WORKMAN ARTS

\RENDEZVOUS WITH MADNESS

Archiving Futures: Advancing Futures for Canadian Independent Media Art Festivals

COMMUNITY REPORT

Advancing Futures for Canadian Independent Media Art Festivals

October 27 - 29, 2021

SESSION 1: LOST WORKS AND NEW ADAPTATIONS

This roundtable was organized to discuss opportunities and challenges related to media arts preservation, programming, and accessibility while addressing general needs of each organization. Each participant shared problems and successes they've had. Some have an extensive archive of works while others are at the beginning their process. All were eager to learn from each other's approaches.

Film festivals are part of communities and important to community history.

To begin, we discussed how COVID-19 impacted their operations which led to a discussion about how issues related to intellectual property and archiving are linked to day-to-day realities of limited resources and staff capacities. Some participants noted the impact of gentrification on their organizations and on the communities involved in their festivals. The archive is a site to honour the place and history of their festivals. It is a way to reflect on and document the sharing of ideas, films, and art inherent to their work. Furthermore, care work is important to the archiving process. The archive should not be approached as just a destination but as a living and evolving environment.

Embed the notion of preservation and maintenance into an organization's mission from the beginning.

A point was made about the need to address the Canadian government's disappointing archiving policies and that extending the conversation between academic, archival and media arts sectors could be beneficial. The cultural significance and community impact of an organization may not be recognized until a later time and the documentation of early activities is vital to the entire story. For example, a large portion of the Black Film and Video Network's archive from the 80's and 90's was thrown out in the dumpster. What would it mean to be able to look back at this significant archive today?

Organizations who are further along in their archiving process are concerned with technology obsolescence and making their archive accessible in a durable way. Meanwhile, others highlighted their organizations' terrible history with archiving and how, in the beginning, their organization didn't think an archive was important to their functioning. They also noted that the recent digital turn had actually improved their archival trace and there is an interest in analysing how streaming platforms have impacted festivals' archive. It was suggested that organizations

should find a way to come together to share resources to make their respective archives accessible online.

Caretaking, responsibility and succession planning.
- How do we make the archive visible?
- Why are the archives not digitized?
- How do we figure out the rights + the distribution rights?

Succession is important. The archive impacts institutional memory and is a great resource. For example, some staff come to their positions without extensive backgrounds in film or art programming so this resource is essential to how information is transferred between staff, board members and volunteers but also to audience members. The archives' existence allows for a better understanding of an organization's legacy. This is especially true for festivals working with equity and activist frameworks where the archive documents the evolution of representational and advocacy work in the community while also informing programming initiatives.

Large portions of organizational budgets and capacity are dedicated to this process and store traces of annual festival programs and listings on their websites. The digital turn allows them to archive content more consistently while also influencing how they plan events and the conversations they have.

However, the capacity to work with and maintain all this information is imperative. How can we archive these elements in an efficient manner? Staff turnover further complicates this process because it affects the maintenance of a consistent system which in turn makes it hard establish a cohesive archive. It's important to collect and creative quality archival materials that are representative of the events being documented.

Certain organizations offer production and presentation services. Fragments from both are part of their archival materials. This is becoming less true as productions become more digitized; because it leads to more fine edits in the archive rather than unfinished pieces from productions. Likewise, as artists digitize more, organizations have more files to contend with because there are more projects produced overall. While digital works are stored on hard drives, older films remain undigitized due to a lack of time and resources. How do you select what parts of this content is important for the archive?

It would be helpful to establish a model to use as a foundation for an archiving system.

Possible steps:
Step 1: Database. What do you have?
Step 2: Digitize. Non-public facing, for internal use and research.
Step 3: Presentation. Select and stream works a public facing manner.
Ex: FAVA-TV or VUCAVU or other?

Copyrights, funding, sharing of resources.

Many organizations are realizing they have huge gaps in their archive. In looking at what is kept, archives show the prejudices inherent to them. Most acknowledged that a lack of resources seems to pit the "unarchived" against the "archived"; with the latter being who tends to be recognized over the long term. For example, [Telefilm Canada](#)'s recent announcement of funding an archive of "seminal" Canadian films made us wonder who would be left out. The same access to preservation funds is not often extended to independent or media arts productions which are often made by artists working with smaller budgets and from marginalized communities. Access to provincial archives could be a way of accessing the upper echelons of resources and more institutional involvement (such working with universities) could help organizations strengthen grant applications and for example, turn archival work into internships for students.

