Dramaturgies of Accessibility

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Introducing

In this editorial, we map what dramaturgies of accessibility become through the offers of contributing authors and the sources they draw on. Our aim is to support your navigation of this issue as readers/listeners and to build language for principles of use and inspiration in artistic practice, education, and research. In other words, we draw connections between articles and explain key ideas in service of a community of knowledge on dramaturgies of accessibility.

This journal issue is edited for access. Authors make efforts to (1) explain key concepts accessibly, (2) circle back to ideas repeatedly, (3) simplify and shorten sentences where possible, (4) provide meaningful image descriptions, and (5) make decisions about which senses and ways of knowing their language reflects. All articles feature both an original abstract and a plain language version of that abstract adapted by Kelsie Acton, so that every reader/listener can meet each article with an overview of its contents and aims in mind. Three articles are accompanied by video recorded American Sign Language translations by Amorena Bartlett. Four articles are either written texts paired with audio versions, voice recorded by Graham Percy, or an audio piece matched with a written transcript. This editorial is also accompanied by an article on editing for access. In that text, you can learn about the selective and distributed approach to access our editorial team found sustainable, read access service providers' practical guidelines for authors, and engage with their personal reflections on the process of creating accessible content.

Our Invitation

From Dramaturgy …

Since the 2000s, dramaturgy has been expanded from building poetic worlds with (often Western/colonial) compositional models and staging concepts to working with principles for how to collaborate with one another, relate to environments, source creation in collective memories, engage embodied minds, challenge what we attend to, and much more. As Bojana Cvejić (forthcoming) and Pil Hansen (2022) observe in their recent books on dramaturgy, such principles often take the form of methods or procedures for generating performance, developed or adapted by collaborators through inquiry and research. As a result, dramaturgy increasingly invites us to ask questions about how we work. This opens a space for ethical consideration of how to reduce risks of harm, who benefits, how performers' gain agency to affect the work, and what it means to care for relations. Recent calls for "leave no trace" dramaturgy (Trencsényi 2022), a dramaturgy of "listening" (Rajendran 2023), and "relational ethics" in dramaturgical inquiry (see Lachance 2018; Hansen, forthcoming) bring voice to this development. These changes emerged out of performing art forms that rarely reflect a conventional Western poetic, such as experimental dance, devised theatre, performance art, sound art, Indigenous performance, and community-engaging art. At present, expanded dramaturgy has entered classrooms and become part of many artists' broader toolkit. "Dramaturgies of Accessibility" plants the following question in this rich ground: How do we (artists, educators, and researchers) place differently abled ways of experiencing at the shifting centres of our practices as we relate and engage with care? When held open as an ongoing invitation, this question may iteratively redefine the boundaries of the performing arts, expand perceptual registers, and confront the preconceptions of artists and audiences alike. Before we get that far, we would like to take you back to the beginning of such a journey: the basics of dramaturgy and accessibility.

"Dramaturgy is a way of making meaning and making people feel. People might see, hear, smell, or feel performance. So, dramaturgy is about making meaning and feeling through the senses" (Acton 2025). This beautiful plain language explanation, coined by Kelsie Acton, brings clarity to an aspect of dramaturgy that otherwise tends to remain elusive. When creating works, artists think about and intuit how spectators are invited to experience the work. In doing so, we consider who the spectators are and what references,

languages, and ways of experiencing they may bring to the performance. In the performing arts, supporting access typically means assuming a "normate," nondisabled audience while creating and then adding points of access (e.g., subtitles, audio description, or relaxed shows) to the finished work to accommodate some of those who are disabled or have different ways of experiencing (see Hadley 2022, 183–85).[1] Every person's embodied, sensory system places them at the centre of their world, and sharing that centre with community makes us feel that we belong. This dynamic partakes in the power of performance as a live and communal artform unless spectators are accommodated for peripheral access only. Shifting from access to accessibility expands who performances can engage meaningfully while enriching the expressive registers of performance works. When working toward accessibility, choices are made more deliberately about who we place at the centre. If the work, for example, is intended to be d/Deaf-centric, then deaf artists, language ecologies, and aesthetics are fully embedded in the creation process, and accommodations for hearing audiences are added to the finished work. This means that heightened attention to different ways of experiencing and communicating informs the creative methods and forms of collaboration from the very beginning of a creation process.

