

# Arts, Disability & Technology | ATAG Online 17 June

## TRANSCRIPT

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00:28:44.310 --> 00:28:51.060

Daniel Savage: Good afternoon, everyone. Thank you for joining us today at this accessing the arts group session.

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00:28:52.320 --> 00:29:05.880

Daniel Savage: Arts disability and technology, how artists and institutions are embracing digital technology to reach new audiences and expand their practice, which is going to give it a minute or two for people to join in.

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00:29:07.140 --> 00:29:13.530

Daniel Savage: Just as they come in from the Facebook live streams and through the events, just to build out the audience and then we'll kick things off.

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00:29:31.890 --> 00:29:36.870

Daniel Savage: So you're all aware, to some of the access things there is catching and available that you can turn on.

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00:29:38.610 --> 00:29:47.220

Daniel Savage: And we do have to interpret is that will be with us so that you can pin them to your session as well.

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00:30:00.300 --> 00:30:09.360

Daniel Savage: Just kick off and then as people come in, they can join in. So again, welcome to the arts disability and technology session of this accessing the arts group our artist.

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00:30:09.840 --> 00:30:18.750

Daniel Savage: Solutions are embracing digital technology to reach new audiences and expand their practice. I'd like to start off by

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00:30:19.050 --> 00:30:27.180

Daniel Savage: acknowledging the traditional owners of the land. I'm on today that not all people and the traditional owners of the land access blots is based on the data goal people

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00:30:27.600 --> 00:30:34.110

Daniel Savage: And passes respects on to all elders past and present. Also, as we're streaming live

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00:30:34.950 --> 00:30:44.100

Daniel Savage: all over Australia and the world like to acknowledge the traditional owners all over Australia and the Aboriginal, Torres Strait Islanders that might be with us here today.

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00:30:44.520 --> 00:30:54.090

Daniel Savage: And I also always like to acknowledge the contribution of First Nations people make to our diverse arts community and with what's going on the world right now. I think

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00:30:54.510 --> 00:31:12.060

Daniel Savage: It's really important to note that arts is a really great way to provide understanding and insight into other people's lives. I'm sorry. I encourage you to search out any out you can buy. First Nation artist. I live, to be honest, in the city, all those working on country.

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00:31:13.110 --> 00:31:24.240

Daniel Savage: Today's session, we're going to be touching kind of deep dive into three different aspects of this topic. So we will like it had three great guests with us. So we'll be talking to

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00:31:24.810 --> 00:31:33.930

Daniel Savage: Jason who is a digital artist from the UK. He started with a traditional painting and moved into painting digitally.

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00:31:34.590 --> 00:31:43.530

Daniel Savage: identified himself as a iPad painter and then from there, that as it perhaps expanded as moved into taking that kind of digital work.

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00:31:43.950 --> 00:31:53.190

Daniel Savage: Into physical forms by partnering with other people and making a are as well as inflatable sculptures and static sculptures and public missions.

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00:31:53.880 --> 00:32:02.700

Daniel Savage: Will then be talking to Suzanne with on us the access coordinator at the Museum of Contemporary Art will be talking about experience they've had with

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00:32:03.180 --> 00:32:18.000

Daniel Savage: Closures do the cupboard and how they've kind of embrace digital platforms to reach audiences and what that might mean for the future of accessing their collection. And finally, we'll be talking to Michelle Roger was a writer and multimedia artist.

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00:32:19.020 --> 00:32:31.740

Daniel Savage: And work exists primarily online in an Instagram practice and we'll talk about how our experience of showing work primarily online is being how people react to the audience's

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00:32:32.580 --> 00:32:40.500

Daniel Savage: curators and run commissions and how it's kind of changed and shaped practice to. And as I mentioned before, we do have

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00:32:41.070 --> 00:32:51.090

Daniel Savage: Access features available in today's talk to you about captioning. We also have to separate as you can in any checklist to make sure that they're nice and big on your screen.

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00:32:52.170 --> 00:33:09.270

Daniel Savage: But we talking for about now. And then we'll have a bit of a session Q AMP. A at the end, in some general chat, use the chat too much cells now and you'll be able to persevere tonight. Back to our first invite Jason to turn this camera and have a bit of a chat with us.

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00:33:13.770 --> 00:33:14.790

Jason Wilsher-Mills: Hello. Hello.

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00:33:15.930 --> 00:33:19.110

Jason Wilsher-Mills: Hello, good, good morning, good afternoon.

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00:33:20.220 --> 00:33:27.150

Daniel Savage: So Jason joining us from the UK where it's currently 6am. So we thank them a lot. Getting up bright and early to speak to it.

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00:33:28.260 --> 00:33:29.580  
Daniel Savage: And are you doing

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00:33:31.140 --> 00:33:35.340  
Jason Wilsher-Mills: I'm incredibly good thank you. It's, it's amazing what I'm

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00:33:36.480 --> 00:33:42.720  
Jason Wilsher-Mills: Taking a medication, a little bit earlier, and lots of coffee and caffeine does for you. I'm raring to go.

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00:33:42.780 --> 00:33:43.650  
Jason Wilsher-Mills: Ready to go.

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00:33:44.010 --> 00:33:57.690  
Daniel Savage: Well, we're glad I'm so I wanted to start right off in that kind of initial shift from traditional painting to Israel painting. So what kind of course that shift towards using digital technology after

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00:33:58.830 --> 00:33:59.190  
Daniel Savage: Meeting.

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00:34:00.180 --> 00:34:07.860  
Jason Wilsher-Mills: Yeah, I mean I was Mr lapis lazuli. I, I was obsessed with the process of old paint and

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00:34:09.480 --> 00:34:16.620  
Jason Wilsher-Mills: Basically that the change my road to Damascus, or as I like to call it my hybrid moment was

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00:34:17.760 --> 00:34:20.880  
Jason Wilsher-Mills: When had a flare up of my condition. I was in bed.

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00:34:21.810 --> 00:34:32.730  
Jason Wilsher-Mills: Over 10 years ago in a lot of paid on morphine and and Lord knows what and what am I my mate said you've got to paint yourself out of this. You got stopped making art. Again, Jason.

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00:34:33.120 --> 00:34:40.800

Jason Wilsher-Mills: And I said I was feeling sorry for myself count. I'm in bed, you know, can't do that. He said, we'll get get an iPad. What's an iPad.

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00:34:41.880 --> 00:34:45.210

Jason Wilsher-Mills: And I bought this this thing that

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00:34:46.290 --> 00:34:53.190

Jason Wilsher-Mills: This little device that didn't know how to use it. But there was an app on it that you could start painting.

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00:34:53.760 --> 00:35:00.780

Jason Wilsher-Mills: And I, it just poured out with me and it was quick and it was. I mean, it was quick. Then, little did I know that it was

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00:35:01.590 --> 00:35:15.510

Jason Wilsher-Mills: The more that I got into it, it would actually be become much slower and and. But yeah, it changed my life. December 27 2010 I I bought my first device and

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00:35:16.230 --> 00:35:34.080

Jason Wilsher-Mills: Yeah, it was, it was basically it was one I was in, I was in the other. Also, it kind of, you know, it just that the the kind of immediacy of it. The fact that he even once I because I've never stopped painting. I had it with me all the time.

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00:35:35.190 --> 00:35:44.550

Jason Wilsher-Mills: Even once I was on a structure going to theater to have an epi journal and it had to be kind of taken from my hands because I was still working.

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00:35:45.390 --> 00:35:53.160

Jason Wilsher-Mills: And I still was called myself a painter. I still thought myself as beating up you know in that moment in front diesel.

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00:35:53.940 --> 00:36:04.650

Jason Wilsher-Mills: And and I started realizing that was if I embraced the pixel and kind of just decided and accepted that I was a different kind of artists now.

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00:36:05.190 --> 00:36:14.280

Jason Wilsher-Mills: That I could do all these wonderful things I've started getting into 3D print and sculpture, which I never thought about

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00:36:15.150 --> 00:36:22.650

Jason Wilsher-Mills: But the technology kind of afforded me all these kind of opportunities and and and then it starts to open up

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00:36:23.400 --> 00:36:33.690

Jason Wilsher-Mills: new opportunities in terms of working with other people and and this beautiful thing where, you know, now I have creative partners will fill

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00:36:34.440 --> 00:36:53.070

Jason Wilsher-Mills: The gaps in my knowledge which, you know, a mandate, you know, I'm, I'm an analog digital artist. I can't have make opposite go along and and do things in a very unusual way, you know, technically, it's, it's kind of very in Congress, but I kind of, you know,

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00:36:54.120 --> 00:37:07.860

Jason Wilsher-Mills: Make it fit and make it work for for my practice and and like I said I have soon I work with a fantastic group people hot knife, who I get on the phone to and so a lot to do this, how can we do it.

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00:37:08.820 --> 00:37:17.220

Jason Wilsher-Mills: And I come up with the ideas first and then we'll make it happen it's it's a it's a bit like have a group going into the studio with a producer and

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00:37:18.540 --> 00:37:26.040

Jason Wilsher-Mills: We keep kind of changing I supposed to change it, our roles in some way, Daniel, it's, it's kind of beautiful

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00:37:26.400 --> 00:37:35.850

Daniel Savage: But touch on that. Do you think I mean because this was picture of the tortured artist in a studio at their ease or working for hours on end or

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00:37:36.630 --> 00:37:46.590

Daniel Savage: Do you think the shifted that technology is actually made it easier, especially before a person with a disability to actually reach out and engage and collaborate with others.

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00:37:47.700 --> 00:37:57.030

Jason Wilsher-Mills: Absolutely. Well, to kind of paraphrase with nail and I as I often like to do and I accidentally I accidentally became kind of

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00:37:58.530 --> 00:38:12.090

Jason Wilsher-Mills: An international artists because of because of the technology. I didn't choose I didn't plan to to to kind of adopt the iPad adopted me in some ways and

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00:38:12.930 --> 00:38:27.330

Jason Wilsher-Mills: Because of the Accept the fact that I could put an image 10 years ago straight on the internet and someone in America, someone in Australia would contact me and say, oh, I really liked your work. Would you like to show

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00:38:28.140 --> 00:38:37.170

Jason Wilsher-Mills: And then one of the biggest things I had 10 years ago was people saying, Did you do this in idols, or did you do that in a garage. So I was still

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00:38:37.620 --> 00:38:50.130

Jason Wilsher-Mills: Creating work as if I was an oil painter and it took about three years for the process to to be to become hundred percent digital but but i think for for disabled people in particular.

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00:38:51.270 --> 00:39:05.370

Jason Wilsher-Mills: It's, it's quite an easy and easy WHERE WE'RE NOT EASY WAY work, it's, it's a, it makes sense because every, every aspect of my life is the some kind of digital

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00:39:07.260 --> 00:39:18.210

Jason Wilsher-Mills: way of measuring it before I came on here, for instance, I've got an app on my phone that that tells me is connected to my my seat pack machine and it tells me

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00:39:18.960 --> 00:39:30.750

Jason Wilsher-Mills: What my breathing is like. And so I can see in the morning. So I've got an app that tells me how good my breathing is I've got an app that talks to my wheelchair and

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00:39:31.230 --> 00:39:50.190

Jason Wilsher-Mills: I could even remote control it. If I want to want to. And so, and I grew up as a teenager, having a possum, which was a really early and independence tool for quadriplegics to to use. I used to suck on a tube.

