

**AEMI ONLINE EVENT
'OPPORTUNITIES FOR FILM ARTISTS: FUNDING AND ACCESS'
21 JANUARY 2022**

Sarah Hayden, 'Starting to think about Access and Moving Image'

<https://www.youtube.com/watch?v=ju09tkV-ojc&t=3246s>

Captions provided by 121 Captions

TRANSCRIPTION:

11:26:50 >> ALICE: hello everyone you are welcome to the 2nd session for opportunities for film artist in the 2nd session is with Sarah Hayden and before we begin I just want to let you know that the session like our previous event with The Arts Council is being live captioned by Captioner Jayne from 121 Captions we want to extend our thanks to her for today's event.

11:26:56 And those captions can be found by clicking the closed caption setting on your YouTube feed.

11:27:25 So my name is Alice Butler, this is Daniel Fitzpatrick and we are co-directors of aemi and arts Council organization and we are really delighted for those of you who were with our session with The Arts Council, that are able to stay on with the 2nd session with Sarah, and those joining us just now you are very welcome.

11:27:43 This is a presentation by writer, researcher and programmer Sarah Hayden, that considers what it means and what it takes to make moving image more accessible. And she is going to be addressing questions around what purposes captioning and audio description serve and what possibilities they open.

11:28:10 And her presentation will be followed by a conversation with us mainly an opportunity for you to ask any questions or to give any comments that you have and if you just with those directly into the YouTube chat, our colleague Emer Lynch can feed those back directly to Sarah and ourselves.

11:28:27 And we hope as well as the end have a little bit of time for Daniel and myself just to give some sense of what we do as aemi and how we support artist and our consideration of accessibility and the work that we do.

11:28:54 So I will just give a quick bio for Sarah. She is a writer and associate professor of literature in visual culture at the University of -- since 2019 she has held HRC innovation fellowships to lead voices in the gallery, a four-year research commissioning project exploring intersections of voice, text, art and access. In 2021 she'll call organize with Hannah Wallace,

11:29:45 the caption conscious program at contemporary. In 2022 she will work on an audio discussion project with Luxe, with a new cure should work and collating with Hannah Wallace a new British artwork art of captioning research group. Sarah is the author of the monograph, curious disciplines Menaloiu and recent publications include essays on Emma, Thomas, Nancy and Jenny Brady for Lux, and currently writing a book on the art of University of Minnesota press.

11:30:00 And we have asked Sarah for conversations about inspiration and leading this conversation today. Thank you so much again for this presentation.

11:30:19 >> SARAH: Thank you Alice, hello I'm Sarah and thank you everyone for coming along and huge thanks to Alice, Daniel and Emer for talking as part of this event today. Dealing with aemi is just a joy, to get up, take it up they do stuff nice.

11:30:41 A verbalized equivalent of what others can see on screen right now I am a white woman and scratch glasses and with the maximum -- pair of big shoulders which some might glimpse the edge of the frame are trailing bits with some very ailing plans. So describe the images that I show as I go along.

11:30:57 You notice the live captions provided today by Captioner Jayne from 121 captions and thank you to Captioner Jayne. You can turn on the captions on YouTube. It set that up as intro, notes towards making starts.

11:31:08 In speaking today I will hopefully presume very little about what any of you might already and for a long time might be thinking or working on in terms of access making within your moving an image practice.

11:31:45 Hopefully for that it will not be too boring. I will do is talk into parts. I will 1st take you through 3 concepts, 3, additions I think are useful for access in this context. I will talk about captioning and audio description via the work Jenny Brady, Liza Sylvestre, Annie Crabtree and to make this accessible is just a period I think in the chat now, Emer Wilke dropping out in case that helps anyone keep a hold of the talk as unfolds.

11:32:06 So starting out what access means in the context of image, is what I have been chasing around recently from a number of different angles. Is really Porton before I talked to acknowledge this area in which I'm still making a start myself, I'm still learning, still very much making mistakes and very much open to correction and the openness

11:32:43 to responding to feedback is essential to thinking about access in the 1st place. Need to be flexible. Some open to an email picking up where you think this could have been made more accessible, what you think at this date. What you admit, I will talk about this I have not always had access in mind and thinking about art, thinking about moving image. I came to this work be an interest in the role of voice and voiceover in video. And that slid into an interest in me interplay between solar r

11:33:08 And they went from a happy excellent natural sidestep. And via their work, I will easily realize that so much of the moving image work that so excited me that I spent all of my time in worth circulate in a context that presumes it's audience to be necessarily composed only a fully cited and fully hearing people.

11:33:26 In my case, this late, slow and uncomfortable epiphany, and essential one, came when I included a video for Liza Sylvestre caption series initial cold many voices all of them loved at Johansson the gallery.

11:33:33 And Liza Sylvestre's caption series educated it's receivers and the purpose and function of captions.

11:34:05 It does so in part by demonstrating the effects of their frequent absence. And it does so by appropriating the appearance and the rhythm of an open caption track overlaid on film or video. In this case you will see here on the slide, what looks like regular captions on the screen are inside something like a drip down layer called assay that is also a manifesto I think for caption consciousness.

11:34:35 So what we have here on the screen is a shot from so Lester's Third Space, it is a panel installation on the left, a caption like text over 2001 space Odyssey and the text reads everything moves at that same slow pace. On the right side it says the space is the place, the text is I hear his words levelling out musically. That is just from consideration in the moments of cinema,

11:34:51 the verbal centrality of film viewers and receivers, hierarchies of significance, the status of a sensory operation on screen, the curious of writing one set in motion. When is on the run instead of being held steady.