… to Accessibility

When entering a theatre studio, access dramaturg Jessica Watkin always asks, "How best do you perform? In what way could we write your support into the script?" (2022, 38). In other words, she begins by asking how artists in the room work best. This basic dramaturgical principle redefines multiple constraints (limiting boundaries) relationally from the outset of a creation process with mixed ability or disabled artists. Instead of relying on an artistic vision to guide and constrain the choice of creation methods, access dramaturgy anchors such decisions in the strengths of each artist. The constraints of labour procedures are redefined by considering which roles and ways of working support the application of artists' strengths instead of relying on industry standards for who does what, how, and when. Access

[1] Footnote: The term "normate" was coined by Rosemary Garland-Thomson to describe a universalized type of person who enjoys privilege and is defined as a human against the "others" who are considered deviant (1997, 8). In popular use, the related term "normie" often refers to the typical behaviour and group dynamic of those whose experience and self-understanding fit the set of common denominators associated with average, normative cognitive and psychological functions.

support is also redefined as integrated ways of communicating, engaging, and organizing a workday rather than additions made to nondisabled norms. For example, if everyone works without shoes and uses structured floor tape and auditory spatial feedback to navigate space, a b/Blind artist will not need audio description or support personnel to move safely, their expressive strengths are enabled, and everyone gains an opportunity to expand their perceptual attention and navigational cues beyond the visual. With such constraints redefined, conversations about access support (including who within or outside the group of collaborators that can best provide it) are built into a strengths-based and nondisabling workspace.

Strengths-based approaches to disability and different ways of experiencing derive from a branch of affirmative (positive) psychology. In addition to supporting positive selfhood and abilities, these approaches acknowledge that by focussing on strengths, many challenges may not arise (Armstrong 2012, 14–23). An example is the ADHD-centric approach to teaching performance creation that Hansen developed with her team at the University of Calgary. The approach features small tasks, completed by partners taking turns to create and provide support. The work is done within in a relay structure that draws actively on the strengths of students with ADHD in dynamic social exchange, relational empathy, multitasking, and problem-solving. Aspects that can be challenging (such as task initiation and completion) are delegated to the structure and the partner setup (Hansen et al. 2025, 239–45). Like other areas of affirmative psychology, however, strengths-based approaches risk failing to validate the challenges disabled people encounter.

That is why strengths-based approaches often are considered complementary to a medical conception of disability, which tends to focus on deficits to provide remedial action. The aim of contemporary medical treatment is to help reduce symptoms that negatively affect disabled people. While that is appreciated, differentiating between negative and positive effects of disability requires individualized and contextually adaptive medicine, which a science based on large-sample statistics and a health sector that depends on standardized efficiency are rarely equipped to provide. This is one of the reasons why support offered within a medical system risks pathologizing and traumatizing disabled people (see Clough 2017).

A third, and in disability studies paradigmatic (presently widely adopted), conception of disability reflects social-constructivist theory. Here, disability is considered socially constructed by environments and norms that are disabling (see Collins et al. 2021, 309–11). This framework is useful to critique how contexts disable, and it has led to both theory and practical strategy for how artistic activism may insert subverting difference into normative spaces, or "crip" norms, by replacing them with the realities of disabled folks (Motley 2024, 58–62). A limitation of this activism is that social norms are rather change resistant, wearing down those who invest labour in making a positive difference. Another complication, raised by disability communities, is that there are challenges associated with some disabilities, such as fatigue from chronic pain, that social solutions cannot do much to address.

That said, most of us who are disabled know from lived experience that our difference and the ways in which we have learned to relate and provide care for one another trouble norms every single day (e.g., Michalko 2008, 401–2; Smilges 2023). In creative spaces, where there is room to both imagine and realize ways of being together with accessibility, we gain the power to be this trouble with care, generously mobilizing our strengths to enable everyone to experience and relate differently. In such spaces, we can begin with how we work best and explore ways of sensing, feeling, and making meaning together. In turn, this work models and advances dramaturgies of accessibility. Is this hopeful writing or a movement of change already underway? The community of knowledge of this issue provides a possible answer, which we return to summarize at the end of this editorial.

