dance/NYC welcomes information about additional resources. Please write disability@dancenyc.org with suggestions.

Government

New York City Mayor's Office for People with Disabilities
The Mayor's Office for People with Disabilities works hand in hand with other city agencies to ensure that the voice of the community is heard, and that City programs and policies address the needs of disabled people. Its website offers directories detailing programs, services, activities, and other resources that are accessible to disabled people.

nyc.gov/html/mopd/html/home/home.shtml

New York City Department of Education
The Department of Education and its Office of Arts and Special Projects provide New York City public school communities—students, teachers, school leaders, and parents—with information to support arts education. Resources include regularly published research, such as the NYC School Survey and Annual *Arts In School Report*; *Arts & Cultural Education Services Guide (ACES)* , to provide New York City's public school teachers, administrators, and school leaders access to the education programs of New York City's dance and cultural community; and *Dance Education for Diverse Learners: A Special Education Supplement to the Blueprint for Teaching and Learning in Dance*, a resource for dance teachers and other educators.

schools.nyc.gov

State

New York State Council on the Arts

The New York State Council on the Arts offers accessibility resources links to City, State, and Federal agencies, including ADA/general resources and architectural resources/physical access.

arts.ny.gov

New Jersey State Council on the Arts/New Jersey Theatre Alliance

In partnership with the New Jersey Theatre Alliance, the New Jersey Council on the Arts, created The Cultural Access Network Project (CANP),the Cultural Access Network Project (CANP), established in 1992, to assist all of New Jersey's cultural arts organizations in making their programs and facilities accessible to seniors and individuals with disabilities in order to comply with the Americans with Disabilities Act (ADA). The CANP offers the field tools and resources in developing ADA plans; a wide range of technical assistance opportunities such as sensitivity training and marketing guidance; and equipment loans, referrals, and grant opportunities to assist institutions in maintaining ADA compliance.

artscouncil.nj.gov

Federal

National Endowment for the Arts

The National Endowment for the Arts' (NEA) Office of Accessibility is the advocacy-technical assistance arm of the NEA that helps make the arts accessible. It maintains extensive accessibility resources, including publications and checklists, information about laws and compliance standards, and details on leadership initiatives. The NEA's Design for Accessibility: A Cultural Administrator's Handbook (2003) and companion piece, Accessibility Planning and Resource Guide for Cultural Administrators, provide guidance to cultural administrators on how to achieve accessible and inclusive programming.

arts.gov/accessibility/accessibility-resources/nea-office-accessibility

NY Metropolitan Area Service Providers

Alliance for Inclusion in the Arts
Inclusion in the Arts promotes and advocates for the full inclusion of artists of color and disabled performers at all levels of production in theatre, film, television, and related media. It offers consulting services to writers, directors, producers, network and studio executives, casting directors, and disabled artists. Inclusion in the Arts' work also extends to audiences, particularly those belonging to underserved and historically excluded communities.
inclusioninthearts.org

Art Beyond Sight/Art Education for the Blind
Art Beyond Sight (ABS) is a nonprofit organization dedicated to using art as a vehicle for education and personal enjoyment among people with visual impairments and other disabilities. Among its activities, ABS offers free resources to promote engagement of disabled people in the arts. Examples include the Project Access Database, which provides information on accessibility features for cultural institutions; tip sheets, FAQs, training materials, and other tools for cultural institutions to use in their inclusion initiatives; and materials highlighting Awareness Month. Special projects for disabled audiences include New York Beyond Sight, which features verbal descriptions by prominent New Yorkers (including leaders in the dance community) of their favorite works of art and culture, architecture, and city landmarks; and the Art History Through Touch and Sound Series, a multisensory approach to the history of visual art.
artbeyondsight.org

Dance New Jersey
Dance New Jersey is a member-based service organization committed to reaching new audiences and promoting the energy, excitement and excellence of dance and dance education in New Jersey, including the New York City metropolitan area counties of Bergen and Hudson. Its Dance Space Inventory, an online directory (organized by county), features New Jersey performance venues and dance spaces available for rent, which includes information on the accessibility and level of ADA compliance of each space.
dancenj.org

