



# The Kennedy Center

## OPENING STAGES

A Quarterly Newsletter for People with Disabilities Pursuing Careers in the  
Performing Arts

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## FROM THE EDITOR

Welcome to the sixth issue of **Opening Stages**. Editing this newsletter has been a wonderful process of discovery. I have learned a great deal about programs, resources and opportunities for performing artists with disabilities and their compatriots in culture. Most enjoyable of all, I have got to know some extraordinary, creative people.

But, after a year and a half I was starting to feel limited by the fact that my process of discovery tended to proceed haphazardly. I felt that I was trying to explore a very large world without much guidance. Or, more accurately with only one guide -- Betty Siegel, Manager of Accessibility at the Kennedy Center and the person who brought me aboard. Betty is an astounding clearinghouse of information, much of which she regularly shares with me. But, I wanted input from more voices, more people telling me things like "Here's a great training program that is totally accessible." Or, "You have to meet this terrific artist."

So, we put out a call and solicited people to serve on an editorial board. To my great pleasure many people responded, and now we have an impressive advisory group, whose names appear below. They are all respected professionals in their fields and all committed to access for artists with disabilities.

So, now I am warily pondering that old saying "Beware of what you ask for, because you might get it." My enthusiastic new editorial board might very well bombard me with so many suggestions that they'll run me ragged trying to pursue them all. While they might prove a detriment to my health, assuredly they can only be an asset to **Opening Stages**.

Paul Kahn

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## PEOPLE

**ANDREW WALKER**  
**ARCHITECT AND ACCESS CONSULTANT, LONDON**

*Editor's note: Andrew Walker is one of 21 individuals profiled in **Building a World Fit for People: Designers with Disabilities at Work**, a book by Elaine Ostroff, Mark Limont and Daniel G. Hunter. For a free accessible online version go to [www.AdaptiveEnvironments.org/accessdesign](http://www.AdaptiveEnvironments.org/accessdesign).*

OPENING STAGES: How did you become a wheelchair user?

ANDREW WALKER: I was measuring a building and fell through a roof light in 1982. When I studied architecture at the Architectural Association in 1959, I was not yet a disabled person.

OS: Is it easier now for disabled students of architecture and design to receive professional training? If so, what changes have made it easier?

WALKER: For students with disabilities it is extremely difficult to work in the profession and train at the schools, as there are still many that are inaccessible. The Architectural Association School is housed in four Grade I listed buildings in the finest Georgian square in London, and only a few spaces are accessible at the rear. However there is at last a plan to make the building accessible, which as a service provider, the Association has to do. Although education was cunningly excluded from the DDA (Disabilities Discrimination Act), there is now an Education Directive, which is designed to incorporate education.

OS: What are the legal rights that people with disabilities in the UK have regarding access to theaters and other cultural venues?

WALKER: The DDA was passed in 1995. The first parts of this covered access to Goods and Services and Work, and by 2004 it will cover all buildings to which the public has access. Some theatres and cinemas do not provide access for all people. However, our National Lottery funds have criteria, which have enabled many venues to go beyond regulation and have given many people for the first time in their lives a real feeling of inclusion and participation.

OS: What is the United Kingdom Institute for Inclusive Design and what role have you taken in that organization?

WALKER: UKiID superceded BIDD (British Institute of Design and Disability), which was founded on 3 February 1995 at the Architectural Association. On 16 October 1998 a postal ballot amongst our members overwhelmingly embraced a change of name to the United Kingdom Institute for Inclusive Design. The organization, of which half the members were disabled people, took notice that it is not disability that is a problem but the disabling nature of much design. The organization promotes design, which does not discriminate against people in terms of age, gender or disability. As an organization we have felt that argument is healthy, so there is a tendency for people to meet and talk frankly about how we should be developing ideas going beyond being apologists or spokespeople for our employers. We need to be able to question and laugh at ourselves. As Chair of UKiID – the NewKiiDs on the Block – I set up an international conference "UKiID 2000" in London's Docklands, which for two days attempted to entertain and expose all the areas of inclusive design from the polemic established by disabled people to transport, product design, telecoms, graphic design, housing and education. Eleven countries attended outside the UK.

