Dancing Disability Lab

Wednesday, June 24th, 2020

*\*\*\*This transcript provides a meaning-for-meaning summary to facilitate communication access. TypeWell speech-to-text service may not be a fully verbatim record of the proceedings.*

Speaker: I'm admitting Shay, and Andrew, Rafi, ...

Welcome everyone!

Speaker: Hello!

[Greetings.]

We are glad you are here!

Speaker: I'm glad I'm here!

Speaker: Hi Vicky.

Speaker: Amelia, are you actually sitting in front of your own bar?

Amelia: No, I have a background on. I wanted to pretend I was in Seville.

Speaker: We can describe the background. Should someone do that?

Speaker: I will! It is a bar on a street in Seville's cobblestone streets. The awning is tan with lettering that says Ristorante Bar al Cavello, which is my surname. There are tables with flowers and it's a sunny evening.

Speaker: Thank you for that description, Amelia.

Speaker: So cool!

Speaker: More are arriving! It's so lovely to be with you all!

We will wait for just another moment.

Speaker: Hi Alice!

Speaker: Hi Stephanie, good morning. I haven't seen some of you in years! I haven't seen Stephanie in 12 years?

Speaker: I saw you at Dance USA a few years ago.

Speaker: Right! But doing stuff with you? 12 years I think! [Laughing.]

Speaker: This is Rosemarie, I have a tech question. I am joining through my iPad. I have it set on gallery view I think. The squares include myself and Vic, and Georgina, and Ryan, ... but that's all. Should I be viewing something else?

Speaker: If you swipe, and this is Amelia, across, you can see more people and see how many you want on the screen.

Speaker: But I can't get everyone at once?

Speaker: I don't think so.

Speaker: This is Lauren. In Settings, touch video. There's a display option that says "display up to 40 Participants per Screen."

Speaker: I can't find it.

Speaker: It's three little dots.

Speaker: Thank you! What am I to do?

Speaker: Open Settings. Do you see something that says Video?

Speaker: Show my video? Show non-video participants?

Speaker: "Touch Up My Appearance" is appealing.

Speaker: There's maybe not an option on the iPad to display more folks. It's on a laptop though.

Speaker: Okay. Thank you for that. Sorry to take up time!

Speaker: Not at all. This is Vic. These conversations should be front and center. I want to make sure all are able to follow along and participate, whether through the transcription or if you can hear my speaking. Can I just get a yes if everything is working? Or a signal?

Wonderful. Thank you!

Speaker: What's the sign for yes? That's a good one, Vic.

Speaker: It's a non-thumb lift so it doesn't discriminate from finger dexterity and options. It's a downward fist and I am nodding it up and down.

Speaker: That's the ASL sign for yeah yeah! "Yes yes."

Speaker: I don't know if everyone is here but I assume -- oh, here's Dominic. Welcome. There's a post in the chat.

Go to the chat to see the agenda for today. I will begin and we might want to depart from the agenda depending on how it all feels.

But I am Vic Marks. It says “Victoria Marks” on my screen. That's the name my parents gave me. I'm honored and delighted to welcome you all here, specifically you and collectively you!

I know that we are all in this time of COVID among other things. Originally, we were scheduled to meet in Los Angeles this past week. That changed.

But in so many ways the problem became an extraordinary opportunity because it helped us to invent this year long gathering which we hope will be productive and interesting, and dynamic for us all. It will culminate in the possibility that we will join in person again next year.

We have been assisted by the National endowment for the arts. They have been resilient along with us. We were happy to use the funds immediately to help your participation in this.

I want to acknowledge that this is a time of tremendous difficulty and change. But on the positive side, disruption can yield discovery and even progress. I want to be devoted to that with you!

Dancing Disability Lab is a laboratory for, not just thinking about, -- okay! Thinking about -- what dancers and dance makers with disabilities can make. I want to let you know that I have very sweaty palms and I'm perspiring under my shirt right now! I think it's so extraordinary to be at this moment with you.

Before we get to everyone introducing themselves, I want to say that this Dancing Disability Lab was conceived with Rosemarie, Garland Thompson and Alice Sheppard.

We had a Lab last year as a kind of pilot for this. Then the Mellon Foundation was positive about our work and encouraged us to do it again. We were able to invite in Georgina as a control collaborator and scholar, dancer person to join us as well. That's your sort of facilitator group.

We have been meeting and talking a lot in preparation for these times with you.

I am sure there are a million things to be said, but I want to shift to some agreements that we would like to offer up front. Agreements is a dynamic project that we can all make together but, in this moment, I just want to say we are not recording the meetings. That's because we hope you will feel comfortable to not reflexively think about the enduring quality of your participation but just bring yourselves to the moment.

The other thing that we would like to address is part of our agreements and that's a commitment to the larger experiment of access. We have been talking a great deal about that. Georgina, could you share some perspectives on the project of accessibility that we would like to have be a fundamental part of our gathering?

Speaker: Thanks, Vic. I am Georgina. And I'll introduce myself later in introductions. But a few words about access.

We have modeled some occasions for access even before the meeting started.

I come into this project as a blind person interested in blind access to dance. But that's not the only access issue we will encounter in our time together. I want to say in advance that we won't necessarily know what access issue we will face as we go forward. We haven't done this together as a group.

I don't know how many dance workshop communities have been formed remotely in this environment. There aren't models to follow.

I feel committed to working together to figure out any problems that arise. Recognizing that as disabled people we are resourceful and know how to get things done. So, I want to encourage us as we go forward to recognize that access won't be perfect. It will be a work in progress.

Sometimes an access feature for someone becomes a barrier for someone else. We need to be aware of that. And to go forward with an attitude of metal support and to name problems when they arise, and to rely on the group to experiment and brainstorm and come up with solutions.

If we go into it with a spirit of experimentation and community support, I think we will really do something spectacular that's never been done before.

Vic: Yes!

So, I look forward to learning and devoting ourselves to the opportunity here about accessibility. This is Vic.

Another agreement that we four, Georgina, Rosemarie, and Alice and I have discussed is engaging in the ethics of vulnerability. Among those, as we make agreements together, is the understanding that when one offered consent that's not a static agreement, but consent must be continuously negotiated. So, I hope that we will continuously express our agreement or resistance to whatever is going on.

Speaking of resistance that we might value discomfort as we recognize it as a potential state of possibility. And recognize when it actually needs to be addressed because it's not productive.

I think that Alice, are there other points on ethics or vulnerability that you were thinking about and wanted to share with us?

Speaker: Hi! This is Alice.