11:35:07 And also prompt engagement with episodes in the history of captioning and TV, concept of deaf game, and calculator implants is mutually thought everyday technologies with interpretation.

11:35:33 An image I'm showing here is a detail from Third Space. Another image which is a 2001 over with a gray seated after not pulling what might be a clipboard lit up in the center, and his partner after not interacting in the foreground. The text on image here reads always, there is a sound that feels like music. But is probably just the low hum of the machinery.

11:35:42 So back in 2019 I watched and watched and watched this work. And I thought and wrote about it and selected it. And I watched it some more.

11:36:07 And obviously in planning exhibition that takes time, but it was only really once we saw the show in 2020 that I properly realized what it meant, that the artist itself and any deaf or hard of hearing visitors to the gallery would have come to see this piece and then find themselves barred from accessing all of the surrounding work that was hung or installed and projected around it.

11:36:18 Because none of the other moving image work was caption. And since then I have been trying incompletely, but increasingly considerably not to repeat that.

11:36:21 I will turn off the screen share for a moment.

11:37:00 Okay. So I offer this back story not by a way of a confession, but to say firstly that however belatedly you get there is always worthwhile to start thinking about access. Even if as in my case you have been oblivious before. And secondly while I'm here today to preface some suggestions the expert on access, film and video of the Users, Audio Description

Users, and the Caption Users, Those Who Have the Real Lived Experience of Engaging with Media and Artworks That Are More and Less Successful

11:37:25 at making themselves accessible. Is collective text, a disability justice driven working progress that supports audience art and film, and interpretation prove the present best place to advise and how you so closely caption or audio describe your film is an artist relies themselves on captioning and audio disruption into access film. So a cooperatively

11:37:33 organized group of them working in concert of access workers to interpret moving image from the point of conception.

11:37:39 And I will include a link to collective text in the resource list at the end.

11:38:18 And thing about access work it's important here and everywhere I really want to make this very clear at the start. The any conversation about accessibility does not become this are cumulated as disability justice as a movement an organization. Organizations like all others need to be employing disabled people throughout and recognized that as Snyder put it. They are not just. Tries to bite socially imposed assertions but collective consciousness. A last know before I really get started on

11:38:43 starting. Becoming conscious of all the ways that we have been formed by an ablest culture to expect a homogenous public to engage and only homogenous about to engage with moving image. I have been trying to avoid in writing and talking and referring to those who encounter moving image as we tend to do as a viewer or who must obviously see or an audience who must hear.

11:39:14 So here and elsewhere I will refer to the extended category of variously receiving and processing people who might encounter film or video. As the receiver. I do so because it seems to work and by way of not, the catalytic effect on all I have been doing since engaging with receiving Jenny Brady's film of that name. And for that thanks always to Jenny and Bennett locks.

11:39:37 And my recommendations for improving accessing image. I will draw on ideas for lots of sources here and I will provide a list of all these references I'm citing at the end with a publication details for your own further pondering if you want to go and do the homework after. And to save you from scrambling notes as you go along. So no need to catch everything as you go.

11:40:11 My 1st recommendation is to recognize and resist the acceptance of general lack of access. What I'm suggesting is you try to start to recognize everywhere around you, the pervasiveness of what refer to do as it assumption of general lack of access. And writes incredibly precisely in this. Using the presence of the blue chair access sign, wherever it appears without the in excess ability, the inaccessibility of everywhere else that is around.

11:40:21 It points out in doing that, our general acceptance, our general tolerance of inaccessible environments. And environment bills with one kind of body and one modality of moving in mind.

11:40:47 Exceptions to an excessively are so rare, so unusual that they have to be highlighted and signposted. What did this mean in a moving image context? The equivalent might be the single screening in a weeklong festival advertise very prominently as being the

open captioning or the soul morning during an image exhibition run of maybe 3 months when audio description might be made available.

11:41:05 And then for that one selected, usually selected because it is relevant film. The event page that brought you here today and to YouTube, advise you that this talk will be lives captions and in part because clear advanced and accurate information that access provision is vital. Is the only way to do access.

11:41:23 And also because we will be trying to resume the anything not as such is automatically naturally just kind of inevitably inaccessible. And it will be that for deaf people and anyone else who needs to access it differently. As though our scenes just grow that way, as though it is just natural.

11:41:37 The never-ending pandemic has punted many organizations to develop new ways of making their doings access will to more people in more ways, to engage the a different modalities or access rates. Certain other organizations have put on a show of care

11:41:54 and congratulatory dance from moments me last year, something they tried once. And have gone back to doing things as they did before. And I think many of them will stay that way. That is a conversation for another day I would direct you to look at Sandra Alland on this topic.

11:42:24 So here is my suggestion, next time you notice a sign in the cultural sphere that says hey look access right here. Just here. The inclusion of an Alt-text image discretion and tweet of a film still saying by a body that to date sent out all the images to screen readers. Step back and survey as well as noticing it and being out of it and thinking it was a good move. Also step back and sort of

11:42:56 survey the general acceptance of an accessibility as normal and natural most of the time. -- Identifies the idea for de-marginalizing and how strange is that deaf and blind publics are routinely shunted to the margins of the program. And filling out the edges of the massively ablest and artist cultures in which we have been formed and making and doing exit possible and really necessary start to think about access happening in a different and better way.

