

WEBVTT

00:00:13.000 --> 00:00:14.000
RECORDING IN PROGRESS.

00:00:14.000 --> 00:00:19.000
HELLO, EVERYONE.

00:00:19.000 --> 00:00:24.000
WELCOME.

00:00:24.000 --> 00:00:34.000
JUST WAITING A COUPLE OF MINUTES FOR PARTICIPANTS TO JOIN.

00:00:34.000 --> 00:00:34.000
IT TAKES A LITTLE -- A LITTLE WHILE, BUT I SEE SOME OF THE

00:00:34.000 --> 00:00:39.000
NAMES.

00:00:39.000 --> 00:00:45.000
THANK YOU FOR JOINING US TODAY.

00:00:45.000 --> 00:00:59.000
FOR OUR FINAL DAY OF THE SYMPOSIUM.

00:00:59.000 --> 00:01:04.000
JUST GONNA WAIT, LIKE, ONE MORE MINUTE OR SO.

00:01:04.000 --> 00:01:34.000
AND THEN WE'LL TAKE IT FROM THERE.

00:02:43.000 --> 00:02:43.000
HELLO.

00:02:43.000 --> 00:02:50.000
I'M BACK.

00:02:50.000 --> 00:02:50.000
WHAT A GREAT DAY TO HAVE INTERNET PROBLEMS AT HOME.

00:02:50.000 --> 00:02:52.000
FANTASTIC.

00:02:52.000 --> 00:02:55.000
[Laughter]

00:02:55.000 --> 00:02:58.000
WELL, SORRY, APOLOGIES FOR THAT.

00:02:58.000 --> 00:02:58.000
I HAD JUST STARTED TALK, TO LET'S START WITH THE OFFICIAL

00:02:58.000 --> 00:03:00.000

REMARKS.

00:03:00.000 --> 00:03:01.000

HOPEFUL LITTLE MORE PEOPLE HAD THE OPPORTUNITY TO JOIN IN

00:03:01.000 --> 00:03:05.000

THE MEANTIME.

00:03:05.000 --> 00:03:07.000

GOOD AFTERNOON, AND WELCOME ALL TO THE FINAL DAY OF THE

00:03:07.000 --> 00:03:08.000

20th NATIONAL MURAL SYMPOSIUM.

00:03:08.000 --> 00:03:17.000

PRESENT BID MURAL ROUTES.

00:03:17.000 --> 00:03:17.000

FOR THOSE WHO YOU WHO DON'T KNOW ME, MY NAME IS MARTA

00:03:17.000 --> 00:03:21.000

KELLER-HERNNDEZ.

00:03:21.000 --> 00:03:22.000

AS IN PREVIOUS DAYS, IT IS TRULY A PLEASURE TO BE HERE WITH

00:03:22.000 --> 00:03:26.000

YOU TODAY.

00:03:26.000 --> 00:03:31.000

THE NATIONAL MURAL SOIL POSEIUM IS A PROFESSIONAL EVENT FOR

00:03:31.000 --> 00:03:35.000

MURAL ARTISTS AND PRODUCERS TO TEACH, LEARN, SHARE AND

00:03:35.000 --> 00:03:35.000

EXPLORE CURRENT TRENDS AND CHALLENGES IN THE FIELD OF MURAL

00:03:35.000 --> 00:03:52.000

ART.

00:03:52.000 --> 00:03:53.000

IN NATIONAL MURAL SYMPOSIUM WOULD NOT BE POSSIBLE WITHOUT

00:03:53.000 --> 00:03:57.000

OUR SPONSORS.

00:03:57.000 --> 00:03:58.000

I WOULD LIKE TO THANK OUR FUNDERS, THE TORONTO ARTS COUNCIL

00:03:58.000 --> 00:04:03.000

AND ONTARIO ARTS COUNCIL.

00:04:03.000 --> 00:04:04.000

WE ARE THRILLED TO POST THIS PANEL DISCUSSION, BUILDING

00:04:04.000 --> 00:04:09.000

PATHWAYS TO ACCESS.

00:04:09.000 --> 00:04:16.000

IT BRINGS TOGETHER PROFESSIONAL ARTISTS, ART RESEARCHERS AND

00:04:16.000 --> 00:04:20.000

ARTS ADMINISTRATORS FROM WITHIN MADD, KRIPPS AND DISABLED

00:04:20.000 --> 00:04:25.000

COMMUNITIES TO DISCUSS HOW TABLISM AND COLONIALISM HAVE

00:04:25.000 --> 00:04:26.000

SHAPED PRESENT-DAY OPPORTUNITIES AND INCLUSION FOR ARTISTS

00:04:26.000 --> 00:04:29.000

WITH DISABILITIES.

00:04:29.000 --> 00:04:32.000

DRAWING ON PERSONAL AND PROFESSIONAL EXPERTISE, PANELIST

00:04:32.000 --> 00:04:35.000

ALSO OFFER INSIGHT ON THE LACK OF DISABILITY A RELEVANT

00:04:35.000 --> 00:04:38.000

TESTS REPRESENTED IN MURAL ARTS FIELDS, AND POSSIBLE

00:04:38.000 --> 00:04:45.000

SOLUTION FORCE A WAY FORWARD ROOTED IN DISABILITY JUSTICE.

00:04:45.000 --> 00:04:48.000

I WOULD LIKE TO THANK WY JOUNG KOU FOR LEADING THE

00:04:48.000 --> 00:04:53.000

DEVELOPMENT OF THIS PANEL DISCUSSION AND ALSO FOR MODERATING

00:04:53.000 --> 00:04:56.000

IT, AND A THANK YOU GOING OUT TO THE PANELISTS AS WELL POUR

00:04:56.000 --> 00:04:57.000

THEIR CONTINUOUS SUPPORT, GENEROSITY AND PATIENCE WHILE THIS

00:04:57.000 --> 00:05:18.000

SESSION WAS BEING DEVELOPED.

00:05:18.000 --> 00:05:18.000

WY JOUNG KOU IS A QUEER, CHRONICALLY ILL,

00:05:18.000 --> 00:05:25.000

MULTIDISCIPLINARY ARTIST.

00:05:25.000 --> 00:05:28.000

PERSONAL NARRATIVES OF GRIEF, CARE AND INTIMACY.

00:05:28.000 --> 00:05:30.000

WY JOUNG IS THE ASSOCIATE ASSOCIATE DIRECTOR AT REDEFINE

00:05:30.000 --> 00:05:31.000

ARTS, ESTABLISHED AS -- ...

00:05:31.000 --> 00:05:31.000

[Inaudible]

00:05:31.000 --> 00:05:35.000

PRODUCTIONS IN 2005.

00:05:35.000 --> 00:05:40.000

A PERFORMING REGION OF RAGINGS ASIAN WOMEN DRUMMERS.

00:05:40.000 --> 00:05:48.000

THE INAUGURAL WINNER OF AN -- JRG GRANT FOR ARTISTS WITH

00:05:48.000 --> 00:05:55.000

DISABILITIES IN 2018 AND AN ILGT ARTIST RESIDENCY ALUM.

00:05:55.000 --> 00:05:58.000

BEFORE I PASS THE MIC ON TO WY J..

00:05:58.000 --> 00:06:03.000

I JUST HAVE A COUPLE OF HOUSEKEEPING ANNOUNCEMENTS THE

00:06:03.000 --> 00:06:08.000

WEBINAR IS BEING RECORDED FOR ARCHIVAL PURPOSES AND SHARED

00:06:08.000 --> 00:06:13.000

THROUGH DIGITAL PLATFORMS.

00:06:13.000 --> 00:06:16.000

LIVE CAPTIONING IS BEING PROMISED BY PATTY DECHANT FROM

00:06:16.000 --> 00:06:23.000

NATIONAL CAPTIONING QUESTION.

00:06:23.000 --> 00:06:26.000

IN TERMS OF SAFETY, IF THIS EVENT IS COMPROMISED, THE

00:06:26.000 --> 00:06:32.000

WEBINAR WILL BE ENDED BY STAFF AND ALL RIGHT FOLLOW-UP

00:06:32.000 --> 00:06:36.000

INFORMATION WILL BE SENT OUT BY STAFF VIA eMAIL.

00:06:36.000 --> 00:06:37.000

SEND A MESSAGE ON THE CHAT IF YOU NEED TECH SUPPORT DURING

00:06:37.000 --> 00:06:40.000

THE EVENT.

00:06:40.000 --> 00:06:41.000

GENERAL GENE BEATTIE IS MODERATING THIS ZOOM CHAT TODAY, SO

00:06:41.000 --> 00:06:44.000

FEEL FREE TO SAY "HI" AS WELL.

00:06:44.000 --> 00:06:46.000

AND IF YOU HAVE ANY QUESTIONS THROUGHOUT THE CONVERSATION,

00:06:46.000 --> 00:06:53.000

YOU CAN SEND THEM THROUGH THE Q&A FEATURE.

00:06:53.000 --> 00:06:53.000

WE WILL HAVE SOMETIME AROUND 2 p.m. TO 2:10

00:06:53.000 --> 00:06:58.000

p.m. TO ANSWER THEM.

00:06:58.000 --> 00:07:01.000

THE Q&A FEATURE WILL BE SOUND ALONG THE BOTTOM OF THE APP.

00:07:01.000 --> 00:07:06.000

RIGHT NEXT TO THE CHAT ME TOUR.

00:07:06.000 --> 00:07:11.000

SO WE TRULY APPRECIATE IF YOU ADD THE QUESTION IN THE Q&A

00:07:11.000 --> 00:07:12.000

FEATURE, AND WITHOUT FUTURE ADO, WY J., IT'S ALWAYS YOURS.

00:07:12.000 --> 00:07:14.000

>> THANKS, MARTA.

00:07:14.000 --> 00:07:18.000

HI, EVERYONE.

00:07:18.000 --> 00:07:23.000

I'M SUPER HONOURED AND EXCITED TO BE HERE.

00:07:23.000 --> 00:07:27.000

AS MAY MARTHA SAID, MY NAME IS WY J IS AND AS THE

00:07:27.000 --> 00:07:32.000

MODERATOR'S OF TONIGHT'S PANEL, I WANT TO WELCOME YOU ALL TO

00:07:32.000 --> 00:07:35.000

THIS VIRTUAL SPACE, WHICH I AND THE PANELISTS ARE ALL TUNING

00:07:35.000 --> 00:07:44.000

INTO MOSTLY FROM TREAT 13 TERRITORY IN TORONTO, WHICH THE

00:07:44.000 --> 00:07:47.000

TRADITIONAL TERRITORY OF MANY NATIONS, INCLUDING THE.

00:07:47.000 --> 00:07:52.000

>> Nick: , HAUDENOSAUNEE AND WENDAT PEOPLE I WANT TO

00:07:52.000 --> 00:07:55.000

INVITE US ALL TO TAKE A MOMENT TO CONSIDER WHAT CARE AND

00:07:55.000 --> 00:07:59.000

ACCOUNTABILITY CAN LOOK LIKE IN OUR PROCESSES AS ARTISTS AND

00:07:59.000 --> 00:08:03.000

MURALISTS, PARTICULARLY THOSE OF US WHO ARE SETTLERS

00:08:03.000 --> 00:08:07.000

CREATING WHAT IS OFTEN PERMANENT SITE-SPECIFIC ART, BUT

00:08:07.000 --> 00:08:08.000

ULTIMATELY MARKS INTO HISTORIES -- ULTIMATELY MAKES MARKS

00:08:08.000 --> 00:08:12.000

INTO HISTORIES OF PLACE.

00:08:12.000 --> 00:08:15.000

I INVITE US TO ASK HOW CAN WE INVENT OUR RESPONSIBILITIES AS

00:08:15.000 --> 00:08:17.000

TREATY PEOPLE INTO THE LANDSCAPE CHANGING WORK THAT WE ARE

00:08:17.000 --> 00:08:20.000

DOING ON COLONEL LIESED LAND?

00:08:20.000 --> 00:08:23.000

AND HOW CAN WE BE MORE INTENTIONAL ABOUT THE STORIES THAT WE

00:08:23.000 --> 00:08:23.000

ARE WRITING AND UNWRITING INTO THE HISTORIES OF THESE

00:08:23.000 --> 00:08:30.000

LANDS.

00:08:30.000 --> 00:08:34.000

WITH THAT, I'M VERY PLEASED TO WELCOME PANELISTS DANIELLE

00:08:34.000 --> 00:08:38.000

HYDE, BUSHRA O.J. SIMPSON UNAID AND CARLA RICE, WHO MIGHT BE

00:08:38.000 --> 00:08:46.000

ABLE TO OFFER SOME INSIGHT INTO THESE QUESTIONS AS WE

00:08:46.000 --> 00:08:50.000

DISCUSS OVER THE NEXT 90 MINUTES HOW ABLEISM AND COLONIALISM

00:08:50.000 --> 00:08:50.000

HAVE AFFECTED PRESENT-DAY REALITIES FOR ARTISTS WITH

00:08:50.000 --> 00:08:55.000

DISABILITIES.

00:08:55.000 --> 00:08:59.000

NEST, I WOULD JUST LOVE FOR THE ARTISTS TO INTRODUCE

00:08:59.000 --> 00:09:04.000

THEMSELVES AND LOCATE THEMSELVES WHERE THEY FIND THEMSELVES

00:09:04.000 --> 00:09:08.000

IN RELATION TO MURAL ARTS AND DISABILITY JUSTICE, AND...

00:09:08.000 --> 00:09:08.000

WHOEVER WANTS TO GO FIRST?

00:09:08.000 --> 00:09:11.000

TAKE IT AWAY.

00:09:11.000 --> 00:09:13.000

SHOULD I NOMINATE SOMEONE TO GO FIRST?

00:09:13.000 --> 00:09:16.000

CARLA?

00:09:16.000 --> 00:09:20.000

>> THANK YOU SO MUCH.

00:09:20.000 --> 00:09:29.000

AND THANK YOU FOR THE INVITATION TO BE HERE TODAY.

00:09:29.000 --> 00:09:29.000

I FEEL HONOURED TO BE SPEAKING WITH BUSHRA AND DANIELLE ON

00:09:29.000 --> 00:09:34.000

THESE ISSUES.

00:09:34.000 --> 00:09:36.000

AND I'M JUST GONNA SITUATE MYSELF A BIT.

00:09:36.000 --> 00:09:42.000

I AM A PROFESSOR AT THE UNIVERSITY OF GUELPH.

00:09:42.000 --> 00:09:49.000

I RUN A CENTRE CALLED THE REVISION CENTRE FOR ART AND SOCIAL

00:09:49.000 --> 00:09:53.000

JUSTICE, AND IN THAT ROLE, I CO-DIRECT A GRANT CALLED BODIES

00:09:53.000 --> 00:09:58.000

IN TRANSLATION, WHICH IS A LARGE-SCALE SEVEN-YEAR GRANT THAT

00:09:58.000 --> 00:10:07.000

I CO-DIRECT WITH CHANDLERS BLOCKS SOME FOLKS MIGHT KNOW, AND

00:10:07.000 --> 00:10:12.000

ON THAT GRANT, WE CULTIVATE DEAF, DISABILITY, MAD, AGING AND

00:10:12.000 --> 00:10:12.000

FAT ACTIVIST ARTS AND WE STUDY THE EFFECTS OF THIS DOING

00:10:12.000 --> 00:10:13.000

THIS ADULT STRAIGHT WORK.

00:10:13.000 --> 00:10:17.000

THE EFFECTS ON AUDIENCES.

00:10:17.000 --> 00:10:17.000

THE EFFECTS ON ARTISTS AND THE EFFECTS ON ART ECOLOGIES IN

00:10:17.000 --> 00:10:22.000

CANADA.

00:10:22.000 --> 00:10:22.000

AND TO KIND OF POSITION MYSELF IN RELATIONSHIP TO

00:10:22.000 --> 00:10:27.000

DISABILITY...

00:10:27.000 --> 00:10:34.000

I'VE LONG IDENTIFIED AS LIVING WITH MENTAL DIFFERENCE,

00:10:34.000 --> 00:10:36.000

HAVING HAD BRUISING AND HARMFUL INTERACTIONS WITH PSYCHIATRY

00:10:36.000 --> 00:10:43.000

AND BEING LABELED AND REJECTING THOSE LABELS.

00:10:43.000 --> 00:10:47.000

BUT THAT KIND OF INFORMATION AND KNOWLEDGE I KEPT HIDDEN

00:10:47.000 --> 00:10:50.000

UNTIL JOINING DISABILITY ART-MAKING AND STORY TELLING

00:10:50.000 --> 00:10:51.000

COMMUNITIES, WHERE I STARTED TO CLAIM DISABILITY AND KIND OF

00:10:51.000 --> 00:10:57.000

COME OUT.

00:10:57.000 --> 00:11:01.000

BUT I POSITION MYSELF IN RELATIONSHIP TO DISABILITY IN THIS

00:11:01.000 --> 00:11:04.000

KIND OF LIM NATIONAL SPACE OR IN A SPACE SOMEWHERE INSIDE

00:11:04.000 --> 00:11:12.000

AND OUTSIDE OF THE CATEGORY OF DISABILITY, AND THE REASON

00:11:12.000 --> 00:11:17.000

WHY I DO THIS PERSONALLY IS BECAUSE, WHILE I CARRY

00:11:17.000 --> 00:11:19.000

NON-NORMATIVITIES, AND I HAVE THE EXPERIENCE OF MISS FITTING

00:11:19.000 --> 00:11:24.000

WITHIN NORMATIVE CULTURE I ALSO DON'T EXPERIENCE THE SAME

00:11:24.000 --> 00:11:27.000

KIND OF BARRIERS TO PARTICIPATION IN CULTURAL AND SOCIAL

00:11:27.000 --> 00:11:31.000

LIFE AS SOME OF MY COLLEAGUES AND FRIENDS DO.

00:11:31.000 --> 00:11:36.000

AND I LIVE WITH WHETHER A I WOULD CALL AN EPISODIC

00:11:36.000 --> 00:11:39.000

DISABILITY, WHICH IS A DISABILITY THAT REARS ITSELF

00:11:39.000 --> 00:11:43.000

SOMETIMES, AND LEADS ME TO STEP AWAY FROM SOCIAL AND

00:11:43.000 --> 00:11:45.000

CULTURAL LIFE FOR PERIODS WHEN I'M FEELING -- EXPERIENCING

00:11:45.000 --> 00:11:49.000

PERIODS OF ILLNESS.

00:11:49.000 --> 00:11:50.000

BUT ALLOWING ME TO STEP INTO SOCIAL AND CULTURAL LIFE WHEN

00:11:50.000 --> 00:11:55.000

I'M FEELING WELL.

00:11:55.000 --> 00:12:00.000

SO, IT'S KIND OF A FLUCTUATING EXPERIENCE FOR ME.

00:12:00.000 --> 00:12:00.000

AND TO MISSION SELF-IN RELATIONSHIP TO THE COLONIAL ORDER OF

00:12:00.000 --> 00:12:03.000

THINGS...

00:12:03.000 --> 00:12:13.000

I'M A WHITE SETTLER.

00:12:13.000 --> 00:12:17.000

KIND OF ITALIAN AND SCOTTISH ROOTS AND GREW UP ON MI'KMAW

00:12:17.000 --> 00:12:23.000

TERRITORY IN WHAT TODAY IS CALLED NOVA SCOTIA.

00:12:23.000 --> 00:12:29.000

AND I HAVE AN EXTENDED FAMILY OF INDIGENOUS KIN, AND I WANT

00:12:29.000 --> 00:12:36.000

TO JUST CALL OUT MY AND CALL IN OR JUST ACKNOWLEDGE AND

00:12:36.000 --> 00:12:47.000

HONOUR MY FAMILY IN WHICH I MARRIED, INTO WHICH I MARRIED,

00:12:47.000 --> 00:12:50.000

WHO TEACH ME ON A DAILY BASIS HOW COLONIALISM HAS

00:12:50.000 --> 00:12:53.000

SHAPED MY PRODUCTIVITY ALL THE WAY DOWN, AND TO END MY

00:12:53.000 --> 00:12:59.000

INTRODUCTION, I ALSO WANT TO ACKNOWLEDGE THIS PIECE OF

00:12:59.000 --> 00:13:03.000

DIGITAL ART, WHICH IS A DIGITAL MURAL CREATED BY A LOCAL

00:13:03.000 --> 00:13:05.000

GUELPH NON-PROFIT ORGANIZATION AND OR THE-MAKING

00:13:05.000 --> 00:13:07.000

ORGANIZATION CALLED ART, NOT SHAME.

00:13:07.000 --> 00:13:10.000

THIS WAS A COLLECTIVE EFFORT THAT WAS CREATED THROUGH COVID,

00:13:10.000 --> 00:13:17.000

AND IT'S CALLED ART MAKING IN HARD TIMES, AND YOU CAN FIND

00:13:17.000 --> 00:13:17.000

OUT MORE ABOUT IT IN -- I THINK IT'S IN THE LINK THAT IS IN

00:13:17.000 --> 00:13:18.000

THE CHAT.

00:13:18.000 --> 00:13:23.000

SO, THANK YOU SO MUCH.

00:13:23.000 --> 00:13:23.000

BASS PASSING IT OVER TO -- I'M GOES TO PASS IT OVERDO

00:13:23.000 --> 00:13:44.000

DANIELLE.

00:13:44.000 --> 00:13:47.000

THANKS, CARL L.A. MY SPIRIT NAME IS GENTLE WIND WOMEN IN OWE

00:13:47.000 --> 00:13:49.000

OJIBWA.