Fractured Atlas/SpaceFinder NYC

Fractured Atlas's mission is to empower artists, arts organizations, and other cultural sector stakeholders by eliminating practical barriers to artistic expression, so as to foster a more agile and resilient cultural ecosystem. SpaceFinder NYC is an interactive online directory of spaces for cultural use. Through a partnership with Dance/NYC, Fractured Atlas created a dedicated page pointing to dance spaces in the five boroughs, which offers accessibility information. Later in 2015, more detailed accessibility information will be added and a more focused community directory for disabled artists will be available.

fracturedatlas.org

Theatre Development Fund

Theatre Development Fund's (TDF) twofold mission is to identify and provide support, including financial assistance, to theatrical works of artistic merit and to encourage and enable diverse audiences to attend live theatre and dance in all their venues. For disabled theatergoers, it offers a TDF Accessibility Program (TAP) membership, with specific Autism, Hearing Loss, Vision Loss, and Physical Mobility Programs. For presenters, it offers both a National Open Captioning Initiative and Accessibility Grants for events that are being made available to the public in New York State. Access for Young Audiences is a program for elementary and secondary school students in the tristate area, offering them the opportunity to attend accessible Broadway performances.

tdf.org

Additional Service Providers

Notable national service providers addressing the intersection of disability and the arts include National Arts And Disability Center/Tarjan Center at UCLA, National Dance Education Organization, and VSA Arts, whose New York affiliate, Marquis Studios, offers dance education programs for disabled children. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

Heidi Latsky Dance's *Gimp*. Photo: Carlos Arias

DATA OVERVIEW & FIELDS

In all, data set inquiries were made to 13 entities. Public funders were identified, along with the Cultural Data Project, as the most likely providers of comprehensive data to address the areas of inquiry. In all cases, data were requested, as available, for the years 2010–2013, for nonprofit organizations in the metropolitan area that self-identify dance as either a primary or secondary discipline. In the case of venue information, the request covered spaces that identify dance as a suitable use. Data sets were received and analyzed from five entities, including the New York City Department of Education (DOE), New York State Council on the Arts (NYSCA), National Endowment for the Arts (NEA), Cultural Data Project (CDP), and Fractured Atlas. Data from the New York City Department of Cultural Affairs were not available at the time of discovery.

The data made available to Dance/NYC varied greatly by source—in format (MS Excel or PDF), and degree of transparency: masked or unmasked, or redacted. Some sources, such as Fractured Atlas and two of the data sources from the DOE, made their data freely available and online not only to the researcher, but also the general public. Others, after an initial inquiry, required formal data requests (e.g., the CDP and DOE) and still others could give data only through the Freedom of Information Law (FOIL) (e.g., NYSCA, as well as certain information from the NEA).

Some data was partially masked (NYC DOE, NYSCA) or redacted (NEA). Reasons for masking included privacy of student identities as well as "Personally identifiable information (PII)" in grantee information.[7]

Data from the counties outside of New York City was largely unavailable, with a very few exceptions in NEA and NYSCA data. This leaves large gaps in knowledge of activity in the nexus of disability and dance in the areas of inquiry in Bergen and Hudson counties in New Jersey, and Nassau, Rockland, Suffolk, and Westchester counties in New York. And, it may suggest an opportunity not only for better data collection that might capture activity, but also an opportunity in those counties for increased attention.

DATA SOURCES

New York City Department of Education

Three sets of NYC Department of Education data were analyzed: two in the form of PDF reports published online, and a third through a formal request using the DOE's online data request system.

- *Arts and Cultural Education Services Guide*, June 2014
  schools.nyc.gov/offices/teachlearn/arts/resourceguide2.html
  Sample Size: 198 Organizations

- *Arts in Schools Report*, December 2014
  schools.nyc.gov/offices/teachlearn/arts/artsinschoolsreport.html
  NYC School Survey, 2010–2013
  Sample Size: 428,485 student responses overall
  General Student Population, With Individualizd Education Plan (IEP):
  62,534; District 75: 6,353

Updated three times per year and published in a searchable PDF format, the *Arts and Cultural Education Services Guide* is designed to provide NYC schools with information on educational programs in all disciplines by NYC's arts and cultural community. *The Arts in Schools Report* is published online annually, presenting results from a survey sent by the DOE's Office of Arts and Special Projects to teachers and principals.

A formal request was made to the NYC Department of Education through its online information request system. The request did not require review by the information review board. The request for information included all student responses to all arts related questions from the NYC School Surveys (2010–2013), including District 75 student answers, and answers from students in the general school population (non–District 75) with Individualized Education Plans (IEP). Individual student identification was masked, marking them unidentifiable.