11:43:03 Okay here is my 2nd recommendation, expander concept of what constitutes access.

11:43:13 Before you start to think about what it means, what you need to make a new work, presuming that to do later or sometime what is needed to make that work accessible.

11:43:52 I would recommend that you try to dismantle the fullest division between those phases, those task and planning and budgeting and making and try to collapse the partition wall separating what is necessary for the film from what is extra for access. Because this division, to quote tikoshky again -- disability is excludable. The screenings, production budgets are being agreed, access gets shunted again into a separate often deferrable, often highly contingent space of well if it is possible then

11:44:14 And presenting the one area screenings, depending upon there being a bulb in the projector. That is automatic. So that is cited people in the cinema can engage with the film. And there will be chairs, there will be chairs. As more than 15 minutes of a showing is

deemed longer than anyone can be expected to watch while standing. Without resting their weary bones.

11:44:51 These apparent givens our thoughts normal what is needed are based on shared, unspoken expectations of the capacities of what comes in calls a normate body. Within this context that is a buddy the king comfortably watch and image production from an distant of XP of X scale, and it extends the capacity of my hearing because that is coded as normal. Access is already everywhere and just focused on one kind of body, one modality of experience.

11:45:04 And what can anybody do? The artist and design researcher Sarah hand-drawn interrogates the related dissension between technology that gets coded as just technology and the sort tickets framed as assistive.

11:45:11 I find it startling when I came upon it and realize that I had very much been thinking of these as 2 separate things.

11:45:27 But as observed, the particular munication technologies as assistive and others as not as inherently political choice. Has major implications for what is determined to be a valid cost and necessary concern and what is a deferrable discretionary budget line.

11:45:58 In the feminist-- Allison writes about how nondisabled accesses made individual while the access is made indivisible. I think that is a brilliant assessment. As she observes and protest about the insulation ramp on a appellation hiking trail, steps themselves and accommodation, just one made for a different kind of body. And I think we can take that kind of thinking and move that from the context of an kind of outdoor realm of physical mobility

11:46:12 right into this moving image contacts. So my 2nd wreck of a nation here is that you try to become conscious of nondisabled access as abundantly application all the way around it.

11:46:31 And I want to recognize its effects of social and political. I really conscious today and pleasingly so that our context is an event that is also by public funding and so much of the work we are talking about making is intended ultimately helped to occupy public space at some point. Often publicly funded space.

11:46:50 I'm also conscious, less happily, of being employed within a country where the governments per capita spent on culture has been drastically reduced the past couple of years. And impact of so many years of state policy, cruelty are very sharply appallingly upheld everywhere around.

11:47:17 Being in both of these places at once. It seems all the more pressing and urgent to me that even though there is a funding for the arts it doesn't get directed to the work, but doesn't consider denying access to the fully disabled to otherwise marginalized citizen the funding state. Otherwise socially so when art that is being made is often intend in itself and it's content on intervening politically.

11:47:25 On being political or revolting against the harsh and unjust world that pushes people to the margins.

11:47:59 Whatsoever anyone might want to make it seems reasonable to me that any despair does should be carried through and how that work is conceived as produced and present it. And media recurring relations among people, practices, institutions and machines and for fitosky, the access forms and ongoing forms of recognition between communication accomplished between people.

11:48:30 Access to culture is not reducible to a consumer right or does it happen by magic or by machines alone. The work that I have just brought up on the screen share here was commissioned as part of the 2020 deaf artist film conditions at Lux, this articulates what I'm talking about here, the originality of access work by pulling what it names the invisible labor of access work into new suddenly wonder inciting a person ability.

11:48:48 Putting the excess of cart captioning on screen and talking through his practice commonly as a constantly in flux unfixed interaction between the captioner and the caption user for whom the access worker creates a specific personal dictionary of steno briefs.

11:49:12 On screen here I'm hoping, we have a still showing on the right of the screen, Louise, Shannon and the captioner Jennifer. And the main screen of the view of the captioner's view of steno brief and the behind the scenes, we can see Captioner Jayne's equivalent here today. But has been brought kind of surfaced to the front of the film in this work.

11:49:20 What is visible on screen is a slightly busying array of instructions with pop-up windows and yellow captions and blue that reads words are never

11:49:46 words I never, once I've used because I didn't receive this dictionary from someone else. It substantiates on screen in real time how access is made between people. How access works in the film's own words is shaped by relationships. And not as various exploitative tech firms catalyzing on pandemic as would have us believe

11:49:54 -- by AIs.

11:50:00 I will stop sharing, 1 second.

11:50:28 Access is what determines how much people can purchase bait and cultural, social and economical experience as with assessor excellence denial of access depletes civic participation. With the making of film and are particularly bodily capacities is to diminish the already potentially notably compromised participation of the same disabled people that are already in so many material ways

11:50:38 disadvantaged and forcibly so by ablest systems. In a political and civic space that determines the conditions of all of our everyday lives.

11:50:55 So my 3rd recommendation then, is to think of access and social terms on both of these ends, open terms of how it is made, how it happens, where it happens and what it's implications are, what the implications of his absence can be.

11:51:02 And they go far, far beyond the realm of art and not anyway diminishing that realm by saying that.

11:51:23 So my 3rd recommendation then is to recognize the access is always social, and think about it as being more than ticket sales. Decisions with access to culture, or decisions about who you recognize as a participant and about where you want to do the line about who comes as a society.