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00:39:50.430 --> 00:40:02.880

Jason Wilsher-Mills: And move to light on a screen and I could open the curtains and stuff. And so, technology has always been running parallel to my life but I had it are still having this kind of romantic view of

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00:40:03.690 --> 00:40:12.900

Jason Wilsher-Mills: What an artist should be and it took me a long time to to learn that you still an artist, it is

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00:40:13.020 --> 00:40:14.100

Jason Wilsher-Mills: It's not kind of

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00:40:15.570 --> 00:40:21.750

Jason Wilsher-Mills: A sterile environment digital art does dissolve the heart law that that kind of stuff.

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00:40:22.380 --> 00:40:29.040

Jason Wilsher-Mills: In there, it's, it's the narrative is still the same. It's just that I make art in a different way. Yeah.

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00:40:29.070 --> 00:40:36.930

Daniel Savage: I think it's quite interesting. The parallels, because I have been working on it asked in the display ad space and parallels between things like

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00:40:37.560 --> 00:40:50.550

Daniel Savage: The devices or aesthetics, or just people use that enable us to interact with the world. And you can see parallels me out. But if you look at the tools as enabling devices to allow you to create more

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00:40:51.240 --> 00:41:01.590

Daniel Savage: Interesting when you mentioned that were like you took you three years to kind of get it from doing digital painting that still looks like traditional ideas more digital stuff did you

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00:41:02.130 --> 00:41:11.250

Daniel Savage: Equally, especially because you were doing this quite early, finding those a little bit of resistance in the broader community about is digital art really art.



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00:41:11.880 --> 00:41:21.900

Daniel Savage: How people can find it in galleries or wanted to pay money for it or if it was, it just seems easy he's ever had that experience because you've kind of gone through the whole gamut of it.

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00:41:22.200 --> 00:41:38.880

Jason Wilsher-Mills: Yeah, well, very early on and I got involved with Northumbria University, and they were researching this very thing about that. They called us early adopters of digital technology to to create art with and they did a project.

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00:41:39.960 --> 00:41:54.090

Jason Wilsher-Mills: That looked at digital originals. And because I was, I go to two galleries and they'd say, well, how many of this exists. How many of this this thing exists. And I said, well,

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00:41:54.630 --> 00:42:07.170

Jason Wilsher-Mills: It's here. And you know, I can destroy the, the original file if you want. And I even looked at the possibilities of creating an algorithm that would

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00:42:08.490 --> 00:42:18.060

Jason Wilsher-Mills: Make it so that the the subsequent prints of that from that file would degrade like a almost like a lithograph play to something

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00:42:18.840 --> 00:42:28.050

Jason Wilsher-Mills: But in the end it that very thing. What is the original piece of art kind of push me towards like boxers.

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00:42:28.710 --> 00:42:41.700

Jason Wilsher-Mills: And then as soon as I got, I was on the slippery slope. Then it was it was and I was able to start looking at other things that I could do what is getting really exciting then goes, wow, I can, I can do.

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00:42:42.240 --> 00:42:54.300

Jason Wilsher-Mills: Make 3D prints of paintings and and then it was just an avalanche of and then I'm signed up. Yes, I am a digital artist, mix it

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00:42:55.110 --> 00:43:11.220

Jason Wilsher-Mills: And from that point on, and I liked it. I think in terms of my own kind of career, my own bit more because I wasn't ashamed. I also used to say I'm a digital artist. I was slightly embarrassed about it.

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00:43:12.330 --> 00:43:23.310

Jason Wilsher-Mills: But then I kind of realized that it didn't matter and and i think galleries, we're catching up, then the big galleries and we're we're kind of very

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00:43:24.300 --> 00:43:34.110

Jason Wilsher-Mills: unorganized arts organizations and Cortana as well. And I think quickly and got the head round it, you know what, what I think digital artists.

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00:43:35.010 --> 00:43:48.930

Jason Wilsher-Mills: There's a lot a lot of artists like me that started off with the iPad and then went on to other things. I think it was really important because I thought I think the iPad was just a tool. It wasn't the canvas.

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00:43:49.080 --> 00:43:50.280

Jason Wilsher-Mills: Is not a canvas.

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00:43:50.340 --> 00:44:00.450

Jason Wilsher-Mills: You know, it's, it's something else and you know fact. Thank goodness that I've got one really because absolutely transformed my life.

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00:44:00.960 --> 00:44:10.500

Daniel Savage: Well, what would you say was kind of that you struggle with the most mind first approach in working in the digital space, especially for other people it might be kind of neat.

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00:44:12.210 --> 00:44:18.540

Jason Wilsher-Mills: And not knowing and not understanding and if I'm

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00:44:19.740 --> 00:44:26.490

Jason Wilsher-Mills: I'm probably an artist proudly addict. So artist, but I still think I'm probably an analog digital

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00:44:27.540 --> 00:44:37.740

Jason Wilsher-Mills: So, you know, I think I approach it in a very different way. And I kind of think you've got to harness the technology to do what you want to do.

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00:44:38.280 --> 00:44:47.790

Jason Wilsher-Mills: And very quickly I realized that that romantic ideas have been in your Garrett your studio and and working in front of your easel.

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00:44:48.630 --> 00:44:58.710

Jason Wilsher-Mills: It wouldn't work for me. So I have to open the studio door and let other people in and when I talk about other people. I mean, creative partners that could could

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00:44:59.820 --> 00:45:06.840

Jason Wilsher-Mills: enable me to create augmented reality experiences that accompany my sculptures, for instance.

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00:45:08.010 --> 00:45:11.490

Jason Wilsher-Mills: And that's when I started working with hot knife and

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00:45:12.600 --> 00:45:16.470

Jason Wilsher-Mills: It's, it's, it's amazing you know it's it's it's been

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00:45:17.580 --> 00:45:19.590

Jason Wilsher-Mills: Transformative it's

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00:45:20.730 --> 00:45:32.460

Jason Wilsher-Mills: Recently, reading a book about George Martin, who produced the Beatles, and when they went from a trap 16 track and I kind of thought behind that spot. So I felt when I realized that he could

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00:45:32.880 --> 00:45:42.390

Jason Wilsher-Mills: Be with the technical support of that I have now that could get. I could do all these wonderful things and and you know an animation and

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00:45:43.230 --> 00:45:54.360

Jason Wilsher-Mills: Creating things that are not there, you know, I mean that is still blows my mind. But you can have something that that kind of exists, but it's not really there. I think that's kind of beautiful

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00:45:56.100 --> 00:46:01.290

Jason Wilsher-Mills: I think, I think if my advice to myself sort of 10 years ago would be

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00:46:02.340 --> 00:46:12.270

Jason Wilsher-Mills: Just get get on the internet and talk to people and ask questions and don't be afraid to ask questions and find like minded people that are doing

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00:46:13.590 --> 00:46:23.190

Jason Wilsher-Mills: Similar level and and you know because that that's a really good way of learning. I learned so much by being on online galleries and

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00:46:24.090 --> 00:46:38.400

Jason Wilsher-Mills: Forums and just asking questions and and not because there's a real fear, even when people pick up I've watched people in it. When I've, I have shows and people using the the iPads to look at my work.

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00:46:38.850 --> 00:46:48.390

Jason Wilsher-Mills: And there's a real fear of the this this thing. You know what fit what effect does this. What if it does that, and I think it's a sort of artists.

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00:46:49.560 --> 00:46:52.440

Jason Wilsher-Mills: A kind of sometimes very cautious of

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00:46:54.120 --> 00:46:56.640

Jason Wilsher-Mills: Just doing it and working with other people.

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00:46:58.110 --> 00:47:05.700

Daniel Savage: Speaking up questions. We've had a few questions come in from the chat. So probably Blab you you run yourself now run workshops

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00:47:05.850 --> 00:47:06.510

Jason Wilsher-Mills: Yes, yeah.

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00:47:06.600 --> 00:47:11.490

Daniel Savage: Other people in the community and people with disabilities and school groups, they've had people asking

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00:47:11.880 --> 00:47:23.430

Daniel Savage: The speaker to speak a little bit about your workshops in experience of working back about us and about what kind of apps both use yourself and what you work with for people who were first learning this kind of

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00:47:24.630 --> 00:47:34.530

Jason Wilsher-Mills: Yeah, when I first started doing workshops. I remember my first workshop was going into this really tough school and there was there was 35 kids.

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00:47:35.100 --> 00:47:48.330

Jason Wilsher-Mills: And and my opening gambit was just do what you want 60 week one, I realized very quickly. I asked to go back and learn how to deliver a workshop, so

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00:47:48.750 --> 00:47:59.040

Jason Wilsher-Mills: It helped that I had had been a teacher previously. So I started doing workshop plans and doing all the groundwork and and also looking at other people that

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00:47:59.910 --> 00:48:10.230

Jason Wilsher-Mills: do similar things got going here artists that going to schools work work in different kind of groups and looking who who does that. Well, and

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00:48:10.920 --> 00:48:17.460

Jason Wilsher-Mills: You know, really, really planning and what when you're delivering workshops, you've got to really plan.

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00:48:17.880 --> 00:48:26.010

Jason Wilsher-Mills: And be very focused, there has to be a beginning, middle and end with with real outcomes that come out of that session, but

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00:48:26.460 --> 00:48:40.020

Jason Wilsher-Mills: Yeah, that first session of so nervous and I've never worked with kids before you know I do. What do you say to them, and the best advice. So I got was, be yourself, Jason, but just sensor everything you say.

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00:48:42.150 --> 00:48:55.260

Jason Wilsher-Mills: So, so I did that I did that, I just be myself and be enthusiastic, which as you can see, he's not too difficult, you know and and what was the rest of the question.

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00:48:55.890 --> 00:48:57.270

Daniel Savage: What apps do you use

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00:48:57.300 --> 00:49:01.200

Daniel Savage: In your own place. But you use them teach them as work. So what's a good introductory

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00:49:01.500 --> 00:49:14.730

Jason Wilsher-Mills: Yep, I started off with brushes. It was a fantastic. It was the best app out there. It's the one that David Hockney users and you know he was

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00:49:16.200 --> 00:49:23.100

Jason Wilsher-Mills: Absolutely eulogized about it, you know, and it is he was, I should say, was very accessible.

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00:49:23.670 --> 00:49:37.050

Jason Wilsher-Mills: I then went on to procreate which is is beautiful, is because it actually. I mean, this is me again thinking like an easel painter, you can move the paper around on the screen. You can decide

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00:49:37.710 --> 00:49:47.670

Jason Wilsher-Mills: Because a big thing. Early on I worked out was resolution. And yet, in all I want to print things that were were very big

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00:49:48.210 --> 00:50:03.780

Jason Wilsher-Mills: And I was very restricted at that point by the technology. But when procreate came, came into being. It's just like, wow, you could, you can actually decide what the resolution is going to be. So I've done things like

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00:50:05.400 --> 00:50:24.150

Jason Wilsher-Mills: 2030 meters in in size. You know, so it's you're not restricted and and then when I went on to the wake and tablet. Crikey, that's it's it's even more limitless. What you can do, but what's really cool is the fact that you can decide

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00:50:25.380 --> 00:50:31.260

Jason Wilsher-Mills: That the scale and size of it. But then if you don't like it, you can change it so you can have

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00:50:32.580 --> 00:50:39.750

Jason Wilsher-Mills: What I call endless paintings. So you basically just shrink the image. So you got more paper effectively and then

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00:50:41.040 --> 00:50:45.030

Jason Wilsher-Mills: I mean, I used to work on things for 678 months.