OS: What is the Arts Council of England and what part does it take in ensuring access for people with disabilities?

WALKER: The Arts Council of England is government supported and is the foremost arts organisation in England. It established, before the DDA, its own criteria for lottery funding improvements for the arts – theatres, cinemas, concert halls, rehearsal rooms, bandstands and the equipment necessary to run them and the means of getting to them. The philosophy was that, if the money came from everyone in the street, then anyone in the street should be able to have an opportunity to use the facilities. Also, this funding is phased to relate to building practices and work stages from feasibility to completion. The other branches of the lottery – National Heritage, Sports Council – and their Welsh and Scottish and Northern Irish equivalents – have emulated these practices. Sometimes there is joint funding by, say, the Arts and Sports Council. The Sports and Rehabilitation Centre at Stanmore in Middlesex, which I designed, has been very successfully extended by Foster's with Arts and Sports Council funding to provide first class swimming facilities and dance studios. Foster's had to comply with the criteria. This funding has to be matched by the developers of the project. Without the criteria being fulfilled -- and this includes consultation processes -- there is no funding and no project.

OS: Do you find that architects in general are receptive to access issues?

WALKER: Architects are receptive, but architects are trained to fulfill briefs. So, it is important that the brief goes beyond regulation and includes consultation. They do like to be innovative, and often the innovation fails. And, those that are the victims tend to be disabled people.

OS: What have you found to be the best approach when dealing with architects who are not receptive?

WALKER: This is difficult. It depends on the case. In the City of London and across the country there are common regulatory standards, and these have to be complied with, otherwise buildings cannot fulfill regulations and cannot be used. It is important that access officers and access committees ensure that those issuing the authorization do their jobs properly. It is also important that the designers meet the users and not just the client. They need to be able to explain what they are doing to the users. In the City of London there are presentations by architects, and there is also a pre-planning process.

OS: What are some of the important access issues that you think about when consulting with theater designers?

WALKER: A whole host of issues, starting with whether the building can be found in the first place. The front door, the lifts and how people escape in case of fire. Whether there is correct information in whatever format and how the design, information and management can work in unison. Wheelchair users often need couches to change on, and so these need not only to be able to go up and down but need to be near shower facilities and dressing rooms. Showers themselves need seats, which go up and down – there is no such thing as a standard person. The

most difficult thing to get designers to think about is simplicity. A calm simple legible interior is very difficult to achieve. Architects are too wedded to steel and glass – very inflexible and disabling materials.

OS: Have there been some particular challenges in meeting people's needs? Can you give any examples and tell about solutions that you recommended?

WALKER: I like Tim Ronald's solution to getting people into the main auditorium at the Ilfracombe Pavilion: he made the center of the auditorium, where most people wish to be, at the same level as the entrance. He also made it possible to wheel or walk up the outside of the building to the grass room and across it to reach the cliff path and look out to the pounding sea and distant horizon. Marvelous stuff.

OS: In the United States access for audiences gets more attention and is better than access for staff and artists. Is that also true in the UK?

WALKER: This used to be the case in the UK. But stages are probably more accessible from the rear than the front of house. After all machinery is wheeled onto stages, so people can be. And with the Guidelines, projection rooms and equipment need to be accessible. There are lifts that go up to lighting gantries, which are not really necessary, as everything now can be done by a computer from the ground. I think that the problem is getting into a stage school first. The same with the orchestra – the music schools have not been accessible enough to disabled people. The Arts Council is insisting on access to the orchestra pit, but the disabled cellists have yet to arrive! It must be remembered that we have a good theatre tradition here – even in the television age children go to pantomimes and shout from the auditorium at the wicked stepfather. There are several companies of disabled players in the UK, such as Graeae and, for people with learning difficulties, Heart and Soul.