11:51:41 Okay we are just beyond halfway. And with those 3 recommendations reverberating, I will focus here on captioning and audio description the artist doing really interesting things within them.

11:52:07 And explaining alternative content added to source material without creating a new work. When a film is captioned or audio described what results is what remains a double weave and source target tax. I think this is a suggestive way of thinking about it particularly for artist. A melding of work with his own translation. That really is exciting. Think about access and moving image means innovating simultaneously

11:52:19 with revelation and discretion and translation across forms. And captioning, centres described or translated into text that usually but not necessarily appears on top on the screen.

11:52:27 And audio discretion a live in theatre or pre-recorded in film iteration of the image track translates the visuals into spoken words.

11:52:59 Right now there tends to be a lot of confusion when I run into this in funny ways, and inconsistency about captioning terms and categories. Also a bit of cynical Miss categories vision of overselling a pretty minimal, crappy automatic subtitling is captioning which actually isn't what Captioner Jayne is doing right now, refer to as live captioning or CART, which is, mutation access Realtime translation.

11:53:15 And in film, subtitles translation spoken from one linkage to another. Most are familiar with that. And displaying spoken words in the same linkage on the screen and these are often particularly by certain global streaming platforms, missiles as captions.

11:53:41 But to make moving image accessible what you need is captioning and not simply enter lingual subtitling. Captions on a video or a film would encompass the spoken words that might otherwise be heard in the dialogue or via voiceover or including a translation or translation of the soundscape into words. Music, incidental sound, all of the evidence of the work translated into text

11:54:11 read from the screen. A rich rendering of what the sound is doing in and for the work. The experience of a deaf viewer are watching the film will not be made the same, as for a deaf person, but captions can go a long way to facilitating an equivalent extremes of the work and beyond this I recommend you go look at the transcript and video of this country into the practice event at Nottingham contemporary last year.

11:54:39 And captions were made open and? Livable to all viewers of the program or closed. And initially very expensive, decoder made visible or legible was already in there, something that was hidden inside line 21 of the broadcast signal. And something I think really intriguing about the idea of the captions are there and they have to be almost like I'm just imagining someone rubbing over it with a crayon to make them appear.

11:55:08 While closed captions are switched on and off other visual of the private viewer they are privatized. Open captions are burnt in and public in part of the work itself. Whilst close captions are deftly better than no captions, when we talk about artist film, to my mind and again this is where I'm a bit polemical. The decision to make options open or closed has invocations for de-naturalizing marginality. It has invocations for visibility. Instead of privatizing access

11:55:33 open captions can surface on screen and remind everyone of the presence of Users As Receivers. In Which I Would Direct You on the Questions of Disability to the Work of the Disability Rights Activist Alice Huan.

11:56:03 In art and cinema mainly I think this quite grim, the situation is worse and I really feel like you just hope right, at the art world would be further ahead than the nasty commercial platforms. But in this respect not necessarily are often the case, and I feel like I don't know, as a prompt to something. Late last year I attended a very large-scale installation of moving image work. As part of a very major international festival.

11:56:23 I say it like that because it had the funding. My colleague and I were reassured that captioning versions of the films would be available. But when we got there it turned out they would be available but not in this space, or not at the show. Within this huge all the screen massive complex, very gorgeous installation.

11:56:56 But the hearing public for this very political survey showed there were huge screens, beautiful production and gorgeous installation. But for the deaf viewer or anyone else needing the text translation and there are many categories of users that might be encompassed there, various kinds of reasons of neurodivergency, reasons of language or language learning. I won't go into that now. In this case for the deaf viewer, the captions

11:57:14 which had already been done, they existed, they had been made, or available only if the visitor to the gallery watched the tiny versions of the work that they could find on a website, on their own phone, provided that the Wi-Fi was working and of course it wasn't.

11:57:39 So we moved around exhibition together and I spent quite a while chatting to the-- and chatting with them and asking about the decisions that have been made. It was 1 of those again striking epiphany moment realizing what it means to kind of make access provision but to do so in a way that so clearly says

11:58:00 The show is for the hearing public and the following a home or figure something out and there is a sense in that of who you expect to be there, who you consider to be your public. And what you consider to be the term that would be used so audience, like the audience, for your work. And we really have to do better than that.

11:58:30 And these inadequate kinds of workarounds being sent to look at a website on Wi-Fi that is not obviously working with in the show anyway, they are not just insulting, they also reproduce a history, a really deep and I'm wounding history in which as an assessor argues disabled people has this Charlie made absent from conceptions of public sphere forcibly or constructively to domestic space.

11:58:54 And I would just direct people can of any separate issue but I think it is worth 1 kind of bringing here for another day, another time is the on the question of captioning historic

work, some of you will I'm sure have been doing influence work, I encourage you to look at that but just doesn't fit in the remit of what we are doing here today.

11:59:19 If you can see the screen here I brought up an image of from Jenny Brady's receiver. As many of you already know, and celebrate, receiver energetically expose what captioning can do as though it's intent on testing and approving is potentialities is a medium.

11:59:47 What is on screen right now is a peachy yellow on Lou. And this from the archival TV footage. On-screen, some early black and white THE type that scroll up the screen are also visible across the image. And it says we regret that uh we do not want to compromise at all. And for me this is a high point in the film.