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00:50:45.120 --> 00:50:59.190

Jason Wilsher-Mills: Sometimes, that was so that they'll just like I was going into this kind of a run on the spot thing, you know, we're trying to create these these very intricate universes and

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00:50:59.880 --> 00:51:17.490

Jason Wilsher-Mills: So those are the appropriate. I think that month procreate is just, it's very easy to use. It's, it's, it's a bit like sometimes tapping Adam and rubbing your tummy because you have to learn new. It's almost like you have to learn a new set of skills.

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00:51:17.730 --> 00:51:19.260

Jason Wilsher-Mills: And retrain yourself.

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00:51:19.860 --> 00:51:30.540

Jason Wilsher-Mills: And but with every bit of technology. I've ever used I just persevere with them and you just kind of make mistakes. And I thought,

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00:51:31.410 --> 00:51:52.830

Jason Wilsher-Mills: Whole work that I'd be working on for two or three months disappear. Just, you know, and that is part of, you know, the magic of technology, sometimes you know you the device just decides to to, well, you know, it's not going to play and does weird things, but that's so Kenny, you know,

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00:51:52.950 --> 00:51:55.770

Daniel Savage: I guess that's the digital equivalent of spilling paint on the canvas.

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00:51:55.800 --> 00:51:56.640

Jason Wilsher-Mills: Yeah yeah

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00:51:56.820 --> 00:51:58.380

Jason Wilsher-Mills: But out out of that could

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00:51:59.250 --> 00:52:00.780

Jason Wilsher-Mills: Remember spring turps on

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00:52:01.920 --> 00:52:07.890

Jason Wilsher-Mills: A painting those doing and improving it. I think there's this that kind of argument about

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00:52:08.340 --> 00:52:10.290

Jason Wilsher-Mills: Having to recreate the piece.

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00:52:10.530 --> 00:52:19.260

Jason Wilsher-Mills: From scratch because you lost it. And I mean, it's only ever happened to me once or twice, but the results that came out of it were better

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00:52:20.070 --> 00:52:26.610

Jason Wilsher-Mills: Because I had to kind of take risks and do things that I wouldn't have done first time around. So

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00:52:27.060 --> 00:52:42.540

Jason Wilsher-Mills: It's, it's kind of a really fascinating project and I can understand why universities are interested and fascinated by that the process by which we look to artists like myself have embraced technology.

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00:52:43.920 --> 00:52:52.980

Daniel Savage: Right, what we might move on to the examiner that Jason will have you back to the end to have a good talk I've got to go to the beginning of our chat. I'll just quickly audio describe myself.

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00:52:54.360 --> 00:53:02.010

Daniel Savage: So I'm a white middle aged now as I just turned 32 male with long hair and a black and white checkered to talk

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00:53:04.950 --> 00:53:15.210

Daniel Savage: And the questions at a conference and Jason will try get to them at the end. So I apologize. We can't pull in straight away. Thanks. Jason I Susanna my jump up on the chat.



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00:53:15.900 --> 00:53:16.350

I

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00:53:18.600 --> 00:53:19.260

Daniel Savage: Appreciate it.

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00:53:20.760 --> 00:53:21.240

Susannah Thorne: Thank you.

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00:53:21.330 --> 00:53:24.120

Daniel Savage: Do you want to just give a quick audio description of yourself and

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00:53:25.980 --> 00:53:46.410

Susannah Thorne: And I am a middle aged woman with short brown hair, blue eyes and first spin and today I'm wearing a green top with white spots and I'm joining you from my home office come around room and in the background, you're going to see an artwork and some various pieces of furniture.

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00:53:47.130 --> 00:54:04.710

Susannah Thorne: Right. And I'd also like to acknowledge the medical people the ordination the custodians of the land. I'm on today, I'd like to acknowledge elder's past present and emerging and extend that respect to any Aboriginal, Torres Strait Islanders joining us today.

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00:54:05.280 --> 00:54:15.210

Daniel Savage: Thanks, guys. If you missed the beginning of an introduction to Suzanne is joining us reps in the NCAA as their access coordinator. We're going a bit of a chat about

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00:54:15.600 --> 00:54:24.720

Daniel Savage: Experiences over the last couple of months since the current crisis. What that means for their current work and what that might mean for the future. So

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00:54:25.530 --> 00:54:40.350

Daniel Savage: Then we might kick things off can use give probably extremely hard, a short overview of what what kind of happened at the gallery when all of a sudden, everything kind of got close down all the other programs and plan. I just thought

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00:54:42.210 --> 00:54:52.500

Susannah Thorne: Well it seemingly happened all very quickly, whereby we just open the be an early Marin and

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00:54:53.520 --> 00:54:59.670

Susannah Thorne: You know, things were starting to change in the background, we were starting to talk about social distancing in the galleries.

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00:55:00.600 --> 00:55:10.380

Susannah Thorne: Things are happening quite quickly and then sometime in March, time has taken on a very different thing right now and we all gradually

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00:55:11.220 --> 00:55:23.820

Susannah Thorne: Actually quite suddenly all started working off site. So the gallery closed the exhibition closed and the majority of staff. Pretty soon MCA staff were working from home.

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00:55:25.860 --> 00:55:34.680

Daniel Savage: Um, can you talk a bit about what your role entailed prior to the closer and what it's kind of entailed over the last kind of two months.

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00:55:36.360 --> 00:55:49.380

Susannah Thorne: Well, I'm Access Manager at the MCA and my role is really looking at access diversity and inclusion and that might relate. Well, it relates to everything that we do.

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00:55:49.950 --> 00:55:59.610

Susannah Thorne: In terms of exhibitions events and programs and I work collaboratively across the organization.

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00:56:00.180 --> 00:56:12.030

Susannah Thorne: We have a team of access champions that represent all the different areas of the museum and we work together to to try and embed access diversity and inclusion in everything we do.

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00:56:12.780 --> 00:56:28.290

Susannah Thorne: I also want to see our access diversity and inclusion plan and work closely with a number of different partners to ensure best practice and you know range of different activities programs events that we offer.

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00:56:29.580 --> 00:56:41.820

Daniel Savage: So, um, how did that change when the closer as far as delivering access. I mean, so you have that makes that a lot of events at the gallery itself, you had

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00:56:42.180 --> 00:56:53.610

Daniel Savage: Made the major exhibitions coming up. You have a lot of access diversity programs running through the gallery that kind of quickly shift to how are we going to continue or do something

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00:56:55.020 --> 00:56:56.010

Daniel Savage: In the digital world.

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00:56:56.580 --> 00:57:11.130

Susannah Thorne: Well, I think the fact that we work collaboratively across the organization in terms of access diversity inclusion meant that a lot of the things that happened very quickly in that time after we closed.

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00:57:11.730 --> 00:57:18.060

Susannah Thorne: A lot of those considerations were already embedded in what we were doing. That doesn't mean we were doing.

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00:57:18.570 --> 00:57:26.610

Susannah Thorne: Everything was perfect and it went really smoothly and we were fully inclusive, but it meant there was already lots of consideration.

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00:57:27.090 --> 00:57:37.560

Susannah Thorne: And knowledge within the organization to roll out those online events. So I wasn't always involved in those conversations or part of those conversations, everybody.

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00:57:38.010 --> 00:57:48.480

Susannah Thorne: Within the different areas. Just work very quickly to pending on their area of responsibility, continue to connect to audiences from their perspective.

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00:57:48.960 --> 00:57:59.400

Susannah Thorne: And create, create online opportunities for connection. So I was actually working. I guess quite slowly in the background.

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00:57:59.970 --> 00:58:09.810

Susannah Thorne: With a much smaller access team where we started to think about the needs of our audiences in terms of our fellow program, which is our

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00:58:10.560 --> 00:58:16.350

Susannah Thorne: Free program that we offer for people with disability or access requirements. So we're thinking about that audience.

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00:58:17.280 --> 00:58:28.680

Susannah Thorne: And thinking about what are people's needs right now and how can we connect to that. What do we need to do, and I felt quite strongly that

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00:58:29.670 --> 00:58:41.280

Susannah Thorne: We weren't in a position to suddenly put lots of things online or offer things that we're, we're going to connect in a meaningful way in terms of a lot and access audiences specifically

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00:58:41.670 --> 00:58:56.010

Susannah Thorne: So we started to connect to partners research talk to people and really work in the way that we do in general to think about what our audience needs. So there were a lot of other things happening.

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00:58:57.240 --> 00:59:15.600

Susannah Thorne: From the MCA Gen X went online, which is our program for a use LEAD program for 12 to 18 year olds art bar is coming out next week. And that's going online. The school holidays program went online and they had some fantastic content.

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00:59:16.950 --> 00:59:26.370

Susannah Thorne: So there are lots of things like that that were happening very very quickly and very much involved our digital team and our design team.

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00:59:26.880 --> 00:59:39.480

Susannah Thorne: And those bigger decisions happening across the MCA, and then I was working a little bit more slowly in the background. And I should also say today that

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00:59:40.050 --> 00:59:51.210

Susannah Thorne: We have Claude from our digital team available on chat, because I feel like I'm talking in this area of digital, which is really not my area of expertise which is

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00:59:51.780 --> 01:00:03.750

Susannah Thorne: A really interesting area to be talking about. But I guess what is important is how we've tried to work together to think about our audience and how to connect so Claude is available in the background.

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01:00:04.770 --> 01:00:16.350

Susannah Thorne: We also have some of our Bella team. So we have Angie and Sue, who are artists educators who connect to DEF audiences, they are in the background.

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01:00:16.770 --> 01:00:28.950

Susannah Thorne: As well as Rachel who leads our program. So I felt like it was really important to have a bit of a team response to this, although I'm the person up front. Some talking about what we're doing at the MCA

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01:00:29.610 --> 01:00:44.730

Susannah Thorne: I feel like I, you know, only hold my own area of expertise but I wanted to make sure that include the rest of our team and that people can get that information. If you're joining today, and you'd like to get a little bit more detail.

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01:00:45.060 --> 01:00:52.830

Daniel Savage: You can hit them up in the chat. And I think that's actually a very positive example of something that we use in our DMCA

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01:00:53.190 --> 01:01:02.340

Daniel Savage: More than possibly some other institutions. Often, you find that access is kind of located in a very specific environment. And it's all led by an individual

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01:01:02.670 --> 01:01:14.490

Daniel Savage: And there's not that connection and a meeting in just having even other people here supporting you and it shows a level of all, there is this consideration across the organization.

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01:01:16.740 --> 01:01:29.880

Susannah Thorne: Because it really is. I can only carry one area and it really is dependent on all those different areas of expertise to bring together something that you really can connect to our audience.

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01:01:30.390 --> 01:01:47.910

Daniel Savage: Did you find some of the other teams as well that have kind of had to move all these events and different programs online. Did you find them reaching out at all for expertise in in either the access area or other programs that have possibly done it accessible either

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01:01:48.930 --> 01:01:57.330

Daniel Savage: Online or the gallery about how to make the programs, a little bit more accessible. When kind of go into it to platform.