Access is generally much better than it was. I was at Covent Garden Opera House recently, and there were many disabled people there all over the auditorium, and it is so easy to do. I got a seat and a companion for the price of one ticket, and I sat opposite the box where a century and a half earlier Queen Victoria watched the very same Verdi opera. Marvelous!

Another pink gin anyone?

**DAVID HARRELL  
ACTOR AND DISABLED COMMUNITY OUTREACH DIRECTOR, RALEIGH,  
NORTH CAROLINA**

OPENING STAGES: Can you tell about your work as the disabled community outreach director at the Raleigh Ensemble Players?

DAVID HARRELL: My job is funded through the North Carolina Council on Developmental Disabilities. The Council decided two years ago to form an initiative

to make the arts more accessible to people with disabilities. Raleigh Ensemble Players received funding in 2001 and, as part of that funding, brought me up as a guest artist to perform the role of Adam in their play “The Most Fabulous Story Ever Told.” I was working as an actor in Atlanta at the time. As I was leaving to go back the opportunity opened up for me to be hired on staff as the Disabled Community Outreach Director. What does that mean? Well, it is my responsibility to help make our programming more accessible to people with disabilities. Each show we produce has one accessible night. Typically it is the second Friday of the run. We received feedback from the community that they wanted to be able to go out on the town when they came to the theatre, so a weekend night made the most sense. Our accessible nights include sign language interpretation and audio description, and this year we have added touch tours or tactile tours, as we like to call them. All of our performances have universal seating. Another part of my job is networking within the community. We have had some success with that and continue to make progress. Our attendance is growing, and I am meeting more and more people within the community.

OS: Are you also acting with the company? If so, what roles have you played recently?

HARRELL: As I mentioned before I came up last year to play Adam in “The Most Fabulous Story Ever Told” by Paul Rudnick. This year I played Seth in “Show and Tell” by Anthony Clarvoe.

OS: What have been some of your other notable roles?

HARRELL: I guess one of the most notable would be my first play ever in high school. I played Louie Fan in “The Butler Did It.” I have no idea who the playwright is -- I only joined the Drama class to impress this girl. But I had such a good time doing that play, and I remember walking out for the first curtain call and the audience clapping and cheering. I said to myself “I am home.” Other notable performances would be “The Swan” by Elizabeth Egloff, which I did at the University of Southern Mississippi. It was just an amazing play and an amazing experience. My favorite role to date is Stanley Kowalski in “A Streetcar Named Desire.” I think that is every actor’s dream role. I did it with a small professional company in Atlanta and was very proud of the production. I also liked the role of Adam in “The Most Fabulous Story Ever Told” that I did here in Raleigh. It was the first time I was naked on stage. I guess that counts as a “notable” experience! Thank God the lights were dim!

OS: What different satisfactions do acting and being the community outreach director give you? How do you balance your energy between the two?

HARRELL: Good question! Lets see...If I’m doing a play, I love the fact that I can take people on a journey. They may laugh, they may cry, they may love me or they might hate me. I get satisfaction from the power a live performance can bring. The reason I took the job as community outreach director was I believe that the arts are important and everyone should have the opportunity to experience them. Many folks

in the disabled community have never had the opportunity to experience live theatre. So, my satisfaction with the job comes from making that opportunity a reality. How do I balance the two -- plus another day job to help pay the bills? It's hard. I am not acting as much here as I did in Atlanta. I am really committed to growing our accessibility and inclusive programming as well as developing an educational outreach program. I am shopping around to find an agent, but that is not where my focus is at the moment.

OS: How did you get interested in acting?

HARRELL: Well, I auditioned for my high school drama class, because this girl I had a crush on said I'd be real cute in a play. I never dated that girl, but I found my true love. I got a scholarship to study theatre in college, and it's kind of grown from there.

OS: What have been your greatest rewards of doing your work? What, if any, have been your disappointments?