Meanwhile, securing copyrights, artists' permissions or dealing with distributors can also be challenging. Artists sometimes don't know their work are in these collections, they don't value the things they've made or can't remember where things are kept. The institutional legality of keeping copies of artworks that organizations have commissioned is murky at best.

Lack of funding and capacity are key issues.

If there is cross-country need for archiving assistance, then maybe we should work to galvanize grassroots media arts groups on this collective goal?

SESSION 2: BIPOC ONLY MEETING
Facilitated By Sally Lee

KEY TAKEAWAYS:

1) Deep sense of responsibility to be a resource; not explicit in the mandate of a lot of BIPOC festivals, but there is a sense of responsibility to archive the work of BIPOC artists and address historical/structural gaps in existing canons; this means we often stretch resources to assist others with research; often a first point of contact due to focused programming/expertise... and perhaps aforementioned absence (perceived or otherwise) in other collections; there is a lot of invisible labour going on at BIPOC festivals

2) Important in the BIPOC context to add GATHER (in the sense of adding to a collection) as a precursor to the other three archiving pillars Scott had so succinctly brought up in the first session (PRESERVE, MAINTAIN, MAKE VISIBLE)

3) Key legitimizing role of BIPOC festivals for many racialized artists in the early stage of their careers; often the first to support emerging talent from BIPOC communities; even

for those who get into mainstream festivals or have been around for a while, they can get lost in the shuffle and not find their audience

4) Public discourse around work is important - therefore need to encourage more BIPOC (and other) curators/writers/critics/scholars to explore and write about BIPOC works in archives; huge legitimizing function

5) Danger of tokenism re: claiming of historical engagement w/BIPOC artists at mainstream groups; especially in the case of grant applications; but perhaps applications themselves are set up that way to allow for listing names rather than investigating the substance of a connection

6) Trust is integral when archiving BIPOC stories; trust intersects with responsibility and opportunity when asking racialized people to share their work and their stories; we have to respect the intentional gaps and silences because it's not always about documenting every single thing

7) Desire for continuation of this type of safe space for BIPOC festivals and individual organizers to stay connected and share resources

SESSION 3: RIGHTS MANAGEMENT, IP AND COPYRIGHT

Part 1: Canadian Copyright Law with Jordan Nahmias, Goldenberg Nahmias LLP

Jordan Nahmias presented on the topic of rights management issues for film and video from a Canadian law perspective.

<u>3 key elements to Intellectual Property (IP)</u>
　　1) **Patent.** Protects technical inventions that are new, unique and usable in some type of industry.
　　2) **Trademark.** Logos, brand marks or words that distinguishes one's goods from others in the marketplace.
　　3) **Copyright.** Protects original literary, dramatic, musical and artistic works. Can include computer code or a sequence of things like compilations or recorded works.

<u>Key elements are to establishing a copyright for a work of art</u>
　　a) **Original.** The work is a product of skill and judgement that originates from an author and not copied from another work. Legal test to establish originality is expansive.
　　For ex: An artist takes an existing photo and reprints it, then it is not original to them. But if the artist alters the image enough, it can be considered a new work, original to themselves.

b) **Work must be expressed.** Copyright only applies to the expression of an idea; an idea alone does not have copyright protection.

c) **The work must be fixed.** Works shall not be protected unless they have been fixed in some material or other lasting form. The artist must record it on a semi-permanent or permanent source. Since the recording is where the copyright resides, it is a necessity for registering the copyright and becomes a way to show proof of rights.

What rights are granted with copyright?

1) **Economic Rights.** The exclusive right to commercially benefit from its use.

2) **Moral Rights.** Author shall have the right to :
A) Claim authorship of the work.
B) Object to any modification of the work, which would be prejudicial to the author's honour or reputation.
Ex: Michael Snow – [Flight Stop vs. Eaton Centre](#)

In much of the world, you are not allowed to waive your moral rights but in the Canadian film + TV business, you can waive your moral rights, such as the ability to edit a film. It is a fundamental necessity to any contract with the creator of a work.

Duration of copyright.