12:00:14 Brady's captions and archival footage from a post-screening Q&A play, with the information that captions can transmit about particular forces tone, it has been swollen, the clue it might be hard to give the speakers the presence in the space, the attitude of sound seems to communicate in the voice as taught

12:00:43 And it is all most like a object lesson in the difference between subtitling and captioned and information that you can choose to convey that can try to produce an equivalent sense of what is being carried by a voice beyond just the pure fact of the words being spoken. Brady's captions acutely-- and it captures the hesitations, pauses, that carries such a lot of the social meaning of conversation.

12:00:53 And all of this information that is otherwise by bare-bones automated nearly on taking subtitle going to be refused to the deaf receiver.

12:01:33 On screen now there is a black and white archival photo from the same film still of a group of signing protesters marching in the deaf presence now March. Faces are tipped up and hand raised an emotion, it reads who are you, are you on – the phone with Shawna? It takes multiple different forms as you can see even in these 2 different examples. The move on and off the screen, interact with images in which the. Use of the range of type faces hence at the possibilities

12:01:40 for how the aesthetics or effective pieces of audio can be rendered legibly on screen.

12:01:58 Inside this incredibly sharp and compelling film, there is a caption lab in action and I think for people interested in thinking about having like how to start bring this into their practice and looking at Denny's work prompt a realization of what might be possible and where it Michael.

12:02:24 Every time I rewatch it and I worry sometime if Jenny is tracking fewer locations or stats on vimeo she will know I have watched it very many time. Is just something else every time for another investigation. And unplumbed capacity in captioning as a medium.

12:02:44 And the subtitles reflect playfully on the pearl different operations that present when everyone starts to try to do describing. And Liza Sylvestre rights Third Space films, and appear over archival footage from poetry and craft films.

12:02:53 And I will include a link to where this film is showing currently on vital capacities. In that resource list at the end as well.

12:03:12 In the simple and single or nature need legible as on the screen here and simultaneous presentation of trios of descriptions for each across the same image. Repeated 3 times. Each of these are then offered as locations or registrations for the sound of the same slice of silent footage.

12:03:38 These descriptions some and sounds into being in the imagination of the hearing perhaps the deaf hearer, a cordial effect that is really quite peculiar to experience. Within less than 2 minutes the receiver is required to attempt over and over 3 things at once. Or to hear the same image 3 ways differently.

12:03:58 Concisely powerful it example phis what Marcus best and love described in I love this assertion, the essential generosity attached to disruption as a practice but it tends not only to his objects but also to the collective uncertain and ongoing activity of trying to get a handle on the world.

12:04:06 And I think this are of way of thinking about description in terms of what we talked about earlier with access work and relationality is really suggestive.

12:04:37 So as the screen here showing, one sequence shows 3 times over on the screen, same pair of hands shaping the same piece of clay on the work wheel, and it has 3 bracketed options, the 1st 1 is shaping, the 2nd 1 a sound of emptiness in the room, and the 3rd mysterious string music. And to capture not just appreciable sonic qualities but instead or as well

12:05:06 the mood that is intended to induce. And on the screen now another pair of trio of money potters hand throwing a potted wheel and the captions read building, sound of shaping context and music intensifies. and rice that captures most rhetorically invent and negotiate the meaning of the text and I think this work of rhetorically inventing and negotiating

12:05:24 is one that ought to appeal to artist working in the practice. Again certain that the artist concerns or worries translating or transcoding is trained to show here I send an image does not lockdown significance of that sign or image or civil find affects.

12:05:48 -- simplified facts, the carry out or enact the claim made by best, Marcus and love and this will be on the resource list. Through access discretion can be a way of honoring the object of description. A lovely way to think about what it can be to the captioner to describe.

12:06:12 And their suggestion is describing and descriptions can produce pleasure and they really, really can, I think this is why I end up writing and writing and writing and writing about and writing about... There is pleasure there and the describing and that pleasure can be will to do the work of access, granular as a slow, repressed, appreciative, description, make us more attentive.

12:06:46 And I fully believe this. So an audio description as Fryer puts it, it must be translated information received through another sense. And going for it's elevation and reimagining of audio description as a literary or interpretive form with infinite possibilities. I hope that some of the work I'm showing gives you a sense of what these possibilities might be. But the work of Jordan Lord, intimate intended the plummets of audio disruption and video work

12:06:54 as a medium make me excited for what is happening in audio disruption and for what might happen in the artist audio description soon.

12:07:12 I'm also excited sometimes very tirelessly so, the infinite possibilities of audio disruption, excited by what Lux are doing right now and exploratory missions to adapt these is the only partially realized capacities that we have to work through access.

12:07:27 And encourage as part of this by moves afoot among audio discovers right now in the UK more broadly internationally to develop and diversify a practice that has been historically kind of hidebound by declassified codes of professional conduct.

12:07:47 Rules and standard that blind and low vision film audience are you the limit and use of possibilities for better and more nuance image translations. There are changes afoot and what audio disruption does and is expanding quickly and on the move.

12:08:08 In this on the professional practice describing diversity collaboration between researchers and Rachel Hutchison and the disruption vocalize and back to Lux again what they are generating currently as a consequence of the commitment to artist, ID and audio description as an artistic practice.

12:08:28 And it is best for this I would say look to the extraordinary work of artist work to the highest order of Elaine, Julian and Joseph who collaborated substantially with Jenny Brady, looked at collective text, okay I will slide share one last time. We are nearly there.

