



Final Report

Organizational Development
and Strategic Planning





FASCINATOR

management

In September of 2021, following an in depth and thoughtful search process, Naomi Brand, in consultation with the Board of Directors, approached Fascinator Management to work with All Bodies Dance Project on organizational development and strategic planning.

Fascinator Management was selected because of their experience with strategic planning, community consultations, and working with artists with disabilities.

Points of Investigation

- > Formalizing policies for the Board including terms, scope, and succession.
- > Engage with key stakeholders including staff, Board, contractors, and dance class participants to understand the strengths and weaknesses of the organization's current structure and communications.
- > Examine the current organizational structure and provide suggestions that would support the transition from the start up period to the growth period of the organization's life cycle.
- > Examine current funding models and work with the staff and Board to explore other revenue streams and granting opportunities.

Project Proposal

ABDP's Board approved the following proposal from Fascinator Management:

- One-on-one meetings with the staff and Board of All Bodies Dance Project.
- Four community consultation sessions.
- Vision, Mission, and Values workshop with Board and staff.
- Lifecycles workshop.

- Work with Board and staff to develop a realistic timeline for implementation of a new governance model.
- Work with Board and staff to establish a community advisory committee (if desired).

- Bylaws review and suggestions.
- Develop a report out document to share with the community about what has been learned and where the organization is going.
- Provide membership model recommendations.

The Process

The work began with one-on-one meetings with staff and Board members (past and present) who were all asked the following questions:

What is your relationship to ABDP?

What is the length of your relationship to ABDP?

Have you ever had a professional relationship with ABDP?

What are five words you think of when you think of ABDP?

What is the most important thing that ABDP does?

What is the least important thing that ABDP does?

What are the values of ABDP?

What is the mission?

What does inclusivity mean to you?

What does being underrepresented mean to you?

What does community engaged mean to you?

What is the biggest threat to ABDP?

What is the biggest opportunity?

If you could change one thing about ABDP, what would you change?

Who does ABDP belong to?

What does an ideal board look like to you?

What are your thoughts on a community advisory board?

Do you have any final thoughts?

Community Consultations

February 9th – Ex Board members

February 9th – Paid Contractors

February 10th – People who identify as living with disabilities (co-facilitated with Jenna Reid)

February 19th – Open to all community members



Four community consultations were held in February of 2022. Both consultations on the 9th were invite only. The invitations for sessions on the 10th and 19th were spread widely for those who had been involved in ABDPs work as a participant, collaborator, audience member, partner, or supporter. A google form was also made available as another way for people to contribute their thoughts.

Key Themes

As interviews and community consultations with over 30 participants began, themes quickly emerged:

- > There is a resounding amount of support and need for what ABDP is doing, in particular the community classes.
- > There is confusion about how one accesses a paid role within the company.
- > There is confusion about how artists are chosen to create a piece or to perform in a piece.
- > There is concern for the wellbeing of staff given the amount of work they are doing without many resources.

Discussion Points

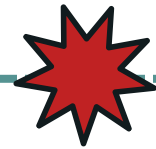


There was discussion about ABDP's engagement with activism and advocacy in the disability justice sphere. The majority of stakeholders agreed that the very act of holding inclusive dance classes and engaging in truly inclusive creation practices is in itself vital advocacy for people with disabilities.

It was noted that the company currently does not have a leader with a disability and that this has been and can be perceived as a danger to the company. However, a majority of stakeholders agreed that the current leadership is vital to the survival of the company.



Key Recommendations

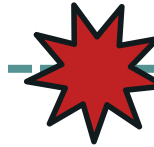


1

Create and post clear and transparent company structure documents.

Lay out the different ways to engage with the company and the different ways to move from one form of engagement to another.

How does someone become a class facilitator?
How are artists chosen for public shows?
How is the board chosen?



2

Solidify the membership structure.

How do people become members of the organization and how long is the term?

Key Recommendations



3

Create terms and policies for the Board.

How does the Board work with the organization and what the makeup of the Board?

4

Create a timeline for the training and/or engagement of a disabled person to be in a leadership position.

Values

These value arose through
the consultation process.