For a known author, the copyright lasts for the life of the author +50 years after their death.
For an unknown author, the duration of the copyright for 75 years after the year that the work was made.
After the copyright expires, the work enters the public domain. Certain jurisdictions let an owner renew the copyright after expiry and it is possible to establish a new copyright with a new performance of a work.

Estates – what happens after the copyright owner dies?

Authors have to have some kind of documentation that they have transferred their copyright to someone else prior to their death. For the new licence holder, copyright is enforceable for 25 years after the original authors' death. Artists have no protection over the use of your likeness after their death.

How do rights move from author/owner to another?

1) **Assignment.** Transfer of rights of ownership in your copyright to someone else.
2) **License.** A license involves permission and the parameters around the rights and is granted by a copyright holder to allow others to use the work in a limited capacity while still retaining ownership of the work.
Exception: Fine art is not generally granted with a license since, when they sell the original work, there is only 1 physical copy or edition of the work.

Protecting against loss

When you manage rights properly, you prevent loss from happening. Agreements give you a map out in case things go wrong so that you know exactly what to do.

Generally, there are 2 types of loss:

1) **Physical loss.** Damage to a physical copy which has real value to the owner.
2) **Non-physical loss.** Loss of backup copies, unauthorized derivative works, or unauthorized distribution which are related to instances when there are multiple copies and a redundancy built into a work.

There is always an estate of some kind; you just have to find it.

If an artist has passed away and you think you don't know who owns the rights of a work that you have in your possession, you likely need to do a bit more digging and decide if it is a reasonable risk to take to use or present it publicly. Ask yourself, how badly do you need this content? How big is your budget? If you've done everything in your power to clear the content, that you have insurance to cover you in case of a claim and that can't find the rights holder then you are probably covered.

What do you do when you need to access a copyrighted work that is owned by someone who is no longer living?

Check the will and defer to the Copyright Act until it becomes part of the public domain or push on the estates to get the rights.

For fests that have 28 years of tapes. What do you do?

You likely have a deemed waiver argument which means you did your due diligence. If you not attempt due diligence at all, then you are putting your organization at risk.

If there is a lack of a contract between an artist and a producing partner/org?

It's complicated. If the organization has a pre-existing practice, where they're allowed to use and show certain titles that are produced through the organization then it does give them an implied right.

Under the Copyright Act, there is the implication of co-ownership. If two people are authors and they co-author a property, then you don't need consideration of rights between them because it's implied that if they've co-authored a property, they then co-own a property. An organization or corporation or a corporate body can be an owner.

Finally, in order to establish rights, it is important to know about the history, the agreements, the correspondence or whatnot between the parties. The facts on the ground help understand what happened between the parties and what the outcome of that is.

Part 2: Indigenous cultural heritage preservation, Kayla Lar-Son, UBC Library

Indigenous Knowledge and Data Sovereignty involves:
- Taking time and building relations with indigenous communities
- Letting the community lead
- Reciprocity
- Outreach
- Meaningful and purposeful connections

Locating ourselves in this process is important.
Ask yourselves:
- What lands are you connected to?
- Who are you accountable to?
- What lands do you reside on?

Indigenous Research + Data
Indigenous knowledge is often transmitted through people, orally, experientially, holistically and through artifacts. Historical research has often been conducted with problematic practices and a lack of indigenous community control in the way data are collected, stored, disseminated and destroyed. Research has often dismissed narratives of resilience and the documentation of trauma can often be retraumatizing.

Within indigenous communities, Canadian Copyright + Intellectual Property Rights (IPR) laws have worked to ignore or specifically deny the rights of indigenous peoples to maintain their cultural and intellectual property while also legalizing the theft of indigenous data.

Indigenous Knowledges have at least these five characteristics (Castellano, 2000)
1. Personal
2. Orally transmitted (with Exceptions)
3. Experiential
4. Holistic and
5. Narrative

Indigenous Data Sovereignty (IDS)
Indigenous data sovereignty in Canada involves the inherent right for Indigenous Peoples to determine their own economic, social and cultural development. This sovereignty involves the right to own, control and protect their indigenous culture and IP based on the principles of self-determination and the right to be recognized as the primary source.