00:13:49.000 --> 00:13:55.000

BORN AND RAISED IN TORONTO.

00:13:55.000 --> 00:13:57.000

JUST BEFORE I GET INTO IN THIS CASE I JUST WANTED TO SAY,

00:13:57.000 --> 00:14:01.000

LIKE, YOU KNOW, IT'S REALLY CHALLENGING, YOU KNOW, HAVING

00:14:01.000 --> 00:14:03.000

THESE DISCUSSIONS WHEN WE CAN'T REALLY MEET IN PERSON OR WE

00:14:03.000 --> 00:14:10.000

CAN'T EVEN SEE THE FACES OF THE PEOPLE WE'RE WITH.

00:14:10.000 --> 00:14:11.000

SO JUST, YOU KNOW, POSITIONING MYSELF IN THIS DIGITAL

00:14:11.000 --> 00:14:14.000

PRESCRIPTIVE SPACE.

00:14:14.000 --> 00:14:20.000

GONNA DO THE BEST THAT I CAN, AND I JUST WANT TO COME FROM A

00:14:20.000 --> 00:14:21.000

PLACE OF GRATITUDE, BECAUSE THIS IS ALL ACCESS, SO THIS

00:14:21.000 --> 00:14:26.000

SHOULD BE HEALING, IF NOTHING ELSE.

00:14:26.000 --> 00:14:30.000

BUT I JUST WANTED TO TAKE SOME TIME TO ACKNOWLEDGE ALL THE

00:14:30.000 --> 00:14:34.000

WORK THAT HAS COME BEFORE -- BEFORE I SPEAK ABOUT HOW I'VE

00:14:34.000 --> 00:14:40.000

EXPERIENCED THINGS AND WHERE I'M COMING FROM, BECAUSE SO

00:14:40.000 --> 00:14:43.000

MUCH HAS GONE BEFORE, AND ALL THE RESEARCH SOUGHT LIVES,

00:14:43.000 --> 00:14:46.000

CREATIONS AND CURE CRAIGS HAD A HAVE GONE ON, THE

00:14:46.000 --> 00:14:49.000

MEETING-MAKING, LIKE, ALL THE VARIOUS ROADS HAVE LED TO THIS

00:14:49.000 --> 00:14:52.000

DISCUSSION AND TO TODAY AND ALL THE WONDERFUL PEOPLE WHO I

00:14:52.000 --> 00:14:58.000

AM CURRENTLY SHARING MY SCREEN WITH RIGHT NOW WHO I'M SO

00:14:58.000 --> 00:15:03.000

GRATEFUL TO BE IS WITH AND GRATEFUL TO BE WITH THE -- YOU,

00:15:03.000 --> 00:15:12.000

MARTA, THANK YOU FOR MURAL ROUTES AND STREET ART AND

00:15:12.000 --> 00:15:16.000

WANTED TO PUT THAT OUT TODAY.

00:15:16.000 --> 00:15:20.000

I JUST WANTED TO TAKE SOME TIME TO LET YOU KNOW THAT YOU'RE

00:15:20.000 --> 00:15:23.000

WITNESSED AND YOU'RE HEARD AND YOU'RE HERE, AND JUST REALLY,

00:15:23.000 --> 00:15:24.000

REALLY GRATEFUL FOR EVERYBODY WHO COULD MAKE IT HERE TODAY

00:15:24.000 --> 00:15:25.000

AND WHO COULDN'T BE HERE TODAY.

00:15:25.000 --> 00:15:29.000

SO, THANK YOU.

00:15:29.000 --> 00:15:30.000

SO, YEAH.

00:15:30.000 --> 00:15:33.000

I'M AN ARTIST.

00:15:33.000 --> 00:15:38.000

I'M AN INDIGENOUS ARTIST.

00:15:38.000 --> 00:15:40.000

I GUESS DISABILITY JUSTICE ADVOCATE AS WELL.

00:15:40.000 --> 00:15:44.000

AND PERSONS WITH DISABILITY.

00:15:44.000 --> 00:15:48.000

YEAH, IF I LOOK OVER HERE, IT'S BECAUSE I HAVE A GIANT

00:15:48.000 --> 00:15:52.000

SCREEN OVER HERE AND MY CAMERA IS OVER HERE, BUT, YEAH.

00:15:52.000 --> 00:15:52.000

MY PRACTICE IS BEST DESCRIBED AS REALLY MULTI-DISCIPLINARY

00:15:52.000 --> 00:15:55.000

WORK.

00:15:55.000 --> 00:15:57.000

WORKING BETWEEN A LOT OF MEDIUMS,.

00:15:57.000 --> 00:15:58.000

MURAL WORK.

00:15:58.000 --> 00:15:58.000

PUBLIC PERFORMANCE.

00:15:58.000 --> 00:15:59.000

THOUGHT.

00:15:59.000 --> 00:15:59.000

PHOTOGRAPHY.

00:15:59.000 --> 00:16:02.000

PAINTING.

00:16:02.000 --> 00:16:06.000

YOU KNOW, SPOKEN WORD.

00:16:06.000 --> 00:16:09.000

AND IT'S ALL WORK DONE SORT OF IN COLLABORATION.

00:16:09.000 --> 00:16:10.000

I'M NOT THE SOLE OWNER OF ANYTHING.

00:16:10.000 --> 00:16:15.000

I DON'T SELL ANYTHING OF THIS WORK.

00:16:15.000 --> 00:16:20.000

IT'S ALL ABOUT ACKNOWLEDGING ALL THE BEINGS AND FORCES SEEN

00:16:20.000 --> 00:16:20.000

AND UNSEEN THAT GO INTO THE COLLECTION AND CREATION OF THE

00:16:20.000 --> 00:16:26.000

WORK.

00:16:26.000 --> 00:16:29.000

AND JUST ACKNOWLEDGING THE PHYSICAL REALITIES INVOLVED, THE

00:16:29.000 --> 00:16:34.000

WAYS THAT, YOU KNOW, I CAN'T BE THE SOLE OWNERSHIP OF --

00:16:34.000 --> 00:16:40.000

HAVE SOLE OWNERSHIP OVER SOMETHING FOR VARIOUS REASONS.

00:16:40.000 --> 00:16:44.000

LIKE, YOU KNOW, OUR EYES ARE -- EVERYTHING SLIGHTLY DELAYED

00:16:44.000 --> 00:16:48.000

INTO THE PAST, SO WE'RE NOT EVER REALLY SEEING ANYTHING IN

00:16:48.000 --> 00:16:51.000

REAL-TIME, SO WHEN I SAW A LINE, THERE HAS TO BE OTHER

00:16:51.000 --> 00:16:56.000

FORCING AND ACTINGS INVOLVED IN THAT.

00:16:56.000 --> 00:16:58.000

SO HOW CAN I COME DEVELOP CONSENT AND GENEROSITY AND

00:16:58.000 --> 00:17:00.000

GRADUATE ATTITUDE WHEN CREATING THE ART WORK SO THAT THE

00:17:00.000 --> 00:17:09.000

WORK ITSELF SPEAKS AND SUPPORTS THOSE CONVERSATIONS?

00:17:09.000 --> 00:17:11.000

SO, REALLY, MY WORK IS FOCUSED A LOT ON ETHICAL

00:17:11.000 --> 00:17:14.000

RELATIONALITY WITH THE WORLD AROUND US.

00:17:14.000 --> 00:17:17.000

HOW WE RELATE TO THE WORLD.

00:17:17.000 --> 00:17:18.000

HUMANIZING MENTAL HEALTH AND WELLNESS AND SORT OF

00:17:18.000 --> 00:17:21.000

REENVISIONING THE LANGUAGE.

00:17:21.000 --> 00:17:28.000

SOME OF THE LANGUAGE THAT CARLA MENTIONED.

00:17:28.000 --> 00:17:30.000

YOU KNOW, IN TERMS OF REMOVING SOME OF THAT SOMEWHERE ELSE

00:17:30.000 --> 00:17:36.000

VIOLENCE AND CHALLENGE HOW WE'RE TALKING ABOUT MENTAL HEALTH

00:17:36.000 --> 00:17:39.000

AND HEALTH AND WELL-BEING AND REALLY DISMANTLING THE

00:17:39.000 --> 00:17:44.000

BARRIERS BETWEEN MIND AND BODY WHILE WE'RE ALSO DISMANTLING

00:17:44.000 --> 00:17:47.000

THE COLONIAL AND POWER STRUCTURES THAT MAKE THE SORT OF

00:17:47.000 --> 00:17:53.000

THINGS SEEM LIKE THEY'RE NECESSARY AND SORT OF COOPT THE

00:17:53.000 --> 00:17:56.000

FUNDAMENTAL GENEROSITY OF ART AND WELLNESS AND REALLY

00:17:56.000 --> 00:18:01.000

RESTRICT THINGS TO A SINGLE NARRATIVE.

00:18:01.000 --> 00:18:04.000

AND A DEFAULT NARRATIVE THAT SORT OF POSITIONS COLONIAL

00:18:04.000 --> 00:18:06.000

POWER STRUCTURES AND WESTERNIZED VIEWPOINTS AT THE CENTRE OF

00:18:06.000 --> 00:18:11.000

CONVERSATIONS AT THE EXPENSE OF OTHER BODIES AND VOICES.

00:18:11.000 --> 00:18:18.000

SO, JUST CHALLENGING THAT -- THAT PRESUMPTIVE POSTURE OF

00:18:18.000 --> 00:18:24.000

DOMINANCE AND OF AUTHORITY, THAT WHILE NOT NECESSARY IS --

00:18:24.000 --> 00:18:29.000

IS STILL PERPETUATED CAN AND YOU'RE RATED IN A LOT OF WAYS

00:18:29.000 --> 00:18:29.000

BY WESTERNIZATION OF ARTS AND ARTS CANNON AND ARTS

00:18:29.000 --> 00:18:39.000

ACADEMIA.

00:18:39.000 --> 00:18:44.000

SO REALLY CHALLENGING ABOUT THAT CO-OPTION BY COLONIALISM

00:18:44.000 --> 00:18:44.000

AND OPENING UP THE CONVERSATIONS AROUND POWER AND PLACE AND

00:18:44.000 --> 00:18:49.000

MEANING-MAKING.

00:18:49.000 --> 00:18:52.000

BECAUSE, YOU KNOW, IT'S ALL TOO OFTEN VERY SWIFT AND

00:18:52.000 --> 00:18:58.000

BUREAUCRATIC AND QUITE HARMFUL, YOU KNOW, AT BEST.

00:18:58.000 --> 00:19:03.000

AND AT WORST, IT REALLY DOES LEAD TO THE ERASURE OF PEOPLE

00:19:03.000 --> 00:19:04.000

AND THE DEGRADATION -- DEGRADATION -- YOU KNOW I HAVEN'T

00:19:04.000 --> 00:19:09.000

WILL ANY SLEEP, RIGHT?

00:19:09.000 --> 00:19:12.000

OF OUR ENVIRONMENT.

00:19:12.000 --> 00:19:14.000

AND IT'S -- IT'S JUST IMPORTANT THAT WE'RE CHALLENGING THAT

00:19:14.000 --> 00:19:19.000

AND WE'RE HOLDING THOSE CONVERSATIONS.

00:19:19.000 --> 00:19:24.000

AND SO, I GUESS IN TERMS OF WHERE I SIT IN TERMS OF BOTH THE

00:19:24.000 --> 00:19:26.000

COLONIAL NARRATIVE AND WITHIN THE NARRATIVE -- MY PLACE

00:19:26.000 --> 00:19:29.000

WITHIN DISABILITY JUSTICE IS VERY MUCH THE SAME PLACE.

00:19:29.000 --> 00:19:39.000

THEY KIND OF GO HAND-IN-HAND FOR ME.

00:19:39.000 --> 00:19:44.000

I FIND THAT IN CHALLENGING THE LANGUAGE AND THE VIOLENCE AND

00:19:44.000 --> 00:19:49.000

THE ERASURE, THERE'S THAT INTERSECTIONALITY THAT IS ALWAYS

00:19:49.000 --> 00:19:54.000

-- ALL THE AT PLAY, AND WE ARE ALWAYS BEING -- MAKE BELIEVE

00:19:54.000 --> 00:20:01.000

THAT WE ARE BOXED AND PULLED APART INTO PIECES AND MIGHT

00:20:01.000 --> 00:20:04.000

HAVE WORK IS SORT OF REMEMBERING -- NOT JUST REMEMBERING THE

00:20:04.000 --> 00:20:09.000

MIND BUT ALSO THE REMEMBERING OF OUR PARTS AND THE WAYS THAT

00:20:09.000 --> 00:20:14.000

WE, AGAIN, RELATE TO THE WORLD AROUND US, AND HOW WE DO DO

00:20:14.000 --> 00:20:19.000

THAT ETHICALLY AND HOW DO WE DO THOSE STORIES JUSTICE AND

00:20:19.000 --> 00:20:19.000

CONTINUE IN WAY THAT IS NOT EXTRACTIVE AND TAKE CARE OF ONE

00:20:19.000 --> 00:20:23.000

ANOTHER HOW.

00:20:23.000 --> 00:20:28.000

DO WE RECLAIM THAT FUNDAMENTAL GENEROSITY OF ART THAT HAS

00:20:28.000 --> 00:20:31.000

BEEN KEPT BY COLONIZATION AND INSTEAD REJECT USING IT AS

00:20:31.000 --> 00:20:35.000

-- AS A WAY OF REPEATING THE VIOLENCE THAT'S BEING USED

00:20:35.000 --> 00:20:39.000

AGAINST US AND, INSTEAD, USING IT TO REBUILD COMMUNITY AND

00:20:39.000 --> 00:20:39.000

REBUILD EACH OTHER AND SUPPORT EACH OTHER IN THE WORK THAT

00:20:39.000 --> 00:20:41.000

WE DO.

00:20:41.000 --> 00:20:41.000

AND...

00:20:41.000 --> 00:20:47.000

YEAH.

00:20:47.000 --> 00:20:48.000

JUST REALLY TURNING THOSE TABLES AND, YOU KNOW, SUPPORTING

00:20:48.000 --> 00:20:58.000

EVERYONE IN COMMUNITY, FOR SURE.

00:20:58.000 --> 00:21:02.000

AND YOU'LL JUST GOING TO PASS IT ON I THINK AT THAT POINT,

00:21:02.000 --> 00:21:04.000

WE'LL PROBABLY GET INTO MORE GOOD STUFF LATER, SO, BUSHRA.

00:21:04.000 --> 00:21:09.000

PUTTING IT ALL ON YOU.

00:21:09.000 --> 00:21:13.000

>> THANK YOU VERY MUCH.

00:21:13.000 --> 00:21:16.000

AND, WOW, THOSE WERE INCREDIBLE INTRODUCTIONS.

00:21:16.000 --> 00:21:30.000

CARLA AND DANIELLE.

00:21:30.000 --> 00:21:44.000

HARD ACTS TO FOLLOW, BUT I'M BUSHRA JUN, AID NIGERIAN AND

00:21:44.000 --> 00:21:49.000

JAMAICAN BACKGROUND

00:21:49.000 --> 00:21:57.000

>> I'M TOLD THAT MY FORE BEARER WAS FORCIBLY BROUGHT TO

00:21:57.000 --> 00:21:57.000

NORTH AMERICA FROM JAMAICA IN THE HOLD OF A SLAVE SHIP AS AN

00:21:57.000 --> 00:22:02.000

ADOLESCENT.

00:22:02.000 --> 00:22:06.000

AND ALL THAT REALLY REMAINS OF HER IS HER FIRST ALL, OR ALL

00:22:06.000 --> 00:22:09.000

THAT WE KNOW OF HER IS HER FIRST FLAME AND, OF COURSE, THE

00:22:09.000 --> 00:22:13.000

CULTURE AND TRADITIONS THAT SHE CARRIED WITH US AND THE

00:22:13.000 --> 00:22:14.000

STRENGTH AND SHE LITTLE KREBS THAT SHEETS PASSED DOWN

00:22:14.000 --> 00:22:18.000

THROUGH THE GENERATION.

00:22:18.000 --> 00:22:24.000

I HAVE GREW UP IN St. JOHN'S, NEWFOUNDLAND, WHICH THE

00:22:24.000 --> 00:22:32.000

ANCESTRAL HOMELAND OF THE BIAFIC OH, WHO I LEARNED IN SCHOOL

00:22:32.000 --> 00:22:38.000

OR WAS TOLD IN SCHOOL WERE BEGINNATED BY EUROPEAN SETTLEMENT

00:22:38.000 --> 00:22:50.000

AND SO, MY EXPERIENCE GROWING UP IN IN A SPACE WHERE I

00:22:50.000 --> 00:22:51.000

CERTAINLY WAS -- THERE WERE FEW BLACK PEOPLE, FEW

00:22:51.000 --> 00:22:56.000

PEOPLE.

00:22:56.000 --> 00:23:00.000

WHERE I WAS OFTEN DER -- OR TOLD THAT I DIDN'T WRONGS HAS

00:23:00.000 --> 00:23:09.000

GIVEN ME A FEELING OF PRECARITY AND ROOTLESSNESS AND HAS HAD

00:23:09.000 --> 00:23:13.000

SORT OF IMPACTS, LONG-TERM IMPACTS ON MY SENSE OF

00:23:13.000 --> 00:23:17.000

SELF AND SENSE OF WELL-BEING.

00:23:17.000 --> 00:23:20.000

I DO RECOGNIZE THE DIFFERENT BUT INTERSECTING WAYS THAT

00:23:20.000 --> 00:23:21.000

COLONIALISM HAS IMPACTED BLACK AND INDIGENOUS PEOPLE AND

00:23:21.000 --> 00:23:25.000
PEOPLE OF COLOUR.

00:23:25.000 --> 00:23:31.000
I RECOGNIZE THAT OUR LIBERATION STRUGGLES ARE INTERTWINED

00:23:31.000 --> 00:23:34.000
AND THAT FOSTERING RELATIONSHIPS WITH ALLYSHIP, TRUST AND

00:23:34.000 --> 00:23:38.000
MUTUAL CARE AMONGST US CAN BUILD SOLIDARITY, EQUITY, JUSTICE

00:23:38.000 --> 00:23:42.000
AND A SENSE OF BELONGING FOR ALL.

00:23:42.000 --> 00:23:43.000
I ALSO AM THE OUTREACH AND DEVELOPMENT MANAGER AT THE

00:23:43.000 --> 00:23:51.000
ONTARIO ARTS COUNCIL.

00:23:51.000 --> 00:23:55.000
SO MY ROLE IS TO TRY TO SUPPORT AND CONNECT WITH DIVERSE

00:23:55.000 --> 00:23:56.000
COMMUNITIES AND BRING PEOPLE AWARENESS ABOUT THE FUNDING

00:23:56.000 --> 00:24:00.000
OPPORTUNITIES THAT ARE AVAILABLE.

00:24:00.000 --> 00:24:04.000
I RUN A COUPLE OF GRANTING PROGRAMS.

00:24:04.000 --> 00:24:06.000
ONE IS THE SKILLS AND CAREER DEVELOPMENT PROGRAM WHICH

00:24:06.000 --> 00:24:13.000
SUPPORTS INDIGENOUS ARTS PROFESSIONALS AND ARTS

00:24:13.000 --> 00:24:18.000
PROFESSIONALS OF COLOUR TO DO PROFESSIONAL DEVELOPMENT,

00:24:18.000 --> 00:24:20.000
SKILL-BUILDING, AND AS WELL, I RUN THE OEC'S DEAF AND

00:24:20.000 --> 00:24:26.000
DISABILITY ARTS PROGRAMS.

00:24:26.000 --> 00:24:35.000
AND I -- I'LL PROBABLY CONTRIBUTE MORE ABOUT THOSE PROGRAMS

00:24:35.000 --> 00:24:38.000
AS WE TALK, BUT JUST TO SAY THAT THERE ARE A COUPLE OF

00:24:38.000 --> 00:24:41.000

GRANTING OPPORTUNITIES DEAF AND DISABILITY ARTS PROJECTS

00:24:41.000 --> 00:24:46.000

WHICH SUPPORTS CREATION, PRODUCTION AND PROFESSIONAL

00:24:46.000 --> 00:24:52.000

DEVELOPMENT AND ALSO A MATERIALS AND SUPPLIES GRANT THAT

00:24:52.000 --> 00:24:52.000

SUPPORTS ARTISTS TO BUY WHAT THEY NEED TO MAKE WORK.

00:24:52.000 --> 00:24:57.000

SO...

00:24:57.000 --> 00:25:03.000

IT'S REALLY -- I FEEL LIKE I'M IN A VERY PRIVILEGED POSITION

00:25:03.000 --> 00:25:11.000

TO BE WORKING AT AN ARTS COUNCIL, TO BE HELPING TO INFLUENCE

00:25:11.000 --> 00:25:19.000

POLICY AND PROGRAM DEVELOPMENT, AND TO ALSO BE ABLE TO SEE

00:25:19.000 --> 00:25:22.000

THE WORK OF DISABILITY IDENTIFIED ARTIST, DEAF ARTISTS, AND

00:25:22.000 --> 00:25:26.000

TO, YOU KNOW, HAVE THE TRUST THAT THEY PLACE IN ME TO HELP

00:25:26.000 --> 00:25:30.000

SUPPORT THE WORK THAT THEY DO AND WANT TO HEAR AND LEARN

00:25:30.000 --> 00:25:32.000

MORE ABOUT HOW TO DO -- TO SUPPORT THEM BETTER.