The People and Work in This Space

The authors of this issue have some characteristics in common and as many that differ. Authors hail from Canada/Indigenous Nations, the US, Australia, Italy, Denmark, and the UK. All articles are authored or co-authored by artists, educators, and/or scholars with disabilities or different ways of experiencing. At times, disabled authors serve as allies for authors with different disabilities and at times they are joined by nondisabled allies. For a time, we form a community of people who understand what living with disability can entail through our conditions or choices. These authors self-identify in a myriad of ways. When capitalized, "Deaf" and "Blind" often signal strong identification with those specific communities and their ecologies, whereas when lowercased, "deaf" and "blind" can refer to a broader spectrum of hearing or

visually impaired people. Identifiers like “Crip,” “Mad,” and “Disabled” reclaim historically derogatory terms and slurs to bring us out of the invisible margins and take up the space that our abilities deserve. Some elect to identify with a specific disability or condition with transparency (e.g., spinal disability, intellectual disability, bipolar disorder) to centre the ways of experiencing involved as a bridge for creative engagement and knowledge building. Others choose to name broader categories with the aim of articulating approaches that include a wider multiplicity of experiences while reducing cross-disability conflicts. Intersectoral experiences of Indigeneity, colonial heritage, race, gender, sexuality, and socio-educational circumstances flow through many articles.

Everyone shares their work here with generosity and vulnerability that invite curiosity and care from the reader/listener. The subject matters of the articles range from artistic practices with different approaches to integrated accessibility, through teaching accessibility using such practices, to researching artistic practices ethically with disabled artists and community members. The artistic practices discussed include dance, sound art, theatre, performance art, Indigenous performance, and interdisciplinary community art. The form of each article reflects the authors’ field: Some articles are artistic reflections, others blend artistic and scholarly forms, and some are scholarly. This journal issue embraces both overlaps and differences between the articles and authors as values needed to form a strong community of knowledge, inspiring dramaturgies of accessibility across related fields. As readers/listeners, you can browse to find useful practical strategies, discussions that expand points of view, and theoretical conceptions that inspire ideas.

Dramaturgies of Accessibility Become

In the following, we revisit and nuance the basic aspects of dramaturgy and accessibility introduced above in the more specific context of the authors’ contributions.

Awareness of How Disability Troubles Normative Ways of Working
Although all contributors touch on this topic, three articles attend at length to how disability troubles nondisabled spaces and their social norms. The authors offer examples of the fissures they produce through such trouble as

artists, community animators, and educators. In her discussion with Jill Carter in "Fragments Are Enough: Re-Stor(y)ing the 'Wasteland,'" Jessica Watkin talks about resisting wholeness and embracing a dramaturgy of fragmentation that reflects how Blind people perceive. By not defining a whole (e.g., a vision or concept) at the outset, dramaturgical work can be led by listening to fragments offered by the people in the room, connecting and reconnecting relationally, while disrupting the visual world. In "Improvising Fugitive Access: Drafting Care in a Disability Arts and Culture Classroom," Jose Miguel Esteban invites us to witness his dance of improvising through gestures of failure as a university educator. Instead of subscribing to stories about the brokenness of Mad people or the wholeness of nondisabled expertise, he aims for a practice of "sharing in draft," of not assuming to know or deliver completion. As he works and moves in iterative cycles of revision as an instructor, Esteban hopes that holes poked by the despair of anxiety and depression become openings for leaking into the norm and being the trouble (Motley 2024, 60–62; Michalko 2008, 401–2). Petra Kuppers and her collaborators invite community members to imagine accessible futures as kin by engaging in communal dreaming and touch through arts practices, often in public spaces where they may insert their differences as a community resource (Haraway 2016, 99–103). They share this practice in "Somatic Care Performances: Turtle Disco and Tendings." Their work oscillates between writing, sounding, and moving in ways that give personal comfort, and momentarily leaving that comfort zone to be guided empathetically into another fellow disabled person's ways of experiencing and engaging with environments. Inspired by Leah Lakshmi Piepzna-Samarasinha (2018, 149), Watkin suggests that dramaturgies of accessibility demonstrate a future in which disability has worth and different ways of experiencing are validated. Indeed, within the performative reality of such creative processes and works, the future with accessibility that we imagine becomes "presenced" reality for a time.