Some challenges for Canadian Indigenous Knowledge Protection include claims that the data is too old, the author is not identifiable and that the data is owned collectively. This makes indigenous knowledge harder to protect because they don't tend to align well with the government's definitions of IP and copyright. The concept of Indigenous Data Sovereignty (IDS) follows a framework stating that Indigenous Peoples have the right to ownership and governance over data about them, regardless of where it is and who holds it. This involves a different set of ID Protocols to establish ownership and governance of the data. Indigenous laws involve a set of principles such as establishing ownership and inheritance earned over time as well as the data's age, gender, season, geography, and techniques of production.

The process involves thinking differently about ID and having good relations with the information and the communities involved. To incorporate indigenous relationality into our practice and understanding is to humanize the data; to create connections between the information and humans related to it. It encourages us to rethink our digital spaces as land and territory and to integrate ID protocols within them.

Part 3: Indigenous cultural heritage preservation, Gerry Lawson, Coordinator, Oral History and Language Lab, Museum of Anthropology, UBC

Many indigenous practices have lived through extreme discomfort, change and restrictions. Indigenous IP is hard to apply to orphaned archival collections in galleries, archives and museums. Experts can tell you what the guiding principles are but the process is messy. The key is involving the community in the process and getting their permission.

Telling indigenous communities what you have is important to figure out the relevance of those collections to those people. For independent media arts organizations, you'll often have raw materials. Based on community access protocols, there are things that shouldn't be seen. The location of the presentation of a work and a tight feedback loop with the community can help determine what the ethics protocols are. It is important to remember that culturally sensitive belongings can have different meanings to different groups therefore, doing what you say you are going to do is an important element for establishing protocols. Engage with the territory your organization is on and honour the protocols of the host nation.

Ex: UNDRIP – United Nations Declaration on the Rights of Indigenous Peoples, a document that outlines indigenous rights to control indigenous representations.

Indigitization Pilot Program
- A program that came from frustrations over the fact that preservation work was not eligible for funding or included the requirement for open public access as well as onerous organizational accreditation and western ownership concepts.

-   Funding program for indigenous communities to digitize their own collections which has so far helped to digitize +12 000 audio cassettes and has conducted 45 projects in 34 communities.

Privacy rights change over time. A messy process where relationships are central.

As a community evolves its cultural practices, they may decide what is secret changes because of predatory practices that they have experienced. Therefore, it's important to build relationships and give the community time to look at things and tell you what can and can't be shown. Basic principles of care and respect are at the root of it and communities deeply appreciate these open gestures.

If an organization wants to make a piece in an archive accessible and‸ it's made by someone that is not indigenous, it could still have indigenous data in it. Be careful that you don't accidentally become a predator in transferring that copyright to someone else through the archiving process.

SESSION 4: PLATFORMS FOR FESTIVALS

James King, Senior technician at the Tiff Bell lightbox

James presented multiple tools for online festival screenings and discussed ethical issues of online art presentation. When the pandemic started, video production platforms offering a plethora of new services and the processes and needs of the organizations he was working for changed quickly. It made it difficult to figure out what technical considerations they needed to keep in mind and as online presence grew, a higher production value for online presentations became more important.

Consideration 1: Start from simple to more complicated techniques based on the organizations' and the event's needs.

Figure out what the full workflow will be from the very beginning. For example, do you prefer a VOD (view-on-demand), an OTT (over-the-top) system (like Netflix) or a timed viewing experience like a live event?

To establish the technical setup for the 2020 Images Festival, James helped design their digital live event. By limiting the screenings to live-streamed events, the licencing contracts with copyright holders could be more controlled. This approach concentrated viewers and communications efforts into specific timeframes and helped maintain a sense of shared collective experience.

Consideration 2: Hardware vs. Software

Their second major technical consideration was to find a hardware rather than a software-based solution for the video streamed feeds. A hardware setup has a small footprint and greater reliability than using a VLC player. They chose the Epiphan Pearl Mini, which takes differing

video feeds and encodes them properly so they can be shared online. It is robust and has a professional interface and inputs/outputs and it also allows for more customization than Blackmagic Design's ATEM Mini which is another great and cheaper option.

In addition to the Epiphan Pearl Mini setup, they used a Stream Deck which is a remote-control type box that allows you to create buttons that can be customized for specific uses. This allowed them to program the functions and select which video feeds needed to be played at specific times.