12:08:47 So Annie Crabtree's body of water, which I hope you are seeing places the captions of a voiceover on the body of a nonspeaking swimsuit in figure.

12:08:55 If that is not showing correctly Alice you step in and let me know by hope that is coming up okay.

12:08:59 >> It is showing we can just see your full...

12:09:02 >> I don't think I have your audio. Yes I can hear you now.

12:09:05 The share is working okay?

12:09:09 >> Yes so we can see the image we can also see your desktop.

12:09:15 >> Okay I will adjust that, that is the issue.

12:09:18 There we go.

12:09:19 >> Perfect.

12:09:19 >>

12:09:53 >> SARAH: So Crabtree's body of water leases the captions you can see here a voiceover onto the body of an nonspeaking swimsuit in figure. Showing on screen now. In the materialized ghostly hovering over the body and on screen now there is a blonde figure looking down at hands delicately, tentatively touching the stomach and the caption reads, "telling the story allows me not to be dominated by it."

12:10:23 And remove voice, the captions here seem to most enact what the work is beginning to describe it. Is removed voice that results from medicalized mismanagement. Of bodily pain and frailty. These captions amplify the voiceovers reflect as of the body as in Crabtree's words, misbehaving malfunctioning object, a problem to be solved. Before the voiceover and any sound is made heard.

12:10:36 Earlier in the film at the very start, these minty green italicized captions invoke very specific kind of watery sounds and these are sounds that are as yet at this point in audible to the hearing receiver.

12:10:47 There is no sound at this point. And some of these kind of descriptions would be things like faint splashing, then watery gurgling or loud underwater splashing.

12:11:00 And 1st is unclear why these descriptions an object are replacing absent audio or in fact just not have your speakers on at this point if you are used to hearing or whether the disruptions are summoning the sounds into sounding.

12:11:13 By the time they around the water sounds have already been anticipated for some they will have kind of quads I sounded in the sunny sensory space for perception.

12:11:38 For the hearing viewer, it might be as a disconcerting experience, of being for one moment, apparently not given access to something integral to the work work of being barred for a rare moment of full engagement in the film. Within the 1st minute the ground for the works treatment approaching unspoken suppressed experiences is already primed this processing.

12:11:58 And is the body on screen breathes visibly, considerately, the detail in these aquatic disruptions builds and exceeds I think and any data fighting of something subtle and appreciable different registers of water sound and anything that hearing viewer might have on notice.

12:12:31 The descriptor does not shutdown the complexity of the sound at all. But instead heighten the awareness in appreciation and readiness to apprehend difference and -- and the website, I will link that as well. A huge private cactus, or recent work tell me how do I feel is set on the website within a panel the offers the film and 3 versions with a note usually explaining that none of these should be considered the master.

12:12:50 These different versions have different sorts of translation overlay built in and built-in from conception. Along with the explanation I think it's important when there is also a content know and we can talk another time maybe about that content note is another kind of angle on access and making things accessible.

12:13:28 In Crabtree's three-part panel, these different versions of the film, the translations are side by side across the road. each of them the transitions are the complicating and marginalizing Andy marginalizing the last, you have to have a flow, potential roots of access that all of them are made. No hierarchy of the work itself and the crappy version on your phone. But instead this beautiful flatness, this flattening of the kind of perceived idea between the master and the access version.

12:14:00 And I think jostling that result as you move across that sliding panel, the jostling between the pains of the panel that I want to see more of. Before I stop, as a caution, this is

a necessary incredibly cursory skim across work that deserves more sustained attention. I could have spent 3 hours on any individual works. Slightly painful to fly past them this way.

12:14:31 But beyond that as Shannon Finnegan and -- project argues, hopefully this suggests about access making as well as being vital as well as being just the thing that we can be doing, it also can be a site for creativity, acceleration and play. Given but as my very wise colleague an investigator in these declarations curator Hannah Wallace often reminds me in play and extermination

12:15:19 -- experimentation, and exploring seeing what might happen in this realm has to be a baseline. There has to be a meaningful minimum of access throughout any of the world play. and is not in extermination for experimentation sake and access it is one that moves towards a better and more nuanced accessibility. So like I said at the start, accessibility can't be disaggregated from disability justice and artistic exploration of access can get disaggregated from the aim of practice.

12:15:35 What we can start doing is making work that looks like it is caption, feels like it is audio described but actually making a. Promised delivering unexperienced to those who are deaf or of low or no vision and something entirely different and something much richer to those who are not.

12:15:50 And this is back to where we started on the stress of important of looking to the experts, users, to teach us about access. So in conclusion I have tried in this talk to cite the work of a lot of people who are have been for a long time doing the work.

12:16:19 And so to and I think it is to circle back to tender Allen's, editor, writer, resister, agitator for access, and essay titled nothing about us without us, no one left behind, Sandra rights learning about access is a continual process. The easiest way to begin this journey is to lose our defensiveness and I really would underline that. And when someone highlights their exclusion, lose their defensiveness.

12:16:45 It takes timeto highlight and become accessible and not a goal we can never fully attain and this also requires underlining. It's almost a possible to be accessible to all people at all times. But hopefully, now Sandra goes on in that line because she is writing there particularly about poetry and live kind of voice performance. to talk about what might be done and where things are going in poetry.

12:17:01 But hopefully our conversation now and beyond today we can kind of add aemi together and just generally in artist moving image talk about what might come next about what hopefully of what comes later. Thank you.