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01:01:57.750 --> 01:02:04.440

Susannah Thorne: When I think that it because we have our access champions that represent all the different areas so

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01:02:04.980 --> 01:02:14.310

Susannah Thorne: You know, our digital team included flora, who's an access champion. So she is already thinking about what that means in terms of digital content.

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01:02:14.820 --> 01:02:28.890

Susannah Thorne: And the work that's been going on in terms of website accessibility and other areas that thinking was already residing in that planning process so that that really

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01:02:29.850 --> 01:02:36.840

Susannah Thorne: Helped and then I guess there's those conversations that you know just going on that we're trying to resolve things all the time.

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01:02:38.670 --> 01:02:51.690

Susannah Thorne: That yeah we have a way of supporting each other and working in partnership that means that, you know, if we don't know the answer. We know who to go to, or they will know who to go to, to try and resolve it.

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01:02:52.530 --> 01:03:04.200

Daniel Savage: I think I'm old enough that one of the benefits that come out of this kind of thing is a lot of galleries and other cultural institutions. I've been sharing more work and more events online, which

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01:03:05.400 --> 01:03:11.610

Daniel Savage: Whether there's access built into it or not. Hopefully there is wherever possible has meant that people

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01:03:12.210 --> 01:03:22.110

Daniel Savage: Who either can't get out of the house. Generally, and have financial issues that kind of get to galleries account, make it from regional areas, even when on the world have been able to access everything from your

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01:03:22.440 --> 01:03:34.590

Daniel Savage: Content from major gallery collections to the amount of, you know, theater, that's been released by the National theaters around the world like high end stuff that would cost hundreds of dollars to see and has been quite amazing.

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01:03:35.040 --> 01:03:43.680

Daniel Savage: And I think part of that from my talking to people is because there's been stuff generally work in a more face to face space, they've been able to assist

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01:03:44.130 --> 01:03:59.970

Daniel Savage: In somebody on a digital space. Do you see that being a drive within the organization to continue this level of access, potentially, now that we're heading towards basis opening back up or the more of a tendency to look to go back to more to the shop.

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01:04:01.350 --> 01:04:11.760

Susannah Thorne: I think that this time has although it's been, you know, very challenging obviously on many levels has also opened up many new opportunities.

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01:04:12.690 --> 01:04:31.350

Susannah Thorne: And has challenged us to think about the way that we do things across the whole organization and certainly in terms of the areas that I work in, with Bella and access. We're recognizing that although there's been a very big focus within the MCA with the

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01:04:33.300 --> 01:04:39.960

Susannah Thorne: Extension of the building in 2012 to be very building an MCA focused that this is actually

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01:04:40.590 --> 01:04:48.630

Susannah Thorne: making us look more broadly and think about outreach in terms of digital programs and how we can connect to people.

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01:04:49.050 --> 01:05:05.370

Susannah Thorne: Whether that's nationally or internationally, or people that barriers are permanent barriers for them coming into the building or barriers at this time. So we recognize that this is an opportunity to to extend and complement what we already offer

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01:05:06.150 --> 01:05:18.480

Daniel Savage: And you see I know other programs when they tried to go into an online space often either funding bodies or senior people within organizations, they often look at

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01:05:19.110 --> 01:05:26.490

Daniel Savage: Physical attendance numbers as well. What was your engagement invested money there was an output. What was the engagement, we got to see

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01:05:26.910 --> 01:05:36.540

Daniel Savage: Not something has been valid. Do you see people now actually equating digital engagement has been equivalent to see my somebody stepping foot into the gallery.

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01:05:37.110 --> 01:05:44.880

Susannah Thorne: I think so. Yeah, I think that's that is very much a, you know, the engagement with our website or what would be an engagement online.

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01:05:45.360 --> 01:06:02.520

Susannah Thorne: And the engagement with our artists educate team. All of those things are as much about the MCA as actually coming into the building. So I think that that's something that will be really important moving forward that we continue to do that and we acknowledge the importance of that.

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01:06:03.480 --> 01:06:10.590

Daniel Savage: We might as we probably have a number of individuals joining us, especially from smaller arts organizations that maybe don't have

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01:06:11.070 --> 01:06:19.980

Daniel Savage: Quite as much of the capacity as the MCA and stopping. What is there anything kind of things you learned in this time either your time and

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01:06:20.580 --> 01:06:30.750

Daniel Savage: Maybe that might be helpful to others going or what's kind of easy steps or quick wins awaken get advice on how to kind of move programs or



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01:06:31.140 --> 01:06:41.850

Daniel Savage: Things online and how to try and make them as accessible as possible because there is a big fear, I think, is in the community about what we don't do it right and if there any point in time to do it at all. Yeah.

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01:06:42.540 --> 01:06:56.850

Susannah Thorne: I think the process that we have gone back to is once we got over the panic of this whole shift is to look at the way that we usually work, which is to consult with our audience to

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01:06:57.210 --> 01:07:18.210

Susannah Thorne: Partner with other organizations or the sector and to really slowly and steadily look at how we can offer things and allow ourselves to take risks to make mistakes to offer pilot programs and trials and ask our community, our audience if they will support us.

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01:07:18.480 --> 01:07:26.370

Susannah Thorne: To develop new things so that we don't come up with a program where we say here we've got it all worked out for you. And then we gradually

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01:07:26.670 --> 01:07:38.640

Susannah Thorne: Sink into a smaller space as we realize it's all full of holes and problems and not very accessible at all. We basically start off with consulting and connecting and then asking

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01:07:39.360 --> 01:07:50.640

Susannah Thorne: What's missing here. What, what can we do differently. How can we make this work for you. What would, what do you really want to see in a program like this and this is still very much the stage, we're in. So

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01:07:51.090 --> 01:08:04.050

Susannah Thorne: We will gradually build up those programs and we are also looking at the longer term. So we want to build something that will continue. So the and in the same way as we do on site.

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01:08:04.440 --> 01:08:14.790

Susannah Thorne: Every time we offer a program. We learned a little bit more and we add that to what we're already doing. And, you know, we sort of two steps forward, one step back all the time.

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01:08:15.240 --> 01:08:21.690

Susannah Thorne: And I think this will be the same process online that we will take that same connection and will, you know,

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01:08:21.990 --> 01:08:34.020

Susannah Thorne: Have many failures and hopefully will gradually work towards something that will be really meaningful and really connected to people in our audience will and participants will have helped us build that. Yeah.

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01:08:34.230 --> 01:08:42.630

Daniel Savage: I think that is a really important point to make that idea of connecting with the community, not only what like they're interested in. But how they want to see it.

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01:08:43.020 --> 01:08:50.940

Daniel Savage: Implemented and delivered because you're right, it can you can put a lot of time, effort and money into a program and then realize that there is no audience.

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01:08:52.110 --> 01:09:07.110

Daniel Savage: Or that they really much prefer that to be done a very another way that might have been even simpler or easier. We do have a question from the audience. And they're just asking. Was there a demand for more digital delivery prior to

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01:09:09.180 --> 01:09:15.870

Daniel Savage: Coming in, and this has just been an impetus to actually push it forwards or was it all come about us.

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01:09:17.370 --> 01:09:25.710

Susannah Thorne: I think there's always been a demand for it on some level, and our digital team will probably be able to talk to that more and the rest of our learning team.

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01:09:26.430 --> 01:09:42.540

Susannah Thorne: But it has emphasized the need for it more at this time. So yes, people have, you know, have definitely connected in with us digitally in the past in a number of different ways. But this is just ramped it up a bit more relatable.

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01:09:43.800 --> 01:09:54.090

Daniel Savage: We've got another question about somebody asking how you, how you promoted your accessibility program, especially to your website and social media and how you looked at

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01:09:54.630 --> 01:10:02.460

Daniel Savage: Now, did you have to change the type of language used in those spaces. Did you have to change the way you were targeting that or did it just slip into the

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01:10:02.880 --> 01:10:10.590

Daniel Savage: Mainstream I think a lot of places at the same as to where they set up a program and then just trying to let people know it's even there.

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01:10:12.480 --> 01:10:17.820

Susannah Thorne: This is well we promote a lot of our programs and events on our

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01:10:17.820 --> 01:10:27.960

Susannah Thorne: Website. We also a lot of the work that I do is in partnership or in collaboration with other organizations. So then we promote it together.

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01:10:28.740 --> 01:10:40.260

Susannah Thorne: Promote it through social media, word of mouth is very strong. You know it connected with accessible arts, there's, there's lots of different ways that we try and continue to share that information.

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01:10:41.340 --> 01:10:45.720

Susannah Thorne: And learn about the best ways to spread the word really

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01:10:45.870 --> 01:10:58.050

Daniel Savage: Yeah, I think that's good to know to me every, every state as a independent disability arts body that's often quite connected to it, except the ICT where it's pretty much just me, but

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01:10:59.010 --> 01:11:09.390

Daniel Savage: And I think it's really important that idea of connecting to communities and reaching out condition because as I've always said that as well. Maybe if you get disabled people on your side.

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01:11:09.990 --> 01:11:17.820

Daniel Savage: I'm much more likely to trust another wheelchair user when they told me a venue is accessible. And if I call up on the phone and I go, yeah, you'll be fine.

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01:11:18.180 --> 01:11:25.440

Daniel Savage: Just based on past experience to that idea of having event, you said you have internal champions having champions of the Community.

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01:11:25.920 --> 01:11:41.190

Daniel Savage: You're working closely with you then kind of share that information is always, kind of, I think, a great step. And you might think shop there that if anyone's got any more questions. So then it will be available as well as now be group chat at the end. Thank you. Susanna

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01:11:43.260 --> 01:11:44.910

Daniel Savage: Michelle, you want to jump off.

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01:11:50.940 --> 01:11:52.380

Daniel Savage: Any kind of nations.

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01:11:53.730 --> 01:11:55.560

Daniel Savage: you've enjoyed the chat so far.

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01:11:55.890 --> 01:11:56.850

Michelle Roger: It's been fantastic.

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01:11:56.940 --> 01:12:00.300

Daniel Savage: Yeah, I'll just give you the quick, real quick for the description of yourself.

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01:12:01.980 --> 01:12:21.570

Michelle Roger: I'm a middle aged person and middle aged woman I have red hair with about three inches of gray. Now as I haven't been out of the house for very long time, wearing a white shirt with little pink ducks in a row and a silver best and there's a plane cream wall behind me.

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01:12:22.410 --> 01:12:31.830

Daniel Savage: Right, I'm well how about you start by just telling us a little bit about yourself, your practice and kind of the journey it's taken over the last three years, or sorry,

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01:12:34.170 --> 01:12:40.650

Michelle Roger: Okay. And I started in social media as my first, I suppose, creative outlet, which was

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01:12:41.130 --> 01:12:53.220

Michelle Roger: That was back in 2009 I started writing on a blog. When I first became quite unwell had left work and was just needing an outlet some sort of creative outlet at all. And that was a focus for a very long time.

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01:12:54.630 --> 01:13:04.650

Michelle Roger: I write journals, such as kill your darlings, which is a literary journal in Melbourne for writers Victoria. I've had a lot to do with the bright ability program as well.