Yes, thank you, Vic, for your generous and capacious framing and the building of the container that will help us work together. I am really thrilled to be here. I can't tell you! But we will get to more of that later.

In addition to consent, part of what I am thinking about in the ethics of vulnerability is confidentiality that we stay where we are and build spaces with each other that matter to each other. But that we don't necessarily share outside the digital room. So, there's a way in which what we share here is private to each other, or is shared with consent.

The other thing I am thinking about is, is the notion of respect for each other's practices we are all coming and we are all here because we wanted to be here and are thrilled to be with you here. But we come from different places, different values, different experiences and different kinds of experiences. So even ideologically our practices are in intention with each other and from the work you have done.

Part of what I'm thinking about, when you bring so many different people together, how do you make space that respects everyone's practice and ideas and backgrounds? I am looking for a combination between disrespect, like confidentiality and respect. This is an ongoing thing we build together. That's it, I think!

Speaker: This is Vic again. Thank you, Alice.

One more point. Anything that we make belongs to the person who made it. I will acknowledge that while I aim to hold this as a safe and confidential container there might be a point further on where we discuss where we take what we learned or did together and point it to a larger community. But for now, this is for ourselves.

We will move into introductions. I'm so excited about that.

But before that, I wanted to open up this container. Thinking about agreements and ethics of vulnerability to concerns that any of you might have, or that you would like for us to add and consider together. This is in terms of agreements.

[Switching transcribers.]

Stephanie: I think it's really important that we bring everyone's voices to the table, especially people who have historically not had access to bring their voices to the table.

I think the famous cliché with agreements is "step up or step back" or "step forward or make space." Be sensitive and be connected to where we are at this present moment.

Make sure that people who have not had access have access.

Vic: Thank you, Stephanie. I'm taking notes. I'll just pause for another moment in case anyone wants to add something.

And this is not the only time we can add our thoughts about our agreements with one another. This can be a continuous process.

Amelia: Hopefully this is a simple one about making sure that we catch our own individual and collective assumptions. I'm thinking specifically about gender in this instance.

I'm sure there are many bits of identity that can come into that. Just really basic things. Just because someone might "look" or "sound" like a woman doesn't mean they are a woman. I'm a nonbinary person in this space.

It's a good practice to have in general because it will mean that we have to define our own ways of thinking about and talking about each other in productive ways.

Vic: Thank you, Amelia. I think we have been speaking about attributes of building trust and a very open framework for encountering one another.

For myself, as I suppose the principal architect, though I don't want to claim all design. But I will make many mistakes. I hope that I can learn from all of you and recover, as we can all learn from one another and recover and move forward.

Any other thoughts before we carry on with our plans? Okay.

In a previous email we talked about how we would do our introductions. The big question for our meeting this month is: Who are we?

Alice had the brilliant idea that we introduce ourselves by identifying our artistic, intellectual, experiential genealogy. We are who we are through the collection of experience, places, moments in time, people.

I love this idea. I think I can speak for Rosemarie and Alice, who were very enthusiastic about it. Not only is this a brilliant way to meet you for the first time, sort of seeing all that you carry with you.

But also, it means we can try to map ourselves collectively and start to notice where we have very divergent experiences or experiences in common with one another. How fun to place ourselves on the same map.

Does that sound like what we said we would do? No surprises there, right? I want to suggest that the first person who would like to introduce themselves goes first. From there, when you finish, you will call on the next person.

We will determine our sequence that way. Does that work?

Jerron: Yeah, that works.

Vic: Thank you. Hi, Jerron. And keep it to three minutes so that we'll have some time afterwards. I won't set a timer unless you think we should.

Someone else can do a timer. Who would like to start us off?

Yo-Yo: I can start.

Vic: Thank you, Yo-Yo.

Yo-Yo: This is Yo-Yo. I am East Asian. I have black hair with gold, blonde tips. I'm sitting in a room right now that's in this place called Mystic, Connecticut. It's also known as the land of the Pequot and Mohican people.

I'm wearing a T-shirt with a Basquiat dinosaur on it. I'm coming into this space very excited and feeling very connected and also very disconnected at the same time.

I've been really looking forward to this for a long time. I've been very grateful that this has become a space that has been created and also has been a vehicle for us to come together.

And I've been thinking a lot about what being together really entails and what that could feel like and be like even when we're not physically next to each other.

I have been kind of claiming more and more of this cyborg identity. I've been making dances with different kinds of technology. The most recent dance I did involved putting microphones on my body and recording the sounds of my bones and joints and synthesizing them into music that I could dance to.

That has been an interesting journey into just figuring out the materiality of the body and how there are so many different kinds of sonic experiments that exist within the disabled body.

I've also been wanting to cultivate more movement, learning spaces. Dominic, who is also here, and my friend Keke, who I think should be here but is in New Zealand now, we've been doing different movements over the last year.

We're still looking forward to hopefully picking that up again. I'm typically based in New York, but I grew up in Los Angeles. This has been a nice melding of worlds for me.

Vic: Thank you, Yo-Yo. Will you pass this on?

Yo-Yo: Yes, I will pass this on to Dominic. [Laughter]

Dominic: I knew you were going to do that. [Laughter]

About me, I'm African American. I have short hair that's been dyed green. I have multiple facial piercings and glasses. And these frames actually glow in the dark. Just a fun fact.

I'm wearing a white T-shirt. In my application for Dancing Disability, I mentioned that I wanted to transform in a way the pain points that I experience with chronic illness into pleasure points.

I still feel very much invested in -- sorry about that noise. I'm in Brooklyn. There's a lot of ambient noise.

I am still very much invested in exploring that. Something that I've been thinking about quite often is the fact that I don't have a safe space to really move in. I have experienced a lot of violence in my living situation that makes it difficult for me to move my body in my own space.

Anytime I think about something that is dance based or performance based, there is a lot of hesitancy. I don't feel free. I feel very constricted. What I'm hoping to do through this experience is that I will have an opportunity to brainstorm with other participants about how they're able to sustain some type of practice.

I think that I'll turn it over to Amelia.

Amelia: Hello. My name is Amelia. My pronouns are they/them/theirs. I'm a slim white human with currently my quarantine haircut of choice, which is a brown buzzcut with bits of gray in it.

I have strong facial features, including a big nose with a septum piercing, and quite a big smile. I'm wearing a black-sleeved, light baggy shirt with a multicolored tank top underneath. And I am wearing trousers, don't worry. I mean, you don't have to do that on Zoom, so I've been told.

I'm originally from Albuquerque, New Mexico, by way of the East Coast, New York specifically, and a lot of Italian American culture in there. For the past almost 15 years I've lived in London, England. That's where I am now.