00:25:32.000 --> 00:25:39.000

SO I THINK I'LL LEAVE IT THERE FOR NOW.

00:25:39.000 --> 00:25:40.000

>> THANKS, BUSHR.

00:25:40.000 --> 00:25:41.000

A.

00:25:41.000 --> 00:25:42.000

THANKS, CARLA.

00:25:42.000 --> 00:25:43.000

THANKS, DANIELLE.

00:25:43.000 --> 00:25:52.000

THOSE ARE WONDERFUL INTRODUCTIONS.

00:25:52.000 --> 00:25:54.000

I FIND IT IMPOSSIBLY VERY DIFFICULT TO

00:25:54.000 --> 00:25:57.000

TALK ABOUT MY SPECIFY MY WORK, SO I'LL SAY "THANK YOU".

00:25:57.000 --> 00:25:57.000

AND LET'S JUMP IN WITH OUR FIRST QUESTION, IF EVERYONE'S

00:25:57.000 --> 00:26:01.000

READY.

00:26:01.000 --> 00:26:05.000

SO I THOUGHT WE WOULD JUST SORT OF START BY TALKING ABOUT

00:26:05.000 --> 00:26:09.000

KIND OF GENERALLY WHAT ARE SOME -- SOME OF THE BARRIERS THAT

00:26:09.000 --> 00:26:11.000

DISABLED PEOPLE FACE WHILE TRYING TO PURSUE WORK, BUILD

00:26:11.000 --> 00:26:24.000

COMMUNITY, ACCESS TRAINING, AND THRIVE AS ARTISTS?

00:26:24.000 --> 00:26:32.000

>> I -- I'LL START OFF THE CONVERSATION WITH -- I

00:26:32.000 --> 00:26:39.000

THINK THAT THERE IS STILL A LOT OF STIGMA AND -- AROUND WHAT

00:26:39.000 --> 00:26:47.000

DIFFERENT ABLE-BODIED INDIVIDUALS ARE CAPABLE OF DOING AND

00:26:47.000 --> 00:26:51.000

THAT THERE'S SORT OF THIS BIZARRE CONTAINMENT OF DISABLE

00:26:51.000 --> 00:26:56.000

BODY AND DISABILITY ARTS TO THE REALM OF ART THERAPY AND

00:26:56.000 --> 00:27:04.000

HOBBY, WHICH I THINK SORT OF STEMS FROM, AGAIN, IT'S -- IT'S

00:27:04.000 --> 00:27:07.000

THAT ISSUE WITH SORT OF ART CANNON AND HOW WE'RE TALKING

00:27:07.000 --> 00:27:08.000

ABOUT ART AND RELATING TO ART AND FLAMING ART THAT SORT OF

00:27:08.000 --> 00:27:13.000

IN PART PLAYS INTO THAT.

00:27:13.000 --> 00:27:17.000

BUT, YEAH, IT'S ALMOST LIKE YOU HAVE TO WORK THAT MUCH

00:27:17.000 --> 00:27:22.000

HARDER JUST TO BE ACKNOWLEDGED AND RECOGNIZED, RATHER THAN

00:27:22.000 --> 00:27:24.000

HAVING ART BEING THAT -- THAT SPACE SORT OF WHERE WE CAN

00:27:24.000 --> 00:27:25.000

SORT OF HAVE IDENTITIES MEET.

00:27:25.000 --> 00:27:31.000

RIGHT?

00:27:31.000 --> 00:27:33.000

AND ACTUALLY TREATING IDENTITY AND DIFFERENCES AND -- AND

00:27:33.000 --> 00:27:37.000

SIMILARITIES AS A MEETING PLACE WHERE WE CAN SORT OF COME

00:27:37.000 --> 00:27:42.000

TOGETHER AND JUST SORT OF HAVE THOSE CONVERSATIONS.

00:27:42.000 --> 00:27:42.000

I JUST DON'T THINK THAT THAT IS -- THAT THAT'S QUITE THERE

00:27:42.000 --> 00:27:48.000

YET.

00:27:48.000 --> 00:27:55.000

SO I -- AT LEAST I HAVE NOTICED THAT IF YOU'RE A DISABLED

00:27:55.000 --> 00:28:00.000

ARTIST, THERE'S A TENDENCY TO NOT BE WILLING TO RECOGNIZE OR

00:28:00.000 --> 00:28:03.000

TREAT THE WORK OR THE ARTISTS ON THE SAME LEVEL AS THOSE WHO

00:28:03.000 --> 00:28:13.000

ARE NEUROTYPICAL OR ARE ABLE-BODIED.

00:28:13.000 --> 00:28:14.000

>> AND, DANIELLE...

00:28:14.000 --> 00:28:15.000

I'M JUST GONNA JUMP IN.

00:28:15.000 --> 00:28:24.000

IT'S CARLA SPEAKING.

00:28:24.000 --> 00:28:28.000

AND, YOU KNOW, IN -- IN -- ALIGNED WITH CULTURAL PARKS I'M

00:28:28.000 --> 00:28:30.000

JUST GOING TO DESCRIBE MYSELF A BIT FOR PEOPLE WHO ARE

00:28:30.000 --> 00:28:31.000

NON-VISUAL OR MIGHT NOT HAVE THE BANDWIDTH AND CAN'T WITH

00:28:31.000 --> 00:28:36.000

THEIR CAMERAS ON.

00:28:36.000 --> 00:28:37.000

SO I'M A MIDDLE-AGED WHITE WOMAN AND I HAVE A BLONDE-GREY

00:28:37.000 --> 00:28:42.000

HAIR AND I'M WEARING KIND OF A GOLD TOP.

00:28:42.000 --> 00:28:49.000

AND, YOU KNOW, WHAT DANIELLE SAID, I'VE HEARD ECHOED IN A

00:28:49.000 --> 00:28:52.000

LOT OF CONVERSATIONS WITH ARTISTS WHO ARE DISABILITY

00:28:52.000 --> 00:29:01.000

IDENTIFIED, MAT IDENTIFIED OR DEAF.

00:29:01.000 --> 00:29:09.000

AS WELL AS OTHER NON-NORMATIVELY EMBODIED OR EMMINDED

00:29:09.000 --> 00:29:10.000

ARTIST, SO I WOULD INCLUDE AGING ARTIST, FAT ACTIVIST

00:29:10.000 --> 00:29:18.000

ARTISTS.

00:29:18.000 --> 00:29:20.000

IN TRANSLATION TO THE BODIES -- IS ALL OF PEOPLE ARE MANDEL

00:29:20.000 --> 00:29:23.000

AS BEING NON-VITAL AND NON-CULTURAL PRODUCERS AND WE ARE

00:29:23.000 --> 00:29:25.000

TRYING TO CONTEST THAT WITH CULTIVATING ART BY OUTLINE "R"

00:29:25.000 --> 00:29:30.000

ALL OF THESE GROUPS.

00:29:30.000 --> 00:29:31.000

ART THAT PROCLAIMS THE VITALITY OF ALL OF THESE

00:29:31.000 --> 00:29:36.000

COMMUNITIES.

00:29:36.000 --> 00:29:39.000

AND, YOU KNOW, IN A STUDY THAT WE RECENTLY CONDUCTED IN

00:29:39.000 --> 00:29:43.000

2019, JUST BEFORE COVID STARTED AND WHEN THE COVID CRISIS

00:29:43.000 --> 00:29:47.000

WAS HAPPENING, THAT WE CALLED ARTISTRY UNDER THE TABLE, WE

00:29:47.000 --> 00:29:52.000

WERE ACTUALLY LOOKING AT WHAT ARTISTS -- WHAT BARRIERS

00:29:52.000 --> 00:29:55.000

ARTISTS WHO ARE DISABILITY-IDENTIFIED FACE IN -- IN PURSUING

00:29:55.000 --> 00:29:59.000

ART AS LIVELIHOOD.

00:29:59.000 --> 00:30:02.000

AND THE ARTISTS IDENTIFIED A LOT OF THE ISSUES THAT DANIELLE

00:30:02.000 --> 00:30:07.000

TALKED ABOUT, AND THEY IDENTIFIED OTHER ISSUES AS WELL.

00:30:07.000 --> 00:30:10.000

ONE OF THE THINGS THAT, YOU KNOW, I WAS REALLY SURPRISED

00:30:10.000 --> 00:30:15.000

WITH, WAS IN THE FIRST WEEK OF PUTTING OUT THE CALL FOR

00:30:15.000 --> 00:30:19.000

PEOPLE TO PARTICIPATE IN THE STUDY, 70 PEOPLE RESPONDED IN

00:30:19.000 --> 00:30:25.000

ONE WEEK, AND WE WERE SURPRISED BY THAT, BECAUSE OF THE

00:30:25.000 --> 00:30:29.000

RISKS INVOLVED IN TALKING ABOUT HOW YOU MAKE A LIVING AND A

00:30:29.000 --> 00:30:33.000

LIFE WITHIN KIND OF FUNDING REGIMES THAT KIND OF CONSTRAIN A

00:30:33.000 --> 00:30:34.000

LOT WHAT -- WHERE YOU'RE ALLOWED TO GET MONEY FROM AND HOW

00:30:34.000 --> 00:30:39.000

MUCH MONEY YOU'RE ALLOWED TO MAKE.

00:30:39.000 --> 00:30:44.000

YOU KNOW, ARTISTS WERE TAKING A RISK -- YOU KNOW, TAKING

00:30:44.000 --> 00:30:48.000

RISKS, REALLY, IN TALKING TO US ABOUT WHAT WE WERE DOING IN

00:30:48.000 --> 00:30:51.000

ORDER TO SUPPORT THEMSELVES, TO KIND OF SURVIVE.

00:30:51.000 --> 00:30:57.000

AND TO SUPPORT THEIR ART PRACTICE.

00:30:57.000 --> 00:31:00.000

AND IT SAID SOMETHING TO ME ABOUT HOW -- HOW MUCH PEOPLE

00:31:00.000 --> 00:31:05.000

NEEDED AND WANTED TO TALK ABOUT THE SYSTEMIC BARRIERS THAT

00:31:05.000 --> 00:31:11.000

THEY WERE FACING IN ACCESSING ART AS A KIND OF LIFE'S WORK.

00:31:11.000 --> 00:31:11.000

AND OUT OF THE 70 PEOPLE, WE WANTED TO PRIVILEGE BIPOC

00:31:11.000 --> 00:31:24.000

VOICES.

00:31:24.000 --> 00:31:28.000

SO, FOLKS WHO WERE AT THE INTERSECTIONS OF INDIGNATURE AND

00:31:28.000 --> 00:31:32.000

BEING RACIALIZED AND EXPERIENCING MIND-BODY DIFFERENCE, AND

00:31:32.000 --> 00:31:36.000

WE ALSO WANTED TO OPEN UP THE RESEARCH TO IDENTIFY AS LIVING

00:31:36.000 --> 00:31:41.000

WITH A MIND-BODY DIFFERENCE AND NOT REAL "R" NECESSARILY

00:31:41.000 --> 00:31:44.000

FOLKS WHO IDENTIFIED AS DISABILITY, UNDERSTANDING THAT THAT

00:31:44.000 --> 00:31:46.000

TERM COMES WITH A LOT OF HISTORICAL BAGGAGE AND ONGOING

00:31:46.000 --> 00:31:56.000

BAGGAGE THAT DANIELLE TALKED ABOUT.

00:31:56.000 --> 00:31:59.000

YOU KNOW, SO FOLKS DESCRIBED THEMSELVES AS NEURODIVERSE.

00:31:59.000 --> 00:32:03.000

OTHERS FOLKS JIBE THEMSELVES AS LIVING OUTSIDE OF WHAT OUR

00:32:03.000 --> 00:32:09.000

SOCIETY TAKES AS A NORMAL MIND OR A NORMAL BODY.

00:32:09.000 --> 00:32:10.000

CONVERSATIONS WITH FOLKS, YOU KNOW, FOCUSED ON ALL KINDS OF

00:32:10.000 --> 00:32:15.000

BARRIERS.

00:32:15.000 --> 00:32:19.000

ESPECIALLY EXPERIENCES OF APPLYING FOR ARTS FUNDING AND

00:32:19.000 --> 00:32:23.000

DISABILITY INCOME SUPPORTS, AND PEOPLE TALKED ABOUT SOME OF

00:32:23.000 --> 00:32:26.000

THE CREATIVE WAYS THEY FOUND AROUND AND THROUGH NAVIGATING

00:32:26.000 --> 00:32:30.000

SOME OF THESE STRUCTURES.

00:32:30.000 --> 00:32:31.000

A MAJORITY OF PEOPLE SAID THAT THEY MADE A LIVING OUTSIDE OF

00:32:31.000 --> 00:32:36.000

THEIR ARTS PRACTICE.

00:32:36.000 --> 00:32:39.000

SO, MAINLY BY DIPPING INTO PRECARIOUS CASH-PAYING GIGS.

00:32:39.000 --> 00:32:42.000

SO SOME PEOPLE TALKED ABOUT CHILD-MINDING.

00:32:42.000 --> 00:32:46.000

OTHER FOLKS TALKED ABOUT RUNNING ERRANDS.

00:32:46.000 --> 00:32:50.000

AND SOME PEOPLE TALKED ABOUT SEX WORK AS A WAY OF SUPPORTING

00:32:50.000 --> 00:32:55.000

THEMSELVES AND AS A WAY OF SUPPORTING THEIR ART PRACTICE.

00:32:55.000 --> 00:33:00.000

PEOPLE NAMED ACCESS TO AFFORDABLE HOUSING AND ACCESS TO ART

00:33:00.000 --> 00:33:02.000

FUNDING AS TWO STRUCTURAL BARRIERS THAT THEY FACED TO

00:33:02.000 --> 00:33:07.000

PURSUING ARTISTIC CAREERS, AND WE CAN GET INTO SOME OF THE

00:33:07.000 --> 00:33:13.000

DETAILS OF THAT IF PEOPLE ARE INTERESTED.

00:33:13.000 --> 00:33:17.000

BUT PEOPLE ALSO NAMED AS ANOTHER IMPORTANT BARRIER KIND OF

00:33:17.000 --> 00:33:20.000

WHAT WE MIGHT CALL CULTURAL OBSTACLES OR CULTURAL BARRIERS

00:33:20.000 --> 00:33:25.000

TO ACCESSING THE ARTS AS LIVELY HOOD.

00:33:25.000 --> 00:33:31.000

AND THESE INCLUDED THINGS LIKE A LACK OF ACCESS TO

00:33:31.000 --> 00:33:34.000

MENTORSHIP OF MORE SENIOR DISABLED MAD, DEAF, NON-NORMATIVE

00:33:34.000 --> 00:33:35.000

ARTIST, WHICH MADE IT DIFFICULT FOR FOLKS TO IMAGINE

00:33:35.000 --> 00:33:38.000

THEMSELVES INTO THE ROLE OF A WORKING ARTIST.

00:33:38.000 --> 00:33:41.000

SO, FOR EXAMPLE, WHEN I WAS, YOU KNOW, IN HIGH SCHOOL AND

00:33:41.000 --> 00:33:42.000

WHEN I WAS A YOUNG WOMAN, I REALLY WANTED TO PURSUE ACTING

00:33:42.000 --> 00:33:48.000

AS A PROFESSION.

00:33:48.000 --> 00:33:49.000

BUT I KNEW THERE WAS NO WAY THAT I COULD DO THIS AS A

00:33:49.000 --> 00:33:53.000

LARGE-BODIED WOMAN.

00:33:53.000 --> 00:33:55.000

LIKE, I COULD NOT FIGURE OUT A PATHWAY INTO THE ARTS AND

00:33:55.000 --> 00:34:01.000

BEING A PERFORMING ARTIST AND FAT AT THE SAME TIME.

00:34:01.000 --> 00:34:07.000

SO I ABANDONED THAT AS A POTENTIAL CAREER.

00:34:07.000 --> 00:34:11.000

SO, YOU KNOW -- YOU KNOW, SO HOW -- SO, NOT HAVING THOSE

00:34:11.000 --> 00:34:15.000

SENIOR ARTISTS WHO ARE IN SORT OF POSITIONS OF POWER OR

00:34:15.000 --> 00:34:21.000

VISIBILITY, AND MENTORSHIP POSITIONS PLEAD IT DIFFICULT FOR

00:34:21.000 --> 00:34:26.000

PEOPLE TO IMAGINE THEMSELVES AS A WORKING ARTIST OR TO FIND

00:34:26.000 --> 00:34:29.000

GUIDANCE IN CARVING OUT A PATHWAY FOR GETTING

00:34:29.000 --> 00:34:33.000

THERE, AND THIS WAS ESPECIALLY MARKED IN OUR DISCUSSIONS

00:34:33.000 --> 00:34:36.000

WITH INDIGENOUS ARTIST WHO IS LIVED WITH MIND/BODY

00:34:36.000 --> 00:34:39.000

DIFFERENCE, WHO TALKED ABOUT A LACK OF A LARGER PRACTICE

00:34:39.000 --> 00:34:43.000

WITH WHICH TO COLLABORATE AND CONSULT.

00:34:43.000 --> 00:34:46.000

AND ONE INTERVIEWEE ACTUALLY TOLD US HOW CUTS TO ART FUNDS

00:34:46.000 --> 00:34:55.000

THAT ARE NEEDED TO BUILD COMMUNITY PLEASANT THAT ARTISTS WHO

00:34:55.000 --> 00:34:59.000

WERE AT THESE INTERSECTIONS, THE INTERSECTION OF INDIGENEITY

00:34:59.000 --> 00:35:04.000

AND MIND/BODY DIFFERENCE OR RACIAL MARGINALIZATION AND

00:35:04.000 --> 00:35:07.000

MIND/BODY DIFFERENCE NEEDED TO SURVIVE, AS SHE PUT IT, AS

00:35:07.000 --> 00:35:09.000

LONELY, SOLITARY ISLANDS OF ART, WHICH I THOUGHT WAS

00:35:09.000 --> 00:35:13.000

BEAUTIFUL LANGUAGE TO USE TO DESCRIBE THIS EXPERIENCE.

00:35:13.000 --> 00:35:19.000

THE EXPERIENCE THAT I THINK BUSHRA IS ALSO ALLUDING TO.

00:35:19.000 --> 00:35:25.000

AND THIS SPACE, AS MANY OF US KNOW, IS A SPACE THAT IS

00:35:25.000 --> 00:35:28.000

RECENTLY ANTITHETICAL TO INDIGENOUS CULTURAL VALUES AND TO

00:35:28.000 --> 00:35:29.000

INDIGENOUS LIVE WAYS WHICH REALLY PRIVILEGE RELATIONALITY

00:35:29.000 --> 00:35:31.000

AND MOVING TOGETHER.

00:35:31.000 --> 00:35:38.000

SO I'LL END THERE, BUT CAN DEEPEN AND TALK MORE ABOUT

00:35:38.000 --> 00:35:38.000

VARIOUS ASPECTS OF WHAT I SAID AS WE -- AS WE CONTINUE THE

00:35:38.000 --> 00:35:40.000

CONVERSATION.

00:35:40.000 --> 00:35:45.000

AND THAT WAS THE END OF MY THOUGHT.

00:35:45.000 --> 00:35:50.000

>> I'LL JUST KIND OF PICK UP FROM -- CARLA HAS REALLY

00:35:50.000 --> 00:35:57.000

TOUCHED ON A LOT OF WHAT I WOULD MENTION, AND I PUT IN THE

00:35:57.000 --> 00:35:59.000

CHAT A LINK TO A REALLY GOOD REPORT THAT WAS PREPARED BY

00:35:59.000 --> 00:36:14.000

VICTORIA WARNER, AN.

00:36:14.000 --> 00:36:18.000

AN ARTIST AN BEHALF OF TANGO ART AND

00:36:18.000 --> 00:36:22.000

DISABILITY THAT MANY ARTISTS FACE IN TERMS OF ACCESSING

00:36:22.000 --> 00:36:22.000

FUNDING AND OTHER SUPPORTS, AND REALLY A GREAT ACCESSIBLE

00:36:22.000 --> 00:36:28.000

READ.

00:36:28.000 --> 00:36:33.000

BUT MANY OF THE THINGS THAT THEY -- SHE TOUCHES ON AND THAT

00:36:33.000 --> 00:36:37.000

I SORT OF GLEANED ARE, YOU KNOW, GAUGING WITH ARTISTS.

00:36:37.000 --> 00:36:40.000

YOU KNOW, THESE ATTITUDINAL BARRIERS, YOU KNOW THE

00:36:40.000 --> 00:36:43.000

PERCEPTIONS THAT PEOPLE HAVE, AS CARLA WAS SAYING, ABOUT,

00:36:43.000 --> 00:36:46.000

YOU KNOW, NATURE OF THE WORK.

00:36:46.000 --> 00:36:51.000

THE "QUALITY" OF THE WORK.

00:36:51.000 --> 00:37:03.000

YOU KNOW, JUST SOCIETAL ATTITUDES ABOUT DISABILITY AND

00:37:03.000 --> 00:37:05.000

DISABLED BOD OVERALL.IES AND PEOPLES' VALUE AND WORTH

00:37:05.000 --> 00:37:09.000

BARRIERS WITH RESPECT TO EDUCATION AND TRAINING.

00:37:09.000 --> 00:37:10.000

SOME WHOSE DISABILITY HAS LIMITED THEIR ACCESS TO EDUCATION

00:37:10.000 --> 00:37:17.000
AND TRAINING.

00:37:17.000 --> 00:37:18.000
YOU KNOW, BARRIERS WITH RESPECT TO FINANCIAL AND FUNDING

00:37:18.000 --> 00:37:22.000
ACCESS.