HARRELL: I think the greatest reward of doing my work is the people that I have met along the way. I guess the disappointments are sometimes I feel I should be further along than I am. I have a one man show I've been working on forever, and I get disappointed in myself for not having it finished yet. But I'm further along than I was last year. It's a process, and I know it will be finished -- I just hope its before I'm 70!

OS: Where did you get your professional training?

HARRELL: I received a scholarship from Georgia College to study theatre, which I did for two years. I then transferred to the University of Southern Mississippi and graduated with a BFA in Theatre Performance in 1997. After I graduated I had an acting internship with the Barter Theatre in Abington, Virginia.

OS: Did being born without a right hand affect your training experience?

HARRELL: I don't think my hand affected my training experience. I came from a family that never made me feel I was different. So, I expected myself to be equal to the other students. I feel like my professors gave me the same opportunities to succeed as the other students and didn't make any special arrangements for me. I can't think of any problems I had in school. I remember being at a call back for a dinner theatre at the Southeastern Theatre Conference and a director asking, "How are you going to be able to carry a tray of food without a damn hand!?" "Very carefully," I replied. If I run into someone who has a problem with my hand, I try to use humor to ease the situation. I will always point out that I may have to adjust to do something, but there is nothing I can't do.

OS: How did you break in professionally?

HARRELL: I think it all comes down to people -- maybe relationships with people to be more specific. The guy who called me back for a scholarship to Georgia College during my senior year of high school became an Atlanta actor and convinced me to move there. He got me an audition for a local play festival, a director saw me in that show and offered me a role in one of his shows. From there I met more folks and

got more auditions. Glen Matthews cast me in “The Swan” at USM, and now he is my boss at the Raleigh Ensemble Players. I think it works like that. The relationships you make with people lead you down your path.

OS: What have been the most serious impediments to the advancement of your career? Did you encounter barriers because of lacking a right hand?

HARRELL: I think I have been able to accomplish what I wanted to accomplish in my career without too much difficulty so far. I decided when I graduated that I was not in a hurry to go to New York City or LA. I wanted to spend some time building my resume and really discovering what I wanted to do. I think I am interested in doing more than just acting. I like the fact that I am bringing the arts to folks who may not have the opportunity otherwise. I want to create educational programming that will give kids an exposure to the arts. If anything, my career is becoming more well-rounded. I certainly want to continue to perform. I think it’s important for me to work professionally to bring exposure to actors with disabilities. The one barrier I have encountered is getting an agent. In Atlanta I could not get any representation. No one said, “You have one hand...you won’t get work,” but I kind of got that impression. I have an audition with an agent here in North Carolina, and we’ll see how it goes. The only way to get past this barrier is to keep auditioning and keep working on my craft.

OS: To what do you attribute your success?

HARRELL: Wow, am I successful? I guess I am successful in that I had the courage to take a risk and do the kind of work I love. I feel like I am moving forward, and that is probably what success is all about. I think my parents have the most to do with me being here answering these questions. They made a promise to me while I was in my crib that they would never treat me different. They also have been very supportive of me doing what I love to do. My dad started his own business, and I really learned about courage and integrity from him. My mother is just about to finish her doctorate, so I learned a lot about perseverance and commitment from her. I think it takes the same things to succeed in my field as anything else in life. It takes courage, patience, perseverance, commitment, hard work, and knowing the right people.

OS: What advice would you give to other artist with physical differences who want to pursue a career in acting?

HARRELL: There is no right way to do things! Really decide what it is you want to do. Do you want to be on stage? Do you want to be in movies? Do you want to raise a family? By answering these questions you can see where it is you need to go. If all you want is to do movies, then you need to be in LA. If you want to be on Broadway, you need to be in New York. If you want to act but want to own a house, you can live in a smaller market like Atlanta or Seattle or Minneapolis. You need to get training in some capacity. There is so much to learn about acting. Make lots of friends. You never know where they may lead you.