I worked most of my professional life in this country. Most of my contexts are from here, even though I have this very transatlantic feeling of both feeling at home and not at home in the states and in England for various reasons.

I'm registered legally blind -- or illegally blind -- however you want to phrase it. I can't see stuff. I think a lot of my movement practice comes from an active resistance quite immediately.

I started doing movement because people told me I couldn't or I shouldn't. I was very lucky and privileged to do training that was reasonably open to me being trained.

I started doing lots of different types of things. I did a bit of martial arts, various types of dance, and finding things like tap dancing worked very well because you can hear how to do it basically.

I'm one of those jack-of-all-trades with different types of performance. The places I feel most at home are different types of physical theater. My very original training was as an actor. I've also done a lot of stuff in burlesque and most recently in drag.

I have a drag character named Tito Bone, who is your average blind, nonbinary drag king. That's been a way to explore my gender identity where I can lean into aspects of myself that don't feel comfortable to me when I'm presenting as Amelia.

For the last 10 years or so, I've worked as a circus aerialist. It was not something I thought I would do as a profession. Somebody gave me a free class to it, and I thought it would just be fun.

I fully fell in love with it. I realized that as soon as you take the ground away from the equation, suddenly the ability to move freely just kind of happened for me. Suddenly it's just you and the apparatus you're working on, or the person you're working with on the apparatus.

Suddenly, the physical barriers as a blind person on the ground disappeared. I have some advantages because I can't see the ground, so I don't know how high I am. That's great. [Laughter]

That's a very mixed bag, but that's where I'm coming from. My current thought is around movement of all types, big and small, and gender.

I'm very curious about this and what that means as a disabled person and in particular as a blind person who has never been able to see the visual cues of what tells someone what a gender is or what someone is thinking about you. That whole, "looking at someone across the room and knowing how they feel about you," I have no concept of what that is or what that's like.

The ability to explore intersections of gender, disability, and access in that movement space is really exciting to me. I think that's probably 3 minutes, if not more. Apologies.

I need to squint at my screen. Hang on. I am going to pass on to Shay and Jen because there are dogs. Are those dogs?

Shay: Yes, they are dogs. These are our old disabled dogs.

I am Shay and use they/them pronouns. I am white with short brown hair. I've taken out most of my piercings, so I only have an eyebrow piercing on my right eyebrow.

I am wearing a black tank top and black leggings and sitting on a gray couch covered in small dogs and sitting next to Jen, who is my dance partner. We live together. And we do many things together.

I don't know where to start talking about what we do and how we do it.

[Switching Transcribers]

My education is not in dance. But I came to dance and movement towards the end of my under graduate degree. There's always been an impulse and desire in my body to dance, but as a young person I didn't have access to those spaces until I found access to them myself.

I started off taking dance in my university. Just go to the gym and they do classes, type of ballet classes. I fell in love with it but was terrible at it. The longer you make me stand the worse at dance I got.

Then moved into aerial circus for 4 years. And I loved it, but the more my disabilities became visible the harder those spaces were for me. Then I met Jen just as I was pushed out of those spaces. Together we started to explore the world of wheelchair dancing. That was really fantastic and incredible.

We have been doing that for going on 2 years now together. We dance under the title of The Cyborg Circus Project and we embrace that cyborg experience in all its complexities.

We really aim to make dance that shows everyday experiences of disability. We think there's a lot of richness in the experience of naming what we go through and expressing it for all its joyful and difficult moments. That everyday moments have the power to teach us about who we are and how we go through the world.

We are in Toronto and Canada. For a city of Toronto's size with a rich disability arts community it's interesting that disability dance is in its infancy here. There are many other forms of disability art that are not as young. So, it's an exciting time to be working in a place where there's energy and desire around disability art and to be working here and carving out what that looks like in the dance world.

I tend to do better with questions. So, I think I will stop randomly speaking here and pass it to Jen. This is JJ and she's black and white, and then Ellen has alopecia and is black and gray, and light brown, and has scraggly fur.

Speaker: They will be frequent visitors in our meetings.

This is Jen. I'm a white nonbinary person. I have short brown hair, shaved on the sides and it frames my face. I have purple metallic framed glasses. Today I am wearing a sporty Burgundy top with stripes down the side that are not visible due to dogs. And then bright pink leggings.

Our background has art that I and my grandmother made. And a hand crocheted blanket a friend and mine gave me. We are on a couch.

In terms of who I am, my pronouns are she/they. I'm a low vision wheelchair user. I have some memory disabilities. So, I tend to "um" a lot and take notes. I appreciate everyone's patience as I ramble and go back and forth from my notes on this paper here.

I started my way into disability arts when I was doing my placement for my social work degree. I met another woman there who was my biggest disability monitor, Naomi. We went to an adoptive arts thing together and it was not great. There was lots of ableism, trans- and homo-phobia. The program did not meet her or my needs. We realized there needed to be something different.

We talked about what those different things needed to be. Then I started dancing with propeller dance in Ottawa when I got my first wheelchair. That town is like 40 minutes from the border of Ontario. It was the first time I had teachers that were like me. There was a teacher that used a wheelchair and another teacher that was low vision. It was an interesting experience in community arts. I wanted to find more of it. Then I also met Shay at that time and decided to move to Toronto.

Alice, we saw you at the gardener. That was an entirely life-changing experience!

Speaker: Oh yes!

Speaker: And I was like, oh my god, someone is doing something with their body that is what I want to be doing! Oh my god! This is why I couldn't talk to her; I was star struck by Alice! It was an amazing experience.

[Group laughing.]

We, both Shay and I, scoured the internet and kinetic light. We decided we needed to see Descent. We caught it on livestream a few times now. That was absolutely like, the thing! We were like, we needed to learn from these people.

We were in a horrible life situation, and we said just, fuck it! We are going to New York. Alice and laurel were running a partnering class, for 2 hours long. But we needed to go to this class. There was no one in Toronto that was teaching wheelchair partnering. We were the only wheelchair users we knew partnering together. We were like, let's go do this. And we did!

It was amazing and we learned more in just 2 hours than we did in the past 2 years. It was incredible and fantastic.

Before that we went to the Axis Intensive and met Rafi. Hello, Rafi, it's amazing to meet you. We were building a group of disabled dancers and we wanted to connect these people and do more of it. Why wasn't this happening everywhere? We need to make it happen here. And we did.

We had our project disruption start last year and we had ten disabled youth do their first movement classes with us. They loved it. We hope to do that again in a little bit when we have the structure to make it longer. It needs to be longer.