If hardware solutions are too costly and complex, there are software options that are good to know about. vMix, a platform switching mixer, is about $70 Canadian for a subscription that allows for up to 4 inputs at time and is very intuitive. OBS is free but can be a challenge if you aren't technical. Wirecast is another good option. StreamYard has a backend that allows remote presenters to be brought in with customizable templates and is very intuitive for people who don't have much technical experience.

Consideration 3: Accessibility

They knew that two concurrent live streams were needed; one video feed presenting works in their original form and the other incorporating accessibility features. It was more effective to consider accessibility at the very beginning of the planning process since it affected their technical considerations.

First, they wanted to play back both captions simultaneously and allow the audience to choose what they wanted in-sync. To give them the flexibility they needed, they chose to work with Playdeck; a German software that helps manage two concurrent playlists simultaneously by sending them to two different HDMI inputs into the Epiphan Pearl Mini.

Secondly, since they had no additional audio coming in from the uncaptioned side, both video streams presented the same audio but different video feeds. Audio is often a big issue so keeping it as simple as you can ensures the audience can hear what is important. For the artist panel captions, they used an EEG Falcon to create cloud-hosted closed captions for live-streamed video workflows. EEG Falcon is an online server where you have an option between a robot or human provided captions. However, it was not used for video playback because those captions were burned into the videos themselves.

Consideration 4: Video-conferencing

Zoom was used for transmitting online artist talks and in order to make their online panels look "not like a Zoom call", they created underlay image templates in Photoshop that were added to their zoom speaker windows. This made for smoother transitions between the video presentations and discussion elements. However, it is not recommended to use Zoom to stream actual content because the compression doesn't allow for video image integrity. The goal should be to make the artworks look as good as possible online.

Consideration 5: Video streaming platforms, Embedding + Presenting

In terms of a streaming platform, they considered working with Cinesend which is a great VOD system with creative livestreaming integration that supports different ticketing software. Cinesend has an edge for how livestreams and embeds can be integrated. It is easy to build although not as easy as Eventive. However, Cinesend does not offer the ability to geoblock and, since they wanted to do their events live, they needed something with that capability. Filmmakers appreciate the geo-blocking feature and the integrated DRM protection offered by Eventive which makes them feel like their content is being safely presented online. Eventive has great technical support and also has ticketing built into it but is much more expensive to use than Cinesend.

In the end, they worked with WOWZA, a cloud-hosted streaming platform where you send the video stream out to the cloud, which then generates a streaming link that you can send out to wherever you need it. It was a solid choice and worked well for 98% of the Images Festivals presentations.

To embed the video player directly into the Images Festival's website, they used JW Player which allowed them to stream video without using a paywall. They found that their DIY approach gave them a lot of control over what they wanted to do and that their two concurrent streams ran very smoothly. They have even implemented the same processes for a variety of other events.

Consideration 6: Let the events' needs guide your decisions.

Hardware costs are not vast but the complexity of the show should inform what you do. Collaboration and information sharing is also important and once you dive in, you start to figure out the solutions you need for your event. There are a lot of ways to do everything, and there isn't just one way to work.

The assumption is that digital takes less resources but it actually takes a lot of energy compared to analogue sources. It seems like hybrid versions of events are here to stay and the main benefits being that it allows access to be amplified and makes it easier on audiences to attend. However, a lot of filmmakers still prefer the cinema experience for presenting their work.

Community Impact

There have been many collective solutions for adapting online programming and a community is growing around the idea of sharing the technology. There is a realization that the people who help you don't need to be nearby and a desire to try to keep some of the funding and resources within the community as a way to benefit the pan-Canadian media arts sector.

SESSION 5: ACCESSIBILITY AND MEDIA
Sean Lee, Director of Programming, Tangled Art + Disability, https://tangledarts.org/

Sean Lee presented about accessibility best practices and resources and how, the work for access and decolonization needs to be done in tandem as both frameworks aim to resist the colonial construct of ableism.

General accessibility protocols for the media arts include:
- a minimum text size of 18pt
- all images and text contrast strongly with background colours
- automated captions are enabled
- use of plain language
- accessibility protocols are listed for all to find
- incorporate disability into our daily practices instead of ignoring it

Disability Rights: Medical vs. Social Model
The Medical Model of disability focused on impairment and chronic illness. Although this often poses real difficulties, they are not the main problems. Rosemary Garland-Thompson, a disability scholar, once remarked that the history of disabled people in the Western World is in part the history of being on display; of being visually conspicuous while being politically and socially erased. Disabled people are taught to understand their disability as a "problem" that only belongs to the disabled individual. It's perceived as an individual failing with the goal to "fix" the individual or "eliminate" the disability.