00:37:22.000 --> 00:37:30.000
ACCOMMODATION OF ONE'S DISABILITY.

00:37:30.000 --> 00:37:34.000
YOU KNOW, NOT HAVING ACCESS TO INFORMATION ABOUT WHAT

00:37:34.000 --> 00:37:38.000
OPPORTUNITIES THAT THERE ARE AND MANY TIMES BARRIERS THAT

00:37:38.000 --> 00:37:41.000
ARE -- OR PERCEPTIONS AROUND THINGS THAT HAVE -- THAT ARE

00:37:41.000 --> 00:37:45.000
REAL OR PERCEIVED OR THAT HAVE BEEN ADDRESSED.

00:37:45.000 --> 00:37:50.000
YOU KNOW, SORT OF THOSE PERSONAL -- PERSONAL LIMITS THAT --

00:37:50.000 --> 00:37:50.000
THAT COME INTO PLAY WHEN ONE -- WHEN SOMEBODY'S BEEN

00:37:50.000 --> 00:37:53.000
DISADVANTAGED.

00:37:53.000 --> 00:37:58.000
YOU KNOW, MANY AGE-RELATED BARRIERS AT BOTH ENDS.

00:37:58.000 --> 00:38:04.000
SPECTRUM, WHETHER YOU'RE, YOU KNOW, AGING OUT OF, YOU KNOW,

00:38:04.000 --> 00:38:09.000
THE CHILD AND YOUTH SYSTEM OR WHETHER YOU'RE AN OLDER ARTIST

00:38:09.000 --> 00:38:13.000
WHO -- MIDDLE-AGED, OLDER, SENIOR ARTIST WHO MAY BE

00:38:13.000 --> 00:38:15.000
ACQUIRING OR DEVELOPING DISABILITY WITH AGE AND TIME OR

00:38:15.000 --> 00:38:22.000
WHOSE DISABILITY MAY BE BROADENING.

00:38:22.000 --> 00:38:22.000
OR WHO, YOU KNOW, MIGHT HAVE DIFFICULTY ACCESSING

00:38:22.000 --> 00:38:27.000

TECHNOLOGY.

00:38:27.000 --> 00:38:32.000

YOU KNOW, SOME OF THE BARRIERS THAT PEOPLE HAVE FACED IN

00:38:32.000 --> 00:38:39.000

TERMS OF THE PANDEMIC, YOU KNOW, AND WHAT THAT'S -- HOW

00:38:39.000 --> 00:38:42.000

THAT'S INCREASED OR AMPLIFIED, YOU KNOW, LACK OF ACCESS TO

00:38:42.000 --> 00:38:44.000

TECHNOLOGY, TRAINING, HOW TO USE THOSE TECHNOLOGIES, ALL

00:38:44.000 --> 00:38:48.000

KINDS OF THINGS.

00:38:48.000 --> 00:38:49.000

SO I THINK -- YOU KNOW, A COUPLE -- MAYBE ONE OTHER THING I

00:38:49.000 --> 00:38:51.000

WOULD THINK ABOUT...

00:38:51.000 --> 00:38:59.000

ACCESS TO NETWORKS.

00:38:59.000 --> 00:38:59.000

AND COMMUNITY AND OPPORTUNITIES TO BUILD THOSE -- THOSE

00:38:59.000 --> 00:39:04.000

NETWORKS.

00:39:04.000 --> 00:39:04.000

AND EVEN IDENTIFYING MENTORS AND WHO CAN SUPPORT...

00:39:04.000 --> 00:39:08.000

[Inaudible]

00:39:08.000 --> 00:39:10.000

THOSE ARE SOME OF THE THINGS THAT I'LL TOUCH ON FOR NOW.

00:39:10.000 --> 00:39:13.000

>> YEAH.

00:39:13.000 --> 00:39:17.000

I JUST WANTED TO ADD TO THIS...

00:39:17.000 --> 00:39:21.000

I ALSO FEEL LIKE THERE MIGHT BE THIS SORT OF PREVAILING

00:39:21.000 --> 00:39:22.000

ASSUMPTION THAT THERE'S NO INTEREST OR A LACK OF INTEREST IN

00:39:22.000 --> 00:39:28.000

IT AS WELL.

00:39:28.000 --> 00:39:38.000

SO, THERE'S SORT OF THIS INVISIBILITY THAT GOES ON AROUND

00:39:38.000 --> 00:39:41.000

SORT OF DISABLED BODIES AND SORT OF NOT RECOGNIZING, YOU

00:39:41.000 --> 00:39:43.000

KNOW, JUST HOW MUCH WORK HAS DONE IN, AND LIKE I MENTIONED

00:39:43.000 --> 00:39:44.000

EARLIER, ALL THE WORK THAT HAS SORT OF BEEN DONE LEADING UP

00:39:44.000 --> 00:39:53.000

TO THIS POINT.

00:39:53.000 --> 00:39:57.000

AND, SO THERE'S THIS ONGOING PLACEMENT OF ALL OF THIS LABOUR

00:39:57.000 --> 00:39:58.000

ON DIFFERENTLY-ABLED PEOPLE TO SORT OF DO ALL THAT

00:39:58.000 --> 00:40:01.000

SELF-ADVOCACY WORK.

00:40:01.000 --> 00:40:07.000

AND I DON'T KNOW HOW OTHER PEOPLE FEEL, BUT I FIND,

00:40:07.000 --> 00:40:09.000

PERSONALLY, LIKE, IT'S -- IT'S EASIER TO ADVOCATE

00:40:09.000 --> 00:40:11.000

FOR OTHERS THAN IT IS FOR YOURSELF SOMETIMES.

00:40:11.000 --> 00:40:20.000

I DON'T KNOW IF ANYBODY ELSE EVER SHARES THAT, BUT...

00:40:20.000 --> 00:40:20.000

THE IMPACT OF THAT IS -- CAN'T BE UNDERSTATED, BECAUSE

00:40:20.000 --> 00:40:24.000

IMAGINATION IS --

00:40:24.000 --> 00:40:28.000

IT'S EMBODIED.

00:40:28.000 --> 00:40:31.000

IT'S IN OUR PHYSICAL BEING, AND WAIT THAT OUR BODIES ARE

00:40:31.000 --> 00:40:34.000

TREATED THROUGHOUT OUR LIVES, THE WAY THAT WE EXPERIENCE

00:40:34.000 --> 00:40:39.000

THAT TREATMENT, IT IMPACTS HOW WE IMAGINE THINGS, HOW WE

00:40:39.000 --> 00:40:43.000

IMAGINE OURSELVES HOW WE IMAGINE OTHERS AND HOW WE IMAGINE

00:40:43.000 --> 00:40:49.000

TOMORROW AND -- AND, YOU KNOW, FUTURES.

00:40:49.000 --> 00:40:53.000

AND SO WHEN THAT LABOUR IS PLACED ENTIRELY ON THOSE BODIES

00:40:53.000 --> 00:40:57.000

AND THERE'S NO CONVERSATION BEING INITIATED FROM ELSEWHERE

00:40:57.000 --> 00:41:01.000

TO INVITE AND TO OPEN -- OPEN THAT DOOR AND TO HOLD THAT

00:41:01.000 --> 00:41:05.000

SPACE FOR THE CONVERSATIONS, IT -- IT REALLY SLOWS -- IT

00:41:05.000 --> 00:41:05.000

MAKES EVERYTHING SLOW DOWN TO A GRIND -- TO A GRINDING

00:41:05.000 --> 00:41:08.000

HALT.

00:41:08.000 --> 00:41:13.000

AND IT ENDS UP ULTIMATELY PERPETUATING, I THINK, A ROT OF

00:41:13.000 --> 00:41:13.000

THOSE HARMS AND A LOT OF THE BARRIERS THAT HAVE BEEN TOUCHED

00:41:13.000 --> 00:41:17.000

ON.

00:41:17.000 --> 00:41:22.000

AND I THINK THAT THAT REALLY SLOWS SORT OF -- I FEEL LIKE

00:41:22.000 --> 00:41:24.000

THERE'S THIS IDEA THAT WE ARE -- WE'RE IDENTIFIED AS

00:41:24.000 --> 00:41:30.000

PRODUCERS AND CONSUMERS ALL THE TIME.

00:41:30.000 --> 00:41:33.000

AND I'D LIKE TO SEE THAT SHIFTED TO CREATORS AND ENGAGERS

00:41:33.000 --> 00:41:38.000

INSTEAD OF HAVING -- HOLDING HUMAN RIGHTS SORT OF HOSTAGE

00:41:38.000 --> 00:41:38.000

BECAUSE, YOU KNOW, YOUR BODY OR YOUR MIND IS DIFFERENT, YOU

00:41:38.000 --> 00:41:42.000

KNOW.

00:41:42.000 --> 00:41:48.000

IT'S SORT OF USING THIS SORT OF OH, YOU'RE NOT PRODUCING OR

00:41:48.000 --> 00:41:49.000

YOU'RE NOT CONSUMING AS SORT OF A MEANS TO JUSTIFY SPATIAL

00:41:49.000 --> 00:41:54.000

ENTITLEMENT IS -- NEEDS TO CHANGE.

00:41:54.000 --> 00:41:55.000

AND SO, YEAH, JUST -- DEFINITELY A LACK OF INITIATED

00:41:55.000 --> 00:41:58.000

CONVERSATION.

00:41:58.000 --> 00:42:02.000

I THINK THERE'S A LOT OF INTEREST THERE, BUT I THINK THE

00:42:02.000 --> 00:42:09.000

SYSTEMS ARE -- CAN BE OVERWHELMING AND PEOPLE ARE ALREADY,

00:42:09.000 --> 00:42:13.000

AS CARLA AND BUSHRA HAVE MENTIONED, THEY'RE WORK SOG HARD TO

00:42:13.000 --> 00:42:16.000

KEEP THEIR ARTISTIC PRACTICE GOING BECAUSE THEY HAVE SO MANY

00:42:16.000 --> 00:42:18.000

STORIES TO SHARE AND SO MANY EXPERIENCES TO SHARE, AND

00:42:18.000 --> 00:42:19.000

THAT'S REALLY INVALUABLE, AND THAT'S STRUGGLING.

00:42:19.000 --> 00:42:24.000

JUST AS AN EXAMPLE.

00:42:24.000 --> 00:42:30.000

IT REALLY WASN'T THAT LONG AGO THAT -- THAT GRANTS WERE

00:42:30.000 --> 00:42:30.000

CONSIDERED A DEDUCTIBLE FROM -- FROM -- IF YOU WERE GETTING

00:42:30.000 --> 00:42:35.000

SOCIAL ASSISTANCE.

00:42:35.000 --> 00:42:38.000

SO, I MEAN, IN NO OTHER SITUATION -- IF YOU THINK ABOUT

00:42:38.000 --> 00:42:42.000

THAT, THAT'S LIKE, YOU KNOW...

00:42:42.000 --> 00:42:46.000

YOU'RE TRYING -- YOU'RE WORKING AND THAT MONEY IS GOING

00:42:46.000 --> 00:42:46.000

TOWARDS A BUSINESS, AND THAT MONEY IS BEING DEDUCTED FROM

00:42:46.000 --> 00:42:49.000

YOU.

00:42:49.000 --> 00:42:52.000

I MEAN, A GRANT IS TO PAY FOR A PROJECT.

00:42:52.000 --> 00:42:53.000

THOSE FUNDS ARE ALLOCATED.

00:42:53.000 --> 00:42:55.000

IT'S NOT YOUR SPENDING MONEY.

00:42:55.000 --> 00:42:56.000

IT'S NOT YOUR HOUSING.

00:42:56.000 --> 00:43:01.000

IT'S NOT YOUR FOOD.

00:43:01.000 --> 00:43:04.000

AND SO, TO THEN DEDUCT THAT FROM A PERSON'S LIVING -- LIKE,

00:43:04.000 --> 00:43:07.000

THEIR SOCIAL ASSISTANCE, WHAT THEY RELY ON TO LIVE AND TO

00:43:07.000 --> 00:43:11.000

FEED THEMSELVES IS -- IT WAS ALWAYS MIND-BOGGLING, AND IT

00:43:11.000 --> 00:43:16.000

REALLY WAS ONLY A FEW YEARS AGO THAT THAT WAS CHANGED, AND

00:43:16.000 --> 00:43:20.000

THAT WAS A COLLECTIVE EFFORT BY A GREAT NUMBER OF PEOPLE TO

00:43:20.000 --> 00:43:28.000

JUST -- JUST TO SHOW WHERE THE LOGIC, YOU KNOW, HAS BEEN AND

00:43:28.000 --> 00:43:31.000

WHERE IT STILL IS IN A LOT OF WAYS TODAY.

00:43:31.000 --> 00:43:31.000

I THINK THAT'S ALSO CONTRIBUTING TO A LOT OF THE BARRIERS.

00:43:31.000 --> 00:43:34.000

>> YEAH.

00:43:34.000 --> 00:43:44.000

THANK YOU FOR THAT.

00:43:44.000 --> 00:43:48.000

THERE'S, LIKE, A MILLION THINGS I COULD SAY BODSP.

00:43:48.000 --> 00:43:50.000

THERE'S VERY LITTLE UNDERSTANDING, FOR, A, LIKE, THE

00:43:50.000 --> 00:43:55.000

EXPERIENCES EVER DISABLED PEOPLE, WHICH DOESN'T REALLY MAKE

00:43:55.000 --> 00:43:56.000

SENSE, AND ALSO FOR PEOPLE WHO ARE WORKING AT ARTIST, TRYING

00:43:56.000 --> 00:44:01.000

TO NAVIGATE THAT.

00:44:01.000 --> 00:44:02.000

THAT COULD BE A WHOLE OTHER PANEL THAT I'M NOT GOING TO GET

00:44:02.000 --> 00:44:05.000

INTO RIGHT NOW.

00:44:05.000 --> 00:44:10.000

BUT SOMETHING THAT I HEARD A LOT OF FROM ALL OF YOU, IS

00:44:10.000 --> 00:44:13.000

THAT, LIKE THE SYSTEMS THAT WE'RE NAVIGATING AS ARTISTS

00:44:13.000 --> 00:44:14.000

REALLY HAVEN'T BEEN BUILT WITH DISABLED PEOPLE AND

00:44:14.000 --> 00:44:14.000

COMMUNITIES IN MIND.

00:44:14.000 --> 00:44:15.000

EDUCATION SYSTEMS.

00:44:15.000 --> 00:44:18.000

FUNDING SYSTEMS.

00:44:18.000 --> 00:44:21.000

GALLERY SYSTEMS.

00:44:21.000 --> 00:44:27.000

AND, YOU KNOW, WHEN THE SYSTEMS CAN'T SUPPORT US, I THINK

00:44:27.000 --> 00:44:28.000

THAT'S WHEN WE TURN TO INDIVIDUALS, AND THAT LOOKS LIKE

00:44:28.000 --> 00:44:29.000

INTERDEPENDENT COMMUNITIES.

00:44:29.000 --> 00:44:31.000

PEERS.

00:44:31.000 --> 00:44:35.000

SKILL EXCHANGE AND MENTORSHIP.

00:44:35.000 --> 00:44:40.000

WHICH IS SOMETHING THAT WAS MENTIONED A COUPLE OF TIMES.

00:44:40.000 --> 00:44:43.000

WHICH SEGUES US INTO MY NEXT QUESTION, WHICH A BIT OF A

00:44:43.000 --> 00:44:48.000

BIASED QUESTION, BECAUSE, YOU KNOW, I'LL ASKING, WHAT IS OR

00:44:48.000 --> 00:44:50.000

COULD BE THE ROLE OF MENTORSHIP AS A LEARNING PATHWAY FOR

00:44:50.000 --> 00:44:56.000

DISABLED ARTISTS?

00:44:56.000 --> 00:44:56.000

I'M, LIKE, WHAT -- IT IS REALLY GREAT PATHWAY IN MY PERSONAL

00:44:56.000 --> 00:44:59.000

EXPERIENCE.

00:44:59.000 --> 00:45:03.000

SO, I'LL JUST ASK IT:

00:45:03.000 --> 00:45:07.000

WHAT IS OR COULD BE THE ROLE OF MENTORSHIP AS A LEARNING

00:45:07.000 --> 00:45:11.000

PATHWAY FOR DISABLED ARTISTS TO GAIN THE SKILLS,

00:45:11.000 --> 00:45:11.000

CERTIFICATION AND KNOWLEDGE PRESS TO ENTER NEW ARTISTIC

00:45:11.000 --> 00:45:14.000

FIELDS?

00:45:14.000 --> 00:45:19.000

>> MAYBE I'LL TAKE A CRACK THAT ONE FIRST.

00:45:19.000 --> 00:45:23.000

I THINK IT PRESENTS A REAL OPPORTUNITY FOR INDIVIDUALS TO

00:45:23.000 --> 00:45:27.000

AND YOU'RE INFORMAL AVENUES, RIGHT?

00:45:27.000 --> 00:45:29.000

THAT MAY BE MORE SELF-DIRECTED TO KIND OF DETERMINE WHAT

00:45:29.000 --> 00:45:36.000

THEIR OWN LEARNING OBJECTIVES AND GOALS MIGHT BE.

00:45:36.000 --> 00:45:41.000

YOU KNOW, TO KIND OF WORK AT THEIR OWN PACE AND SCHEDULE.

00:45:41.000 --> 00:45:48.000

SO, I WOULD SAY, YOU KNOW, GIVING PEOPLE OPPORTUNITY TO

00:45:48.000 --> 00:45:52.000

START WITH THEIR OWN AGENCY AND TO PURSUE THEIR OWN

00:45:52.000 --> 00:45:54.000

CURIOSITIES RATHER THAN, YOU KNOW, ASSOCIATING THEMSELVES,

00:45:54.000 --> 00:45:58.000

PERHAPS, WITH ONE PARTICULAR PERSON.

00:45:58.000 --> 00:46:03.000

PERHAPS THEY CAN WORK WITH A NUMBER OF PEOPLE TO LEARN ABOUT

00:46:03.000 --> 00:46:09.000

DIFFERENT STYLES OR APPROACHES ORTEC SNEAKS.

00:46:09.000 --> 00:46:14.000

YOU KNOW, IT -- I THINK I'M REALLY A BIG ADVOCATE OF

00:46:14.000 --> 00:46:18.000

MENTORSHIP, YOU KNOW, ALLOWING PEOPLE TO WORK WITH SOMEBODY

00:46:18.000 --> 00:46:23.000

WHO'S MORE ESTABLISHED OR, YOU KNOW, WHETHER THAT BE ANOTHER

00:46:23.000 --> 00:46:29.000

ARTIST OR SOMEBODY FROM ANY FIELD OR AN ELDER WHO CAN SHARE

00:46:29.000 --> 00:46:30.000

INFORMATION OR SKILLS OR DIFFERENT STANDARDS OR KNOWLEDGE OR

00:46:30.000 --> 00:46:34.000

BEST PRACTICES.

00:46:34.000 --> 00:46:42.000

I THINK HELP THEM TO ADVANCE THEIR CAREER.

00:46:42.000 --> 00:46:47.000

BUT I REALLY FEEL LIKE IT NEEDS TO BE SELF-DIRECTED AND WITH

00:46:47.000 --> 00:46:53.000

GUIDANCE, AND THERE ARE A COUPLE OF -- I KNOW THAT THERE ARE

00:46:53.000 --> 00:46:57.000

PEOPLE TUNING IN FROM ALL OVER, BUT, YOU KNOW, IN TERMS

00:46:57.000 --> 00:46:58.000

OF FOR ONTARIO-BASED FOLKS, THERE ARE A COUPLE OF FUNDING

00:46:58.000 --> 00:47:02.000

OPPORTUNITIES THAT SUPPORT THAT.

00:47:02.000 --> 00:47:02.000

SO THE DEAF AND DISABILITIES ARTS PROJECTS PROGRAM, FOR

00:47:02.000 --> 00:47:06.000

EXAMPLE.

00:47:06.000 --> 00:47:11.000

IT SUPPORTS -- IT DOES -- IT SUPPORTS CREATION AND

00:47:11.000 --> 00:47:15.000

PRODUCTION OF NEW WORK, BUT IT ALSO SUPPORTS PROFESSIONAL

00:47:15.000 --> 00:47:19.000

DEVELOPMENT THROUGH -- WHETHER THAT JUST BE THROUGH STUDY OR

00:47:19.000 --> 00:47:21.000

TRAINING, TAKING COURSES OR WORKSHOPS OR MASTER CLASSES, OR,

00:47:21.000 --> 00:47:26.000

YOU KNOW, DOING SOME SELF-DIRECTED LEARNING.

00:47:26.000 --> 00:47:29.000

MENTORSHIP, AS I SAID, WITH SOMEBODY PERHAPS MORE

00:47:29.000 --> 00:47:33.000

ESTABLISHED WHO CAN CONNECT TO YOU THEIR WORKSHOPS.

00:47:33.000 --> 00:47:35.000

IT SUPPORTS INTERNSHIP OR APPRENTICESHIP.

00:47:35.000 --> 00:47:37.000

SO KIND OF HANDS ON LEARNING, AND IT ALSO SUPPORTS

00:47:37.000 --> 00:47:42.000

DOCUMENTATION OF EXISTING WORK.

00:47:42.000 --> 00:47:46.000

SO, YOU KNOW, THAT'S SOMETHING THAT WE HEAR A LOT OF ARTISTS

00:47:46.000 --> 00:47:50.000

TALK ABOUT, YOU KNOW, NOT HAVING, YOU KNOW, ACCESS TO

00:47:50.000 --> 00:47:54.000

OPPORTUNITY TO DOCUMENT THEIR WORK AS WELL.