The NYC School Survey is an annual survey, first administered in the 2006–2007 school year. It collects information from all New York City public school teachers, parents, and students (in grades 6-12) on school-level academic expectations, communication, engagement, safety, and respect. The surveys include questions about participation in the arts and access to arts courses and activities. Source: NYC DOE

An Individual Education Program (IEP) is a written document that is developed for each eligible preschool and school-age student with a special need, in accordance with the requirements of the Individuals with Disabilities Education Act (IDEA). Source: NYC DOE

Student masked data from the 2010-2014 NYC School Survey was analyzed, with particular focus on 2013 data. Student answers to questions in the annual School Survey pertaining to the availability and access to Dance class and activities in school and out of school time were analyzed.

New York City Mayor's Office for People with Disabilities

People with Disabilities: Statistics, 2015
nyc.gov/mopd

In February 2015, the Mayor's Office for People with Disabilities published a report on demographic statistics of disabled people living in New York City. Data includes categories of disability, age, race, income, and geographic location. This data was compiled from U.S. Department of Commerce, United States Census Bureau, 2012 American Community Survey, 1-Year Estimates.

New York State Council on the Arts

Grantee Profile Data: 2010-2014
Sample Size: 120 Organizations
Application Data: 2013-2014
Sample Size: 102

NYSCA profile information was provided for grantees for the years 2010–2014, as well as 2013–2014 applicants that self-identified their primary or secondary discipline as "dance." Some data for non-successful applicants were redacted so as not to release information about programs still in development and not yet funded.

Data were provided in two sets: profile information for grantees and certain application data for funded grants. Included in this profile information was the mission statement, and the answers to three questions which were intended to gather information around inclusion and disability. Each of these fields for each organization was examined for direct, not implied, evidence of inclusion of disabled people or ADA compliance.

Data were requested for all NYS-based groups based in Bronx, Kings, New York, Queens, Richmond, Suffolk, Nassau, Rockland, and Westchester counties. Only 2013–2014 data for New York, Bronx and Queens, and Kings counties were available.

National Endowment for the Arts

Sample size: 108 organizations
Grantee Final Report Data: 2010–2013
Application Data: 2010–2013 (redacted)

Data was requested for all counties in New York (Bronx, Brooklyn, New York, Queens, Richmond, Nassau, Rockland, Suffolk and Westchester) and New Jersey (Bergen, Hudson).

NEA data were provided for grantees and unsuccessful applicants for the years 2010-2013 who self-identified their primary or secondary discipline as "Dance." Applicant data were largely redacted due to provision in the ADA law around Personally Identifiable Information (PII)[7]. NEA grants data for dance were derived from the NEA's Dance, American Masterpieces, Arts Education, America's Fast Track and Challenge America, Research and, Learning in the Arts for Children & Youth programs.

Cultural Data Project

Profile Information: 2008–2013
Sample size: 177 organizations

The Cultural Data Project (CDP) is a nonprofit organization created to strengthen the arts and cultural field by documenting and disseminating information on the sector. Any interpretation of the data represented here is the view of Dance/NYC and does not reflect the views of the CDP. For more information on the CDP, visit culturaldata.org

Fractured Atlas

Years: Current, as of 1-27-15
Sample size: 2,478 spaces
Dance Venue information (both performing and rehearsal)—current

Fractured Atlas maintains SpaceFinder's freely available online database of art spaces, venues and creative spaces in the metropolitan region at nyc.spacefinder.org/. Data was accessed through SpaceFinder's online utility, sorted by Dance, ADA-Accessibility and Borough.

DATA FIELDS STUDIED —BY PROVIDER

New York City Department of Education

Arts and Cultural Education Services Guide (ACES)
Organization Name
Discipline
Partial Access
Full Access
Special Education

Arts in Schools Report (December 2014)

Note: Data from the Arts in Schools report is derived from a combination of data sources that includes the Annual Arts Education Survey, NYCDOE databases, the NYC School Survey, the NYC Principal Satisfaction Survey, and the New York State Basic Education Data System (NYS BEDS). Individual fields of data from this report were not studied independently by Dance/NYC by the time of this publication.