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01:13:05.430 --> 01:13:18.030

Michelle Roger: And I used to ride a lot more long form type of pieces. Unfortunately, as my condition has developed that's become hotter and hotter over time. I've got cognitive issues and

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01:13:18.030 --> 01:13:20.460

Michelle Roger: Fatigue issues that making long form.

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01:13:20.850 --> 01:13:24.090

Michelle Roger: Written pieces is just that beyond me.

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01:13:25.650 --> 01:13:33.060

Michelle Roger: And someone actually turned me on to Instagram at a time where I was having a lot of health problems. I was feeling very creative.

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01:13:33.810 --> 01:13:45.930

Michelle Roger: And just to be taking photos just starting slowly building up with the practice gradually I use those photos to use as prompts on Instagram. It's so

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01:13:46.530 --> 01:13:59.640

Michelle Roger: A lot of memoir pieces so because I couldn't leave my house. Most of the time I ended up documenting my life, essentially. So if you want to see, you know, photos of my bathroom. There's a lot of photos of that.

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01:14:00.660 --> 01:14:12.660

Michelle Roger: making the most of my surrounds and as times going on. I had a bit of a mentor from right ability. He pointed out how it going from simply a

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01:14:13.380 --> 01:14:26.310

Michelle Roger: Social piece of work on Instagram to becoming more of a multimedia more diverse creative practice where the photos were coming more complicated. I was looking more at composition

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01:14:26.940 --> 01:14:39.090

Michelle Roger: How that fit into the stories underneath and multiple other factors and it was building through that and site to recognize myself what was happening there that I really wanted to do a project that was solely on

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01:14:40.170 --> 01:14:47.850

Michelle Roger: On a social media platform of some sort. And because I was using Instagram so much at the time it was just a great platform to start on

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01:14:49.260 --> 01:15:03.840

Daniel Savage: That would you would you say that it was the nature of the disability that changed your practice and then Instagram supported that or that Instagram kind of changed your practice and your diagnosis, always a bit of both.

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01:15:04.200 --> 01:15:13.260

Michelle Roger: I think a combination and timing sometimes is everything so you know my health was sort of plummeting things were coming more difficult.

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01:15:13.890 --> 01:15:25.260

Michelle Roger: And all of a sudden I found this platform, which, you know, initially I wasn't overly impressed with I wasn't realizing the potential of what's there. I'm sorry, I've got a very large great day next to me.

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01:15:26.700 --> 01:15:27.210

Michelle Roger: And

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01:15:28.410 --> 01:15:37.230

Michelle Roger: But over time, the more I was taking the photos and the more I was developing that side of the practice, it became quite clear that it wasn't just a

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01:15:37.770 --> 01:15:48.720

Michelle Roger: You know something flip into that I was doing. I was actually caring deeply about it, thinking about planning what I was going to do as well. So it sort of was both were feeding into each other as well.

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01:15:49.590 --> 01:15:53.700

Daniel Savage: It's, I think it's quite interesting that idea of the immediacy.

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01:15:54.150 --> 01:16:05.940

Daniel Savage: Of social media and protecting something like Instagram as well as the, I think the perceived limitations around it. Like there's only so much you can fit in a box or so much taxi to fit in, if its

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01:16:06.480 --> 01:16:13.920

Daniel Savage: Reasonable often I think people do look at it as a limiting factor. Did you find it as actually kind of the creative force.

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01:16:15.060 --> 01:16:17.070

Michelle Roger: Very much so. Very much so. So

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01:16:18.180 --> 01:16:33.810

Michelle Roger: I mean, I was already having difficulty with the longer form pieces but Instagram, because it is just, it's there. You can't go any further, you lose people once you start adding into comments and things like that. So it has to be just this through discrete nuggets of creativity.

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01:16:35.580 --> 01:16:44.100

Michelle Roger: It. I know. I guess it was a part of me. I didn't even know that I actually wanted to do at the time, and it sort of sprung itself on me, which I quite enjoy

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01:16:45.690 --> 01:16:48.030

Michelle Roger: To help me yet develop what I was doing.

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01:16:49.230 --> 01:17:05.220

Daniel Savage: Did you see kind of maybe you tell us about the changes in your audience from doing that long form and things like feel your darling to Instagram. Did you feel like you had the same audience kind of transition over or was it a very different with the people you're reaching through

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01:17:06.420 --> 01:17:16.380

Michelle Roger: A bit of both. I've had people who since back when I first started writing. He's still follow me to this day on the various platforms. So there's still like a cohort of people like that, but

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01:17:16.920 --> 01:17:24.930

Michelle Roger: Initially, it used to be a collection and people with disabilities and chronic illness because there was a familiarity with what I was discussing know documenting

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01:17:25.680 --> 01:17:37.950

Michelle Roger: Since the move over. I've been able to reach an even larger audience of more diverse people. So it's not just more people around the world. It's also different communities as well.

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01:17:38.610 --> 01:17:45.540

Michelle Roger: Who wouldn't normally be exposed to my style of work or to the work of disabled artists and sort of common law.

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01:17:46.740 --> 01:17:49.890

Daniel Savage: We just had someone asked if you can share your Instagram handle

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01:17:53.040 --> 01:18:01.410

Michelle Roger: The one for the project. I did with Bob Ross Shire is Augury underscore and underscore ether.

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01:18:02.250 --> 01:18:03.960

Daniel Savage: Will share that in the chat ones.

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01:18:03.960 --> 01:18:04.230

Yeah.

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01:18:06.240 --> 01:18:07.830

Daniel Savage: Yeah. And the primary one

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01:18:08.520 --> 01:18:11.100

Michelle Roger: Primary one is just Michelle underscore Roger



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01:18:11.700 --> 01:18:17.940

Daniel Savage: Yeah, when you go. We'll share them both in the chat and you get a chance on

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01:18:19.710 --> 01:18:27.930

Daniel Savage: Thursday. So how did you find the response I got similar to what I was asking, Jason, how did you find the response to kind of

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01:18:28.380 --> 01:18:41.940

Daniel Savage: The industry and your peers and other creatives and move into Instagram and you guys some degrees to go in here folks idolized finalized and then you go online and it goes down to you and then you got Instagram and

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01:18:43.050 --> 01:18:43.320

Michelle Roger: Yeah.

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01:18:43.890 --> 01:18:46.020

Michelle Roger: I think that was very much a problem at the start.

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01:18:48.030 --> 01:19:04.320

Michelle Roger: It's changed over time has been scheduled acceptance that digital digital creative projects have the same amount of value as traditional formats and that's been really visible, probably the last 10 years. You can see that increase. And I remember sitting in

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01:19:05.490 --> 01:19:15.960

Michelle Roger: Quite a while ago now in the digital writers festival and seeing that take off and people understanding that is this other option that we had didn't actually have to stick with traditional formats.

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01:19:16.470 --> 01:19:19.110

Michelle Roger: And particularly, as someone who's disabled and coke get around a lot.

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01:19:19.590 --> 01:19:27.000

Michelle Roger: Being able to watch something online is fantastic. Like it just opens up experiences. I would never have otherwise. And it's the same for a lot of other people.

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01:19:27.480 --> 01:19:37.890

Michelle Roger: And I think particularly people who are homebound or, you know, to have difficulties getting out into spaces or interacting in you know places with the loud noises and things like that.

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01:19:39.510 --> 01:19:47.070

Michelle Roger: As a there's a natural attraction to the digital space just for the whole aspect of access. Yeah.

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01:19:47.490 --> 01:19:47.820

And

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01:19:49.380 --> 01:20:02.250

Daniel Savage: So you did you see kind of now and you actually getting a professional opportunities where you can have to maintain a career MySpace or is this still a bit of a struggle. I mean, there's always be much stronger far right.

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01:20:03.720 --> 01:20:04.080

Daniel Savage: But

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01:20:04.980 --> 01:20:07.260

Michelle Roger: Yeah, there's still the continuing struggle.

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01:20:08.730 --> 01:20:19.230

Michelle Roger: And it's difficult as well. I find as a someone who has a disability that has a lot of issues with fatigue, for example, to be able to maintain the momentum that's quite often required

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01:20:20.100 --> 01:20:33.390

Michelle Roger: To get things off the ground and running is quite difficult, particularly in the last year when I was taking my photos for my residency project. For example, I caught Ross River fever. So that's sort of wipe me out for a year.

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01:20:35.010 --> 01:20:47.430

Michelle Roger: But there is a definite recognition that what I create or created for that project has value and worth. And it's interesting, and people want to know more about that.

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01:20:50.250 --> 01:21:02.730

Daniel Savage: Um, I would say, Do you, do you find it hard to make your work accessible for people with disabilities. When using Instagram. Was it become a lot easier.

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01:21:05.610 --> 01:21:08.490

Michelle Roger: But there's a there's a few issues with using Instagram.

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01:21:09.660 --> 01:21:20.070

Michelle Roger: Number one, not everyone has access to the internet. So yeah, and that's the primary thing. I think it was a cost put out a paper, which is the Australian Council of social services.

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01:21:20.550 --> 01:21:32.400

Michelle Roger: That about 3 million Australians don't have access to the internet. And we know that disabled people, their budgets, you know, more likely to be in poverty. So that's also an issue with doing digital things

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01:21:32.910 --> 01:21:45.360

Michelle Roger: However, if you've got access, not only are there things like you can add to, you know, image descriptions, the alt text, the way you format your writing as opposed to you know wall of text, for example.

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01:21:46.440 --> 01:21:53.610

Michelle Roger: And then the various devices that people use to access Instagram does allow for a lot more accessibility as well.

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01:21:54.750 --> 01:22:03.420

Daniel Savage: I think it's quite interesting. I think it was a couple of years ago now, the United Nations Council declared access to the Internet as a human rights.

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01:22:03.510 --> 01:22:03.870

Michelle Roger: Yeah.

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01:22:04.110 --> 01:22:15.300

Daniel Savage: But there's so much out there on the internet now and that is just so integral into every other day five, that basically everyone should be given a free access in some form or another.

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01:22:16.170 --> 01:22:23.460

Daniel Savage: It's also something I think a lot of digital blocks experience and Jason's come across that an iPad confident myself and making

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01:22:23.850 --> 01:22:37.920

Daniel Savage: Augment reality where the idea that you need a \$600 smartphone to engage with it in the first place. And if you like, well, I might actually truly being accessible. Yeah. Oh, not to mention from any other access

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01:22:38.460 --> 01:22:44.310

Michelle Roger: Yeah. And even if it were people who perhaps didn't have their own internet were able to go to their local library.

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01:22:44.880 --> 01:22:51.690

Michelle Roger: And do things online that hasn't been an option. Well, the restrictions of any place either. So I'm so I'm cognizant of that.

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01:22:52.920 --> 01:23:02.520

Michelle Roger: As a background factors as well. But I think if you do have the access what is available now, and even the programs that are available to create with and

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01:23:02.940 --> 01:23:08.910

Michelle Roger: Free ones because that was one of the things I was focused on when I was doing my project last year was I didn't just want it to be.

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01:23:09.360 --> 01:23:16.110

Michelle Roger: Like I had to create a vision of what I wanted. But I wanted to use it also as an example of what can be done on a minuscule budget.

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01:23:16.800 --> 01:23:28.260

Michelle Roger: You know, I used Instagram is free. The open camera app that I used to take the photos and gave me more options was free. The photo editing. I use was free.