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## PROGRAMS

### CONNECTV TRAINING FOR TELEVISION PRODUCERS WITH DISABILITIES

ConnectV is a three-year program, created by the Downtown Community Television Center (DCTV), that is training a group of aspiring television producers with disabilities, enabling them to create a regular television forum by and about the disabled community.

Founded in 1972, DCTV is dedicated to teaching people, particularly members of low income and minority communities, to produce insightful and artistic television. Through its many programs, individuals who could not otherwise afford a media arts education or the sophisticated equipment needed to produce television have gained access to the electronic media.

The challenge of ConnectV is to correct the absence of people with disabilities from the mainstream media. The creators of the program assert that when images of people with disabilities do appear they are stereotypical ("the pitiful handicapped," "the bitter cripple," or "the inspirational hero overcoming adversity ") or are just used as "set dressing" -- a token presence superfluous to the story. By giving individuals with disabilities the technological means to make their voices heard, ConnectV hopes to enable them to replace these patronizing practices with their own original content.

DCTV started its first program specifically for with people with disabilities in 1999. That first Media Instruction for the Disabled class (MIFD) in the art and craft of documentary filmmaking helped participants to create two original 15 minutes pieces. In 2000, a second group of MIFD producers made three episodes of their own show "Self-Advocacy Today." The MIFD producers learned to operate all the equipment in the studio themselves and determined the content and structure of their series. Now DCTV is expanding its TV production program for people with disabilities to span three years and include more producers. Last May 12 students began the new program.

With a greater number of participants and expanded access to equipment and class time, ConnectV hopes to better train participants in both documentary and studio production. The goals of the new program include:

- training program participants in the fundamental skills of television production, including planning, writing, shooting, editing and directing
- providing the participants with access to state-of-the-art equipment

- assisting them in producing their own TV series, incorporating live interviews with studio guests, documentary segments and investigative special reports.

The first public broadcasts of the students' work took place in December on cable TV and the Internet. They completed three short documentary-style pieces. "Exercise for the Disabled" covers different examples of how people with disabilities are participating in this activity. "Therapeutic Riding" is about the benefits of this therapy. And "One Night Sit" shows the trials and tribulations of gay people with disabilities looking for love.

The ConnectTV curriculum includes media literacy, shot composition and camera operation. Concurrent with field production, the students learn and implement the phases of studio pre-production, including making contacts with talent, planning the production schedule, writing scripts and assigning studio technical tasks. Classroom instruction is supplemented by a mentoring approach. Mentors include video artists, filmmakers and editors. One of the purposes of the mentorship model is to have disabled and non-disabled persons learn and work together, counteracting the feelings of isolation that many people with disabilities have voiced.

In the final year of the program the students will produce six broadcast-quality episodes of their own design. DCTV estimates that ConnectTV producers will be able to reach 500,000 homes via cable and a potentially unlimited number through the Internet. Viewers will be able to "talkback" through their computers and web cameras. Through this interactive technology ConnectTV producers will be able to enter a dialogue with the disabled community around the country and beyond, putting them in the forefront of democratic media production.

For an application to ConnectTV or for more information contact:

Chris Arnold  
 DCTV  
 87 Lafayette St  
 New York, NY 10013  
 Tel: 212 966-4510 x 241  
 Fax: 212 219-0248  
 Email: [chris@dctvny.org](mailto:chris@dctvny.org)

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## RESOURCES

### NYFA SOURCE

The New York Foundation for the Arts (NYFA) has announced the launch of NYFA Source, the nation's most extensive database of awards, services, and publications

for artists of all disciplines. Artists, funders, arts organizations, and the general public can access NYFA Source for free at [http://www.nyfa.org/nyfa\\_source.asp?id=47&fid=1](http://www.nyfa.org/nyfa_source.asp?id=47&fid=1).