We have done the intensive where we met Mel Chua who has done this project which was where we heard about it. We were like, okay, there's more to this. I need to learn more if there's learning to happen. Now we are here. This is fantastic to have a whole year to learn with everyone and I'm grateful for that.

But I think that's what I have to say. But yeah. Who do I want to pass it to? How about, Lauren?

Lauren: Hi! My pronouns are she/they. I'm mixed race, Asian American and have an ambiguous look. Short dark hair; wearing a gray shirt.

I'm joining this project not as a dancer. But I deal a lot with performance. So, I am very interested in dance. That feels in the realm of performance.

My role is to support in terms of the web we are using, specifically a website I will introduce later. My involvement came from talking to Vic and web accessibility. I have worked for the past few years or more on an open source creative coding toolkit that tries to think about what accessibility looks like in the context of creative coding among other things. I'm really interested in access in the broadest sense of the word.

I'm excited about this opportunity to keep learning from all of you. For my own practice, I 'm working with performance and software. I'm interested in social interaction, and the unspoken rules, systems and rituals that we have in interactions with each other. So, this space is interesting to explore that in and towards the inspiration side of things, a big influence on me as a collaborator, Youlan Hedba [sp?] They had a piece called Sick Woman Theory. One great question from it was who is allowed in the public sphere and who is allowed to be visible?

Also, the notion of care. If you treat sickness or illness as temporary then the idea of treating each other with care, then that would also be temporary. So, they were imagining an idea of constant care and not have it relegated to these moments of sickness.

I was also inspired by Caroline Lasard [sp?] Her piece Recipe for Disaster is a video that overlays video, audio, subtitles, and text description on top of each other. So instead of this full audience with the full experience and then another audience that just gets the captions, it acknowledges that we are all in this mess and we misinterpret and don't get the full picture. So, moving into a space and getting a more nuanced perspective into what's happening instead of just one narrative that needs to be translated.

Those are the big inspirations for me. For performance, I won't talk too much about that. But I'm interested in the awkward and uncomfortable and the places where we misunderstand. I'm grateful to be here. Thank you, all.

I'll pass it to Rosalia. [sp?]

Speaker: Hi everyone. I'm Rosalia. Can you all hear me okay?

My pronouns are she/her. I am half Philippino and half white, mixed race with long black hair and a black tank top. 5 days ago, I started a new medication for my chronic illness so I might need to take periodic breaks. A side effect is nausea.

I am really excited for dancing disability because have chronic illness and chronic pain. I want to figure out a way to move within the chronic pain and chronic illness. I go to UC Riverside. I live in reversed. I'm more of a scholar than a dancer. I am getting a PhD in Critical Dance Studies. My dissertation project explores chronic illness. It explores the phrase "get well soon" in relationship to chronic illness and thinking about how chronic illness reframes crisis as ongoing rather than a moment in time.

I plan to write about Johanna Hedbus [sp?] So, it's cool that you know them, Lauren! The last thing I will say is that my work is influenced by Doran George.

Sorry. Let me just take a breath. They were actually teaching my first quarter at UC Riverside. In the fall of 2017. They were a really big part of my research and very supportive.

If you don't know them, the reason I am sad is because they actually died while they were teaching me. I still struggle with that. And I miss them a lot.

I don't know anyone here. But hopefully I am not over sharing too much. I would like to pass the mic to Stephanie.

Stephanie: Thank you, Rosalia, for sharing the deepest part of you. Thank you.

I'm Stephanie Bastos [sp?] and I'm the daughter of Brazilians. My mother is from the Brazilian Amazon and my father is from the State of Rio. I was born in Miami, Florida and that's where I am now. This is a real background behind me!

I am a beautiful brown skin; I like to call it cinnamon. And I am wearing a bun in my hair and a handmade beautiful Guatemalan top made by the Mayans. I am sitting in the backyard of the house I'm staying in right now. There are beautiful palm trees, bright sunshine, and a lot of mosquitoes biting me right now! [Laughing.]

[Switching transcribers.]

I grew up in dance. I've been training in a very dedicated practice since I was five years old. I started with the Miami Ballet. Then I continued on in middle school with dance classes.

I'm a very dedicated practitioner in the field of dance. Because of the tone of my skin, I felt like I was always side barred. But I've always been competitive, so I noticed it but I didn't let it stop me. I allowed it to fuel me even more.

I stayed in ballet because I knew I was good enough to be there. Then I got introduced to all other forms of dance in middle school. I felt like I actually had a place in dance.

I went to a conservatory for the arts in Miami and trained rigorously to be a professional dancer. Then I got into a car accident my senior year in high school, which resulted in the amputation of my right foot.

My body was completely different. I was really confused as to how a dancer could lose their foot and what to do with that.

That doubt literally lasted for a couple days when I finally had a dream that night in the hospital of myself dancing. I woke up and I decided I would dance. It doesn't matter what it looks like or how I'm going to do it. I'll dance in a wheelchair.

This thing they keep calling prosthetics, I don't know what they are but I'll use them and dance with them. I just decided to go back to what I had dedicated my life to.

So, I did that. I graduated from high school. Then I got offered a full scholarship at the University of Florida for dance. I continued to train there. I did audition for other schools that rejected me because of my disability. Namely NYU Tisch School of the Arts as well as the Alvin Ailey summer program.

I graduated from college with my bachelor's in fine arts. I worked with a dance company here in Miami, which is a physically integrated dance company.

I moved to New York and danced with Urban Bushwomen, which is dedicated to working with female embedded people of color. I felt like I fit in even though I felt like I was pretending I didn't have a disability.

I was pretty successful at that. Then I found out about this company called Access Dance Company in Oakland. I learned that you could have a disability and be in a dance company, so that was even better.

I applied for that and moved out from the East Coast to Oakland, California. I danced with Access for three years.

My first project was with Victoria Marks. It was a piece called "Dust." Had done things I had never done before. I was down centerstage and removing my prosthetic leg in front of everyone and danced without it.

That was fun for me, but my vulnerabilities are usually attached around shame. As a daughter of immigrants, you cannot show any weakness at all. I felt like having a disability was a weakness that I was pushing through.

However, it was still a weakness. For me to get downstage center and show my full self was very liberating. It was definitely a process for me.

I dance with Access for three years. Then I felt like I needed to do my own thing. Since 2006, I've been doing my own work. I choreographed an autobiographical piece called "Timeline." It's a 45-minute solo without music that I engage in onstage. It's about dancing with a disability and moving through my vulnerabilities.