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01:23:29.190 --> 01:23:41.370

Michelle Roger: But incorporating that into the practice so that other people can see it's possible without that initial outlay as you say for an expensive phone or an expensive camera all of those factors.

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01:23:43.440 --> 01:24:00.360

Daniel Savage: Bit more about that that specific residency. So what extra residency entailed the outcome being this this online Instagram exhibition and then maybe this is what you want and then maybe how the residency themselves out about this proposal.

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01:24:01.440 --> 01:24:01.980

Daniel Savage: 14

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01:24:02.820 --> 01:24:20.370

Michelle Roger: Okay, so it was a 10 day residency. It's a program that's put on throughout get slammed every year. It's cold by creative good sign. It's cold. Come and play in May and you have a resident artists of various types in each of the different shires across gets them.

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01:24:21.450 --> 01:24:29.760

Michelle Roger: So I went to a place called War ago. I don't know if people are familiar with Victoria at all. And I was based with the bullhorn and

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01:24:30.540 --> 01:24:46.740

Michelle Roger: My project was in three parts. So first part was going out into the national parks into the rivers and taking photographs which were all of them saying a magical sort of make believe Fantasy style.

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01:24:49.200 --> 01:25:10.710

Michelle Roger: Which I was. Yeah, taking photos net. And then second part was I created words to go with those. So on the Instagram. There's the photo and then the text accompanying that exploring it more. And then the third part of it was opening it up for other people to participate in the project. So

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01:25:11.880 --> 01:25:20.250

Michelle Roger: I have a friend who's an advocate for people who are homebound Ricky Buchanan, who has always spoken about, you know, this desire to

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01:25:20.790 --> 01:25:29.400

Michelle Roger: Access galleries or participate and to create and that being so hot when she can't leave her home. So I wanted to create a portion of the project.

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01:25:29.670 --> 01:25:38.070

Michelle Roger: Where people from the community, wherever they might live could send in a written piece, prompted by each of the photos that I've taken as well.

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01:25:39.660 --> 01:25:52.170

Daniel Savage: Cool. And did you, did you have any hesitation on the country cancel residency about other music purely online exhibition. What that meant for the audience's oh

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01:25:52.950 --> 01:26:01.980

Michelle Roger: Yeah, I mean I had applied there initially to another of the shires and I could not see what I saw. So yeah, that happens.

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01:26:03.480 --> 01:26:07.320

Michelle Roger: The Shire and job with Bobo shy. We're very open to the idea

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01:26:08.520 --> 01:26:15.930

Michelle Roger: But also wanted a physical place that they can come and say, so people who didn't use Instagram, for example, who come and see it.

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01:26:16.980 --> 01:26:20.010

Michelle Roger: And I was to be a bit of a toss up with that.

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01:26:21.660 --> 01:26:25.950

Michelle Roger: Having said that, now and reflection. I can see the benefit of having both

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01:26:27.030 --> 01:26:38.940

Michelle Roger: And then dragging people back into the digital space. Once they view what I've created in the real life as well. So, but overall, they saw it as a project I just hadn't seen before.

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01:26:39.030 --> 01:26:43.890

Michelle Roger: Like this idea of using social media as a creative space and I unless I show media.

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01:26:44.790 --> 01:26:46.440

Daniel Savage: Yeah, I mean, it's quite interesting as well.

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01:26:47.550 --> 01:27:01.140

Daniel Savage: We've seen social media in the last few years here in America. Currently, the overseas as being kind of this breeding ground of collaboration people sharing ideas, working together, whereas you know

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01:27:02.160 --> 01:27:11.970

Daniel Savage: I think people who stay outside it a lot, look at social media as oh arson photos of yourself a very like self centered thing, but quite often make

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01:27:12.510 --> 01:27:25.680

Daniel Savage: These platforms get partner rocketed and despite the developers, you know, original plans to do things like contractor projects or to push movement forward or to share motion around things like accessibility.

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01:27:27.480 --> 01:27:37.710

Michelle Roger: Yeah, and I think that's why with a disability and chronic illness community were already there. We've been there for quite some time, because it's been our main way of communicating just at the most basic

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01:27:38.130 --> 01:27:44.880

Michelle Roger: Level and creating groups and community and all those things were already established and now it's Tom's going on, we've been able to move

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01:27:45.630 --> 01:28:03.270

Michelle Roger: Into exploring how we can use those in all these other different ways which I find exciting. It's, you know, I love it when I see new ideas coming out and rethinking what, you know, as you say, people are very flippant about social media, but it has such potential when us well.

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01:28:04.110 --> 01:28:13.050

Daniel Savage: This is a conversation that you've been involved in within, particularly the writers community that generally about that and how we move it forward.

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01:28:14.640 --> 01:28:17.190

Michelle Roger: Yeah, I think it's something that's coming up more and more

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01:28:18.900 --> 01:28:24.540

Michelle Roger: It's still, I think people understand digital articles for example with writing

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01:28:26.220 --> 01:28:35.490

Michelle Roger: And particularly, now we get so much of our news, for example, online and and that, but there is still some stigma around social media.

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01:28:36.420 --> 01:28:52.680

Michelle Roger: I think that's changing though. And you can see that change over time and seeing more people look at it as, you know, particularly when it comes to things like memoir people exploring their lives exploring life as a disabled person and the like, that's becoming more and more prominent.

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01:28:54.360 --> 01:29:09.900

Daniel Savage: And just finally, is there any kind of advice you could give people who are taking those first steps into this space, who maybe haven't been able to have a traditional practice and in the social spaces websites or just general advice.

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01:29:11.010 --> 01:29:17.760

Michelle Roger: I think my general advice would be jumping and particularly when it comes to the main social media.

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01:29:17.760 --> 01:29:19.050

Michelle Roger: Platforms, they're free.

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01:29:19.590 --> 01:29:33.990

Michelle Roger: So you're not actually outline. You can experiment, you can have it as a private account and see what you like and don't like and I really I think the experimentation is important because that's where you get your greatest growth and understanding that

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01:29:35.190 --> 01:29:43.230

Michelle Roger: I think you do have to have a bit of a thick skin as well on social media, because there are bad sides as well. But you can

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01:29:44.190 --> 01:29:54.120

Michelle Roger: Through those mediums, you can create your own communities and you can reach out to other communities across the side of the world, or wherever it might be. So taking that first leap.

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01:29:54.540 --> 01:30:04.170



Michelle Roger: And believing that what you're doing is actually worthwhile, because I know for me when I was first doing it and first sort of tossing up. Is this the creative practice, is it not was

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01:30:04.680 --> 01:30:20.040

Michelle Roger: Working out that what I was doing had value and worth and was actually creation. It was totally different to what I was doing beforehand, totally different to the mainstream. But it was actually a definite creative process that was worth sharing

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01:30:21.900 --> 01:30:30.600

Daniel Savage: Thank you. Appreciate it. We're going to invite all our participants back now. So I have a little bit of a Q AMP. A and I discussed in a month for

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01:30:31.050 --> 01:30:39.360

Daniel Savage: Four of us. If you've got any questions, type them either through the Q AMP a section and we can either an excellent

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01:30:39.690 --> 01:30:47.580

Daniel Savage: And what I will just say take a quick minute that it just sitting there staring at the screen to stretch if you need to stand up or to take a breath.

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01:30:47.880 --> 01:31:02.820

Daniel Savage: I'm actually going to close the curtains behind me, because the light has shifted, but just take a minute to have a grab grab a glass of water. If you made. We like to have these events generally has been pretty relaxed and that's my different online and kick off again in just one minute.

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01:31:44.010 --> 01:31:53.670

Daniel Savage: We've already got some questions. Michelle Susanna Jason. Thank you all for that I've been so far it's been pretty like discussion. Most people would probably agree.

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01:31:54.510 --> 01:32:05.370

Daniel Savage: Though it's good to have people sharing their actual experience from different areas. And is there anything then if you wanted to kind of jump in and comment on what anyone else is said

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01:32:06.450 --> 01:32:08.880

Daniel Savage: throughout the talk before we go on any questions.

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01:32:14.220 --> 01:32:16.380

Daniel Savage: I will, the system will request. I'll take

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01:32:17.220 --> 01:32:23.130

Jason Wilsher-Mills: I just wanted to add a little bit to when you know the question about advice and

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01:32:24.150 --> 01:32:32.910

Jason Wilsher-Mills: And basically, I would urge anybody who's just starting out with a disability to to contact like in the UK shape parts.

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01:32:33.810 --> 01:32:47.580

Jason Wilsher-Mills: Shape parts were there right at the beginning of when I'm starting out on this this journey and basically held my hand through it all, and have been absolutely amazing, really. So I just want to say that. Thank you.

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01:32:48.870 --> 01:32:51.330

Daniel Savage: And like I mentioned this disability arts organization.

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01:32:51.360 --> 01:32:58.590

Daniel Savage: Yes, every state and then every country on even if it's just the first protocol wonder, who can I speak to

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01:32:59.280 --> 01:33:06.360

Daniel Savage: You here in New South Wales hitting up accessible arts and servers to be a great first step or, like you said, Jason as communities online.

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01:33:07.050 --> 01:33:21.420

Daniel Savage: Like people with disabilities and people without or where you'd be amazed about how open and sharing, they are. If you go to dark places I mean tonight that they're not all summer. And then I see my completion.

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01:33:22.560 --> 01:33:34.860

Daniel Savage: Alright, so grab wondering, first question from the Amir wondering if anyone on the panel as used or come across creative that apps that are accessible to folks with physical disabilities.

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01:33:35.310 --> 01:33:44.070

Daniel Savage: Or may not have access to using apps that require fine motor skills. I think that have been limited touch on the screen or can be controlled by other

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01:33:45.300 --> 01:33:47.760

Daniel Savage: Might be a bit more because of you, Jason mixes.

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01:33:49.080 --> 01:33:54.540

Jason Wilsher-Mills: Yeah, I mean, and there's lots of stuff out there. I get

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01:33:55.890 --> 01:34:14.940

Jason Wilsher-Mills: Lots of marketing materials and I work at one of the things I probably should have said that my primary focus of workshop delivery is is with communities that would not usually engage with high end digital media in any way. So,

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01:34:16.050 --> 01:34:18.330

Jason Wilsher-Mills: For the last five years, I've been working with

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01:34:19.380 --> 01:34:29.880

Jason Wilsher-Mills: Primarily adults with learning disabilities and taking all this beautiful, wonderful stuff and teaching them skills. I've worked with people that literally

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01:34:30.330 --> 01:34:37.080

Jason Wilsher-Mills: Have no fine motor skills and communicate using a software called I gaze.

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01:34:37.890 --> 01:34:49.500

Jason Wilsher-Mills: To communicate with which is basically you make contact with it with the iPad with with your, your gaze and communicate via that but the one of the things that

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01:34:50.310 --> 01:35:01.230

Jason Wilsher-Mills: I worked out pretty pretty sharpish was the importance of ensuring that support workers that are working with that person have the same skills that the

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01:35:01.710 --> 01:35:18.930

Jason Wilsher-Mills: So I, what I do is I train a pulse support workers. Now when I go into a setting and make sure that they got old skills, but in terms of specific kind of software and apps. And this, like I said, this things like I gaze and

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01:35:20.280 --> 01:35:26.250

Jason Wilsher-Mills: That I wouldn't want to suggest anything else because it's it's kind of out of my my kind of

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01:35:27.000 --> 01:35:27.600

Jason Wilsher-Mills: I think

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01:35:28.050 --> 01:35:32.730

Daniel Savage: Again, if you're looking towards those three arts organizations, they can sometimes

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01:35:32.940 --> 01:35:33.750

Jason Wilsher-Mills: Exactly, yeah.