Joy
Passion
Accessibility
Family
Community
Connection
Ease
Welcoming
Support
Friendship
Caring
Warmth
Kindness
Collaboration
Inclusive
Acknowledgement
Witness
Compassion
Thoughtful
Heart
Diversity

Movement
Creative
Adaptability
Flexibility
Art/Dance Making
Courageous
Complex
Innovative
Transformative
Mind Blowing
Emerging
Collective Learning
Freedom
Widening my comfort zone
Respect
Adaptive
Comfort
Expansiveness
Educational
Dialogue

Our Core Values

Accessibility

Artistry

Care

Collaboration

Community

Joy

-----> **Accessibility:** ABDP works to remove physical, economic, and social barriers to participation and to create inclusive spaces for all people to be a part of dance. We recognize that accessibility is not universal and are committed to ongoing learning and dialogue. We see accessibility tools and practices as generative and full of artistic potential. Access needs open up new possibilities for dance making and choreographic invention and expand our ways of knowing and experiencing the world.

-----> **Artistry:** We value experimentation, research, and exploration in dance making. Our practice questions what dance is and what it can be, in order to challenge conventions, innovate, and contribute to the field of contemporary dance.

-----> **Care:** Our work is carried out with thoughtful consideration and respect for the bodies, hearts, minds, spirits and wellbeing of the people involved in our activities. We dance in a way that cares for our bodies and the land we move on. We honour our differences, limitations, and boundaries while nurturing our curiosity and creativity. We operate with a spirit of generosity and warmth.

Our Core Values

Accessibility
Artistry
Care
Collaboration
Community
Joy

- **Collaboration:** All of our work is relational. Our practice prioritizes the exchange of knowledge and ideas. We value the innovation and artistic excellence that comes from collective authorship, learning, and investment. We strive to make decisions (both artistic and organizational) through consultation, dialogue and collaboration. Our organization is built on a foundation of partnership. We value contrasting perspectives and cross disciplinary understanding.
- **Community:** We view dance as a way to build community. Our work seeks to create trusting and diverse communities of movers. We value the invention, creativity and beauty that emerges when groups of people with different life experiences move and make art together. We pride ourselves on the deep friendships and connections that grow from dancing and performing with one another.
- **Joy:** We create space for collective joy, delight, and celebration. We believe that joy should be an essential part of art making and that dance practice strengthens our capacity to feel and spread joy.

Vision

A world where all bodies dance.

Mission

All Bodies Dance Projects facilitates spaces for all bodies to dance together through classes, workshops and performances. Through this work, All Bodies Dance Projects cultivates a community of integrated dance practitioners and shifts cultural perspectives of the dancing body.

Image Descriptions

- Page 1 A group of 15 smiling dancers are gathered under a large tree whose branches and leaves create a big shady canopy. There are three people in wheelchairs, three people kneeling on the ground and the rest are standing. People are wearing bright clothing in shades of red, blue and green. It's a sunny day.
- Page 6 Two dancers reach towards each other from positions on the floor. The dancer facing the camera has their right arm and left leg stretched out which the other arm and leg hold them up off the floor. They are wearing a green hoodie and hat, a black mask, and blue pants. The second dancer faces away from the camera, we see their dark hair and arm reaching out. They are wearing a white t-shirt.
- Page 8 Seven dancers in various positions are gathered in a park on a bright day. Big trees fill the background. One dancer is in a motorized wheelchair and one is in a manual wheelchair. Five other dancers are standing, one beside a mobility scooter.
- Page 16 Two people are pictured rehearsing for a dance performance on a sunlit wooden floor. Peggy (a light-skinned person with dark hair pulled back in a messy bun, wearing black clothing and a medical mask) sits on a low board with wheels, feet planted firmly on the floor. The other dancer, Harmanie (a manual wheelchair user, white, with dark blond hair pulled back in a high ponytail, wearing a black mask, grey tank top and black pants), holds her wheels and tilts back in her chair so that the smaller front wheels are in the air, while leaning backwards into Peggy's arms which are weaved through Harmanie's underarms, supporting her back. There's a feeling of intimacy and mutual support.
- Page 16 Six dancers are pictured in a bright studio space with tall windows. In the back, one dancer sits on the floor and one lies on their stomach with their head lifted up. The four other dancers stand in various positions: one leans forwards, one backwards, and two are lifting both arms up and out from their bodies.

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