I wrapped up the Virtual Choreographic Lab with Access Dance Company. It was my first time setting and choreographing a whole dance online. If you really knew me, you'd know that I hate anything online. I'm what you call a laggard.

I have the old-school phones. I'd have a flip phone if I could. All of my devices are old school. I like to stay old school. But I'm taking this opportunity to push myself through all of that stuff.

I was really proud of my work that I choreographed something online. It was 16 minutes with two amazing dancers from Access. It was a prayer that we created together and they presented.

I'm so happy to be here doing the Dance Disability Lab and getting to know all of you. I'm happy that we will be here for a year. We'll get to know each other and build.

I'm super worried about dance. I lost all of my jobs once the pandemic hit. I'm unemployed. I'm looking for bigger and newer opportunities that do have me online and doing what I do online.

I'm happy to be here. I really look forward to all of our work together. I love collaborating. I'm not institutionalized. I got my bachelor's in fine arts, but I went to a conservatory. I'm very raw. You might sense that from me. But I'm proud of who I am and how I've come to be here.

I have a very difficult past. I've been in and out of the prison system -- my family members and myself. We've experienced a lot of discrimination and still do. Like I said before, all of these things don't stop me.

They actually light up an extra fire in me. I always want to figure out how to get through this and be myself and move through all of these "barriers."

Onward and upward, friends. I speak Portuguese, English, and Spanish and obviously the language of dance.

I will pass it on to my new friend that their screen is right under mine. My pronouns are she/her.

Ryan?

Vic: I'm going to interrupt for a second to say that I'm going to be conscious of time now because I want to leave at least 20 minutes before noon. Let's try to stay within the 3-minute time span.

This has been fabulous. Every moment has been delicious so far, but we must be conscious of time. Thanks. Ryan, go ahead.

Ryan: Hi, everybody. I use he/him pronouns. I am Zooming in from LA. Like Rosalia, I'm a scholar and PhD student at UCLA. I'm doing a PhD in cultural performance and working with Vic.

I'm really enjoyed being brought into this space. Rosalia and I became Vic's assistants by working on Dorn's memoirs. Those memories resonate with reading the work and not having a face or body to put with the name.

My research is at the intersection of dance studies, critical sound studies, and leading into disability studies. I'm fascinated by the work of all of you but especially what Yo-Yo has done with the microphones and body.

What do we mean when we're talking about sound and the vibration in the body and dance? It has historically been so ocular-centric and how we pigeonhole percussive or ethnic dance styles as styles that make sound, but we don't discuss how it intersects with other forms as well.

At this moment, I'm leaning into my role as a white male dance scholar in these spaces and writing an open letter to Jacob's Pillow of stepping up. What does that mean and what risks can I take?

If that means being ousted or not included from certain institutions because of expressing a voice or concern in favor of antiracist work then fuck it. That's where I'm coming from at this present moment. I'm excited to be here with all of you.

I will pass this on to Rafi.

Rafi: Hi. I'm Rafi. I use they/them pronouns. I am a really tiny, white, Jewish person with a bright yellow hat on and a flower shirt. I originally started dance as a very young person as a form of physical therapy. I have cerebral palsy.

I was always the only person who looked like me. Even in integrated dance worlds, I still don't see many people who look like me. I'm interested in widening out the aesthetics of dance because I think they're still limited to specific kinds of disability.

That's one thing. I'm also really interested in aesthetics of trauma and memory and thinking through intergenerational trauma in dance. I'm interested in what aesthetics of toxic injury could look like. What does it do to individual bodies as well as the body of the community?

I live in Oakland, but I'm from Buffalo, New York, which is like a toxic dump. It's a beloved toxic dump, but a toxic dump. So, thinking through what that means in terms of how I create and what bodies can look like. That's something I'm really interested in.

Pia, do you want to go next?

Pia: Hello, this is Pia. I'm here representing Disability Studies at UCLA. I became involved with disability studies back in 2015-2016 when we held our first conference, Disability as Spectacle, which was actually named by Doren George. And Doren came into my dream last night, surprisingly or not surprisingly.

Through that conference, I got to know Vic, Rosemarie, and Georgina. I'm here by way of the academic program. I'm so happy to be involved with Dance in Disability and how see how it grows here online and hopefully in person next year.

My pronouns are she and they. I'm Filipino. I also go by Asian. I'm down in San Diego. I have short hair, but it's long enough to clip. I'm wearing glasses. I'm seated on a chair in a bedroom in my parents' house. I'm happy to join you.

I will call on Jerron.

Jerron: Hey, everyone. Apologies that I am not on the Zoom in my corporeal form. I'm so excited to be in conversation with all of you.

I'd like to talk about my experience as a seemingly institutional experiment. I refer it to as my introduction to dance through an integrated dance company in New York City.

It is a typical experience in dance production insofar as I was able to locate my own values and assumptions of aesthetics without a prescribed identity that I felt was very freeing.

I think there was a sense of knowing institutions in that manner and being exposed to them actually made me reject them more easily. Now in this next phase of my creativity and creation life, I am experiencing a systematic unlearning of what I usually do.

I'm grateful to disabled artists like Alice, like Laurel Lawson, like Dan Dawe [sp?] in the UK, folks who I look at as similar entities. I'm particularly interested in independent work, although I love a cohort.

I'm very interested in how individuals assess or locate something that interests them and then explode that and explore that.

That was evident in the Judson era of dance which comes to refer to an aesthetic quality or experience. I do find myself having an affinity -- who am I thinking about? Simone Forti [sp?], Yvonne Ringer [sp?], Steve Paxton [sp?], folks who ideated a sense of slowing down and a sense of minutiae that was then elevated.

[Switching Transcribers]

Mine has been a quality that I have been yearning to learn about the idiosyncrasies of dystonia and I want to explode those notions. The tackling or identifying with a dance history of that in the Judson Era I find references that can be legible to broader dance. And I think there's a growing scholarship of those in the disability world and forum. I experience the apex of that in in disabled led Festival, I want to be with you everywhere. That was in New York over three days. Sorry for the noise outside. That was with an array of folks like Lazare, Jordan Lord, Alice Sheppard ... to speak those people into existence.

The experience was one I will treasure. It was the first time I explored and helped create a utopia of sorts where we established and maintained this mutual existence and legitimacy. So that will last in my memory as something that assumes a place, or our place, in this scholarship and way of dance. To name myself I am a black man with kinky hair often. Today I wear green shorts, and black shirt. I usually have facial hair. I am so thankful. I go by he/him. Thank you all, for this expensive experience. I'm excited to be in company with you all over this year.

And I will pass it off to - who is left? -

Speaker: Alice, Rosemarie, Georgina, and myself!