NYC SCHOOL SURVEY
DATA FIELDS STUDIED

scrambledid	grade
studentbarcode	gradelevelcd
litho	lep_flg
schooldbn	mealcode
gender	homelanguagecd
ethnicity	spec_ed_flg

QUESTIONS STUDIED

During this school year, have you taken or had a chance to take a class in the following subjects?

q8a   Art
1 = I took one or more classes in this subject
2 = I was offered but did not take a class in this subject
3 = I was NOT offered a class in this subject

q8b   Music
1 = I took one or more classes in this subject
2 = I was offered but did not take a class in this subject
3 = I was NOT offered a class in this subject

q8c   Dance
1 = I took one or more classes in this subject
2 = I was offered but did not take a class in this subject
3 = I was NOT offered a class in this subject

q8d   Theater
1 = I took one or more classes in this subject
2 = I was offered but did not take a class in this subject
3 = I was NOT offered a class in this subject

During this school year, which of the following activities did you participate in either before or after school or during free periods?

q8j   Art
1 = I participated in this activity; 2 = I did not participate in this activity although it was offered; 3 = I was NOT offered this activity

q8k   Music
1 = I participated in this activity; 2 = I did not participate in this activity although it was offered; 3 = I was NOT offered this activity

q8l   Dance
1 = I participated in this activity; 2 = I did not participate in this activity although it was offered; 3 = I was NOT offered this activity

q9a   Theater
1 = I participated in this activity; 2 = I did not participate in this activity although it was offered; 3 = I was NOT offered this activity

NEW YORK STATE COUNCIL ON THE ARTS
DATA SET 1

Organization Name

AKA

Federal Tax ID

Website

Address 1

Address 2

City

State

ZIP

County

Applicant Discipline

Applicant Institution

Latitude

Longitude

Mission

Constituency Question 1 (Given your mission to the community you serve, how does your organization address diversity and inclusiveness?)

Constituency Question 2 (Briefly describe your facilities. Explain any relocations, expansions, renovations or major improvements undertaken in the recent past or planned for the future.)

Constituency Question 3 (What actions has your organization taken to make your facilities, programs, and communications systems accessible and usable by all?)

NEW YORK STATE COUNCIL ON THE ARTS
DATA SET 2: APPLICATIONS

Applicant Name

Project Title

Program category

Project title

Sponsored organization or artist

Project Description

Program Overview

Online Resources

Background

Artistic/cultural vision

Staff

Facilities

Constituency

Development and outreach

NATIONAL ENDOWMENT FOR THE ARTS
DATA SET 1: GRANTS

Dance/NYC Discipline

Budget Size

Discipline

DisciplineSubcategory

ProjectDiscipline

Disab yes no

Project Description

AdditionalProjectDescription

FY

Disposition

Obligated

ArtsEdDescription

Name

Address1

City

State

Zip

TIN

County

Borough

ArtsEd2ndDiscipline

NumberBroadcastAudience

Artists_Compensated

Teachers_Compensated

Others_Compensated

Adults_Live_Arts

ChildrenYouth_Live_Arts

AgeRange

Underserved_Disabilities

Underserved_Institutions

Underserved_LowIncome

Underserved_LimitedEnglish

Underserved_Veterans

Underserved_NoneOfAbove

Art_Works_Created

Fairs_Festivals

Concerts_Performances

Lectures_Workshops

Exhibitions_Presented

Artist_Residence_Hours

Community_Action_Plans

Nonprofit_Arts_Partners

Nonprofit_Community_Partners

School_Partners

Local_Agency_Partners

State_Agency_Partners

Federal_Agency_Partners

College_Partners

Foundation_Partners

Religious_Org_Partners

For_Profit_Partners

Media_Org_Partners

Other_Partners

Teachers_Artists_Learning

Children_Learning

Teachers_Standards_Based

Children_Standards_Based

ProjectRaceEthnicity

ArtsEdDescription

Artists_benefiting

Individuals_benefiting

Teachers_benefiting

Total_audience

Children_benefiting

Artworks_created

Performances_presented

Lectures

Exhibitions_presented

Books_published

Artworks_conserved

Artworks_documented

Artist_residencies

Schools_participating

Community_organizations

Apprenticeships_offered

Programs_broadcast

Hours_broadcast

NATIONAL ENDOWMENT FOR THE ARTS
DATA SET 2: APPLICATIONS (REDACTED)

Discipline

Discipline_subcategory

Project_discipline

Support_Statement (redacted)

Additional_project-desc. (redacted)

FY

Disposition

Obligated

Arts_Ed_Desc.