On the other hand, the Social Model of disability knows the world has been created without considering the disabled person living in it. It places the emphasis on the inaccessibility of the world rather than focusing on the person with the impairment. It focuses on society's responsibility for the disablement of others and suggests that if the world was designed with them in mind, it would be better for everyone.

Disability Rights: Nothing about us, without us!
In the 1960-1970's, American activists started questioning why so many impaired people were denied access to the world. Working within a civil liberties framework, there was a radical interrogation of society's assumptions about what disabled people could or could not do which led to establishing the American Disability Act (ADA) in 1990. Canada, by contrast, has been much slower to enact change. For example, we didn't pass a disability act in Ontario until 2005 and, not until 2019, was the Accessible Canada Act passed.

Unfortunately, access rights are often manifested under capitalism ideas which is how it is often enforced. The concept of "universal design" is a product of the ADA narrative and claims that "accessible design" is good for everyone. While the implementation of such minimum standards means that people can get through the door, they are often inadequate ways of providing meaningful access.

Access is political work. Access as an ongoing and co-design process.
As Sean became more involved in disability culture, he recognized the ways that rights disappear. The checkbox methodology is often employed and it takes up access as a set of logistics. This gives this impression that access is something you can scientifically quantify or measure and that it has a finished outcome. However, it leaves out the idea that access is a nuanced and ongoing process; that disabled folks may need different things in different ways at different times or that there are actually many strategies are needed.

"Universal design" is the preferred approach to access under capitalism because it follows a one-size-fits-all solution focused on economic rationales. For example, if a ramp is only useful for wheelchair users, then it's an excessive expense. On the other hand, when the ramp is also useful for people pushing strollers or a dolly, then it suddenly makes more economic sense because it has the potential to "bring in more revenue" and benefits an "untapped market". However, since it decentres disabled people in favour of a capitalist necessity it's not actually meant to create access.

Disability and deaf culture see access as a never finished project. It is built from a slowly evolving set of practices that are shared by a co-design process between users and with a focus on different ways of navigating the world. Interestingly, access has been greatly impacted by the pandemic and is suddenly becoming the norm. All of us are being disabled and so everyone is seeing the benefits of accessibility tools.

Crip Practice
Integrating accessibility into arts programming from the very beginning of the planning process is what Sean defines as "Crip Practice", an aesthetics of access that is integral to the creative process. In artistic and curatorial practices, it is important to mobilize the knowledges carried by mad, deaf, disabled, chronically ill and spoony folks; to use creative access to highlight how accessibility can have a practical and creative place all at once.

Open vs. Closed Captions
Open captions guarantees that your film or video work will be presented with captions no matter what. However, it also means that, for instance, some deaf-blind folks who run closed captions through a Braille display system will not be able to access the SRT file for the video. For these folks, open captions are essentially unreadable compared to SRT files that are part of a closed-captioned format.

Creative access doesn't mean everyone will be included but disabled people's perspectives are important to the process.

> *"We don't want to simply join the ranks of the privileged, we want to dismantle those ranks and the systems that maintain them."* - Mia Mingas

For access outreach to be meaningful, Crip Practice needs to include the perspectives of deaf or disabled folks. It shouldn't be offered as a kind of tokenistic offering and creative engagement can't be done without a political engagement towards creative access.

In the last 10 years, disability justice work is broadening its scope to focus on collective and interdependent approaches. Intersectional people often experience multiple forms of oppression and access is not monolithic or mutually exclusive. The process certainly involves trade-offs but it's worth the effort to do what you can.

ACCESS IS LOVE
"Access is love" is a newer movement seeking to move away from the logistical and legal compliance frameworks in order to frame access as a form of hospitality. "Access is love" is a way to build the cultural foundation for a society that considers everyone and strives for radical access.

Ableism is systemic oppression

Ableism is a system that places value on people's bodies and minds based on society's constructed ideas of normality, intelligence, excellence, desirability and productivity. These ideas are deeply rooted in anti-blackness, eugenics, misogyny, colonialism, imperialism and capitalism. This leads to people to determining who is valuable and worthy in society based on a person's language, appearance, religion, and/or their ability to satisfactorily "produce, excel and behave". ⌈P⌉ ⌊SEP⌋

You do not have to be disabled to experience ableism.