Once norms are troubled, practices that reflect different ways of experiencing—and "leak" encounters with pain and ableism—have opened up possibilities. Our authors provide evidence of emerging reciprocal empathy and adaptation in creation spaces. In these examples, different ways of experiencing are often centred to strengthen both the reach and replicability of the "presenced" accessibility our authors enact.

Working and Learning with the People in the Room

All contributions reflect on what creative collaborators bring into the room and how ways of working are determined and adapted in response. For example, in "*Carbon Movements*: Relational Dramaturgy in Deaf and Hearing Dance Creation," Connor Yuzwenko-Martin, Ainsley Hillyard, and Pil Hansen share how their process of creating a vibrotactile dance work began with a Deaf theatre performer and a hearing choreographer learning Deaf and choreographic languages from one another. At first, the choreographer relied on an ASL translator, and the performer relied on movement exercises with instructions. Gradually as they learned, they adapted the process to communicate more directly, which in turn empowered the Deaf performer to make meaningful dramaturgical movement choices in response to choreographic prompts. This circumvented the language hierarchies that otherwise arise in mixed hearing dance collaborations (Hodge 2020, 66–68). Through this reciprocal adaptation process, the work was created from signs, movement, interaction, and play with vibration technology—rendering the resulting work an example of Deaf-centric creation and fully integrated accessibility. A comparable process unfolded when James Long, Amy Amantea, and Nico Dicecco based their creation of an interactive theatre work on the ways that a blind photographer in their group, Amantea, experiences environments and people. As the authors describe in "*Through My Lens*: An Act of Telling in Exchange," a process unfolded of sighted collaborators inquiring into Amantea's perception and trying to represent it visually and performatively. This process ended up being intentionally reconstructed with the audience during performance. The creators did, for example, devise a scenario for audience interaction that indirectly provides the information Amantea needs to construct a multifaceted impression of another person, which she then fed back to them. As a result, hearing collaborators and audiences learned to confront sighted assumptions and Amantea discovered ways of teaching blind imaging performatively.

In addition to such inquiry and open curiosity, there are multiple preconditions for reciprocal learning in mixed-ability collaborations and research that our authors share and discuss. Building places of enabling comfort for each collaborator, like in the case of Kuppers and colleagues, or articulating how one works best, as in Watkin's dramaturgical practice, are important to establish a baseline at the outset. From this place, collaborators can build accessibility in a shared space through reciprocal learning and

adaptation, if the methods of creating are kept responsive. In the two cases of Yuzwenko-Martin, Hilliard, and Hansen and Long, Amantea, and Dicecco, this responsiveness actively centred the strengths of the Deaf and blind artists, counterbalancing the burden of adaptation disabled artists shoulder in nondisabled spaces.

Another important precondition for accessibility in mixed-ability collaboration is to address the ways in which assumed frameworks for disability art can bar agency and opportunity. Julia Hales and collaborators initiated a creative research project to explore how disabled and nondisabled dance artists might best work together. Insights from this project are shared in "The Together Research: Exploring Equity and Autonomy in Disability-Led Performing Arts Research in Western Australia." They discovered that hierarchies, which assume that "professional" nondisabled dancers lead workshops and facilitate the work, were a hindrance. The work became richer when artists with lived experience of disability also led and facilitated creation sessions. With a related focus on agency, in "Cognitive Accessibility, Ethics, and Rights in Research," Matthew Reason, Kelsie Acton, and Daniel Foulds share approaches developed to involve participants in a repeated process of consent when doing research with learning/intellectually disabled artists. They offered multiple points of access (e.g., video, comic strips) and framed consent in terms of rights. The artists felt enabled to exercise their rights in making choices about how to work when their understanding of the rights was shaped through artistic means, like theatre sketches or movement gestures.