Co-name (redacted)

Co-address1 (redacted)

Co-city

Co-state

Co-zip (redacted)

TIN (redacted)

Cocounty

Borough

Project_Race_Ethnicity

Arts_Ed_Desc.

Artists_benefiting

Individuals_benefiting

Teachers_benefiting

Total_audience

Children_benefiting

Artworks_created

Performances_presented

Lectures

Exhibitions_presented

Books_published

Artworks_conserved

Artworks_documented

Artist_residencies

Schools_participating

Community_organizations

Apprenticeships_offered

Programs_broadcast

Hours_broadcast

CULTURAL DATA PROJECT (CDP)
FRACTURED ATLAS / SPACEFINDER

Discipline: Dance

Borough: All

Accessibility

ADA-Compliant

Infrared/Assistive listening

accessible without stairs

elevator

freight elevator

ENDNOTES

1   The task force advised searching not only for keywords such as "disability/disabled" and "access/accessibility," but also words and phrases including, but not limited to "handicap," "impaired," "wheelchair," "deaf," "blind," "ASL," "challenged," "mental Illness," and "cognitive ability," and "autism." The task force also encouraged the researcher to search for words less common in usage, such as "crippled," "mute," and "retarded. Keyword searching was accompanied by reading of each narrative to augment understanding of meaning and nuance.

2   NEA, final report, part II C: Population Descriptions. "From the section below, select all of the descriptors that best describe the primary population that benefitted from the project during the period of support. Underserved/Distinct Groups: Individuals with Disabilities, Individuals in Institutions, Individuals with Low Income, Individuals with Limited English Proficiency, Military Veterans/Active Personnel, None of the Above."

3   Cultural Data Project, Section 3b and 3f, questions asking about primary and other constituencies.

4   New York State Council on the Arts (NYSCA) profile questions about Organization Constituency: "1) Given your mission to the community you serve, how does your organization address diversity and inclusiveness? 2) Briefly describe your facilities. Explain any relocations, expansions, renovations or major improvements undertaken in the recent past or planned for the future. 3) What actions has your organization taken to make your facilities, programs, and communications systems accessible and usable by all?"

5   NYC Department of Education, schools. nyc.gov/Academics/SpecialEducation/D75/ AboutD75/default.htm.

6   New York City Department of Education, 2013–2014 Arts in Schools Report, pp. 72–74. Note: According to the NYC Department of Education, "arts instruction in a D75 site is frequently offered by teachers who are certified in Special Education. Based on the student population and special needs, District 75 sites are not under the same certification requirements as other schools in the secondary (middle and high school) level."

7   Note: PII (Personally identifiable information) "In the appendix of OMB M-10-23 (Guidance for Agency Use of Third-Party Website and Applications) the definition of PII was updated to include the following: Personally Identifiable Information (PII). The term 'PII,' as defined in OMB Memorandum M-07-1616, refers to information that can be used to distinguish or trace an individual's identity, either alone or when combined with other personal or identifying information that is linked or linkable to a specific individual. The definition of PII is not anchored to any single category of information or technology. Rather, it requires a case-by-case assessment of the specific risk that an individual can be identified. In performing this assessment, it is important for an agency to recognize that non-PII can become PII whenever additional information is made publicly available—in any medium and from any source—that, when combined with other available information, could be used to identify an individual." And, "Protecting PII: GSA CIO P 2100.1E lists measures that should be taken to protect PII. Chapter 4, Policy of Operational Controls, Section 22, Personally Identifiable Information, has security requirements for the protection of PII." Source: U.S. General Services Administration, as provided on its Web site, at: gsa.gov/portal/content/104256 Redacted data included name of the organization, project description, address, zip, TIN. No analysis was performed on remaining data (county) as its usefulness in the areas of inquiry was negligible.

dance/NYC®

IN ALLIANCE WITH DANCE/USA

DanceNYC.org @DanceNYC
218 East 18th Street, 4th floor
New York, NY 10003

To contribute to Dance/NYC
and future research:
DanceNYC.org/Donate

ΙΣΝ / SNF   ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS FOUNDATION

State of the Arts

NYSCA

DEPARTMENT OF
NYCulture
CULTURAL AFFAIRS   CITY OF NEW YORK