ACCESS IS SLOW

You'll know you are being accessible when it is slow or what many mainstream abled people have been taught to think of as "failure". Access can't be a sanitized experience. We need to be careful about reinforcing disability tropes or a focus towards "inspiration porn".

Tangled Arts, for example, have tried to include these ideas into their processes by not considering deliverables as their goal. This has led to a shift in what professional spaces look like and reconsidering their feeling of pressure to compete with how things work in the larger arts sector.

Acces(sen)sibility in the arts

The commitment to "being" differently means we can do things differently. Access does not need to be about "comfort" or "safety"; it's about creating new entry points into artistic experience.

As an arts organizer, we often think of time and money as barriers but we should realize that it's also about the way we do things. It doesn't have to be expensive or time consuming. Access can be DIY and involve many approaches. Maybe it means a shift in priorities or doing "less" but doing it in a way that will create more access for more people.

Striving toward that crip horizon. Failure is not undesirable.

There are many messy and intricate ways to understand access and disability. Nothing will ever be fully accessible; it is on a spectrum and is constantly shifting and changing.

Don't be afraid to start. Don't let that fear stop you. Need to start somewhere. Some ideas to get your started.

- Closed-caption all films.
- Artists can caption and audio-describe their own works.
- Perfection is not the goal.
- Name race, everyone's race, and gender etc. …it is important to describe what is.
- Language is always changing. Tap into paid consultants to learn about terminology and nuances of language.
- There is no singular movement that people identify with.
- Offer as many entry points into disability culture as possible.
- Be transparent with what is available for accessibility considerations. Try to offer them all in the same place. Promote every version of the work you have.
- A visual story or a tutorial about how to navigate the space or the website.
- Crip folks can create accessibility for each other.

- Take time and incorporate what is takes for accessibility to be included in a project such as an extra fees or other costs.
- Start building a community
- Access is not a barrier.
- Ask for access money until funders know this is an important.
- A commitment is really what we need. We need to hold ourselves accountable.
- Be open to failure.
- Center access and allow feedback to inform the process of the evolution of accessibility and new aspects of it. Center a commitment towards care.
- Mental Health First Aid, Access Doula (more specific to the digital realm), Care attendants (more focused on physical help).

SESSION 6: ADDRESSING THE GAPS. ACTIONS FOR THE FUTURE.

A group discussion was had to consolidate some of the themes and ideas shared.

What do you think about the archive and accessibility?
- Sharing knowledge and focusing the organizations mandate to consider the archive is vital.
- Archives are messy and complicated. A peer group to discuss the issues helps focus where we need to put our energies.
- Collaborative decision making and consultation is important.
- Taking concrete steps for succession and enshrining the focus on equity into the archive.
- Lack of time and capacity often inform how we operate.
- Failing is ok.
- Not everything needs to be recorded or be on display. Respect boundaries.
- Balance between doing your own work and knowing that you don't know what you don't know.
- We do a lot of things on autopilot. It's good to take time to be mindful, transparent and intentional about how to translate that work into organizations structures.
- Consider who is not in the room and who is in power.
- Work against hierarchies of oppression and towards decolonizing structures.
- Consider the complexity of accessibility.
- Online components and hybrid approaches to programming will likely continue. How do we keep up with the tech?
- Integrate creative access by working closely with disabled people.

Collective will?
- Hire a consultant to help determine the first step towards a plan. Create a space for sharing information and finding a fun and appealing ways to make archives visible.
- Build a community and stay connected.
- Pool resources so that festivals can share knowledge and archives through a collective digital platform.
- Process of archiving and preserving takes time + money. We often get money to do cool project grants and initiatives but unfortunately, there is no indication of sustainability because it's not integrated into operating funds for organizations.

- It takes a lot of time. Hiring a contractor is great but having someone on staff all year round to focus on the archive or accessibility would be even better. So much knowledge and experience get lost over time. Consider this in transition planning to limit what is lost in the passing on of information. Tap directly into these sources of knowledge to fill in the gaps.
- Take into account peoples' burnout and have sustainability in mind to account for all the extra work. People are scared to bite the hands that feed them and there's such a scarcity mentality around arts workers in general. This work is so necessary but how do we account for these shortcomings?