Multiple authors recognize that reciprocal adaptation is more readily available among disabled artists than among mixed-ability collaborators because of what Mia Mingus (2011) has coined "disability intimacy" (a tendency to tune into the needs of other access deserving people deriving from one's own lived experience with disability). Examples in this journal issue articulate the effort that "tuning in" requires when drawing on disability intimacy with awareness of people's different histories. For example, in "*Mad Conductors*: Pathways of Attention," Stephanie Heit and Alexis Riley share their ongoing journey as survivors of the psychiatric system who develop performance-based methods to engage collectively with memory loss and enhance the vibrancy of memory fragments. Through disability intimacy, they recognize how isolating the experience of losing memory to depression,

institutionalization, and psychiatric treatment can be. As mad conductors offering home visits to build communal autobiographical memory, they therefore begin by learning how to meaningfully take their lead from the person calling on them.

Expanding Ways of Imagining, Communicating, and Sensing

Heit and Riley deliberately activate multiple senses in their work and source this work in songs, images, stories, or sites that are of significance to the Mad participant(s) they serve. They engage memory fragments through embodied, multisensory improvisation with sounds, touch, and movement to make those memories vibrate and to build collective memory with them. In other words, they expand what can be imagined in extension of the fragments and make it real through embodied collective action. When the participants in Reason, Acton, and Foulds's research project devised gestures to express rights for a consent process, this similarly ensured that the rights were understood in shared, kinaesthetic ways (perceived through the body's motor system) that made the rights feel both actionable and collective.

Sensory strategies can also reflect ways of perceiving and experiencing that people with specific sensory disabilities or differences enhance over time. Yuzwenko-Martin, Hilliard, and Hansen used vibration technology to establish how an environment reacts to a performer's actions on stage. Sensory devices, such as vibrating engines under a dance floor or vibration belts worn by spectators, invited d/Deaf people to draw on their enhanced ability to perceive vibration and offered hearing spectators an assisted opportunity to tune in and learn how to attend to vibratory information. Joanne Weber and her co-researchers explored a range of such deaf-centric dramaturgical characteristics ethnographically and share results in "Tracking Deaf Aesthetics in Deaf Spaces: Dramaturgical Decisions for Plays by Deaf-Led Teams." They found that deaf aesthetics tend to be occularcentric (centring vision), multimodal (working across physical, gestural, object-based, drawn, written, signed, and vibratory forms), and invite spectators to interactively draw on their imagination to construct relatable narratives. The authors offer rich examples of how accessibility emerges as an organic aspect of this aesthetic, also for deaf newcomers to Canada who experience language deprivation. Here, "deaf gain" is defined as a widening of sensory registers and imagination to the world that deaf people are embedded within.

Centring blind imagining in parallel ways, in "Sighted Assumptions to Blind Imaginings: Decentring Vision as Unexpected Dramatrugy," the access dramaturg Alex Bulmer describes situations in her artistic career that were catalytic for developing multisensory strategies based on how blind artists and audiences experience. Bulmer was sighted before she became blind and is therefore repeatedly confronted with limitations for how to navigate space and interactions caused by sighted assumptions. Only by decentring vision did she become able to unlock blind imagination as a source for dramaturgical invention. Bulmer supports blind artists as they "perform to ears, hands, and feet." She offers examples that are situated in creation projects, including transforming worlds by saying so, inviting audiences to touch or create props, and navigating by textured floor tape or directional sounds. Bulmer's passion for discovery and innovation that decentres visual perception mirrors the motivation behind an artistic residency that Giuseppe Comuniello, Flavia Dalila D'Amico, and Camilla Guarino co-facilitated and reflect on in "The Artistic Access Residency Creazioni Accessibili: Audio Description Dramaturgy in Contemporary Dance." This residency invites dance artists to work with blind and seeing co-dramaturgs and blind test audiences to adapt a dance work for accessibility. They begin by identifying points of dramaturgical resonance between choreographic principles in the dance work and access techniques. These points are then explored creatively to adapt access and choreography reciprocally. For a duet with an improvisation system, the residency identified parameters for what live audio describers attended to and the perspective they applied. In performance, audio describers shifted between these parameters, cued by changes in the dancers' interaction. The perspectives included both the audience's field of view and the dancers' multimodal perception. Focal points produced such accounts as intimate sensory impressions, interpretations of visual images, and technical description of movement. Thought also went into ensuring audience access to sounds from the environment while listening to audio description. The residency is an example of how integrated accessibility can be achieved by nondisabled artists when drawing openly on the expertise of artists and audiences living with disability (see Bläsing and Zimmerman 2021).