NYFA Source identifies more than 2,700 awards, 2,100 services and 800 publications for artists. An easy-to-use search engine allows users to narrow queries by discipline, location, gender, career point, application deadline, program name and other criteria. In addition to the web site, visual and performing artists can receive personal assistance by calling 1-800-232-2789 (1:00-5:00 p.m., EST, Monday-Friday), or by e-mailing their requests to [visual@nyfa.org](mailto:visual@nyfa.org) or [performing@nyfa.org](mailto:performing@nyfa.org), depending on their discipline. At this time, due to budgetary restrictions, NYFA Source is not set up to provide assistance through live telephone or e-mail to literary artists.

NYFA Source was created in collaboration with the Washington, D.C.-based Urban Institute during 2001-2002 as part of UI's study, Investing in Creativity. The Institute recognized that, while artists are an important creative force in American life, there was no comprehensive picture of how they are supported. A key element in determining this picture was to create a database documenting all of the current support mechanisms available to artists. The Urban Institute worked with NYFA to create that database, building on NYFA's success with its Visual Artist Information Hotline, a popular information service used by more than 38,000 visual artists each year.

Other useful information resources to artists, funders, arts organizations and the general public provided by NYFA include:

*NYFA Quarterly*, an arts magazine of commentary and information, available at [http://www.nyfa.org/nyfa\\_quarterly\\_main.asp?id=16&fid=6](http://www.nyfa.org/nyfa_quarterly_main.asp?id=16&fid=6)

*NYFA Current*, a weekly online arts publication providing news, job information and opportunities for artist and arts organizations, available at <http://www.nyfa.org/level2.asp?id=17&fid=6&sid=105>

## **2003 MEDIA ACCESS OFFICE INDUSTRY DIRECTORY**

The Media Access Office (MAO), a project of the California State Employment Development Department and the California Governor's Committee on Employment of People with Disabilities, released its second annual industry directory of performers and entertainers with disabilities. The directory features photos and abbreviated resumes that potential employers can utilize.

The 2003 directory is divided into six categories:

1. Female Talent, featuring actresses with disabilities.
2. Male Talent, featuring actors with disabilities.

3. Young Performers, featuring children under 18 years of age who are actors with disabilities.
4. Speakers and Entertainers, featuring individuals with disabilities who have an act or speak on various subjects of interest.
5. Sports and Action, featuring athletes and stunt performers with disabilities.
6. Crew, featuring individuals with disabilities who work in the entertainment industry behind the camera.

Inclusion in the Media Access Office Industry Directory (MAO/ID) is open to all members of MAO who provide a donation of \$50 along with their photos and abbreviated resumes. MAO membership is open to all individuals with disabilities who are seeking employment in the entertainment industry, and there is no fee to join and be included in its talent files that number over 900.

The 2003 MAO/ID has been mailed to over 3,000 individuals, including casting directors in California, New York and several other states, talent agents in California and New York, producers and showrunners of all primetime and daytime episodic television, and individuals and organizations providing services and conferences for the disabled community.

Submissions for the 2004 MAO/ID will be accepted by the Media Access Office from April 1 to April 30, 2003. Information about becoming a member of MAO can be obtained by requesting a "New Client Packet." Contact MAO by calling 818/752-1196/voice, 818/753-3427/TTY or e-mailing [gwilliam@edd.ca.gov](mailto:gwilliam@edd.ca.gov).

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## **NEWS AND NOTES**

### **APPLICATIONS SOUGHT FOR THE FRIENDS IN ART SCHOLARSHIP**

The Friends in Art Scholarship is a \$1,000 scholarship offered annually for achievement, talent, and excellence in the arts. Applications are sought from blind or visually impaired students currently attending college or planning to enter college in the fall of 2003 and majoring in the fields of music, art, drama, or creative writing. Applications are due April 15, 2003. For an application send a self-addressed stamped envelope to Harvey Miller, 402 East French Broad Street, Brevard, NC 28712-3410. Or, contact him at (828) 862-3412 or [hmillier@citcom.net](mailto:hmillier@citcom.net).