12:17:35 >> ALICE: thank you so much Sarah, that was such a fantastic presentation and I know Emer has been in the YouTube chat there. And if anyone has questions she will be able to feed those through back to us and so Emer just let us know when there is a question there that we should address.

12:18:02 And there is so much there of such significance that I think is really important to kind of just really stressed. I think it is so great that this, that you are able to sort of give us these insights after this morning session from The Arts Council because I think what comes out so clearly is this important consideration from the point of consumption.

12:18:05 -- Conception.

12:18:34 And how that is a political act and how you know we as aemi are supporting programming work by Irish film artist and we really want to stress as we begin to learn, there is a real kind of reason behind calling this session, you know starting to think about access, that is as much as we imagine you know a lot of people who might be joining us today are out in terms of thinking about access.

12:19:04 But as we draw our attention to we have to start to think again about as you say, who we considered be the public and can as society, and if we have noticed ourselves being short-sighted in terms of thinking an audience as all hearing, all seeing, that we are leaving out really sort of significant receivers as you describe them as the title of Jenny's film.

12:19:34 Is one thing I want to highlight as well we were lucky enough to be able to include Jenny's film in our touring program and circuits last year. In fact it was sort of the starting point for that program. And that film as well sort of kick started us I think, on this trajectory in terms of trying to you know, just increase our own awareness.

12:20:14 And what we can offer and do to support our work and increase accessibility. And I suppose that is kind of something that is really interesting is that like in a way sometimes it's the artist who can kind of lead the way. You know that it was Jenny who sort of sparked some of these thoughts for us as well. And I think that is just as much as you are saying that access can be a sign of creativity. Is also really interesting to think about how artist can start to help a public shift the

12:20:21 consciousness and that is exciting job for the artist and I'm wondering if that isn't something you picked up a little bit as well?

12:20:42 >> SARAH: Yes I think I feel like Mike coming into consciousness of this is through artist and not just artist kind of giving the concept just quite how it is through the engagement with those artworks and through exactly how those works kind of act upon me, what they kind of got what kind of engagement they demand of the receiver.

12:21:17 How they kind of alter my expectations and shift me from this comfortable position as sort of seeing and hearing person and presuming that I'm getting everything to being discoverable and sort of kind of parallel experiences and reading saying critical disability theorist or activist on disability. And alongside that kind of, it's happening through the art. And it does feel like there is this possibility and this real kind of like evidence that you know artist are in this way

12:21:42 sort of meaningfully altering as you say expectations and experiences and changing the conversation in ways that are not just about sort of making statements or even kind of like including in a statement and of claims about what the work is doing. But actually sort of achieving it through the kinds of encounters that they are producing with those that receive them in all the various ways that they do that.

12:22:05 So I feel like there is a case that we could make for why this work you know, if we wanted to make a case for why funding the arts kind of is a reasonable way to go about producing kind of like a better world, I think this is 1 of the ways that we can say this can

happen here. This can happen in these ways. And in a way that is simultaneously for the artist.

12:22:31 Exciting and stimulating and generative and I think that you know, so many of the artist that I'm kind of running into who are, some of whom who have been doing this may be because of their own lived experiences and others coming to it elated really and attentively, it opens up new ways for them and how they are doing it in ways that

12:22:56 Have these appreciable and aesthetic effect on the works as well as political import for the kind of content, and all of that seems so valuable. And I guess that is why when we got in touch and we have been having these conversations, I fully believe in this as a thing for aemi to be doing and for us all to be thinking about and trying and do it in a way that feels comfortable for people.

12:23:33 That brings them in and kind of acknowledges that no one is doing this right all the time and all the way but that we do have to be flexible and not defensive and not sort of run away from these issues because we recognize that we have must them up before. Which I think is a temptation, if you open this box, this conversation that you are opening yourself then you are being notice from fucking it up.

12:23:36 >> Sorry.

12:24:23 >> DANIEL: for what I can do in terms of how enriching that can be, you know and I was just kind of drawing when you are speaking and even struck by you know, what could easily become habitual practice of you know as just describing what was appearing on the slide and that altered the quickly in a way that reinserted sort of your subjectivity and outline various subjectivities involved in any sort of experience and artwork. Or an image.

12:25:03 I think even that experience and that reminder of the subjectivities that are always at play. Is so transformative actually. You know even that simple process of like starting to habitually describe what appears on screen and then that opportunity you know in the context like this, to kind of take a breath and you know to hear somebody's relationship to an image. Because that is always what that entails to some degrees, always any discussion like that is going to be some degree subjective.

12:25:25 This reminder of subjectivities you know I think is helpful and enriching. Clear and all but just to talk about how these could become relatively small changes really enrich our experiences as well.

12:26:00 >> SARAH: Absolutely Daniel and I feel like this is something I'm only baby steps in trying to think in these terms. Feel like I can recognize and the shift away from the presumed the kind of like sort of authority that speaks from out of nowhere. I guess this is where it interest me that interesting voiceover comes from. Voice from nowhere has this apparently neutral perspective on everything. And that's how much we do things we begin to talk publicly, mainly particularly about these kind

12:26:40 move into the space and come over here with the facts. It totally changes the conversation to thing about subjectivity and also the kind of, we took what the situated objectivity or situatedness of knowledge. I am acknowledging sometimes when I am writing, where I am and what capacities are shaping my experiences that makes me write this

particular thing in this particular way and this is the interpretation of one person coming from this place who is saying the work in this way, hearing in this

12:27:05 Way and expressing it and moving into that space, and doing that you kinda make the presence of different ways possible, almost like owning how you are doing it and there is all kinds of different ways that we can do that but like you say in terms of kinda showing the image not presuming that it's obvious to everyone why I'm showing the image or what is the I'm drying people's attention to. And doing the disarming of the image,

12:27:34 see the fact that you describe the text on the image is both kind of necessary to give a comprehensive view of what the image is also about and you need to describe the text within the image if you expect people to access that with a screen reader, the text within images is also like requiring describing, it requires reading.