00:47:54.000 --> 00:47:54.000

SO THAT THEY CAN USE THAT THEN TO GET FURTHER

00:47:54.000 --> 00:47:55.000

OPPORTUNITIES.

00:47:55.000 --> 00:48:03.000

SO...

00:48:03.000 --> 00:48:07.000

I THINK IT'S A REALLY -- MENTORSHIP IS A REALLY GOOD

00:48:07.000 --> 00:48:19.000

ALTERNATIVE TO PERHAPS MORE FORMAL PATHWAYS.

00:48:19.000 --> 00:48:22.000

>> I'M GOON JUST JUMP IN HERE AND BUILD ON A LITTLE BIT OF

00:48:22.000 --> 00:48:26.000

WHAT BUSHRA IS TALKING ABOUT.

00:48:26.000 --> 00:48:28.000

FOLKS WHO WE SPOKE WITH CONFIRMED WHAT DISABILITY ADVOCATES

00:48:28.000 --> 00:48:32.000

HAVE LONG, LONG EXPRESSED.

00:48:32.000 --> 00:48:37.000

THAT DEAF, DISABLED AND MAD ARTISTS AND IN THAT, I WOULD

00:48:37.000 --> 00:48:42.000

ALSO INCLUDE FAT ARTISTS AND AGING ARTIST, SO I WOULD INSIST

00:48:42.000 --> 00:48:42.000

ON INCLUDING OTHER BODIES OF DIFFERENCE AND MINDS OF

00:48:42.000 --> 00:48:47.000

DIFFERENCE.

00:48:47.000 --> 00:48:52.000

NEEDING INTERRELATIONAL AND INTER-GENERATIONAL COMMUNITIES

00:48:52.000 --> 00:48:52.000

OF PRACTICE AND MENTORSHIP OPPORTUNITIES IN WHICH TO DEVELOP

00:48:52.000 --> 00:49:01.000

THEIR PROFESSIONAL PRACTICE.

00:49:01.000 --> 00:49:05.000

AND I USE INTERRELATIONAL INTENTIONALLY, BECAUSE I THINK

00:49:05.000 --> 00:49:09.000

THAT JUST AS OLDER AND MORE ESTABLISHED FOLKS HAVE STUFF TO

00:49:09.000 --> 00:49:12.000

TEACH YOUNGER FOLKS, I THINK THAT YOUNGER FOLKS HAVE STUFF

00:49:12.000 --> 00:49:18.000

TO TEACH OLDER FOLKS AND MORE ESTABLISHED FOLKS AS WELL, SO

00:49:18.000 --> 00:49:18.000

THAT IT'S AN EXCHANGE IN SOME WAYS AND NEEDS TO BE SEEN AS

00:49:18.000 --> 00:49:22.000

RECIPROCAL.

00:49:22.000 --> 00:49:27.000

AND APPROACHED AS A KIND OF WITH RECIPROCITY IN MIND.

00:49:27.000 --> 00:49:33.000

AND MAKING THESE KIND OF SPACES AND MAKING RELATIONSHIPS

00:49:33.000 --> 00:49:38.000

THAT HAVE POTENTIAL FOR COMMUNITIES OF PRACTICE TO TO FORM

00:49:38.000 --> 00:49:41.000

HARKS EMERGED IN OUR RESEARCH AS CRITICAL TO DISABILITY

00:49:41.000 --> 00:49:44.000

CULTURAL RECLAMATION, FORMATION AND FLOURISHING, AS WELL AS

00:49:44.000 --> 00:49:46.000

TO THE FLAMING OF DISABILITY OR DIFFERENCE, MIND/BODY

00:49:46.000 --> 00:49:51.000

DIFFERENCE AS A KIND OF CULTURAL IDENTITY.

00:49:51.000 --> 00:49:56.000

AND I WOULD ALSO SAY THAT THESE MENTORING OPPORTUNITIES THAT

00:49:56.000 --> 00:50:00.000

CAN LEAD TO COMMUNITIES OF PRACTICE NEED TO RECOGNIZE THAT

00:50:00.000 --> 00:50:05.000

EVEN CLAIMING OF DISABILITY ITSELF IS FRAUGHT WITHIN A

00:50:05.000 --> 00:50:07.000

DEEPLY ABLEIST AS WELL AS WHITE SUPREMACIST SETTLER COLONIAL

00:50:07.000 --> 00:50:15.000

LIFT AND ONGOING LEGACIES, AND THIS EMERGED AS QUITE

00:50:15.000 --> 00:50:17.000

SIGNIFICANT IN A PROJECT THAT BIT Co. DEVELOPED AND

00:50:17.000 --> 00:50:24.000

MOUNTED IN 2019 CALLED INTO LIGHT.

00:50:24.000 --> 00:50:29.000

AND THIS PROJECT EXPLORED THE IMPACTS OF KIND OF RACIST AND

00:50:29.000 --> 00:50:30.000

ABLEIST EUGENE I CAN IDEAS IN EDUCATION OVER THE 20th

00:50:30.000 --> 00:50:34.000
CENTURY.

00:50:34.000 --> 00:50:39.000
AND IN THIS BROKEN, BROUGHT TOGETHER A CURATORIAL TEAM OF

00:50:39.000 --> 00:50:43.000
INDIGENOUS, BLACK, AND WHITE ALLIED ARTISTS SCHOLARS, BOTH

00:50:43.000 --> 00:50:45.000
NON-DISABLED AND DISABLED, AS WELL AS SURVIVE ACTIVISTS FROM

00:50:45.000 --> 00:50:51.000
DIFFERENT INSTITUTIONAL SETTINGS IN ONTARIO, AND I WANT TO

00:50:51.000 --> 00:50:57.000
DO A SHROUD OUT TO YVON NICKELLI HEALTH CARE WORKERS LED

00:50:57.000 --> 00:50:59.000
THIS PROJECT AND DID A MAGNIFICENT JOB ON IT.

00:50:59.000 --> 00:51:00.000
-- WHO LED THIS PROJECT AND DID A MAGAZINE ASSIST WENT JOB

00:51:00.000 --> 00:51:05.000
ON IT.

00:51:05.000 --> 00:51:08.000
AND THE SURVIVE ACTIVISTS WERE FROM INSTITUTION LIKE THE

00:51:08.000 --> 00:51:12.000
HURONIA REGIONAL CENTRE AND THE OXFORD REGIONAL CENTRE,

00:51:12.000 --> 00:51:16.000
WHICH INSTITUTIONALIZED PEOPLE WITH DIFFERENT KINDS OF

00:51:16.000 --> 00:51:21.000
DISABILITIES AS WELL AS THE MOHAWK INSTITUTE RESIDENTIAL

00:51:21.000 --> 00:51:26.000
SCHOOL, WHICH IS OFTEN CALLED THE MUSH HOLE FOR THE POOR

00:51:26.000 --> 00:51:30.000
QUALITY OF THE FOOD GIVEN TO THE CHILDREN LIVING THERE.

00:51:30.000 --> 00:51:33.000
AND THE GAULT TRAINING SCHOOL FROM GIRLS.

00:51:33.000 --> 00:51:38.000
AND FROM THIS RESEARCH, WHAT WE LEARNED WAS THAT DISABLED

00:51:38.000 --> 00:51:44.000
PEOPLE AND INDIGENOUS PEOPLE HAVE INTERCONNECTED HISTORIES

00:51:44.000 --> 00:51:44.000

OF INSTITUTIONAL VIOLENCE, OF INSTITUTIONAL ABUSE AND

00:51:44.000 --> 00:51:49.000

TRAUMA.

00:51:49.000 --> 00:51:53.000

AND THAT GOVERNMENTS, FEDERAL GOVERNMENTS, PROVINCIAL

00:51:53.000 --> 00:51:57.000

GOVERNMENTS, SETTLER GOVERNMENTS OVER THE 20th CENTURY

00:51:57.000 --> 00:51:57.000

HAVE TREATED DISABLED BODIES IN SIMILAR WAYS AS THEY HAVE

00:51:57.000 --> 00:52:02.000

INDIGENOUS ONES.

00:52:02.000 --> 00:52:05.000

THROUGH CONFINEMENT IN RESIDENTIAL SCHOOLS, IN ASYLUMS, IN

00:52:05.000 --> 00:52:07.000

PRISONS, AND THROUGH ELIMINATION.

00:52:07.000 --> 00:52:11.000

ELIMINATION THROUGH STERILIZATION.

00:52:11.000 --> 00:52:14.000

AND THROUGH POLICIES THAT WERE ENFORCING NORMALIZATION.

00:52:14.000 --> 00:52:21.000

SO PEOPLE TO APPEAR AS OR TRY TO PERFORM NORMAL.

00:52:21.000 --> 00:52:27.000

AND THROUGH ASSIMILATING PEOPLE OR ATTEMPTS TO ASSIMILATE

00:52:27.000 --> 00:52:29.000

PEOPLE INTO A KIND OF DOMINANT NON-DISABLED WHITE PROPERTY

00:52:29.000 --> 00:52:35.000

MASCULINIST WAY OF BEING.

00:52:35.000 --> 00:52:40.000

AND THESE KINDS OF RESPONSES TO INDIGENOUS BODIES AND

00:52:40.000 --> 00:52:45.000

DISABLED BODIES HAVE HAD SIMILARLY DEVASTATING IMPACTS FOR

00:52:45.000 --> 00:52:53.000

DISABLED AND INDIGENOUS LIVES, AND I THINK OF RELEVANCE TO

00:52:53.000 --> 00:52:56.000

THIS DISCUSSION IS SIGNIFICANCE IN RELATIONSHIP EXPORT

00:52:56.000 --> 00:53:00.000

GENERATIONAL TRANSFER OF CULTURE AND THIS REALLY UNDERSCORES

00:53:00.000 --> 00:53:11.000

IN MY MIND THE NECESSITY OF CREATING MENTORSHIP PATHWAYS.

00:53:11.000 --> 00:53:21.000

AND AT THIS MOMENT IN TIME, I FEEL THAT THERE IS A DESPERATE

00:53:21.000 --> 00:53:27.000

NEED, AN URGENT NEED TO RECUPERATE HISTORIES OF DISABILITY,

00:53:27.000 --> 00:53:31.000

TO RECLAIM DISABILITY CULTURE FROM BEFORE THIS EUGENIC

00:53:31.000 --> 00:53:36.000

PERIOD IN OUR HISTORY AND THESE ONGOING AND REVERBERATING

00:53:36.000 --> 00:53:40.000

IMPACTS OF EUGENIC WAYS OF THINKING AND THAT IS THE

00:53:40.000 --> 00:53:44.000

NECESSARY STEP IN THE RECLAMATION AND CULTIVATION OF

00:53:44.000 --> 00:53:47.000

DISABILITY CULTURE OR CULTURES THAT WELCOME AND CENTRE

00:53:47.000 --> 00:53:51.000

MIND/BODY DIFFERENCE, SO I'M GONNA STOP THERE AGAIN.

00:53:51.000 --> 00:53:52.000

YOU CAN TALK MORE ABOUT THIS, BUT JUST GIVING DANIELLE AN

00:53:52.000 --> 00:53:54.000

OPPORTUNITY TO SPEAK.

00:53:54.000 --> 00:54:02.000

THAT WAS THE END MEECH THOUGHT.

00:54:02.000 --> 00:54:05.000

>> SO MANY, LIKE, REALLY CRITICAL THINGS COME TO MIND.

00:54:05.000 --> 00:54:13.000

JUST LISTENING TO BUSHRA AND CARLA.

00:54:13.000 --> 00:54:13.000

ONE THING IS THAT FOR ME, LIKE, PUBLIC ART, IT LIVES IN

00:54:13.000 --> 00:54:16.000

COMMUNITY.

00:54:16.000 --> 00:54:23.000

IT IS A CONVENING OF BODIES AND KNOWLEDGES AND STORIES.

00:54:23.000 --> 00:54:26.000

SO, REALLY, ALL ART IS KNOWLEDGE-SHARING AND PARTICULARLY

00:54:26.000 --> 00:54:31.000

AND ESPECIALLY SO FOR PUBLIC ART.

00:54:31.000 --> 00:54:35.000

SO, WE'RE TALKING ABOUT THIS MENTORSHIP, BUT IT'S -- IT'S

00:54:35.000 --> 00:54:36.000

NOT JUST A QUESTION OF WHETHER OR NOT, YOU KNOW, WOULD

00:54:36.000 --> 00:54:40.000

MENTORSHIP BE BENEFICIAL.

00:54:40.000 --> 00:54:42.000

IT'S, I THINK, IN A LOT OF WAYS, I THINK IT FLOWS IN THE

00:54:42.000 --> 00:54:45.000

LIFEBLOOD OF PUBLIC ART.

00:54:45.000 --> 00:54:51.000

AND THAT IT'S -- IT'S ABSOLUTELY PARAMOUNT.

00:54:51.000 --> 00:54:56.000

IT'S VITAL TO PUBLIC ART BEING SUCCESSFUL AND BEING -- BEING

00:54:56.000 --> 00:54:57.000

AND BECOMING AND MANIFESTING WITHIN COMMUNITIES.

00:54:57.000 --> 00:54:59.000

YEAH.

00:54:59.000 --> 00:55:04.000

THAT PHYSICALITY, IT'S JUST PARAMOUNT.

00:55:04.000 --> 00:55:10.000

AND IT REALLY SPEAKS TO ACTION.

00:55:10.000 --> 00:55:15.000

I MEAN, WE -- YOU KNOW, TRYING TO SUPPORT -- WE CAN TALK

00:55:15.000 --> 00:55:20.000

ABOUT HOW WE CAN SUPPORT DIFFERENT ABLE-BODIED PEOPLE, BUT,

00:55:20.000 --> 00:55:23.000

REALLY, IT'S -- IT'S ACKNOWLEDGING HUMAN AS PRACTICE AND OUR

00:55:23.000 --> 00:55:26.000

ABILITY TO IMAGINE TOGETHER AND WORK TOGETHER AND REENVISION

00:55:26.000 --> 00:55:26.000

REALITIES AND WAYS THAT WE CAN CO-EXIST WITHOUT

00:55:26.000 --> 00:55:31.000
OPPRESSIONS.

00:55:31.000 --> 00:55:38.000
AND SO, MENTORSHIP, YOU KNOW, IT OPENS THE DOOR.

00:55:38.000 --> 00:55:44.000
IT CREATES SPACE FOR THAT TO HAPPEN.

00:55:44.000 --> 00:55:44.000
IT ULTIMATELY COMES DOWN, LIKE, A BIG PART OF IT WAS

00:55:44.000 --> 00:55:51.000
SAFETY.

00:55:51.000 --> 00:55:56.000
CARLA WAS TOUCHING ON SOME OF THE VIOLENCE.

00:55:56.000 --> 00:56:00.000
SOME OF THOSE NEGATIVE EXPERIENCES I I MEAN.

00:56:00.000 --> 00:56:03.000
THEY HAVE HUGE, THEY HAVE INTER-GENERATIONAL EFFECTS AND HOW

00:56:03.000 --> 00:56:03.000
MIGHT THOSE EXPERIENCES SORT I FELT IMPACT OUR

00:56:03.000 --> 00:56:07.000
EXPECTATIONS?

00:56:07.000 --> 00:56:11.000
NOT JUST THE EXPECTATIONS WE HAVE OF BOY, THE EXPECTATIONS

00:56:11.000 --> 00:56:15.000
WE FEEL SAFE TO HAVE FOR YOURSELVES IS?

00:56:15.000 --> 00:56:25.000
YOURSELVES?

00:56:25.000 --> 00:56:31.000
CREATING THAT SAFETY SO THAT WE CAN -- WE CAN BE FREE TO

00:56:31.000 --> 00:56:34.000
SORT OF JUST SIT AND REALIZE AND LET -- JUST SORT OF LET

00:56:34.000 --> 00:56:39.000
OURSELVES MANIFEST WHAT WE -- WHAT WE WANT TO CREATE.

00:56:39.000 --> 00:56:40.000
AND WHAT WE WANT TO -- TO SEE IN THE WORLD, YOU KNOW.

00:56:40.000 --> 00:56:45.000
OF PUBLIC ART.

00:56:45.000 --> 00:56:47.000

IT'S NOT JUST ABOUT WHAT WE CREATE TODAY AND THERE, IT'S

00:56:47.000 --> 00:56:51.000

GONE, OFTEN IT'S THERE FOR -- IT'S IN THE MEMORIES OF PEOPLE

00:56:51.000 --> 00:56:54.000

FOR A LIFETIME, BECAUSE, AGAIN, IT GOETZ THAT ENGAGEMENT.

00:56:54.000 --> 00:56:57.000

YOU KNOW, THERE'S HIGH ENGAGEMENT IN PUBLIC ART.

00:56:57.000 --> 00:57:00.000

YOU DON'T TAKE THE WALL HOME.

00:57:00.000 --> 00:57:01.000

JUST THE SAME WAY YOU DON'T HAVE TO PICK EVERY NOWER TO

00:57:01.000 --> 00:57:06.000

APPRECIATE IT.

00:57:06.000 --> 00:57:09.000

IT'S -- LIKE I SAID, IT LIVES IN THAT COMMUNITY.

00:57:09.000 --> 00:57:12.000

SO HAVING MENTORSHIP THERE.

00:57:12.000 --> 00:57:13.000

TO HAVE SAFETY SO THAT YOU CAN BRING EVERYONE TOGETHER IN

00:57:13.000 --> 00:57:16.000

THOSE CONVERSATIONS.

00:57:16.000 --> 00:57:17.000

I CAN'T IMAGINE PUBLIC ART ABSENT THAT.

00:57:17.000 --> 00:57:21.000

THAT DOESN'T SEEM FUNCTIONAL TO ME.

00:57:21.000 --> 00:57:27.000

SO, YEAH, THAT'S -- THAT'S WHAT COMES TO MIND NEAR.

00:57:27.000 --> 00:57:30.000

-- TO FIND NEAR.

00:57:30.000 --> 00:57:35.000

>> DANIELLE, I THINK WHAT YOU WERE SAYING, THAT MENTORSHIP

00:57:35.000 --> 00:57:36.000

IS ALSO SO VITAL AND ALIVE AND INTERWOVEN INTO DISABILITY

00:57:36.000 --> 00:57:38.000

ARTS.

00:57:38.000 --> 00:57:44.000
IT'S NOT IF MO COULD BE LEVEL.

00:57:44.000 --> 00:57:46.000
THAT'S THAT'S KIND OF WHAT I WAS TRYING TO SAY WHEN I SAID

00:57:46.000 --> 00:57:49.000
IT WAS A BIASED QUESTION.

00:57:49.000 --> 00:57:51.000
THAT WE ALL KNEW THE ANSWER TO THE QUESTION, BUT I WAS

00:57:51.000 --> 00:57:53.000
INTERESTED IN HEARING YOU ALL TALK ABOUT IT.

00:57:53.000 --> 00:57:57.000
EVEN THOUGH WE ALREADY KNOW IT.

00:57:57.000 --> 00:57:57.000
I THINK WE'LL DO ONE MORE QUESTION BEFORE WE MOVE ON TO THE

00:57:57.000 --> 00:58:03.000
Q&A.

00:58:03.000 --> 00:58:08.000
AND THAT'S -- IT'S SOMETHING THAT I THINK -- I CONSIDERED

00:58:08.000 --> 00:58:12.000
ASKING YOU, BUSH BUSHRA, TO MAYBE CONSIDER ELABORATING ON

00:58:12.000 --> 00:58:17.000
FUNDING AND THE DISABILITY -- THE DEAF AND

00:58:17.000 --> 00:58:20.000
DISABILITY-SPECIFIC FUNDING FOR ARTISTS IN -- WHEN WE WERE

00:58:20.000 --> 00:58:20.000
TALKING AT THE BEGINNING ABOUT BARRIERS FOR DISABLED

00:58:20.000 --> 00:58:25.000
ARTISTS.

00:58:25.000 --> 00:58:29.000
AND SO, I'M WONDERING WHAT WE CAN TALK ABOUT WHAT WOULD BE

00:58:29.000 --> 00:58:33.000
REQUIRED OF ARTS INSTITUTIONS AND ORGANIZATIONS IN ORDER TO

00:58:33.000 --> 00:58:36.000
CREATE MORE ACCESSIBLE, WELCOMING, AND CULTURALLY RELEVANT

00:58:36.000 --> 00:58:37.000
OPPORTUNITIES FOR DISABLED ARTISTS?

00:58:37.000 --> 00:58:42.000

LIKE, WHAT NEEDS TO CHANGE?

00:58:42.000 --> 00:58:48.000

>> I THINK A LOT OF THINGS NEED TO -- NEED TO CHANGE.

00:58:48.000 --> 00:58:52.000

I FEEL LIKE THERE NEEDS TO BE REPRESENTATION OF DEAF AND

00:58:52.000 --> 00:58:56.000

DISABLED PEOPLE WITHIN THESE INSTITUTIONS, FIRST OF ALL.

00:58:56.000 --> 00:58:56.000

BECAUSE THAT MAKES A DIFFERENCE FOR PEOPLE TO SEE THEMSELVES

00:58:56.000 --> 00:58:58.000

REPRESENTED.