### **2003 ETHEL LOUISE ARMSTRONG FOUNDATION SCHOLARSHIPS OPEN TO WOMEN WITH DISABILITIES**

The Ethel Louise Armstrong Foundation, Inc. (ELA) Scholarship provides financial assistance to women with physical disabilities who are enrolled in a college or university graduate program in the United States. ELA Scholarship awards are based on merit and are given in an objective and nondiscriminatory basis.

Scholarships range from \$1,000 to \$2,000 per year. The application deadline is June 1, 2003.

The vision of the ELA Foundation is to "Change the Face of Disability on the Planet." Through grants and scholarships it seeks to promote the inclusion of people with disabilities in the areas of arts, advocacy, and education. The ELA Scholarship is designed for women with physical disabilities who desire to pursue this vision.

Each applicant is required to submit an application packet including an application form, a college transcript, two letters of academic recommendation, a medical verification form, and an essay outlining how they will "Change the Face of Disability on the Planet." The 2003 ELA Scholarship application is now available in the scholarship section of the ELA website at [www.ela.org](http://www.ela.org). For more information, contact Deborah B. Lewis, Executive Director, 626-398-8840/voice or [executivedirector@ela.org](mailto:executivedirector@ela.org).

### **INDEPENDENT TELEVISION SERVICE FUNDS FILMS FOR PUBLIC TELEVISION**

Independent Television Service (ITVS ) works to bring innovative, independently produced programs to television. ITVS is committed to programming that addresses the needs of underserved audiences, particularly minorities and children. Through the Local Independents Collaborating With Stations (LInCS) program, ITVS provides matching monies (\$10,000 to \$75,000) for collaborations between independent producers and public TV stations. The deadline for applications is April 30, 2003.

Single shows and interstitial packages are considered in any genre or stage of development. Programs should stimulate civic discourse and explore regional, cultural, political, social, and/or economic issues in innovative ways.

Applications and guidelines are available at the ITVS Web site, [www.itvs.org/producers/funding.html#lincs](http://www.itvs.org/producers/funding.html#lincs), or by contacting Elizabeth Meyer, Program Manager, LInCS & Special Projects, [Elizabeth\\_Meyer@itvs.org](mailto:Elizabeth_Meyer@itvs.org) or 415-356-8383, x 270.

### **MOCKINGBIRD FOUNDATION FUNDS CHILDREN'S MUSIC EDUCATION PROGRAMS**

The Mockingbird Foundation, Inc., (MFI) a nonprofit organization that generates charitable proceeds from fans of the band Phish, offers competitive grants to schools and nonprofit organizations with a focus on music education for children. Grants of up to \$5,000 are made on a one-time basis within the United State to nonprofit organizations with tax-exempt status under section 501(c)(3) of the IRS code, or to organizations that have a sponsoring agency with 501(c)(3) status. Public schools are also eligible for funding. The deadline for letters of inquiry is August 1, 2003.

While MFI seeks to fund projects that encourage and foster creative expression in any musical form (including composition, instrumentation, vocalization, or improvisation), it also recognizes broader and more basic needs within conventional instruction. MFI encourages applications associated with diverse or unusual musical styles, genres, forms, and philosophies. For the purposes of this grant program, "education" may include the provision of instruments, texts, and office materials, and the support of learning space, practice space, performance space, and instruction.

MFI is interested in targeting children and youth eighteen years of age or younger, but will consider projects that benefit college students, teachers, instructors, or adult students. The organization is particularly interested in programs that benefit disenfranchised groups, including those with low skill levels, income, or education; with disabilities or terminal illnesses; and in foster homes, shelters, hospitals, prisons, or other remote or isolated situations.

For complete funding guidelines, see the Mockingbird Foundation Web site, [www.mockingbirdfoundation.org/funding](http://www.mockingbirdfoundation.org/funding). Letters of inquiry should be mailed to the Mockingbird Foundation c/o Kristen Godard, 6948 Luther Circle, Moorpark, CA 93021. All questions should be directed to Kristen Godard at [grants@mockingbirdfoundation.org](mailto:grants@mockingbirdfoundation.org). Please note that phone calls cannot be entertained prior to receipt of a letter of inquiry. The Foundation is all-volunteer with no paid staff, and decision-making is collaborative.