Jerron: Wonderful! I would like to hear from Rosemarie.

Rosemarie: Thank you, Jerron. It’s wonderful to be with you.

I am so honored and moved to be here. And to be with you all. And to work with you, make things with you, learn from you, and try to contribute to our enterprise here in some way.

I'll start my timer!

The best way for me to introduce myself is to describe myself to you. So probably the best place to start is by talking about my body and my disability identity.

I am showing you my hands and arms. They are very unusual and asymmetrical. I was born with these arms. That has informed, as we know, everything for me. So, in terms of my contribution I think I should say that I am not a dancer because I don't do much with my body. I am a talker. I do a lot with my mouth.

In fact, I feel as if my body is something that hangs loose from my head which has my mouth and brain in it, and that's what I actually work with most fully.

So, what that has led me to do is to be able to work in the location, if you will, and this is a way to talk about it, the knowledge sector. That means I am a teacher and a talker.

In terms of the rest of my identity categories or description of my body and my experience and location and expertise, if you will, in the world is that I am white, very white. I have gorgeous white hair that is relatively new. I have delicate sensitive white skin.

In terms of the embodiment of that, as far as I know, all of my ancestors came from not very far from the Arctic Circle. That means you have a genetic component that doesn't do very well when it's transferred to something like the southern Nevada desert which is where I grew up.

I have delicate and sun damaged skin. That's something that's important about me. And my 3 minutes are up! I need to be quicker.

I am elderly. I talk about myself that way now. I like to imagine that makes me something like a Crone, or a wise woman, or a witch. I like those identities.

Because I talk and think all the time and because of my work and contribution, I am really an expert in critical theory. I think that's what I can contribute the most to our group together. I want to do that humbly and at the same time with some kind of authority that comes from my own location and experience.

I want to think about what I have to offer and contribute can be useful for our enterprise here of making dance and growing disability culture, if you will.

So, I will name some names in my legacy. Since I am a crone, a wise woman, a witch, I have been doing this for a long time. I have worked in the academic world, but in disability knowledge and culture I worked in the Society of Disability Studies, the modern language association and universities. Irvine Zola and John Kelly are my employers. And I am influenced by my four mothers, Finger, Layer, Brenda Brugeland, ... Alice Sheppard, Georgina, ... this is my legacy space. And I love you all already.

Thanks.

So next, Georgina?

Georgina: Thank you Rosemarie. Hello everybody. I'm thrilled to meet you all. I can already feel connections forming just from the little that people have said about themselves. I'll be brief.

I am not a dancer, but a writer. I am currently in Berkeley CA and I teach at the university of CA at Berkeley and I teach creative writing and disability studies.

My own writing for the past -- I don't know -- 25 years has been about blindness and sight, autobiographical writing about my experience of blindness and the condition of sightedness from the perspective of someone outside that experience.

To describe myself, I am a cisgender white woman with now shoulder length white hair, and I use she/her pronouns.

I am wearing a black T-shirt today covered in cat fur. From the Zoom image you might not be able to tell that I am quite tall. Taller than I need to be maybe. I don't identify as a writer but I have a background in dance. I trained in ballet from the age of 5 until I became tall enough that I was discouraged from continuing. Then I transferred to modern dance specifically with the Martha Graham School.

All of this, I became blind when I was ten. By dance background came before that but continued afterwards. I gave up dance early into my college years because I had the ambition to be a writer and I felt that I couldn't do both to the extent that I wanted to. But dance has stayed in my body. My writing lately has become about blind access to the arts.

Because I have this background in dance, I was interested in thinking about what it means to provide access to dance performance or blinded visually impaired audiences.

I have worked as a consultant and collaborator with a number of dance companies including kinetic light with Alice. I knew Alice long before that. I worked more recently with Neta Sheldy [sp?] in New York and Jess Curtis in San Francisco and Berlin.

Although I am a writer and am typically and constitutionally work as a solitary person, these experiences have awakened in me the pleasures of collaboration. So, I am excited by spending a year observing, talking, provoking and collaborating with all of you. I'm very very excited.

I'll turn it over to the one who needs no introduction but she'll do it anyway, Alice Sheppard.

Alice: Thank you Georgina! Is my sound system working? I'm experimenting. I'll put you in my good ear! Off we go.

I'm Alice Sheppard. I'm a light skinned multiracial black woman. Or biracial. The bi-s will become important.

I trace my ancestry through my mother and my father and I arrived in the US where I now live and do my work.

I call myself bicoastal, bicountry, and bisexual. I live in a space of multiplicity be many ways. I am sitting on my back. I live in California on the land of the Alime [sp?] lands.

I work in New York. That's the land of the Lenape [sp?] peoples. I use she/her/hers. Behind me are a series of trees. Above me is a shade that reflects clouds and trees and around me are green bushes and an introducing microphone. It's a mixed environment that's reflective of a number of the ways in which I live, and I think I would call it messily.

I knew Georgina as an academic connect. I am connected to so many of you here through academia lineage. I started dancing because Homer dared me to.

Coming to dance was not at a conference of disabilities but as being there as an academic and leaving with a burning desire to dance. That was transformative.

I couldn't find anywhere to dance. I used a wheelchair and no one would train me. But I came to Berkeley on a study and connected to Georgina. And I discovered dance connect access. I took a 3-week workshop. Later I would understand it was like a "find your own body, movement" as a creative practice and I left wanting to become a dancer and connected to Judy smith, bonnie, as the first disabled dancers I met.

I took up this apprenticeship, because they life partner Daniel had an accident that took me to New York. I wanted to dance so much that I called and texted and emailed Kitty Lan so persistently that she gave up and said okay I will teach you.

So, I trained while Daniel was temporarily disabled and learning that.

Then I came into contact with Vic. I learned dancing to music. I spent 6.5 complicated years at access in the integrated dance world. It taught me a lot about why dance is a mess. I knew in 2012 that I needed to do my own thing. I connected to another place where I realized the things that pushed me out of dance was the field's inability to recognize race and disability.

These choreographers were surprised that we could learn in wheelchairs. I was like fuck that. We needed to be able to center disability. I knew this from colleagues and conversations with contemporaries and others. I knew this.

I watched sensitive ballet but I didn't want to go there. I needed to do my own thing. So, I moved to New York and started as a solo artist and founded a practice.

Connect Barack artist bolete [sp?] that connection reinforced the necessity of building a practice that recognized all different abilities and queer access.

Then I went on and had an accident but it gave me a chance to work through aesthetics and manifested my disability arts. That connected me broadly to everyone in the field and everyone in this room.