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01:35:33.930 --> 01:35:40.020

Daniel Savage: Often a lot of places. They'll have connections with people called creative technologists who basically

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01:35:40.440 --> 01:35:49.320

Daniel Savage: Know all the different technology that's out there and how that even adapt to come to the custom things to individuals. I've seen people play video games and their power, which is kind of

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01:35:49.890 --> 01:35:56.220

Daniel Savage: Bouncing their elbows and stuff, just because it is adapting thing. So I think it's about that exploring and time reaching out

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01:35:58.590 --> 01:36:02.220

Daniel Savage: So that we've had a question for Maxine asking about how do you reach out

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01:36:02.820 --> 01:36:15.420

Daniel Savage: To people with disabilities. When you're looking to make your content more accessible. I would say a first port of call again is to reach out this to those organizations or other representative bodies with people with disabilities.

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01:36:16.680 --> 01:36:24.150

Daniel Savage: Especially depending on what kind of access, you're looking at developing you can often setup reference groups successful that sets up reference groups and

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01:36:24.450 --> 01:36:39.660

Daniel Savage: New South Wales in the ICT and that way you have kind of a wide variety of people with different abilities and experiences can kind of give you a first overview of what might be missing a way, you're kind of moving to look I'm Michele. We've got a question specifically for you.

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01:36:42.150 --> 01:36:49.050

Daniel Savage: jumped on your Instagram and said the ordering he thought was beautiful. And once you to speak about what inspired the photographs

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01:36:50.760 --> 01:37:03.660

Michelle Roger: And thank you very much. And essentially the idea of the project. So all green Eighth are the two themes that ran through it. So I'll explain those because not everyone knows the terms themselves so and Augury

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01:37:04.290 --> 01:37:11.010

Michelle Roger: Used to hear it a lot when you're talking about the ancient Greeks and the Romans, and it was in a way of predicting the future so

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01:37:12.060 --> 01:37:20.610

Michelle Roger: For example, they would unfortunately killed some birds. Look at the trails and that would predict how the battle was going to go, that kind of thing.

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01:37:20.970 --> 01:37:26.400

Michelle Roger: So they so these markers and those markers instantly gave an idea of what was going to happen. So

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01:37:26.910 --> 01:37:36.240

Michelle Roger: A lot of times when it comes to disability people see my wheelchair and I have instant expectations of what my life's going to be like. So a lot of those are negative, unfortunately.

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01:37:37.110 --> 01:37:47.190

Michelle Roger: So that was sort of the theme of that. And then he thought was a bit of a play on words again, it gets back to that mystical world where the gods used to reside in this area in the clouds.

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01:37:47.580 --> 01:37:55.950

Michelle Roger: And it's a term that's also been taken over in computer talk. So people talk about they store their photos. For example, up on the cloud.

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01:37:56.430 --> 01:38:07.890

Michelle Roger: So that up in the cloud is the thought as well. So that was the combining of the two. So I wanted to explore themes around being a woman with disability. I wanted to look at mythology.

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01:38:09.090 --> 01:38:10.950

Michelle Roger: I wanted to look at that more magical

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01:38:12.810 --> 01:38:19.110

Michelle Roger: Imagery as well because you never see disabled people floating around in rebuilds or

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01:38:20.310 --> 01:38:37.620

Michelle Roger: You know, stripping off in the middle of the bush. You just don't, you don't actually see that at all. So I wanted to push that as well as a different way of looking at disabled bodies and what's possible. And particularly, you know, disabled woman to quiet the sexualized or

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01:38:38.670 --> 01:38:44.160

Michelle Roger: All those sort of factors that was a there's multiple layers in there. Sorry. I'll take too much time if I go through

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01:38:45.630 --> 01:38:50.520

Michelle Roger: Um, but yeah, I wanted to capture that kind of imagery because we just don't see it anywhere.

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01:38:51.360 --> 01:39:07.680

Daniel Savage: Yeah, I think it's it's quite interesting deep dives into the history of the imaging that disabled body as individuals and especially imaging by others rather than people actually with disabilities representing themselves.

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01:39:08.130 --> 01:39:09.960

Michelle Roger: And it'll take you back to that power.

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01:39:10.260 --> 01:39:18.720

Daniel Savage: As well and that leads a little bit into the next question, which is fuses and and I'll paraphrase it a little bit. The question was, do you think

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01:39:19.110 --> 01:39:25.950

Daniel Savage: Proposals for disabled artists can be better represented. I think that's pretty much a given for any diversity groups are all asked

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01:39:26.550 --> 01:39:42.600

Daniel Savage: How have you seen kind of now that you've done look a lot of work on the access side. Do you see the gallery moving forwards more in in a representation side of actually including artists and both kind of programming and the collection.

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01:39:43.680 --> 01:39:53.760

Susannah Thorne: Um, I think this has been a lot of work that we've done in terms of programs and disability lead and artists lead

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01:39:54.840 --> 01:40:02.220

Susannah Thorne: And then in terms of the galleries and the artists that the curatorial team work with that.

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01:40:02.790 --> 01:40:16.170

Susannah Thorne: Is a little bit more of a tricky area because that is led by the curatorial team and others. There is definitely the access and inclusion lens that we're working with, then

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01:40:16.710 --> 01:40:31.860

Susannah Thorne: That that is a very particular way of working with artists. So I think it's not excluding artists with disability. But I think for all artists to connect with you know larger institutions and have their workshop and be part of that is a very difficult process.

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01:40:32.400 --> 01:40:34.980

Daniel Savage: Potentially process many

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01:40:35.550 --> 01:40:39.060

Susannah Thorne: Struggle to to get into that that realm, I guess.

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01:40:39.840 --> 01:40:51.330

Daniel Savage: I think it's a question that comes up a lot about how do we solve the problem of under representation of artists with disability and when you kind of look deep into it. It starts from

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01:40:51.750 --> 01:41:00.450

Daniel Savage: You know, a childhood where kids with disabilities are separated into different class in different schools and expectations that are placed on them and that attending, you know,

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01:41:01.770 --> 01:41:08.520

Daniel Savage: Like it or not. The I think most of the art world in Australia around the world still goes on a very you go to art school

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01:41:09.240 --> 01:41:23.070

Daniel Savage: Go inside and galleries. You work your way up to an institution you learn the language and how to check the right hands and and that practice in and of itself has been very kind of exclusionary for people with disabilities. So this idea of

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01:41:24.330 --> 01:41:33.780

Daniel Savage: Coming from the top and solving everything, it's always going to be a little bit more complicated at it at what artists and galleries can do to support that I think is

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01:41:34.290 --> 01:41:41.040

Daniel Savage: Quite, quite interesting into engagement programs running. I always think it's interesting as well to question

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01:41:41.670 --> 01:41:58.740

Daniel Savage: Whether it get how many works in a gallery are actually by disabled artists in the galleries just aren't aware of it is that pop up a look that you can't. You don't necessarily identify because it's a fear around it and galleries episode. We've been asking that question.

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01:41:59.970 --> 01:42:06.660

Daniel Savage: And it was something I think that we've seen with other be able to to be IQ artists as nation is kind of in the past as well.

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01:42:07.110 --> 01:42:20.490



Daniel Savage: It's, you know, even back dating back to female writers using male pseudonyms, just so they could get their books published in the first place. And then once I famous they can come out and admit that as well, y, z.

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01:42:22.110 --> 01:42:27.660

Susannah Thorne: Very much. When the artist chooses to identify or not that's, you know, kind of that.

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01:42:27.810 --> 01:42:36.930

Daniel Savage: Very difficult interesting because you don't want to then put a label on some of these. No. Well, that's part of me, but that's not necessarily the part that I'm showing my work.

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01:42:38.760 --> 01:42:47.250

Daniel Savage: I'm very aware that Tracy Moffat I've had some very strong discussions with the NGA around that topic about the dedication and

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01:42:47.910 --> 01:42:58.590

Daniel Savage: There's been a couple of more questions on digital software have been kind of quite expensive to your technology being expensive and even just three training some degrees in expensive.

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01:43:01.140 --> 01:43:13.440

Daniel Savage: Jason they've asked this might be a question from the UK. See how they targeted you a little bit as well. What do you know of any kind of programs through shapes are others that are helping support artists in that kind of space looking

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01:43:13.680 --> 01:43:14.010

At

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01:43:15.600 --> 01:43:34.410

Jason Wilsher-Mills: Well, there's unlimited over in the UK, which basically you can apply for every two years. I think the funding is for another two years and and basically that that is for people starting out people mid career and that's completely focused and

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01:43:35.970 --> 01:43:51.570

Jason Wilsher-Mills: You know, disabled artists disabled creatives at theater groups, etc. It's, it's a big a fun day. So really, and it's it's a partnered with I think the British Council as well, so there's there's quite a big A big push this

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01:43:51.990 --> 01:44:03.510

Jason Wilsher-Mills: Over here at the moment. There's lots of micro commissions as well and that you know that are out there, and I must applaud the organizations over here and that have

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01:44:04.110 --> 01:44:13.500

Jason Wilsher-Mills: Taken taken that that soft step to support disabled artists and when, when the lockdown happened over here and

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01:44:14.190 --> 01:44:23.580

Jason Wilsher-Mills: The week afterwards. I'm supposed to be taking work down to the tape which was like, wow, you know, amazing, and I've just been awarded the atom Reynolds award.

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01:44:24.300 --> 01:44:34.140

Jason Wilsher-Mills: And it was like, wow, who and and then everything stopped and I was, you know, I was unbelievably frightened and scared.

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01:44:34.860 --> 01:44:40.800

Jason Wilsher-Mills: Because I do. I'm very fortunate I do this for a living. But there's also the flip side of

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01:44:41.670 --> 01:45:01.920

Jason Wilsher-Mills: Doing it for a living as well when when something like this happens and everything changes overnight. So having people like unlimited the Arts Council brought forward payments and that made emergency payments as well. Very. I think that the grants over two and a half thousand pounds.

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01:45:03.090 --> 01:45:13.290

Jason Wilsher-Mills: Because the Arts Council have stopped their normal grant system just to to focus everything on an emergency support and I must say

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01:45:13.740 --> 01:45:19.920

Jason Wilsher-Mills: The Arts Council over here have been unbelievable. I've actually had phone calls to see that I'm okay.

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01:45:20.850 --> 01:45:32.820

Jason Wilsher-Mills: And it's it's disbelief, that that is really touching that's, you know, because I was terrified and it you know it's as all of us here have

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01:45:33.450 --> 01:45:39.720

Jason Wilsher-Mills: You know, it's, it's probably affects us in different ways. But if you have a chronic condition you just eat.

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01:45:40.560 --> 01:45:54.600

Jason Wilsher-Mills: Well, I felt like a sitting duck waiting for this thing to happen. So to have someone Ring me up and and see if I was okay, from a big organization was well it was lovely. It really was.