Concrete steps

1) **Manual for archiving best practices.** Maybe IMAA can help?

2) **Organizing and cataloguing content.**
   What do you do with these works if you have them? What about the copyright issue? Storage capacity and maintenance and collecting work – who does this? Archiving environment that can maintain a proper preservation environment of the works.

3) **These are our national stories.**
   Can organizations like the National Archives that can help? For example, an independent media arts collection housed within their archives?

4) **It's not sustainable for us to take on all this extra work.**
   Share resources. Is there someone who can do it for us?

5) **Write a grant.**
   Festivals and presenters a gathering at the IMAA conference in 2022 in Ottawa.

REFERENCE LINKS

SESSION 1: LOST WORKS AND NEW ADAPTATIONS
- Decolonial Futures
  https://decolonialfutures.net/towardsbraiding/
- Black Film and Video Network : https://www.cbc.ca/arts/an-oral-history-of-the-black-film-and-video-network-1.5559797
- Telefilm: Reigniting seminal Canadian films through digitization for greater access

- https://telefilm.ca/en/news-releases/reigniting-seminal-canadian-films-through-digitization-for-greater-access

SESSION 3: RIGHTS MANAGEMENT, IP AND COPYRIGHT

- Michael Snow – Flight Stop vs. Eaton Centre
- CARE& FAIR Principles – www.gida-global.org
- UNDRIP – United Nations Declaration on the Rights of Indigenous Peoples
- Is a document that outlines indigenous rights to control indigenous representations. https://www.un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html

SESSION 4: PLATFORMS FOR FESTIVALS

- OTT :An over-the-top (OTT) media service is a media service offered directly to viewers via the Internet. OTT bypasses cable, broadcast, and satellite television platforms, the types of companies that traditionally act as controllers or distributors of such content.
- Epiphan Pearl Mini https://www.epiphan.com/products/pearl-mini/
- ATEM Mini from Blackmagic design : https://www.blackmagicdesign.com/products/atemmini
- EEG Falcon : https://eegent.com/falcon
- WOWZA: https://www.wowza.com/
- JW Player: https://www.jwplayer.com/
- vMix: https://www.vmix.com/
- StreamYard: https://streamyard.com/
- Kumo Space - https://www.kumospace.com/ - collaborative chat space – used by Doxa for smaller groups of people
- https://www.gather.town/ - Bring back spontaneous, natural conversations with Gather.
- SRT (secure reliable transport) files for closed captions
- VUCAVU https://vucavu.com/en/home
- Decomposed, The Political Ecology of Music By Kyle Devine https://mitpress.mit.edu/books/decomposed

SESSION 5: ACCESSIBILITY AND MEDIA

- Annie Sagara – You Tube disability activist
- "The Story of My Work: How I Became Disabled", Rosemary Garland-Thompson. https://dsq-sds.org/article/view/4254/3594
- Critical Access – "Building Access: Universal Design and the Politics of Disability" – Aimi Hamraie
- Valentin Brown: Body Farm
- Ebony Fountain Abby – (VIP) Visually impaired person
- AGO – Access to Art series : https://ago.ca/visit/accessibility-ago/access-to-art
- https://www.whitesupremacyculture.info/
- Care Work, Leah Lakshmi Piepzna-Samarasinha : https://arsenalpulp.com/Books/C/Care-Work

Brilliant Imperfection: Grappling with Cure, Eli Claire, poetic engagement with failure and disability: https://www.dukeupress.edu/brilliant-imperfection

- Building Access, Universal Design and the Politics of Disability, Aimi Hamraie, 2017, https://www.upress.umn.edu/book-division/books/building-access
- Shannon Finnegan – workshops called Alt Text as Poetry. https://alt-text-as-poetry.net/
- Accessible Media Inc.: https://www.ami.ca/new_ami
- Kevin Gotkin, a disability DJ in NYC who offers remote access nightlife parties: https://kevingotkin.com/
- CNIB Foundation : https://www.cnib.ca/en?region=ab
- Critical Design Lab: https://www.mapping-access.com/
- Surface impressions : https://surfaceimpression.digital/
- Canadian hearing services: https://www.chs.ca/service/general-support-services
- https://www.mapping-access.com/