00:58:58.000 --> 00:59:02.000

KNOW THAT THERE'S SOMEBODY WHO CAN IDENTIFY WITH THEIR

00:59:02.000 --> 00:59:06.000

EXPERIENCE AND WHO CAN HELP TO BREAK DOWN SOME OF THE WALLS

00:59:06.000 --> 00:59:10.000

AND BARRIERS FOR THEM.

00:59:10.000 --> 00:59:14.000

I THINK ABOUT, YOU KNOW, BUILDING MENTORSHIP INTO THOSE

00:59:14.000 --> 00:59:19.000

PROCESSES SO THAT, YOU KNOW, INSTITUTIONS ARE BRINGING FOLKS

00:59:19.000 --> 00:59:24.000

IN AND HELPING TO DEVELOP THEIR CAPACITY, YOU KNOW, SO THAT

00:59:24.000 --> 00:59:25.000

IT'S EVEN HAPPENING AT THE -- WHETHER IT'S AT HIGH SCHOOL OR

00:59:25.000 --> 00:59:29.000

POST-SECONDARY LEVEL.

00:59:29.000 --> 00:59:32.000

WHERE, YOU KNOW, BREAKING DOWN SOME OF THE DEFINITIONS THAT

00:59:32.000 --> 00:59:37.000

WE HAVE OF A PROFESSIONAL ARTIST OR EMERGING ARTIST SO THAT,

00:59:37.000 --> 00:59:37.000

YOU KNOW, WE GIVE ACCESS TO PEOPLE WHO MAY BE JUST STARTING

00:59:37.000 --> 00:59:42.000

OUT.

00:59:42.000 --> 00:59:45.000

WHO MAYBE HAVEN'T HAD SOME OF THOSE OPPORTUNITIES.

00:59:45.000 --> 00:59:50.000

KIND OF RETHINK SOME OF THOSE ELIGIBILITY REQUIREMENTS THAT

00:59:50.000 --> 00:59:56.000

WE OFFER MORE AND MORE WORKSHOPS THAT SORT OF DEMYSTIFY, YOU

00:59:56.000 --> 00:59:58.000

KNOW, THE GRANTING PROCESS.

00:59:58.000 --> 01:00:00.000

THE PARAASSESSMENT PROCESS.

01:00:00.000 --> 01:00:05.000

YOU KNOW, WE THINK ABOUT THE NUANCES.

01:00:05.000 --> 01:00:07.000

WE THINK ABOUT THE QUESTIONS THAT WE'RE ASKING AND THE

01:00:07.000 --> 01:00:13.000

EXPECTATIONS THAT WE HAVE OF THEM.

01:00:13.000 --> 01:00:15.000

YOU KNOW, WE OFFER MORE OPPORTUNITIES FOR PEOPLE TO, YOU

01:00:15.000 --> 01:00:19.000

KNOW, APPLY IN DIFFERENT WAYS, RIGHT?

01:00:19.000 --> 01:00:21.000

ALL KINDS OF ALTERNATIVE WAYS OF APPLYING.

01:00:21.000 --> 01:00:26.000

WHETHER THOSE BE THROUGH VIDEO OR WHETHER THEY BE, YOU KNOW

01:00:26.000 --> 01:00:27.000

-- THERE'S SO MANY DIFFERENT WAYS, THAT THERE'S THINGS THAT

01:00:27.000 --> 01:00:32.000

WE COULD BE DOING BETTER.

01:00:32.000 --> 01:00:36.000

AND WE DO HAVE BARRIER REMOVALS WORKING GROUP THAT WE'VE

01:00:36.000 --> 01:00:37.000

ESTABLISHED TO TRY TO GET SOME OF THOSE THINGS AND IMPROVE

01:00:37.000 --> 01:00:41.000

SOME OF THOSE PROCESSES.

01:00:41.000 --> 01:00:44.000

YOU KNOW, TO NOT MAKE IT SO MUCH OF A LABOUR FOR PEOPLE WHO

01:00:44.000 --> 01:00:47.000

-- TO ACCESS THIS FUNDING AND TO BE SUPPORTED THROUGH THE

01:00:47.000 --> 01:00:52.000

WORK THAT THEY'RE DOING, YOU KNOW, SO THAT THEY'RE NOT, YOU

01:00:52.000 --> 01:00:52.000

KNOW, SET UP TO FAIL FROM THE OUTSET.

01:00:52.000 --> 01:01:01.000

YEAH.

01:01:01.000 --> 01:01:10.000

BUT, YOU KNOW, EVEN -- EVEN JUST SMALL MICRO GRANTS AS WELL.

01:01:10.000 --> 01:01:16.000

EVEN SMALL MICRO GRANTS OF \$500.

01:01:16.000 --> 01:01:18.000

ALLOW SOMEBODY TO HIRE THEM TO MAKE THEM MAKE AN APPLICATION

01:01:18.000 --> 01:01:21.000

OR PROJECT SUPPORT FUNDS SO THAT IF AN APPLICATION IS

01:01:21.000 --> 01:01:24.000

SUCCESSFUL, THEY DON'T HAVE TO EAT INTO THE PROJECT SUPPORT

01:01:24.000 --> 01:01:29.000

TO PAY FOR THOSE ACCESSIBILITY COST, WHETHER THEY BE THINGS

01:01:29.000 --> 01:01:33.000

LIKE, YOU KNOW, SIGN LANGUAGE INTERPRETATION OR PERSONAL

01:01:33.000 --> 01:01:36.000

SUPPORT OR, YOU KNOW, EQUIPMENT RENTAL OR TRANSPORTATION OR

01:01:36.000 --> 01:01:41.000

ALL OF THESE LAYERS AND LAYERS AND LAYERS OF SUPPORT.

01:01:41.000 --> 01:01:44.000

YOU KNOW, SUPPORTS FOR AUDIENCE ACCESS, BUT ALSO SUPPORT FOR

01:01:44.000 --> 01:01:51.000

ARTISTS AND LEAD ARTISTS ON PROJECTS.

01:01:51.000 --> 01:01:54.000

SO, I GUESS I'LL LEAVE IT THERE TO GIVE SPACE FOR CARLA AND

01:01:54.000 --> 01:02:00.000

DANIELLE TO CHIME IN, BUT THOSE ARE SOME OF THE -- OR IF

01:02:00.000 --> 01:02:01.000

YOU'VE GOT, YOU KNOW -- IF YOU WANT ME TO EXPAND FURTHER, I

01:02:01.000 --> 01:02:06.000
CAN DO SO AS WELL.

01:02:06.000 --> 01:02:12.000
>> I'LL MAYBE JUMP IN AND JUST REALLY SUPPORT AND BUILD ON

01:02:12.000 --> 01:02:15.000
WHETHER A YOU'VE SAID, BUSHRA, AROUND SHIFTING OUR APPROACH

01:02:15.000 --> 01:02:17.000
TO ACCESS, AND, DANIELLE, THIS KIND OF ALSO SPEAKS TO A

01:02:17.000 --> 01:02:22.000
POINT THAT YOU MADE EARLIER.

01:02:22.000 --> 01:02:23.000
FROM THAT OF AN INDIVIDUAL BURDEN TO A COLLECTIVE OR

01:02:23.000 --> 01:02:26.000
DISTRIBUTED RESPONSIBILITY.

01:02:26.000 --> 01:02:33.000
SO, WHAT YOU WERE ALLUDING TO EARLIER IS ALL THE WORK THAT

01:02:33.000 --> 01:02:34.000
THE INDIVIDUAL ARTIST OR THE ENGAGER HAS TO DO IN ORDER TO

01:02:34.000 --> 01:02:38.000
ACCESS THE ART.

01:02:38.000 --> 01:02:41.000
YOU KNOW, IF YOU'RE SOMEBODY WITH A DISABILITY, YOU MIGHT

01:02:41.000 --> 01:02:44.000
NEED TO DO A WHOLE LOT OF WORK IN ORDER TO FIGURE OUT HOW

01:02:44.000 --> 01:02:47.000
YOU ACCESS A VENUE OR A SPACE, FOR EXAMPLE.

01:02:47.000 --> 01:02:50.000
IF YOU WANT TO ENGAGE WITH THE WORK.

01:02:50.000 --> 01:02:53.000
AND THAT OFTEN IS, YOU KNOW, QUITE OFTEN IS DOWNLOADED ON

01:02:53.000 --> 01:02:58.000
THE INDIVIDUAL, AND THAT WEARS THEM OUT.

01:02:58.000 --> 01:03:01.000
IT USES UP YOUR TIME AND YOUR ENERGY, SUCH THAT YOU HAVE

01:03:01.000 --> 01:03:03.000
NOTHING LEFT IN ORDER TO ACTUALLY GAUGE OR IN ORDER TO

01:03:03.000 --> 01:03:09.000

ACTUALLY MAKE AND CREATE.

01:03:09.000 --> 01:03:13.000

SO, WE HAVE TO BE THINKING ABOUT ACCESS AS A SYSTEMIC

01:03:13.000 --> 01:03:21.000

RESPONSIBILITY AS OPPOSED AN INDIVIDUAL RESPONSIBILITY.

01:03:21.000 --> 01:03:26.000

I THINK THAT DISABLED ARTISTS HAVE INSIGHT INTO THE ENABLIST

01:03:26.000 --> 01:03:30.000

LIST, INTO HOW AND IN WHAT WAYS THE WORLD IS ABLEIST AND

01:03:30.000 --> 01:03:35.000

ALSO HAVE A LOT OF KNOWLEDGE ABOUT HOW TO DEVELOP CULTURAL

01:03:35.000 --> 01:03:41.000

PRACTICES THAT MAKE SPACE AND MAKE ART ACCESSIBLE.

01:03:41.000 --> 01:03:44.000

AND THOSE ARTISTS NEED -- THEIR EXPERTISE NEEDS TO BE TAPPED

01:03:44.000 --> 01:03:49.000

INTO IN A MORE CONCERTED WAY.

01:03:49.000 --> 01:03:54.000

I THINK WE NEED TO TAKE THE LEAD FROM DISABLED CULTURAL

01:03:54.000 --> 01:04:02.000

MAKERS AND CREATORS, WHO NOT ONLY CAN ACHIEVE ACCESSIBILITY

01:04:02.000 --> 01:04:06.000

IN ARTS SPACES, BUT ACTUALLY CAN SUPPORT ENTIRE

01:04:06.000 --> 01:04:13.000

INSTITUTIONAL TRANSARMATION, AND A LARGE PART OF OUR WORK

01:04:13.000 --> 01:04:16.000

WORK ON BIT.

01:04:16.000 --> 01:04:17.000

ON OUR WEBSITE, WE HAVE A DOCUMENT CALLED VITAL PRACTICES IN

01:04:17.000 --> 01:04:18.000

THE ARTS.

01:04:18.000 --> 01:04:23.000

AND YOU CAN LOOK AT THAT.

01:04:23.000 --> 01:04:29.000

IT HAS A LOT OF IDEAS AND A LOT OF TIPS FOR HOW YOU CAN MAKE

01:04:29.000 --> 01:04:38.000

YOUR OFFERINGS MORE ACCESSIBLE TO MORE AUDIENCES.

01:04:38.000 --> 01:04:41.000

BUT WE ALSO AT BIT ORIENT TO ACCESS AS ITERATIVE, AS

01:04:41.000 --> 01:04:42.000

CONTINUOUSLY MOVING, EXPANDING, INNOVATING NEW WAYS OF

01:04:42.000 --> 01:04:48.000

PARTICIPATING AND CREATING IN THE ARTS.

01:04:48.000 --> 01:04:49.000

SO, ONE EXAMPLE OF THAT MIGHT BE TO CREATE A DIGITAL MURAL

01:04:49.000 --> 01:04:53.000

WITH A GROUP OF PEOPLE.

01:04:53.000 --> 01:04:56.000

YOU KNOW, FOR THE -- FOR ARTISTS TO LEAD IN THE CREATION OF

01:04:56.000 --> 01:05:03.000

DIGITAL MURALS, WHICH MIGHT BE MORE ACCESSIBLE TO SOME

01:05:03.000 --> 01:05:07.000

PEOPLE WHO, FOR MANY REASONS, CAN'T LEAVE THEIR HOME SPACES.

01:05:07.000 --> 01:05:09.000

YOU KNOW, SO THINKING ABOUT NEW WAYS OF CREATING ART IS AN

01:05:09.000 --> 01:05:13.000

IMPORTANT PART OF THIS.

01:05:13.000 --> 01:05:19.000

ONE THING THAT I THINK ABOUT IN RELATIONSHIP TO MURAL ARTS

01:05:19.000 --> 01:05:25.000

IS THE USE OF QR CODES AND HOW QR CODES COULD BUILD WAYS FOR

01:05:25.000 --> 01:05:28.000

NON-VISUAL FOLKS TO EXPERIENCE ART THROUGH MAKING AUDIO

01:05:28.000 --> 01:05:31.000

DESCRIPTION AVAILABLE TO PEOPLE THROUGH A QR CODE.

01:05:31.000 --> 01:05:32.000

THAT AUDIO DISCRIMINATION DOES NOT HAVE TO BE A LITERAL

01:05:32.000 --> 01:05:36.000

DESCRIPTION OF AN IMAGE.

01:05:36.000 --> 01:05:39.000

IT COULD BE THE ARTIST INTERPRETING OR THE GROUP OF PEOPLE

01:05:39.000 --> 01:05:42.000

WHO CAME TOGETHER TO CREATE THE WORK INTERPRETING THE

01:05:42.000 --> 01:05:45.000

MEANING OF THE WORK.

01:05:45.000 --> 01:05:47.000

IT COULD HAVE DIFFERENT CHANNELS SO THAT YOU HAVE A CHILD OF

01:05:47.000 --> 01:05:51.000

EIGHT TALKING ABOUT WHAT THEY SEE.

01:05:51.000 --> 01:05:52.000

SO THAT YOU HAVE, YOU KNOW, SORT OF SOMEONE LIKE ME TALKING

01:05:52.000 --> 01:05:57.000

ABOUT WHAT I SEE.

01:05:57.000 --> 01:05:59.000

THE ARTIST AND THE MAKERS TALKING ABOUT WHAT -- WHAT THE

01:05:59.000 --> 01:06:04.000

WORK MEANS TO THEM.

01:06:04.000 --> 01:06:04.000

SO, CRITICAL ACCESS DOES NOT OFFER STRAIGHTFORWARD SOLUTIONS

01:06:04.000 --> 01:06:06.000

TO ACCESS.

01:06:06.000 --> 01:06:11.000

THAT'S NOT ITS INTENTION.

01:06:11.000 --> 01:06:19.000

IT UNDERSTANDS ACCESS INSTEAD AS A KIND OF ONGOING POLITICAL

01:06:19.000 --> 01:06:20.000

COMMITMENT TO CREATING CULTURES OF DESIRABILITY THAT WELCOME

01:06:20.000 --> 01:06:37.000

AND CENTRE DISABLED PEOPLE.

01:06:37.000 --> 01:06:42.000

.

01:06:42.000 --> 01:06:46.000

REROOTING IN THE SENSE OF PUTTING DIFFERENT KINDS OF ROOTS,

01:06:46.000 --> 01:06:49.000

DIFFERENT KINDS OF UNDERSTANDINGS OF CULTURE TO PRESENCE

01:06:49.000 --> 01:06:57.000

DISABLED AND NON-NORMATIVE EXPERIENCE AND TO CENTRE IT.

01:06:57.000 --> 01:07:07.000

AND THERE'S LOTS -- THERE'S LOTS OF WAYS OF DOING THAT.

01:07:07.000 --> 01:07:09.000

AND I THINK THAT CRIP ARTISTS AND NON-NORMATIVE TART "A"

01:07:09.000 --> 01:07:15.000

ARTISTS ARE AT THE CUTTING EDGE OF TEACHING US HOW WE CAN

01:07:15.000 --> 01:07:18.000

REROOT AND REROUTE OUR ENTIRE SOCIAL LIFE AND CAN TRANSFORM

01:07:18.000 --> 01:07:25.000

OUR WORKPLACES IN A MUCH LARGER SENSE.

01:07:25.000 --> 01:07:40.000

SO, CAN HELP US RETHINK THE TERMS OF OUR BEING TOGETHER IN A

01:07:40.000 --> 01:07:45.000

LARGER SENSE IN ALL KINDS OF SOCIAL AND CULTURE

01:07:45.000 --> 01:07:49.000

SPACES.

01:07:49.000 --> 01:07:52.000

AND, YOU KNOW, YOU JUST WANT TO DRAW YOUR ATTENTION TO THE

01:07:52.000 --> 01:07:57.000

WORK OF TWO DISABLED ARTISTS WHO ARE AT THE CUTTING EDGE OF

01:07:57.000 --> 01:08:00.000

CRITICAL ACCESS AND ONE IS CARMEN PAPILIA, WHO WRITES ABOUT

01:08:00.000 --> 01:08:00.000

OPEN ACCESS AS A METHOD FOR PUTTING CRITICAL ACCESS INTO

01:08:00.000 --> 01:08:05.000

ACTION.

01:08:05.000 --> 01:08:10.000

HE ARGUES THAT EVERY -- EVERYBODY HAS A BODY OF KNOWLEDGE

01:08:10.000 --> 01:08:14.000

AND IS EXPERT IN THEIR OWN EXPERIENCE, AND HE APPROACHES

01:08:14.000 --> 01:08:17.000

OPEN ACCESS AS AN ASSEMBLAGE.

01:08:17.000 --> 01:08:19.000

IN OTHER WORDS, AS SOMETHING THAT IS CO-DESIGNED BY PEOPLE

01:08:19.000 --> 01:08:22.000

WHO HE SAYS WILL BE IN THE ROOM, SO THE PEOPLE YOU'RE

01:08:22.000 --> 01:08:25.000

IMAGINING, THE PEOPLE WHO MIGHT BE IN THE ROOM, THE PEOPLE

01:08:25.000 --> 01:08:27.000

WHO HAVE BEEN IN THE ROOM IN THE PAST, AND THE PEOPLE WHO

01:08:27.000 --> 01:08:31.000

HAVEN'T BEEN IN THE ROOM IN THE PAST.

01:08:31.000 --> 01:08:33.000

SO, WHO HAS BEEN EXCLUDED HISTORICALLY?

01:08:33.000 --> 01:08:42.000

EITHER THROUGH LAW OR THROUGH PRACTICE.

01:08:42.000 --> 01:08:42.000

AND HOW DO WE HOPE TO INVITE THOSE PEOPLE TO COME INTO THE

01:08:42.000 --> 01:08:49.000

ROOM.

01:08:49.000 --> 01:08:53.000

AND SO, ACCESS EMERGES AS RELATIONSHIP IN PAPILIA'S WORK.

01:08:53.000 --> 01:09:01.000

AND IT ALSO EMERGES AS RELATIONSHIP IN THE WORK OF DISABLED

01:09:01.000 --> 01:09:16.000

ARTIST ACTIVIST BY THE NAME OF MAYA MINGIS, AND MAYA TALKS

01:09:16.000 --> 01:09:20.000

ABOUT ACCESS INTIMACY, SHE SAYS THAT ACCESS

01:09:20.000 --> 01:09:23.000

INTIMACY IS THAT ELUSIVE AND I'M USING HER WORDS, HARD TO

01:09:23.000 --> 01:09:27.000

DESCRIBE FEELING WHEN SOMEBODY GETS YOUR ACCESS NEEDS.

01:09:27.000 --> 01:09:32.000

SO, LIKE OTHER FORMS OF INTIMACY, SHE ARGUES THAT ACCESS

01:09:32.000 --> 01:09:36.000

INTIMACY CAN'T BE FORCED, BUT WE CAN'T CREATE THE CONDITIONS

01:09:36.000 --> 01:09:38.000

FOR ACCESS INTIMACIES TO OCCUR BY FOSTERING CULTURES OF

01:09:38.000 --> 01:09:42.000

DESIRABILITY IN THE SPACES THAT WE CO-CONSTRUCT.

01:09:42.000 --> 01:09:44.000

SO, I'M GONNA STOP THERE AND GIVE SPACE FOR DANIELLE.

01:09:44.000 --> 01:09:52.000
END OF THOUGHT.

01:09:52.000 --> 01:09:54.000
>> THANK YOU, CARLA.

01:09:54.000 --> 01:10:00.000
AGAIN, JUST SO MANY THINGS...

01:10:00.000 --> 01:10:03.000
LIKE, WORDS THAT WERE COMING TO MIND WERE DENIAL BY DESIGN.

01:10:03.000 --> 01:10:04.000
WHETHER INTENTION OR NOT.

01:10:04.000 --> 01:10:06.000
YOU KNOW...

01:10:06.000 --> 01:10:10.000
FOR SURE.

01:10:10.000 --> 01:10:11.000
SOME THINGS THAT JUST NEED TO START HAPPENING:

01:10:11.000 --> 01:10:13.000
CONVERSATIONS.

01:10:13.000 --> 01:10:17.000
CONVERSATIONS.

01:10:17.000 --> 01:10:19.000
THERE IS A WEALTH OF KNOWLEDGE AND PASSION OUT THERE.

01:10:19.000 --> 01:10:24.000
DISABLED R.A. DISABILITY ARTS IS NOT NEW.

01:10:24.000 --> 01:10:28.000
IT'S NOT SOMETHING THAT JUST SORT OF POPPED OUT.

01:10:28.000 --> 01:10:33.000
PANDEMIC NEAR, AND I KNOW THAT COVID HAS SORT, YOU KNOW, PUT

01:10:33.000 --> 01:10:41.000
A SPOTLIGHT IN A LOT OF WAYS ON -- ON ACCESSIBILITY IN SOME

01:10:41.000 --> 01:10:42.000
WAYS, BUT IT'S SOMETHING THAT I HOPE TO -- CONTINUES ON

01:10:42.000 --> 01:10:43.000
AFTERWARDS, ENTHUSE ARE CONVERSATION THAT IS NEED TO

01:10:43.000 --> 01:10:46.000
CONTINUE ON AND NEED TO KEEP ON HAPPENING.

