Intersections Forum - emerging themes and questions

**Relationships with/ownership of bodies:**

How does the reality of different dancing bodies become ‘subject’ for the dance?

What are the different ways in which the disabled dancing body is ‘portrayed’ in the dance?

Is there such a thing as an acceptable face of disability in dance, and if so, what impact does this have on how we view, judge and appreciate the dance? Do we privilege some disabilities over others, or are we still drawn towards the ‘attractive’ dancing body in an alternative idealisation of the dancing body?

**Lack of leadership:**

Why are there very few disabled dance leaders?

Are those who are leaders there by choice or thrust into the limelight by accident?

What are the routes to leadership and what role do funding opportunities have in developing leaders?

**Educating people on how to incorporate disability/’political correctness’:**

There seems to be a continuing lack of understanding of the relationship between disability and dance within the professional dance domain; there is fear of ‘saying the wrong thing’ and causing offence. Whilst the Paralympics might have changed some attitudes there is still some distance to travel within dance – what form of awareness raising and education is needed to change this?

Could the fear of offending be utilised by those with disabilities, who can perhaps push the boundaries of what might otherwise be viewed as ‘acceptable’ to affect change (because of the fear of criticism?) Could this pushing include testing current copyright law?

**Audience understanding:**

How do we develop appropriate and useful critical frameworks for viewing dance by disabled artists? Do we inadvertently ‘excuse’ or disregard poor production values (for example) in how we look at and discuss the dance?

What is the ‘understanding’ that is needed to ensure that the dance is viewed and critiqued within an appropriate frame? Is this frame the same as that drawn on for all dance work?

What role does artist intention have in a full reading of the dance work? Does intention have a particular (and different?) place within the making and viewing of dance by disabled dancers?

What does it mean to be an expert ‘reader’? Who is expert and what responsibilities do experts have for supporting the reception of dance by disabled artists?

**Access in dance:**

Do dancers consider the idea of ‘ownership’ of their work?

Should choreographers think more about copyright in relation to their work? If so, what would help choreographers in thinking more about copyright? Are there different considerations when the choreographer/performer is disabled?

Does a focus on disability in dance, and the possibility of different conditions being promoted for disabled artists, perpetuate the idea of ‘otherness’ and reinforce an ‘unlevel playing field’? Is a focus on disability promoting exclusion?

**The role of copyright:**

What are the conditions that are particular to dance that make it different to music or film (for example) when copyright is concerned?

Is copyright relevant, and if so, what is it that needs to be copyrighted?

**Audio description:**

What are the issues concerning the systems and structures that encourage accessibility, such as audio description? How do they impinge on the creation, reception and appreciation of dance? What are the benefits and challenges of audio description (and other modes of mediation) for people with disabilities and what are all our responsibilities in ensuring access to dance?