Working with the Aesthetics, Ethos, and Rigorous Practices of Accessibility

The main difference between the dramaturgy of accessibility of the *Creazioni Accessibili* and the work of Weber's team and Bulmer is whether the creation

is based on blind or deaf aesthetics at the outset. What follows is a difference in whether decentring nondisabled norms is a creation method and objective or a productive challenge that emerges when adapting for accessibility. Many of our authors prioritize educating nondisabled collaborators and spectators in how they may crip their reality. Long, Amantea, and Dicecco; Bulmer; Yuzwenko-Martin, Hilliard, and Hansen; and Carter and Watkin advocate for doing so with the ethos of kindness and open curiosity that characterize Comuniello, D'Amico, and Guarino's work. From these contributions, it is evident that nondisabled artists' efforts toward accessibility are encouraged and supported by disabled artists. Such allied dramaturgies of accessibility are considered complementary to disability-led projects.

Both the ethos and the conception of disability aesthetics discussed here have been integrated in the curatorial framework for the National Creation Fund in Canada by Shay Erlich and Sarah Conn. The fund supports large-scale productions, which is a format that artists living with disability rarely reach due to multiple barriers (Collins et al. 2021, 316–22). In "Rigorous Dreaming: Curatorial Practices for Large-Scale Disability Performance," Erlich and Conn share the key principles of the work they do to address these barriers and incentivize "rigorous dreaming" among applicants who apply dramaturgies of accessibility. They encourage all applicants to explain how, and to what extent, they meaningfully integrate accessibility in relationships between creators, choice of working methods, and approach to audience engagement. To equitably consider proposals that centre accessibility, Erlich and Conn separate (often normative) conceptions of rigour from aesthetics. This is both to consider how rigorous practices are constituted iteratively in response to the people in disability-led spaces and to discover the aesthetic and artistic visions such practices produce.

Weaving and Re-stor(y)ing to Produce Accessible Realities

Much like artistic visions, compositional principles tend to emerge out of the integration of accessibility in process dramaturgy and in how experiences are offered to audiences. In the case examples and discussions our authors provide, compositional principles are arrived at with heightened awareness of how they (1) are sourced in lived experiences and contexts, (2) bind collective imagination to produce realities, and (3) establish relational dynamics with people(s) and environments that have ethical dimensions.

Alongside experiences and histories of disability, compositional work tends to be sourced in (inspired by) intersectional and environmental topics, such as racialization, Indigenous ways of knowing, queering, and ecological sustainability. Yuzwenko-Martin, Hilliard, and Hansen use d/Deaf aesthetics to establish a nonextractive relationship between a dancer and an environment that is comprised of black grain. Vibrating floor sections destabilize the dancer and erase patterns he draws in the grain until he begins to attend and relate. This vibratory action-reaction pattern was discovered while exploring movement responses to d/Deaf languages and became the leading compositional principle for the work. The memory fragments Heit and Riley enhance performatively with Mad participants often reconstruct connections with environments of significance to the individual. Attending to that environment therefore becomes the compositional anchor. An example is spending time together, attending to a tree that a person remembers until vibrating feelings of belonging are embedded in the memory. These are examples of relational dramaturgy that depend on efforts to attend (listen) to environments.