01:10:46.000 --> 01:10:49.000

WE NEED TO BE CREATING AND RESHAPING THE CLIMATES THAT WE,

01:10:49.000 --> 01:10:52.000

YOU KNOW -- WE WANT ARTISTS TO WORK WITHIN.

01:10:52.000 --> 01:10:57.000

WE NEED TO OPEN THAT UP.

01:10:57.000 --> 01:11:02.000

THERE ARE -- I'D LOVE TO SEE MORE DEDICATED CALLS

01:11:02.000 --> 01:11:10.000

SPECIFICALLY TO DISABLED ARTISTS AND MAD, DEAF AND

01:11:10.000 --> 01:11:11.000

DISABLED-IDENTIFIED ARTISTS OR HOW PEOPLE IDENTIFY.

01:11:11.000 --> 01:11:13.000

I THINK THAT WOULD BE REALLY GREAT.

01:11:13.000 --> 01:11:16.000

ESPECIALLY WITH THE YEAR OF PUBLIC ART COMING UP.

01:11:16.000 --> 01:11:21.000

AND SORT OF BEING PRESENT IN THAT, AND I THINK A LOT OF

01:11:21.000 --> 01:11:22.000

INSTITUTIONS NOW ARE SORT OF TURNING A LOT OF MILESTONES,

01:11:22.000 --> 01:11:26.000

TEN YEARS, 20 YEARS.

01:11:26.000 --> 01:11:28.000

I THINK WE ARE PRIMED, WE ARE READY TO HAVE THOSE

01:11:28.000 --> 01:11:31.000

CONVERSATIONS AND CONNECT WITH THOSE PEOPLE

01:11:31.000 --> 01:11:37.000

WHO HAVE BEEN DOING REALLY, REALLY WONDERFUL WORK FOR A LONG

01:11:37.000 --> 01:11:41.000

TIME NOW, AND I THINK IT'S TIME TO HAVE THAT BRIDGING OCCUR

01:11:41.000 --> 01:11:42.000

AND JUST ALSO IN TERMS OF -- WE'RE THROWING AROUND THE WORD

01:11:42.000 --> 01:11:48.000

"INSTITUTION," A LOT.

01:11:48.000 --> 01:11:51.000

AND JUST -- JUST WANT TO PUT OUT THERE, LIKE, TO WHAT -- OR

01:11:51.000 --> 01:11:51.000

WHAT ENDS OR PROBLEMS TO CERTAIN INSTITUTIONS ACTUALLY

01:11:51.000 --> 01:12:03.000

SOLVE?

01:12:03.000 --> 01:12:06.000

AND WHEN TO WE DECIDE THAT, YOU KNOW, X, Y, Z INSTITUTION

01:12:06.000 --> 01:12:09.000

WAS THE ONLY WAY TO SOLVE THEM.

01:12:09.000 --> 01:12:14.000

WHO WE BRING INTO THE CONVERSATION AND HOW WE MIGHT GO ABOUT

01:12:14.000 --> 01:12:18.000

COLLECTIVELY DOING ACTS OF PUBLIC ART AND -- AND THAT

01:12:18.000 --> 01:12:19.000

COMMUNITY WORK, YOU KNOW, IT'S SOMETHING THAT WE CAN EXPAND

01:12:19.000 --> 01:12:23.000

ON ON THAT.

01:12:23.000 --> 01:12:26.000

YOU KNOW, THIS ISN'T A CONVERSATION TO BE HAD JUST WITH

01:12:26.000 --> 01:12:30.000

CERTAIN INSTITUTIONS OR CERTAIN ORGANIZATIONS.

01:12:30.000 --> 01:12:30.000

IT'S KIND OF A CONVERSATION THAT WE ARE ALL ACTIVELY A PART

01:12:30.000 --> 01:12:34.000

OF.

01:12:34.000 --> 01:12:38.000

AND THIS IS, FOR SURE, ALWAYS IN PROCESS, AND I KNOW FOR

01:12:38.000 --> 01:12:41.000

MYSELF, ALWAYS LEARNING, ALWAYS -- ALWAYS EXPANDING.

01:12:41.000 --> 01:12:41.000

YOU KNOW, ACCESS IS NOT SOMETHING WHERE YOU JUST TICK A BOX

01:12:41.000 --> 01:12:45.000

OFF.

01:12:45.000 --> 01:12:46.000

YOU KNOW, THIS, THAT AND THE OTHER AND, OKAY, YOU'RE DONE.

01:12:46.000 --> 01:12:48.000

YOU CAN WIPE YOUR HANDS OF IT.

01:12:48.000 --> 01:12:51.000
IT'S AN ONGOING PROCESS.

01:12:51.000 --> 01:12:56.000
REALLY, REALLY FUNNY STORY, QUICKLY:

01:12:56.000 --> 01:13:02.000
DID AN INSTALLATION EXHIBIT WITH ARTS BIN CALLED THE HOLDING

01:13:02.000 --> 01:13:04.000
PATTERNS EXHIBIT, AND PART OF IT HAD THESE CORN STALKS IN --

01:13:04.000 --> 01:13:06.000
AS PART OF THE EXHIBIT, AND THERE WAS ONE PERSON WHO WAS

01:13:06.000 --> 01:13:07.000
ALLERGIC TO CORN, OF ALL THINGS, RIGHT?

01:13:07.000 --> 01:13:11.000
SO JUST...

01:13:11.000 --> 01:13:13.000
JUST AS A FUNNY -- A FUNNY STORY, JUST, YOU KNOW, GOES TO

01:13:13.000 --> 01:13:14.000
SHOW THAT, YOU KNOW, THERE'S -- IT IS ALWAYS IN PROCESS.

01:13:14.000 --> 01:13:18.000
WE'RE ALWAYS IMPROVING.

01:13:18.000 --> 01:13:20.000
THERE'S ALWAYS MORE THAT WE CAN DO.

01:13:20.000 --> 01:13:21.000
AND THERE'S NO SORT OF END TO THAT.

01:13:21.000 --> 01:13:26.000
BUT THERE'S A BEAUTY IN THAT.

01:13:26.000 --> 01:13:29.000
AND THERE'S A HOPE IN THAT, EMBEDDED IN THAT, THAT, YOU

01:13:29.000 --> 01:13:31.000
KNOW, THERE'S SO MUCH POTENTIAL.

01:13:31.000 --> 01:13:37.000
AND SO MUCH OPPORTUNITY THERE.

01:13:37.000 --> 01:13:40.000
AND I JUST THINK IT'S -- IT'S GREAT FOR BOTH ART AND

01:13:40.000 --> 01:13:43.000
COMMUNITY, THAT THERE IS SO MUCH TO BE AND SO ON THERE IS SO

01:13:43.000 --> 01:13:45.000

MANY CONVERSATIONS TO BE HAD AND IT'S SOMETHING THAT WE

01:13:45.000 --> 01:13:48.000

SHOULD BE EMBRACING.

01:13:48.000 --> 01:13:51.000

I THINK IT'S A REALLY, REALLY BEAUTIFUL OPPORTUNITY.

01:13:51.000 --> 01:13:57.000

THERE ARE PEOPLE HERE WHO HAVE SO MANY BEAUTIFUL, WONDERFUL

01:13:57.000 --> 01:13:59.000

STORIES TO SHARE, AND THAT, YOU KNOW, THEY -- THEIR BODIES

01:13:59.000 --> 01:14:03.000

AND THEIR MINDS, LIKE -- THEY'RE HERE FOR A REASON.

01:14:03.000 --> 01:14:07.000

AND IT'S TIME WE LISTENED AND IT'S TIME WE HEARD THOSE

01:14:07.000 --> 01:14:07.000

STORIES AND WE SUPPORTED THOSE STORIES IN ANY WAY THAT WE

01:14:07.000 --> 01:14:10.000

CAN.

01:14:10.000 --> 01:14:16.000

AND I JUST THINK THERE'S A REALLY BEAUTIFUL OPPORTUNITY IN

01:14:16.000 --> 01:14:20.000

THAT, AND I'M EAGER AND I'M HOPEFUL TO SEE MORE, AND I'M

01:14:20.000 --> 01:14:22.000

DEFINITELY AS A DISABLED ARTIST, INDIGENOUS ARTIST MYSELF,

01:14:22.000 --> 01:14:27.000

100%, I'M THERE TO SUPPORT AND WORK WITH WHOMEVER.

01:14:27.000 --> 01:14:28.000

HIT ME UP OR...

01:14:28.000 --> 01:14:29.000

LET'S DO SOMETHING.

01:14:29.000 --> 01:14:32.000

LET'S JUST START.

01:14:32.000 --> 01:14:36.000

AND JUST A QUICK NOTE ON JUST, YOU KNOW, THE DIFFERENT...

01:14:36.000 --> 01:14:40.000

JUST SOMETHING THAT CAME TO MIND LISTENING TO YOU, CARLA.

01:14:40.000 --> 01:14:42.000

WHEN I THINK OF INCLUSION, I THINK OF COLONIAL, AND WHEN I

01:14:42.000 --> 01:14:43.000

THINK OF ACCESS NEAR, THAT'S INDIGENOUS.

01:14:43.000 --> 01:14:48.000

THAT'S HOLISTIC.

01:14:48.000 --> 01:14:50.000

THAT'S WHOLE BEING, BECAUSE IF IT'S INCLUSION, YOU'RE JUST

01:14:50.000 --> 01:14:54.000

INCLUDING IT WITHIN THAT CONTAINMENT THAT EXISTS.

01:14:54.000 --> 01:14:55.000

WHEN IT'S ACCESS, YOU'RE TALKING ABOUT THOSE

01:14:55.000 --> 01:14:57.000

INVITATION YOU'RE TALKING ABOUT THOSE CONVERSATIONS AND

01:14:57.000 --> 01:14:57.000

BRINGING EVERYBODY INTO THAT, AND I THINK IT'S TIME FOR

01:14:57.000 --> 01:15:02.000

THAT.

01:15:02.000 --> 01:15:03.000

>> THANK YOU.

01:15:03.000 --> 01:15:06.000

THANK YOU, ALL.

01:15:06.000 --> 01:15:11.000

REALLY APPRECIATE A LOT OF POINTS THAT WERE BROUGHT UP.

01:15:11.000 --> 01:15:18.000

IN PARTICULAR, YOU KNOW, AS YOU WERE ALL TALKING, I -- I

01:15:18.000 --> 01:15:24.000

WAS, LIKE, OH, I WISH IT WAS TIME FOR ONE MORE QUESTION.

01:15:24.000 --> 01:15:24.000

AND THEN, I WAS, LIKE, OH, MAYBE I'LL JUST SAY IT AS A

01:15:24.000 --> 01:15:31.000

STATEMENT.

01:15:31.000 --> 01:15:31.000

IT'S THESE ARTS COMMUNITIES REALLY NEED DISABLED

01:15:31.000 --> 01:15:36.000

ARTISTS.

01:15:36.000 --> 01:15:38.000

LIKE, WE HAVE SO MUCH GENIUS AND, LIKE, KNOWLEDGE AND

01:15:38.000 --> 01:15:41.000

EXPERIENCE AND SKILL TO OFFER.

01:15:41.000 --> 01:15:41.000

AND I'M REALLY, REAL LITTLE GLAD THAT WE GOT TO TOUCH ON

01:15:41.000 --> 01:15:46.000

THAT.

01:15:46.000 --> 01:15:51.000

WE ARE ALMOST AT TIME.

01:15:51.000 --> 01:15:53.000

I THINK WE'LL DO A VERY QUICK Q&A.

01:15:53.000 --> 01:15:54.000

MARTA, HOW DOES THAT SOUND?

01:15:54.000 --> 01:15:58.000

>> YEAH, SOUNDS GOOD.

01:15:58.000 --> 01:15:58.000

WE HAVE TWO QUESTIONS ALREADY, SO MAYBE WE CAN START WITH

01:15:58.000 --> 01:16:00.000

THOSE.

01:16:00.000 --> 01:16:03.000

THANK YOU ALL FOR SHARING SO MUCH TODAY.

01:16:03.000 --> 01:16:05.000

THIS HAS BEEN REALLY AMAZING, AND WE INDUSTRIAL A COUPLE

01:16:05.000 --> 01:16:10.000

MORE QUESTIONS HERE FOR THE PANEL.

01:16:10.000 --> 01:16:10.000

OKAY, LET'S GET INTO IT RIGHT A.

01:16:10.000 --> 01:16:16.000

>> OKAY.

01:16:16.000 --> 01:16:21.000

>> DO ARTISTS WITH DISABILITIES FEEL THEY NEED TO EXPRESS OR

01:16:21.000 --> 01:16:29.000

EXPLAIN THEIR DISABILITY'S AFFECT THEIR ART WORK?

01:16:29.000 --> 01:16:31.000

>> I FEEL LIKE THAT QUESTION IS FOR -- LIKE, NODDING.

01:16:31.000 --> 01:16:33.000
TO WE FEEL OR...

01:16:33.000 --> 01:16:36.000
YOU KNOW, IT REALLY DEPENDS ON THE INDIVIDUAL.

01:16:36.000 --> 01:16:41.000
IT DEPENDS ON HOW THEY IDENTIFY.

01:16:41.000 --> 01:16:42.000
I THINK THE PROBLEM SHOULD BE THERE -- IT SHOULDN'T BE AN

01:16:42.000 --> 01:16:46.000
EXPECTATION.

01:16:46.000 --> 01:16:50.000
I REFLECT ON, YOU KNOW, DYLAN ROBINSON, THIS IDEA OF HUNGRY

01:16:50.000 --> 01:16:53.000
LISTENING AND JUST SORT OF -- THIS IDEA OF CONSUMING

01:16:53.000 --> 01:17:02.000
DISABLED BODIES AND CONSUMING TRAUMA.

01:17:02.000 --> 01:17:07.000
AND I -- I THINK THAT THAT'S GETTING AWAY FROM, YOU KNOW,

01:17:07.000 --> 01:17:10.000
THE WORK AND REALLY, REALLY DETRACTING FROM WHAT A LOT OF

01:17:10.000 --> 01:17:12.000
ARTISTS ARE TRYING TO DO AND THE CONVERSATIONS THAT THEY'RE

01:17:12.000 --> 01:17:14.000
TRYING TO HAVE.

01:17:14.000 --> 01:17:18.000
SOMETIMES IT IS.

01:17:18.000 --> 01:17:21.000
NEAR, I DO -- SOMETIMES I DO PERFORMANCE WORK WHERE I

01:17:21.000 --> 01:17:23.000
ACTUALLY PERFORM OCD WITH THE ART WORK, AND THEN I ACTUALLY

01:17:23.000 --> 01:17:27.000
HAVE OPEN CONVERSATIONS WITH PEOPLE.

01:17:27.000 --> 01:17:28.000
AND BECAUSE IT'S SUCH A MISUNDERSTOOD REALITY THAT THERE'S

01:17:28.000 --> 01:17:31.000
JUST SO MUCH OPPORTUNITY.

01:17:31.000 --> 01:17:31.000
AND I'VE HAD SOME REALLY, REALLY WONDERFUL EXPERIENCES WITH

01:17:31.000 --> 01:17:34.000
PEOPLE.

01:17:34.000 --> 01:17:36.000
DO I JUSTIFY OR NECESSARILY FEEL LIKE I HAVE TO EXPLAIN IT?

01:17:36.000 --> 01:17:38.000
ABSOLUTELY NOT.

01:17:38.000 --> 01:17:44.000
YOU KNOW, I -- I AM WHO I AM.

01:17:44.000 --> 01:17:47.000
IF YOU'RE NOT GOING TO SORT OF ACCEPT ME, I'M SORT OF COME

01:17:47.000 --> 01:17:50.000
TO THAT PLACE WHERE I DON'T HAVE TIME FOR THAT, SO...

01:17:50.000 --> 01:17:51.000
ALBEIT, YOU KNOW -- I'M GOOD.

01:17:51.000 --> 01:17:58.000
I WILL MOVE ON.

01:17:58.000 --> 01:17:59.000
WE'RE NOT HERE NECESSARILY -- WE CAN RESPECT AND HONOUR EACH

01:17:59.000 --> 01:18:05.000
OTHER, BUT WE DON'T HAVE TOO LOVE EVERYBODY.

01:18:05.000 --> 01:18:06.000
WE ARE LIMITED BEINGS WITH LIMITED TIME AND ENERGY.

01:18:06.000 --> 01:18:10.000
NOT ALWAYS.

01:18:10.000 --> 01:18:13.000
AND IT'S NOT SOMETHING THAT I THINK SHOULD BE EXPECTED F

01:18:13.000 --> 01:18:17.000
IT'S PART OF THE WORK AND IF IT COMES FROM A GOOD PLACE NEAR

01:18:17.000 --> 01:18:21.000
WITHIN -- FROM THE ARTIST AND -- AND IT'S CLEAR THAT THERE'S

01:18:21.000 --> 01:18:22.000
THAT SORT OF CONNECTION THERE AND THERE'S THAT INVITATION TO

01:18:22.000 --> 01:18:23.000
HAVE THAT CONVERSATION.

01:18:23.000 --> 01:18:32.000
YOU KNOW, THAT'S GREAT.

01:18:32.000 --> 01:18:36.000
BUT IT'S -- IT SHOULDN'T BE A NECESSITY, I THINK.

01:18:36.000 --> 01:18:40.000
>> I'M GONNA MAYBE JUMP IN AND ADD TO THAT AND BUILD ON

01:18:40.000 --> 01:18:43.000
WHETHER A DANIELLE IS SAYING BY SUGGESTING OH, YOU KNOW,

01:18:43.000 --> 01:18:47.000
ARGUING IN THE HISTORY OF THE WHITE WEST, DISABLED BODIES

01:18:47.000 --> 01:18:53.000
HAVE BEEN EITHER PUT ON DISPLAY OR HIDDEN AWAY.

01:18:53.000 --> 01:18:57.000
AND, YOU KNOW, SO EITHER ON THE STAGE AS A SPECTACLE OR

01:18:57.000 --> 01:19:01.000
HIDDEN FROM PUBLIC VIEW, LEADING MANY DISABLED PEOPLE TO BE

01:19:01.000 --> 01:19:05.000
SUBJECT TO THE STARE STILL, AS ROSEMARY GARLAND THOMPSON,

01:19:05.000 --> 01:19:09.000
WHO'S A CULTURAL STUDIES SCHOLAR, TALKS ABOUT THE STARE.

01:19:09.000 --> 01:19:13.000
I THINK THIS MAKES CLAIMING DISABILITY FRAUGHT AND RISKY.

01:19:13.000 --> 01:19:15.000
ESPECIALLY FOR ARTISTS WHO ARE PRODUCING VISUAL WORK OR WHO

01:19:15.000 --> 01:19:19.000
ARE INVOLVED IN PERFORMANCE KIND OF GENRES.

01:19:19.000 --> 01:19:23.000
AND THERE'S ALWAYS A RISK THAT A PERSON'S WORK IS GONNA BE

01:19:23.000 --> 01:19:24.000
FOREVER READ OR UNDERSTOOD THROUGH THESE KIND OF POWER

01:19:24.000 --> 01:19:26.000
INFUSED OPTICS.

01:19:26.000 --> 01:19:30.000
I THINK THAT CLAIMING DISABILITY BECOMES EVEN MORE

01:19:30.000 --> 01:19:33.000
COMPLICATED FOR RACIALIZED FOLKS AND DISABLED FOLKS WHO ARE

01:19:33.000 --> 01:19:38.000

NOT ONLY OR MAY NOT ONLY BE SUBJECT TO THE STARE IF THEY

01:19:38.000 --> 01:19:40.000

COME OUT AS DISABLED OR IF DISABILITY CAN BE READ ON THEIR

01:19:40.000 --> 01:19:44.000

BODIES AND THROUGH THEIR BODIES.

01:19:44.000 --> 01:19:50.000

YOU KNOW, WE ALSO HAVE TO THINK ABOUT THE COLONIAL DAYS AND

01:19:50.000 --> 01:19:54.000

A HISTORY IN WHICH RACIALIZED PEOPLE AND INDIGENOUS PEOPLE

01:19:54.000 --> 01:19:59.000

HAVE BEEN RENDERED AS DEFECTIVE IN THE HISTORY OF WESTERN

01:19:59.000 --> 01:20:05.000

THOUGHT AND SCHOLARSHIP AND THROUGH THE CAMERA AS, YOU KNOW,

01:20:05.000 --> 01:20:14.000

SORT OF PRIMITIVE AND OTHER RELATIVE TO THE KIND OF WHITE

01:20:14.000 --> 01:20:15.000

WEST MASCULINITY PROPERTIES SUBTLE TO SEEN AS SYNONYMOUS AS

01:20:15.000 --> 01:20:25.000

IDEAL OR STANDARD FOR THE HUMANKIND.

01:20:25.000 --> 01:20:28.000

SO THIS CREATES A DOUBLE BIND FOR PEOPLE.

01:20:28.000 --> 01:20:34.000

AND I THINK AT THE SAME TIME THERE'S SOME OPENINGS.