[Switching transcribers.]

Whew! Shay and Jen connect. Dominic. Connect Stephanie again and Rafi via conversations over email. Connect Yo-Yo, Jerron, who I will be dancing with more and more in the future.

And connecting also a kind of practice that takes me into the air. Connect Amelia, Jen, and an incredible practice that connects me to all of you. Thank you so much for having me.

Vic: Alice, I think you pick me. This is Vic.

Alice: Right, I do pick you. Vic, I pick you again and again and again. I pick you. [Laughter]

Vic: Thank you, Alice. I won't comment on that. The problem and the virtue of preparing and feeling like I want to be the good host, I of course over thought so much. One of them is that I wrote what I wanted to say.

I will look at my notes, in all transparency. I will try to be sensitive to time because I want some time at the end to talk about our website and what we will do.

This is me. I come from New York City and the East Coast in the 1970s from a progressive small college. I did liberal arts, but I studied modern dance or the kind of Cunningham post-modern thing.

Then I went to New York City right after. I got a job as a janitor at Dance Theater Workshop, which is now NYLA. I don't know what that stands for.

Speaker: New York Lives Arts.

Vic: Thank you. I was the janitor there. Then I became the house electrician. In doing that, I had the best dance education I'd ever had. The house electrician doesn't necessarily know about electricity. You just run the dimmer board and run the lights.

I saw the work of Bill T. Jones and the early Judson artists. I think that collision of modern dance with post-modern dance was productive for me to ask what is dance, what does it do, and the values that are there.

As an early young dancer, I was very inspired by Tricia Brown's work and Bill T. Jones's commitment to uncomfortable and important subjects. I encountered the second wave of feminism in the 1980s and I completely shifted my paradigm.

The world was starting to make sense. I was in New York City during the AIDS crisis and the world was not making sense. As a result, my attention as a dancer and dance maker has been constantly to gender and to critiques of power.

My thinking has been that if movement and choreography is about representation, of course whenever we or anyone represents a person that's political. I became very interested in how we represent who we are.

I haven't described myself. I'll come back to that, if necessary. I do want to just say a few things. How we distribute power, how we lead, how you choreograph, how it is expressed in the body, how control is expressed in the body, how control becomes an aesthetic is all of great interest to me.

I just want to know about what happens and what we can learn about our values and beliefs from what happens.

In terms of my own background, I had a dance company in New York. I went to England and spent some time living there. My first exposure to thinking about dance disability and representation was with Canduco Dance Company [sp?]

The first piece I made with them was where they were not functioning as a choreographic collective. It was a piece for the camera called "Outside In." Rather than imposing my content on work, I thought about what it would mean to be a portrait artist.

I made a piece for Homer Avila [sp?], which was a connect for so many people here. That connected me to Judy Smith and to Access, for whom I had the privilege of making a number of pieces.

I went on to make work for veterans who are in combat rehab and for elderly men. Another big influence for me has been participating in undoing racism workshops.

I will add that I am a Jewish white person, age 64. With not white hair yet.

I think of myself as a horizontal learner. As many of you have mentioned, I feel like I'm constantly informed and made uncomfortable and discovering in productive ways from the people around me. Some of those are Susan Foster, who is a dance studies scholar.

And Anurima Banerji, who is a dance studies scholar. Disability studies thinkers like Georgina and Rosemarie and Alice. I now include all of you in my horizontally learning group.

I hope I didn't speak too quickly or too much.

If it's okay with all of you, I know we're supposed to end in 15 minutes. I would like to just talk briefly about where we hope this is will go to.

Does anyone have to jump off the phone right at noon? If you do, we'll try to bring you up to date. I just want to make sure we can do this bit of thinking.

The structure for the Dancing Disability Lab online is that we will meet each month. Each meeting will be formulated around a question. This question is: Who are we?

We haven't finalized the question for next month. For an example, the question might be: What is the body?

We will try to create a way of being together synchronously to address the question of the month as well as asynchronously when we meet as a group.

I would like to engage before we meet so we can speak intuitively and from our experience as well as be in conversation with one another with something we may have read or something we may have seen. We'll do that before we meet.

Then after we meet, let's say next month the question is: What is the body? That's a hypothetical. Then we have a sumptuous conversation among us. My hope is that you will go away and make something in response to that question.

Or you will have a small group conversation with somebody in the group that you invite. Or you will have a studio visit. I'll put that in air quotes. Whatever that might mean in this moment. You can invent it.

This is really a point of invention. My hope is that we can make things that are not formal or completed products but places in which to be in process that will be guided by the question at hand.

We will invite one another into conversations and so on. When we meet together, you might want to share something you made as a continuation of the previous month's question before launching into the next question.

Just to summarize, each synchronous gathering will be guided by a question. There will be an opportunity before that to engage in some shared materials. And there will be opportunities afterwards for you to be designer of follow-up experiences.

That's my hope. Do you have to do that all of the time? Is it a homework assignment? No, no, no.

I hope it's a framework that will allow us to generate together and get to know one another. I think that's what I want to say about the structure. I do want to leave some time for your thoughts and questions.

I would like to take the remaining formal time that we have here over to Lauren, who has been preparing a website for us. Lauren, I would like you to introduce that.

Lauren: Thanks, Vic. This is Lauren. I put a link in the chat. Let me know if anyone has trouble opening it. This is a work in progress. It will continue to improve. If you notice issues, especially access issues, please let me know. We'll make it better.

This is preliminary based on what Vic said. I wanted to give you a sense of what we're working with. This website is intended to be a space that helps us collect some of the things we're reading, thinking about, making, sharing, etc.

It's not meant to be homework, but more a site to engagement. I'm sure you'll have other engagements beyond this website.

I'm framing the website around these questions that Vic has spoken about. I think the questions are probably up for change. If we click where it says "What is the body?" that's number one.

When you click on that, you will see an introduction to that question. These are some notes that Vic passed on for now. I think more will be added to it. When Vic was mentioning preparing or reading or thinking about the question in advance, this would be a starting point.

Whatever week or question we're on, you can come to this website to get those materials for the questions. This is also the place where we will be leaving transcripts of the call and on that topic. If other links came up during the meeting, we will include them on the site.

Just below, you can see a test post featuring Alice. It just gives you a sense of it. You will be able to submit posts for this site. If you make a sketch or a video or you write some text or have some thoughts to share, you can drop all of that content into a Google Form.

Ryan will be updating the site and adding your posts into it. Each of these questions becomes a little archive of the different things people are thinking about and making around it. It functions as a place to collect all of that outside of the Zoom calls.