12:28:01 Are I suppose sort of like trained to presume last and so to predict a homogenous kind of public light there. It shifts and slows and thickens and I guess that's why even in writing this I felt like I was so often writing something and then kind of opening like a paragraph of trying to explain what I was doing what I was doing. Are you know thinking if I do that I need to make space for that here.

12:28:21 And I think what Alice was saying earlier about the necessity of beginning to do this from the beginning of something is what makes it possible I know that in recent times experiences of say ringing event and then coming on board with something and then saying oh no we need to kind of add access at this point.

12:28:46 And realizing and trying to do that after that fact, it's pretty much impossible to do it right. It's not going to have you know in the same way that like if you make your film and then you say like I need to apply for a budget for the access for this. is just not going to work out it's not going to be built-in, a huge difference in timelines even in terms of putting on an event or screening.

12:29:15 Like when you start to plan for the event, if you need to book captioner's, you need to book ISL interpreters, you need to give the captioner's and ISL interpreters outlines of what you are going to do and speak about that in events. You need to build that into your timelines. You can't do things on the fly in the next back that you can make them accessible after-the-fact. All of that has to be taught about and talked about and kind of you know I feel like now and anything I will do in the

12:29:30 future the 1st project planning period of trying to imagine a new thing, like I will just plan the access to like kind of almost start there and then think and then what is possible? And then what comes from that?

12:29:42 And that does require just an inversion of how we tend to approach things, and how we tend to approach things in that way is because of these ways that we basically have been trying to think by a pretty horrible world.

12:30:10 >> ALICE: is so funny when we were thinking about what to call this whole morning of events. We had a conversation about whether it should be called opportunities for film artist, opportunities for artist film, and I was like oh no, you know artist film is a thing. And

Daniel was saying yes I can. Anyway. Is through this kind of conversation that I feel like it was both.

12:30:33 This opens up the way that funding at the same way as an opportunity to support your practices and sustain your practice that factoring accessibility in from the point of conception is an opportunity for you to learn more about what you do and for you to rethink how you do it and who it is for. It is a massive opportunity.

12:30:48 And yes I think that your presentation just did such an excellent job of bringing it home for people. I really can't thank you enough for that. And I was just wondering Emer, if there is anything you want to contribution there as well?

12:31:11 >> EMER: yes just before we wrap up I just personally want to thank you so much Sarah for really promoting and inspiring the space for creativity and also your it in the comments, everyone is extremely thankful that your presentation spoke about open access was so inspirational and informative. And refreshing to hear about the politics and aesthetic potential of access work.

12:31:15 So just a huge thank you across the board.

12:32:02 >> SARAH: That is so kind from everyone, like I said from the start, give me the feedback that make me do it better next time. That is the only way it works. You know so I really mean that but thank you all for this conversation. I feel Like we could have a much longer number station. in the middle of the discussion last night where it was too much and that was hoping to do... There is a lot by the side I am aware it's a precursory chat. But I'm happy to have this conversation. And

12:32:33 particularly the work that you do at aemi supporting artist and taking on this area and engaging with in this way and this kind of open hearted way. is an opportunity for the film artist in Ireland and we are waiting to engage with that support and engage with what is a very warm and collaborative atmosphere within which to start doing that thinking. And to do so kind of hopefully,

12:32:34 hopefully.

12:32:59 >> ALICE: what you just said reminded me the receivers who are here today who are, who have given this feedback to us which we really appreciate and then I'm conscious as well there will be sort of another way to engage with this we place this talk online. And if anyone at any point you know later watch as this and has any feedback or questions for us,

12:33:15 you know we are always really happy to hear from people. So if we can do things better do please get in touch as well. Even if that comes you know, you are engaging with this after the fact so to speak. So yes.

12:33:40 I just seen is there links that Sarah mentioned? Emer, we said we would post the document that Sarah mentioned, that will be on our website on the listing for this event. That will be included after today and on our website. So we will be able to access all of the titles of the artist and the artist works that Sarah mentioned

12:33:45 and the readings as well as at that right?

12:33:56 >> SARAH: Full biography, everything quoted and referred to and the artist works so it should mean that anything that you missed is there. And will be found.

12:34:02 >> EMER: we will also email everyone on the event page directly as well.

12:34:24 >> DANIEL: anyone have issues finding stuff just email us as well. And come talk to us and we will get it to you. And any questions you want to follow-up with by email, you can email info@AEMI.

12:34:48 >> ALICE: I think that is a good point to end it, as Daniel mentioned we are keen to hear from anyone with questions, and we offer these advisory sessions, another way of supporting artist you can check out our artist support section of our website and we would love to hear from you. Thank you to everyone, The Arts Council and Sarah for presentations and for everyone for joining.

12:34:51 >> SARAH: Thank you. Bye-bye.

12:34:54 >> Thank you, talk soon.