01:20:34.000 --> 01:20:40.000

A NISHNAWBE I CAN ARTIST AND SCHOLAR HAS TAUGHT ME THAT IN

01:20:40.000 --> 01:20:43.000

NISHNAWBE TRADITIONS, LACK THE KIND OF DEFICIT FRAMING OF

01:20:43.000 --> 01:20:43.000

MIND/BODY DIFFERENCE THAT WE'VE INHERITED FROM WESTERN

01:20:43.000 --> 01:20:47.000

CULTURE.

01:20:47.000 --> 01:20:53.000

SO THAT WHICH WESTERN CULTURE CALLS DISABILITY WAS

01:20:53.000 --> 01:20:56.000

UNDERSTOOD DEFINITELY WITHIN NISHNAWBE PHILOSOPHY AND

01:20:56.000 --> 01:20:59.000

NISHNAWBE WORLD VIEWS, SO THAT OPENS UP THE POSSIBILITY OF

01:20:59.000 --> 01:21:02.000

ART BECOMING A SPACE WHERE THOSE DIFFERENT UNDERSTANDINGS

01:21:02.000 --> 01:21:08.000

EMERGE AND CAN BE EXPLORED.

01:21:08.000 --> 01:21:14.000

AND I WOULD SAY SIMILARLY IN THE WORK OF PEOPLE LIKE CYRUS

01:21:14.000 --> 01:21:21.000

MARKUS WEAR, WHO IS A BLACK TRANS ARTIST A WHO LOOKS TO

01:21:21.000 --> 01:21:22.000

BLACK SPECULATIVE FICTION IN A DYNAMIC REALITY MARKED BY

01:21:22.000 --> 01:21:31.000

KIND OF CONTINUOUS CHANGE.

01:21:31.000 --> 01:21:36.000

SO THESE VISIONS OF REALITY AS KIND OF RELATIONAL AND AS

01:21:36.000 --> 01:21:40.000

DINE ANIK, I THINK, OPEN UP NEW POSSIBILITIES FOR IMAGINING

01:21:40.000 --> 01:21:45.000

MIND/BODY DIFFERENCE FOR RECUPERATING WHAT WAS BEFORE THE

01:21:45.000 --> 01:21:49.000

COLONIAL PERIOD AND BEFORE CONTACT AND ENSLAVEMENT AND FOR

01:21:49.000 --> 01:21:53.000

IMAGINING POSSIBILITIES OTHERWISE THAT, YOU KNOW, SORT OF

01:21:53.000 --> 01:21:56.000

OPEN UP OPPORTUNITIES FOR US TO THINK ABOUT WHAT OTHER KINDS

01:21:56.000 --> 01:21:57.000

OF COUNTER FUTURES CAN WE IMAGINE?

01:21:57.000 --> 01:22:03.000

END OF THOUGHT.

01:22:03.000 --> 01:22:05.000

>> BUSHRA.

01:22:05.000 --> 01:22:08.000

YOU'RE MUTED.

01:22:08.000 --> 01:22:14.000

>> I WAS GOIN' JUST GOING TO ADD ABOUT -- EVERYTHING THAT

01:22:14.000 --> 01:22:16.000

CARLA AND DANIELLE SAID IS BRILLIANT I ALSO WANTED TO TALK

01:22:16.000 --> 01:22:16.000

ABOUT PRESSURES AROUND REPRESENTATION, YOU KNOW, THAT COME

01:22:16.000 --> 01:22:21.000

UP.

01:22:21.000 --> 01:22:22.000

WHERE PEOPLE LIKE, OH, YOU KNOW, DO I HAVE TO REPRESENT ALL

01:22:22.000 --> 01:22:28.000

DISABLED PEOPLE IN THIS WORK THAT I'M DOING.

01:22:28.000 --> 01:22:30.000

AND, YOU KNOW, HOW PEOPLE NAVIGATE THAT, BUT I WOULD SAY

01:22:30.000 --> 01:22:35.000

ALWAYS GIVING PEOPLE CHOICE, YOU KNOW, BECAUSE THERE ARE --

01:22:35.000 --> 01:22:36.000

YOU KNOW, THERE ARE THOSE WHO ARE PROUDLY POLITICALLY CLAIM

01:22:36.000 --> 01:22:39.000

DISABILITY, RIGHT?

01:22:39.000 --> 01:22:45.000

AS PART OF THEIR IDENTITY AND AS PART OF THEIR PRACTICE.

01:22:45.000 --> 01:22:46.000

AND SO, AND -- AND ALSO CONSIDERING ABOUT WHO -- WHOSE LENS

01:22:46.000 --> 01:22:51.000

IS ON THE WORK THAT YOU'RE DOING?

01:22:51.000 --> 01:22:55.000

SO FROM A FUNDING PERSPECTIVE, YOU KNOW, DISABILITY PROJECT

01:22:55.000 --> 01:22:59.000

-- PROGRAMS BEING PEER ASSESSED BY OTHER PEOPLE WITH LIVED

01:22:59.000 --> 01:23:05.000

EXPERIENCE WITH DISABILITY ACROSS THE SPECTRUM VERSUS HAVING

01:23:05.000 --> 01:23:05.000

YOUR WORK SEEN BY NON-DISABLED FOLKS OR

01:23:05.000 --> 01:23:10.000

NON-DISABLED-IDENTIFYING FOLKS.

01:23:10.000 --> 01:23:13.000

SO, I DON'T THINK THAT THERE IS AN EXPECTATION THAT PEOPLE

01:23:13.000 --> 01:23:18.000

WORK -- REPRESENT THEIR DISABILITY OR THAT THEY

01:23:18.000 --> 01:23:24.000

SPEAK ABOUT THEIR DISABILITY, BUT THAT -- OR THAT THEY

01:23:24.000 --> 01:23:28.000

DISCLOSE A DISABILITY, BUT IF IT'S IMPORTANT TO

01:23:28.000 --> 01:23:31.000

THE WORK YOU'RE DOING, YOU THINK ABOUT HOW UP TO THE SHARE

01:23:31.000 --> 01:23:32.000

AND HOW MUCH YOU WANT TO SHARE WITH YOUR PEER HE IS.

01:23:32.000 --> 01:23:34.000

THAT'S WHAT I HAVE TO ADD TO THAT.

01:23:34.000 --> 01:23:35.000

>> GREAT.

01:23:35.000 --> 01:23:38.000

THANK YOU ALL FOR THAT.

01:23:38.000 --> 01:23:39.000

SHOULD WE GET INTO ONE MORE QUESTION?

01:23:39.000 --> 01:23:40.000

I ONLY HAVE ONE MORE.

01:23:40.000 --> 01:23:47.000

SO MAYBE HE SHOULD GET INTO THAT.

01:23:47.000 --> 01:23:51.000

>> I ALSO WANTED TO PUT INTO THE -- I DID PUT IN THE CHAT A

01:23:51.000 --> 01:23:54.000

LINK TO ART FIX NIPISSING, WHICH IS A GROUP IN NORTH BAY

01:23:54.000 --> 01:23:59.000

THAT WORKS WITH MENTAL HEALTH AND ADDICTIONS AND HAS -- I

01:23:59.000 --> 01:24:02.000

WANTED TO SHARE ABOUT AN UPCOMING NEUROPROJECT THAT THAT'S

01:24:02.000 --> 01:24:02.000

GOING TO BE MOUNTING VERY SOON, AND I GET TO TALK ABOUT

01:24:02.000 --> 01:24:04.000

THAT.

01:24:04.000 --> 01:24:07.000

JUST PUTTING THAT OUT THERE.

01:24:07.000 --> 01:24:09.000

>> I'VE BEEN GATHERING -- I'VE BEEN GATHERING ALL THE LINKS

01:24:09.000 --> 01:24:10.000

THAT HAVE BEEN SHARED IN THE RESOURCE DOC.

01:24:10.000 --> 01:24:10.000

>> GREAT.

01:24:10.000 --> 01:24:13.000

THANK YOU.

01:24:13.000 --> 01:24:17.000

>> OKAY, THE LAST COUPLE OF MINUTES THAT WE HAVE.

01:24:17.000 --> 01:24:21.000

HOW DO ARTISTS WHO ARE MARGINALIZED BY SYSTEMS GAIN

01:24:21.000 --> 01:24:24.000

OPPORTUNITIES TO DISPLAY THEIR WORK IN PROMINENT PLACES?

01:24:24.000 --> 01:24:28.000

MANY ARE CURRENTLY PRESENTING AT THE MARGINS.

01:24:28.000 --> 01:24:30.000

WHAT INCENTIVES ARE NEEDED FOR ORGANIZATIONS TO BRING

01:24:30.000 --> 01:24:39.000

MARGINALIZED PEOPLE INTO THE FOREFRONT?

01:24:39.000 --> 01:24:45.000

.

01:24:45.000 --> 01:24:49.000

>> I CAN SPEAK FROM MY POSITION IN SAYING THAT SCHOLARS OUT

01:24:49.000 --> 01:24:54.000

THERE AND JOURNALISTS NEED TO WRITE ABOUT THIS WORK, AND

01:24:54.000 --> 01:25:02.000

THAT IS ONE WAY OF BRINGING ATTENTION TO IT.

01:25:02.000 --> 01:25:06.000

YOU KNOW, SO THAT SCHOLARS HAVE AN IMPORTANT ROLL TO PLAY IN

01:25:06.000 --> 01:25:10.000

THIS, BUT I THINK THAT ARTISTS AND SCHOLARS ALSO NEED TO BE

01:25:10.000 --> 01:25:15.000

BROUGHT INTO DISABILITY ARTS, THEORY AND PRACTICES, AND WE

01:25:15.000 --> 01:25:16.000

NEED TO BUILD THE FIELD AND -- AND JOURNALIST, I THINK, NEED

01:25:16.000 --> 01:25:22.000

TO HAVE WHAT WOULD YOU CALL IT?

01:25:22.000 --> 01:25:26.000

MAYBE THE WORD LITERACY MIGHT WORK HERE, IN TERMS OF THEIR

01:25:26.000 --> 01:25:26.000

UNDERSTANDING OF DISABILITY ARTS AND CULTURE AND

01:25:26.000 --> 01:25:31.000

NON-NORMATIVE ARTS AND CULTURE.

01:25:31.000 --> 01:25:33.000

SO, THEY MIGHT NEED SOME TRAINING AND MENTORING ALSO TO BE

01:25:33.000 --> 01:25:34.000

ABLE TO WRITE IN THE FIELD.

01:25:34.000 --> 01:25:42.000

END OF THOUGHT.

01:25:42.000 --> 01:25:44.000

>> BUSHAR?

01:25:44.000 --> 01:25:45.000

DO YOU WANT TO ADD TO THAT?

01:25:45.000 --> 01:25:53.000

JUST OFFERING THE SPACE.

01:25:53.000 --> 01:25:53.000

>> YOU GO AHEAD, DANIELLE, AND I'M JUST SORT OF GATHERING MY

01:25:53.000 --> 01:25:55.000

THOUGHTS, SO...

01:25:55.000 --> 01:26:00.000

>> OKAY.

01:26:00.000 --> 01:26:04.000

I -- YEAH, THERE'S SORT OF LIKE, TWO-FOLD THINGS TO SORT --

01:26:04.000 --> 01:26:08.000

THAT COME UP FOR THAT QUESTION.

01:26:08.000 --> 01:26:10.000

CAN WE EXPAND THE MARGINS IS -- IS SOMETHING THAT COMES TO

01:26:10.000 --> 01:26:18.000

MIND FOR ME.

01:26:18.000 --> 01:26:20.000

YOU KNOW, ESTABLISHED, RECOGNIZED, YOU KNOW -- THE

01:26:20.000 --> 01:26:22.000
INSTITUTIONS OR GALLERIES AND THINGS LIKE THAT THAT SORT OF

01:26:22.000 --> 01:26:25.000
-- OH, THAT'S ACTUALLY MAKING IT.

01:26:25.000 --> 01:26:32.000
THAT'S ACTUALLY, YOU KNOW, DOING SOMETHING.

01:26:32.000 --> 01:26:36.000
AND IT'S -- AND IF THOSE PLACES ARE EXCLUSIONARY PLACE, I

01:26:36.000 --> 01:26:39.000
QUESTION TO WHO TO WE THEY SERVE?

01:26:39.000 --> 01:26:42.000
LIKE, TO WHAT PARTS OF COMMUNITY TO THEY SERVE?

01:26:42.000 --> 01:26:46.000
AND THEN, WHAT DOES IT MEAN TO HAVE YOUR WORK IN THOSE

01:26:46.000 --> 01:26:51.000
PLACES THAT DON'T SERVE THE COMMUNITIES THAT YOU'RE LOOKING

01:26:51.000 --> 01:26:52.000
TO SUPPORT, OR THAT KNEE NEED SUPPORT OR THAT YOU'RE COMING

01:26:52.000 --> 01:26:59.000
FROM AND THINGS LIKE THAT.

01:26:59.000 --> 01:27:01.000
SO A LOFT QUESTIONS COME TO MINDS, AND THE WORD THAT FLOATS

01:27:01.000 --> 01:27:06.000
IN MY MIND IS MERRITTOCRACY.

01:27:06.000 --> 01:27:09.000
AGAIN, WHEN WE DO DECIDE WHAT INSTITUTIONS HAVE MERIT?

01:27:09.000 --> 01:27:10.000
AND, YOU KNOW, ARE WORTHWHILE?

01:27:10.000 --> 01:27:13.000
AND WHAT MARGINS ARE NOT?

01:27:13.000 --> 01:27:17.000
MAYBE THE ISSUE IS THAT WE HAVE MORMAN GINS TO BEGIN WITH.

01:27:17.000 --> 01:27:19.000
AND CAN WE CHALLENGE THAT?

01:27:19.000 --> 01:27:26.000
AND MAYBE THAT'S WHERE THE RESOURCES SHOULD GO.

01:27:26.000 --> 01:27:32.000

NOT NECESSARILY A QUESTION OF HOW TO WE INCENT EYES, HOW TO

01:27:32.000 --> 01:27:35.000

WE INVITE, JUST AS AN EXAMPLE, THE A.G.O. TO BRING IN MORE

01:27:35.000 --> 01:27:38.000

ABLED ARTIST, BUILD THEIR COMMUNITY THEMSELVES AND ENVISION

01:27:38.000 --> 01:27:41.000

THAT AND BECOME SOMETHING OF AN ANCHOR POINT FOR OTHER

01:27:41.000 --> 01:27:44.000

PEOPLE IN THE COMMUNITY, AND ACTUALLY REPRESENT THE VOICES

01:27:44.000 --> 01:27:47.000

AND THE STORIES AND THE BODIES THAT ARE ACTUALLY LIVING

01:27:47.000 --> 01:27:51.000

THERE IN THOSE SPACES RATHER THAN NECESSARILY THINKING ABOUT

01:27:51.000 --> 01:27:54.000

HOW WE CAN GIVE THOSE OTHER ALREADY ESTABLISHED PLACES MORE

01:27:54.000 --> 01:28:02.000

TIME AND MORE MONEY AND MORE VOICE, BECAUSE I THINK THAT

01:28:02.000 --> 01:28:05.000

THERE IS A TENDENCY TO DEFAULT THE CONVERSATION TO CERTAIN

01:28:05.000 --> 01:28:05.000

DOMINANT VOICES, AND I THINK THAT MIGHT BE PART OF THE

01:28:05.000 --> 01:28:08.000

PROBLEM.

01:28:08.000 --> 01:28:12.000

IS THAT WE ARE ALWAYS COMING BACK TO THOSE DOMINANT VOICES

01:28:12.000 --> 01:28:16.000

AND WE ARE MISSING THOSE VOICES THAT WE ARE SILENCING,

01:28:16.000 --> 01:28:18.000

ERASING, OR, YOU KNOW, -- OR JUST SORT OF -- AREN'T GIVING

01:28:18.000 --> 01:28:21.000

THAT TIME AND THAT SUPPORT.

01:28:21.000 --> 01:28:23.000

SO, I WONDER IF MAYBE WE COULD JUST SORT OF FLIP THE TABLES

01:28:23.000 --> 01:28:26.000

ON THAT QUESTION A LITTLE BIT.

01:28:26.000 --> 01:28:30.000

THAT'S SOMETHING THAT SORTS OF COMES TO MIND NEAR.

01:28:30.000 --> 01:28:32.000

>> AND I THINK THAT'S EXCELLENT.

01:28:32.000 --> 01:28:39.000

YEAH.

01:28:39.000 --> 01:28:40.000

DEFINITELY TO SUPPORT -- TO SUPPORT THE DISABILITY -- DEAF

01:28:40.000 --> 01:28:42.000

AND DISABLED INFRASTRUCTURE THAT IS THERE.

01:28:42.000 --> 01:28:49.000

LIKE, SUPPORT THOSE ORGANIZATIONS.

01:28:49.000 --> 01:28:50.000

YOU KNOW, THE ART SIP NIPISSING AND THE TANGLE ART AND

01:28:50.000 --> 01:28:57.000

DISABILITY ALL OF THESE ORGANIZATIONS.

01:28:57.000 --> 01:29:01.000

LIKE, SUPPORT THOSE THAT ARE THERE, THAT ARE LED BY, RUN BY

01:29:01.000 --> 01:29:04.000

FOLKS WITH LIVED EXPERIENCE TO BE ABLE TO DO -- TO DO THIS

01:29:04.000 --> 01:29:06.000

WORK WHILE AT THE SAME TIME PUTTING PRESSURE ON THE MAIN --

01:29:06.000 --> 01:29:13.000

THOSE MAIN STREET SPACES TO OPEN UP.

01:29:13.000 --> 01:29:17.000

BOTH BY BRINGING PEOPLE INSIDE AND BY, YOU KNOW, THE WORK --

01:29:17.000 --> 01:29:19.000

WHAT THEY PRESENT.

01:29:19.000 --> 01:29:25.000

>> JUST WANT TO ADD QUICKLY...

01:29:25.000 --> 01:29:26.000

TO -- I KIND OF HAVE A BIT OF AN ISSUE WITH THE IDEA OFEN

01:29:26.000 --> 01:29:32.000

ISN'TIZING IT, TOO.

01:29:32.000 --> 01:29:35.000

I DON'T THINK WE SHOULD HAVE TO INCENT INVOICES MAKING SURE

01:29:35.000 --> 01:29:38.000

VOICE BODIES ARE SEEN AND HEARD AND THAT PEOPLE ARE BEING

01:29:38.000 --> 01:29:38.000

RECOGNIZE AS HUMAN BEINGS AND ACCESS TO HOUSING AND

01:29:38.000 --> 01:29:40.000

WELLNESS.

01:29:40.000 --> 01:29:45.000

THOSE ARE FUNDAMENTAL HUMAN RIGHTS.

01:29:45.000 --> 01:29:46.000

HAVING TO INCIDENT INCENTIVIZE THOSE, I QUESTION,

01:29:46.000 --> 01:29:47.000

PERSONALLY, YOU KNOW, THAT.

01:29:47.000 --> 01:29:48.000

JUST WANTED TO ADD THAT, QUICKLY.

01:29:48.000 --> 01:29:49.000

OKAY.

01:29:49.000 --> 01:29:55.000

I'M DONE.

01:29:55.000 --> 01:29:57.000

>> THANKS, DANIELLE.

01:29:57.000 --> 01:29:58.000

WY JOUNG, ANY FINAL WORDS?

01:29:58.000 --> 01:30:05.000

NO, I DON'T THINK SO.

01:30:05.000 --> 01:30:07.000

JUST A BIG, BIG, BY THANK YOU TO OUR PANELISTS FOR SHARING

01:30:07.000 --> 01:30:12.000

SO MUCH AND SO ELOQUENTLY TODAY.

01:30:12.000 --> 01:30:14.000

I FEEL REALLY, REALLY HONOURED AND LUCKY TO BE HERE.

01:30:14.000 --> 01:30:17.000

>> THANK YOU.

01:30:17.000 --> 01:30:19.000

>> THANK YOU FOR INVITING US.

01:30:19.000 --> 01:30:22.000

>> I WAS GOING TO SAY LIKEWISE.

01:30:22.000 --> 01:30:24.000
IT'S BEEN TRULY A PLEASURE.

01:30:24.000 --> 01:30:27.000
THANK YOU ALL FOR BEING WITH US HERE TODAY.

01:30:27.000 --> 01:30:31.000
LIKE, THIS HAS BEEN REALLY, REALLY AMAZING CONVERSATION.

01:30:31.000 --> 01:30:34.000
I THINK -- I DID NOT EXPECT OTHERWISE, BUT, YOU KNOW...

01:30:34.000 --> 01:30:40.000
LIVING UP TO THE EXPECTATIONS, WHICH IS GREAT.

01:30:40.000 --> 01:30:43.000
YEAH, I JUST WANT TO -- YEAH, THANK YOU, AND JUST RHETT OUR

01:30:43.000 --> 01:30:44.000
PARTICIPANTS KNOW THAT THE FINAL SESSION TAKES PLACE TODAY

01:30:44.000 --> 01:30:49.000
AT 5:00 p.m.

01:30:49.000 --> 01:30:51.000
AND WITH THAT, WE'LL BE WRAPPING UP THIS WITH A PROJECT

01:30:51.000 --> 01:30:53.000
PRESENTATION FROM A PROJECT THAT TOOK PLACE IN VANCOUVER

01:30:53.000 --> 01:30:54.000
EARLIER THIS YEAR.

01:30:54.000 --> 01:30:57.000
SO...

01:30:57.000 --> 01:30:59.000
YEAH, ENJOY THE REST OF YOUR DAY.

01:30:59.000 --> 01:31:01.000
AND HOPEFULLY WALE SEE YOU AT 5:00.