### **AXIS DANCE COMPANY SEEKS DANCERS WITH DISABILITIES TO PARTICIPATE IN SPRING AUDITION AND WORKSHOP**

AXIS Dance Company is currently seeking men and women 20-50 years of age with physical disabilities to fill part-time company positions. All persons with previous dance or athletic experience and a passion for movement are encouraged to attend a workshop and audition May 31- June 1 at the Alice Arts Center in Oakland, CA. The workshop will be a two-day exploration of physically integrated dance through technique classes, improvisation and the learning of the AXIS repertory. Participants in the workshop will be considered for permanent company positions.

Since 1987, AXIS has created an exciting body of work developed by dancers with and without disabilities. Now a ten-member ensemble under the Artistic Direction of Judith Smith, AXIS has performed in theaters and dance spaces at its home base in the Bay Area, on tour throughout the United States, as well as in Germany and Siberia.

AXIS offers its dancers the opportunity to perform with a professional modern dance company. Choreographers of the caliber of Bill T. Jones and Stephen Petronio work with the company for weeks at a time in residencies where new dances are created and integrated into the regular repertory. In 2003, AXIS will be working with Los

Angeles based choreographer Victoria Marks on a new work that will premier at Yerba Buena Center for the Arts in San Francisco in November.

AXIS dancers also act as teaching artists in AXIS' Dance Access and Dance Access KIDS! education and outreach programs. Some of the programs that make-up Dance Access are in-school assemblies and performances, master classes, workshops, classroom visits, and the Dance Access studio program. These programs that educate K-12 students on disability and dance are a cornerstone of the company mission.

Workshop tuition is \$90 a person. Scholarships are available for those traveling from out of state. If you would like to register for the workshop/audition, contact Mollie Mungan at (510) 625-0110, [mollie@axisdance.org](mailto:mollie@axisdance.org). For more information on AXIS Dance Company visit [www.axisdance.org](http://www.axisdance.org).

### **CANDOCO DANCE COMPANY HOLDING AUDITIONS**

CandoCo Dance Company of London is looking for two non-disabled and two physically disabled dancers to join the Company. Dancers will participate in making two new works with Stephen Petronio and Protein, which will tour the United Kingdom and abroad. Dancers will also be required to deliver the Company's education program. The deadline for applying is Friday May 2, 2003, and auditions will be held on Monday May 12, by invitation only. Contract commences July 28, 2003 and ends in December 2004.

To apply send a CV with a cover letter and video material (if available) to:  
Celeste Dandeker, Artistic Director  
CandoCo Dance Company  
2T Leroy House  
436 Essex Rd  
London N1 3QP  
E-mail: [info@candoco.co.uk](mailto:info@candoco.co.uk)  
Website: [www.candoco.co.uk](http://www.candoco.co.uk)

### **CALL FOR ENTRIES TO ART EXHIBIT**

Bryn Mawr Rehabilitation Hospital invites entries to its annual show *ART ABILITY: Juried International Exhibition and Sale of Art and Fine Crafts by Artists with Disabilities*. The exhibit will be held November 16, 2003-January 11, 2004 at the Hospital, 414 Paoli Pike, Malvern, PA 19355.

*ART ABILITY* is open to artists with physical disabilities, visual and hearing impairments and cognitive disabilities related to brain injury. Only work executed after the onset of the artist's disability or injury is eligible. All works must be for sale and not previously exhibited in *ART ABILITY*. Media can include works on paper, paintings, sculpture, jewelry, photography, pottery and other crafts.

All work will be eligible for prizes ranging from \$500 to \$50, awarded by a panel of notable jurors. To apply for entry artists must mail slides of art work by August 8, 2003. For more information contact Tina McGarrigle, Director of *ART ABILITY*, at 610-251-5607 or [mcgarriglet@mlhs.org](mailto:mcgarriglet@mlhs.org).

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