There are a couple other pages. You can go to the menu. The questions link takes you to the home page. There's an About page with your bios and photos that you've submitted.

There's a Resources page, which is in progress. That's another place to store links and things that come up.

Finally, there's a Submit link. We're still working on that. That is where you will drop responses or other things you want to share.

That's my overview. I think we could talk more about it next time as it plays out in practice. I don't know if anyone has questions or thoughts. It's an open platform. I'm ready to evolve and iterate this as much as we need. If you have ideas or thoughts about how this could be more useful, I'd love to hear them now or at any point in the future.

Amelia: Can I just double check with the Google Form? Is that just to drop stuff we put in? How interactive would that need to be with the addendum that if it is super interactive, I struggle with Google Docs and Google Forms.

Lauren: Got it. I made this draft Google Form as a way for people to just drop content into there. But we can think about something else. If there is another tool or just a shared folder.

Amelia: If it's just to drop it in, that's not a problem. But going back and finding stuff, the screen reader and magnifier I use doesn't really like Google or Chrome very much.

Lauren: Let us know how it goes. I don't think it would be difficult to have an additional shared folder or whatever tool you might use to throw things in there.

Amelia: Cool. Thank you.

Vic: On the website, it's so exciting to get to work with Lauren by creating this unique website for us. I see it as our workable when we're not together.

Where Lauren put the sample video and underneath it, she wrote "this is a test post." But thinking through access, let's say you post a video of your work. You and another participant, if you're feeling like it, you can describe the video. That way we can have that kind of information about the visual piece for those who want to use a screen reader and hear about what's happening in the video.

And I'm super excited, too, because if we can collect multiple descriptions we can start to thicken. No one set of words could possibly contain physical experience. We then have the opportunity to continuously thicken what these movement choreographic dance experiences are.

In that space underneath the video or even an image, I hope that any one of us can go in and take a bit of time to talk about it from your perspective and what you're seeing and experiencing. Seeing and experiencing is a complicated relationship in itself.

I'm very much hoping that that's where we begin some of our accessibility experimentation. It will never be too much to have another go at saying what you think is happening.

Lauren: Thank you, Vic. That functionality is not totally clear in here right now. The place with the comment box will be updated. You can either comment on the post or specify that it is a description.

I realized one thing I didn't mention was about public versus private. I don't know if we talked much about it in general in this meeting today. For now, the site is publicly accessible as in you are all able to open the link and go to it. It's not password protected.

Our idea is not it is private and we're not sharing the link. Presumably, people will not be finding it. But that's open for discussion.

[Switching Transcribers]

Ryan: This is Ryan. But I wanted to ask the group with a nod or hand up, Lauren and I are meeting Friday and she will run through the functionality of the website. Is it easier to not dictate how you use the website, or like the intentions of where things are and how someone could interact with the website in a PDF or would you rather explore and go for it? Maybe that question is broad.

Jerron: This is Jerron. I appreciate both. I would love to explore the site as is, but also know if there are parameters we should be aware of?

Vic: There were a number of hand and head nods. So, I think a both/and is the way to go on that.

Something else is the responses that Lauren created. She wrote, Lauren, and then Lauren, and then Lauren. [Laughing.]

Just to note that could be you having a conversation or just sharing thoughts independently of video or image. Like here's a place for a musing on when we talked about the body last week. Or something like, "here is what we didn't say" or "here is what I got excited about,” or “here is what I was uncomfortable about." It's just an opportunity to thicken the soup, as it were.

Lauren: With those responses there, or comments, if you click my name it opens to show the message. They are tests. But you can reply to the thread or to individual messages.

Vic: As we leave this Lauren, we can continue to return to this website and explore it, right?

Lauren: Yeah.

Vic: Go ahead.

Lauren: I think Ryan and I will talk on Friday and put together an intro document or list of pointers. Then we will distribute that. Then that will be a good time to engage. There are a few things I'm still finishing up.

Vic: Great. Thank you.

As we close up this first meeting, any comments? Concerns? Suggestions? Let's collect from you regarding anything we have done together thus far.

Stephanie: For the dates for the year, I didn't see times. Will we always meet at this time?

Vic: Yes. Thank you.

Amelia: Amelia again. The website, and practicality, for the chat. It's for audio and commentary and description, I see that getting messy and difficult going back to like especially if you want to watch the video and get the description. If it could be possible for a description space that's JUST description even if you could add to it, and then the commentary, that would be helpful! I'm quite dyslexic as well. So that's just to throw that in there!

Lauren: Thank you. Yes. That's the plan. There will be separate spaces. But let me know if there are other things that could help make it clearer.

Alice: Is it possible to put in the sound description as a sound file? That's how the description is happening. So that it's synched with the movement somehow? Like if you were volunteering on describing you would record and upload that sound file, is that conceivable?

Lauren: Yes. Not currently available, but that's the hope and goal.

Vic: Go for it, Dominic.

Dominic: Is it possible to get an email or something written regarding if there's anything you want us to do in between? Like our sessions? I find in these Zoom meetings I have trouble processing what people are saying. Does that make sense?

Having something written that describes what is being asked of me would be very helpful.

Vic: We can do that, Dominic. Would it be okay to go to the website and look for something written there? Or would you prefer a personalized email?

Dominic: Either one would be okay.

Vic: Let's try both for the time being. Then we will see how it works. For everything, we will see how it works, right?

Others?

Ryan: To address Alice's question and Dominic's, something that was being thought of was that the site would host prompts for you to reflect on for the next month and we would provide the transcript from the meeting for you to look up and process it more.

Hopefully the website will host all of that. But an email is possible too.

Vic: In the future we will take breaks. But there was so much to say to each other today and it was hard to stop. Other last words?

How about this!? Just a quick one word sign off before we leave. So, we have an opportunity to not become anonymous? Go for it!

Stephanie: Connection.

Rosalia: Grateful.

Lauren: Learning.

Rafi: Excited.

Amelia: Excited.

Jen: Exhale.

Shay: Excited.

Ryan: Accomplices.

Alice: Wee! And thank you, Wendy and Andrew.

Vic: Go for it, Amelia! Maybe not everyone wants to respond.

Amelia: I wanted to add a little of AHHH! But in a good way!

[Group laughing.]

Vic: Anyone else? Okay!

EEE!! and AHH!! A big thank you to you all. Wendy and Andrew, thank you for the transcription. Thank you to you all! We will meet again!

[Goodbyes.]

[End.]

*\*\*\*This transcript provides a meaning-for-meaning summary to facilitate communication access. TypeWell speech-to-text service may not be a fully verbatim record of the proceedings.*