Restoring lost Indigenous land-based and ancestral memory is a topic that Carter brings up in conversation with Watkin. Drawing on Erica Violet Lee's wasteland theory and Judith's Butler's work, Carter points out that both Indigenous and disabled people are relegated to the margins because their ways of living inhibit unbalanced resource extraction. These people have been taught that their lives are not whole and, therefore, not of value (Lee 2016; Butler 2016, 197). Carter curates a pedagogical incubator where students and artists engage in Re-stor(y)ing and Ceremony (see Dion 2022, 19, 100–102). To move from a state of not knowing, shaped by colonial devaluation, to a state of knowing the worth of themselves and their fellow beings, the group engages with stories and names places that have been lost or paved over. Methods of Re-stor(y)ing analyzed in Carter's previous work include compositional principles drawn from traditional Indigenous weaving practices (2016). Through this work, everybody is regarded as an important fragment that sustains a whole, braided through story. Carter and Watkin offer dialogue as a method to discover resonant principles in Indigenous dramaturgies and dramaturgies of accessibility. They argue that tending fragments, like both Blind and Indigenous artists do, can teach us all to listen with care. Doing so may presence accessibility in restorative ways.

A related notion of continuously knitting together people and places emerges as the compositional principle behind performance engagements in Kuppers and colleagues' contribution. Working with community members in public sites, they approach knitting as a method to both (1) forge affirmative connections between disabled people and (2) crip social spaces with celebrations of disability pleasure and belonging. Suspended in the normative fabric of academic spaces that fail to include Mad and racialized people, Esteban characterizes "writing in draft" as working the connective tissue of a spiderweb (see Nakasue 2023, 1). If he pulls one string, it affects the whole web. Esteban understands his choice of playing such strings differently as a practice of both causing trouble by leaking Madness and producing "fugitive" escape routes for safety as a racialized person (see Sciullo 2019). In these cases, a dramaturgy of care also means creating safe spaces and exits so that we can be the trouble with protection.

Paying It Forward

For the community of knowledge in this journal issue, dramaturgies of accessibility become:

(1) starting creation with the artists in the room: their strengths, how they work best, and what supports them;
(2) centring creative work in those artists' ways of experiencing through a learning process where collaborators adapt reciprocally as they develop novel methods for engaging, expressing, and performing across abilities;
(3) developing compositional principles and ideas for how to affect audiences that use the discovered ways of engaging and expressing to explore intersectional and environmental subject matter;
(4) doing so with awareness of how it troubles normative ways of working;
(5) being that trouble with care for that which hurts, for relations between people and environments, and for comfort or exits to safety;
(6) tending to fragmented perceptions and memories, connecting them and making them vibrate together;
(7) making dreams of accessibility reality through our creative work, agency, and rights;
(8) sharing the aesthetic and dramaturgies of accessibility this produces.

As editors, we have introduced topics, concepts, and approaches that multiple contributions discuss while leaning in with a "yes and" attitude. We encourage readers/listeners to lean in too, and doing so with awareness of

your own bias, before engaging in equally important critical reflection. Like everyone else, disabled and ally authors are biased, formed by ideologies, theoretical frameworks, artistic cultures, and individual experiences. At times this leads us to generalize based on unique case experiences as we aim to expand our lived reality and "presence" accessibility. It may also cause us to interpret such experiences in ways that affirm a theory or an artistic intention. Both tendencies produce value within limitations. Authors therefore aim to be transparent and rely on the reader/listener to consider these parameters and their limitations when leaning in and eventually arriving at their own critical interpretation and "yes and" ideas for practical application.

With this editorial dramaturgy of leaning in with care, "Dramaturgies of Accessibility" enables positive theorizing to imagine accessible realities that render norms porous and destabilized. Once the ground has been thus prepared, the authors in this issue move far beyond hopeful thinking and develop dramaturgies of accessibility with conceptual frameworks and practical strategies to draw on. This means that you too can contribute to this community of knowledge by bringing practices of reciprocal adaptiveness and relational care into creation spaces, applying approaches read about, developing dramaturgies of accessibility with your colleagues, and sharing them with the rest of us for inspiration.

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