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01:45:55.410 --> 01:46:02.400

Daniel Savage: It's quite interesting hearing that the differences between the UK and Australia as well. I'm sure there's a lot of people seeing Australia hearing you talking about the

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01:46:02.790 --> 01:46:13.260

Daniel Savage: funding and support that within the disability arts community being very jealous that doesn't quite exist in Australia just yet, but it was it was a hard fought

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01:46:14.370 --> 01:46:21.540

Daniel Savage: On a get wasn't it from the UK disability and disability arts community wasn't exactly just overnight and it kind of

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01:46:22.440 --> 01:46:32.580

Jason Wilsher-Mills: Yeah, it's it's it's taken its time. I mean, anecdotally, I first became disabled as a kid in 1980 and

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01:46:34.560 --> 01:46:45.150

Jason Wilsher-Mills: I have this star very quick story of my brother taken out of hospital because I was paralyzed from the neck down woods and he he he wheeled me six miles.

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01:46:45.450 --> 01:46:55.710

Jason Wilsher-Mills: To go to the cinema to watch Jaws one and two, you know, and we got there and the manager came out and pointed at me and said he can't come in pointed at me, you know,

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01:46:56.400 --> 01:47:16.290

Jason Wilsher-Mills: The world's moved down over here we have the Disability Discrimination Act in the 90s, which which has kind of changed things. It still needs to go further. But, but, you know, in many cases, we are very fortunate that we keep pushing them and it is important to find and

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01:47:17.340 --> 01:47:21.090

Jason Wilsher-Mills: Other creatives that are going through the similar things because

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01:47:22.620 --> 01:47:32.280

Jason Wilsher-Mills: We talk shorthand to each other. I mean, when when we've spoken and Daniel, there's an understanding between people that have disabilities that

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01:47:33.300 --> 01:47:40.500

Jason Wilsher-Mills: The wheelchair users when when you first meet a wheelchair user face to face. There's usually a bit of wheelchair envy and

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01:47:41.760 --> 01:47:53.910

Jason Wilsher-Mills: What kind of, what kind of notaries that will kind of wheels. Have you got all you know but there's a real kind of understanding of support that you can get from from others, you know, that kind of in the same boat. You

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01:47:54.660 --> 01:47:54.900

Know,

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01:47:56.790 --> 01:48:04.620

Daniel Savage: We're going to other questions come in from anonymous does the panel think there is a demand for online social media based Artist Residency

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01:48:05.370 --> 01:48:13.410

Daniel Savage: Where they always work perfectly, but it's still supported by an organization and what do you think would be poured into considering this kind of program.

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01:48:13.800 --> 01:48:24.360

Daniel Savage: So maybe Jason Michelle to either comment quickly and then sit down at your comment on whether MCS kind of looked into any of this. I know that introducing two residences with that kind of thing.

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01:48:26.100 --> 01:48:27.450

Daniel Savage: So Jason, you want to start creeping

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01:48:27.690 --> 01:48:29.280

Jason Wilsher-Mills: Yet, and well

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01:48:30.420 --> 01:48:36.870

Jason Wilsher-Mills: I decided when some of my commissions and things have fallen through because I co founded

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01:48:37.530 --> 01:48:57.270

Jason Wilsher-Mills: The Arts Council gave me permission to move that that money to start creating this very thing. And so basically at the moment I'm working around the clock on this online tool that will enable me to safely deliver residences and show my work in

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01:48:58.980 --> 01:49:13.290

Jason Wilsher-Mills: A bit of an unusual way, shall we say, it's, it's very influenced by the Phantom Tollbooth but a film from the 1970s. So I'm working on something that is going to enable because I think

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01:49:14.370 --> 01:49:24.630

Jason Wilsher-Mills: I'm suspecting them from what I'm hearing from organizations over here that this is going to be, you know, a long thing. And we're looking at second waves and all that kind of stuff. So

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01:49:25.110 --> 01:49:30.600

Jason Wilsher-Mills: And I've been out outdoors, about three times in the last since March.

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01:49:31.440 --> 01:49:40.230

Jason Wilsher-Mills: So I am. I want to make sure that I can continue working and continues and supporting the projects that I do. So I've kind of

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01:49:40.650 --> 01:49:55.260

Jason Wilsher-Mills: Had to go doing it myself really this very thing that I'm hoping eventually that this this tool that I'm working on will be like an artist Airbnb and other people can use it and deliver

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01:49:56.370 --> 01:50:00.000

Jason Wilsher-Mills: Online residences in and such as well, we'd

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01:50:00.030 --> 01:50:02.070

Daniel Savage: Love to hear about it if it goes to come

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01:50:03.210 --> 01:50:04.740

Daniel Savage: On now I'm Michele.

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01:50:05.520 --> 01:50:09.270

Michelle Roger: Yeah, well, I'm excited to see where that goes, because that's just brain I'm

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01:50:10.320 --> 01:50:21.090

Michelle Roger: stoked. You're making that I think particularly I live in a rural region we have really poor transport public transport is hit Miss to have

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01:50:21.570 --> 01:50:32.100

Michelle Roger: Residency, we are not required to go somewhere else and try and find a accessible accommodation and just all those added issues that make it really complicated.

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01:50:32.460 --> 01:50:40.740

Michelle Roger: to relocate somewhere to do a residency, it would be brilliant to have it as an online platform where you can work wherever you are.

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01:50:41.490 --> 01:50:52.020

Michelle Roger: Do the work in your backyard on your bed, wherever you need to be and taking out all that geographic transportation accommodation like that that

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01:50:52.500 --> 01:51:04.020

Michelle Roger: Sometimes that aspect is the aspect that stops me from even applying because I know I can't get the accommodation and I can't get my chair around town and practice like that.

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01:51:05.370 --> 01:51:12.630

Daniel Savage: And Susanna not necessarily specifically about, you know, an Instagram residency over on on I was a bit is there.

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01:51:14.490 --> 01:51:26.340

Daniel Savage: A feeling in the NCAA that you're looking towards more collaboration online with artists and kind of that online working in that digital space with artists, it may not necessarily have to physically attend the gala. Yeah.

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01:51:26.850 --> 01:51:33.660

Susannah Thorne: I think I think we've, you know, as I mentioned earlier, it sort of feels like it's opened up a whole new world, and a whole new way of thinking.

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01:51:34.290 --> 01:51:40.440

Susannah Thorne: For us, particularly in terms of accessibility and you know those kind of those barriers that Michelle's talking about

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01:51:40.950 --> 01:51:54.510

Susannah Thorne: And the opportunities we can create. So I think it's a really exciting idea I see so many changes after this period that will, you know, compliment and add to and extend the things that we do.

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01:51:55.050 --> 01:52:03.630

Susannah Thorne: This is going to be a lot of learning involved and a lot of, you know, kind of regrouping and readjusting you know we've we've just reopened the museum yesterday so

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01:52:03.990 --> 01:52:15.900

Susannah Thorne: There's that whole process of coming back after being away for so long, and that the others are. There's a lot of thinking planning developing shifting re landing to do

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01:52:17.250 --> 01:52:25.680

Susannah Thorne: But I, but I feel like it. Yeah, it's opened up a new new way of thinking for us that I hope will continue to leave through all of the things that we do.

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01:52:27.330 --> 01:52:39.600

Daniel Savage: We're gonna wrap it up there on my keep everyone's the last chance to make a comment and Susanna that is there anything you want to share that the MTA is doing in or anything. I'm just saying.

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01:52:39.780 --> 01:52:49.410

Susannah Thorne: We have NCAA has Akbar happening next Friday night, which is an online event that's going to be pretty exciting with lots of different things going on. Responding to

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01:52:49.830 --> 01:52:57.420

Susannah Thorne: Be an early so that the First Nations lead event. So we love people to get involved for that and we and we always

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01:52:57.960 --> 01:53:08.520

Susannah Thorne: Love to hear feedback comments, ideas about you know about barriers. We want to know the things that are not working for our audience. And that really helps us to

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01:53:08.850 --> 01:53:16.830

Susannah Thorne: To continue to grow in that area and to do it better. And we know that it's always a process of growing and learning rather than being there.

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01:53:18.600 --> 01:53:33.060

Susannah Thorne: We welcome feedback and we'd let you know this is a new world for us in terms of, you know, a lot of our programs and events being online. So there's going to be gaps and there's going to be areas where we need to develop in any ideas. Welcome. Yeah.

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01:53:33.150 --> 01:53:46.170

Daniel Savage: I think, speaking of now if we've enjoyed the digital access, as you know, we're really going to keep it so that it's in and out there to acknowledge that this has been a good thing. Michelle, is there anything you'd like to promote your website in writing you doing

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01:53:47.010 --> 01:53:52.140

Michelle Roger: I'm well at the moment I'm trying to put together a project based on the last 12 months of that health

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01:53:53.280 --> 01:54:02.490

Michelle Roger: Something to do with mosquitoes. I'm thinking, um, but one of the things I guess I want to impress on people who are starting out with this is to also think of a component

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01:54:02.880 --> 01:54:10.410

Michelle Roger: In your work that can engage with others in the community actively so they can become part of the creative process of the work.

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01:54:10.950 --> 01:54:19.500

Michelle Roger: Because I think there's so many people in the community who don't have the opportunities to go places to be in our worlds to be able to

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01:54:20.310 --> 01:54:33.540

Michelle Roger: Participate and own a part of the art, you know, the people who participated in my project own part of that project. Now it's this they've created something and it's there and they can show it to other people.

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01:54:34.140 --> 01:54:43.950

Michelle Roger: And I'd love to see that happening more and not just into psychedelics, but also across the board. I would love to say that engagement, allowing people who can't get out to participate.

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01:54:45.660 --> 01:54:53.490

Daniel Savage: And Jason I know you're doing a million different things, but is there anything particular you'd like to tell everyone is kind of watching them.

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01:54:54.510 --> 01:55:02.850

Jason Wilsher-Mills: Yeah, well, I'm updating Instagram and Facebook on a daily basis with the stuff I'm doing so people can see

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01:55:03.120 --> 01:55:03.660

Jason Wilsher-Mills: I think my

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01:55:03.900 --> 01:55:16.440

Jason Wilsher-Mills: My hashtag is will she mills and I started promoting this this weird Frankenstein thing that I'm building and let's read it really exciting and

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01:55:17.580 --> 01:55:30.870

Jason Wilsher-Mills: And making films in the in my garden and doing all manner of things that that go be part of it. But my main aim for, for this this online tool is that other artists eventually will be able to use it because

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01:55:31.650 --> 01:55:37.320

Jason Wilsher-Mills: Like we said earlier, there's a real empathy between disabled artists and people with chronic conditions and

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01:55:38.550 --> 01:55:47.820

Jason Wilsher-Mills: One of the things that kind of pushed me towards designing this thing in the first place. And it's a long way to go down there, because we're just testing animations and

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01:55:49.260 --> 01:55:51.270

Jason Wilsher-Mills: We're trying to make me fly at the moment.

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01:55:54.150 --> 01:56:05.790

Jason Wilsher-Mills: And get get us and we did a scan of my head and I said well that's brilliant scan and we've got to move in an animated and stuff, but said can you kind of cover it up. So we've got kind of mask.

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01:56:06.330 --> 01:56:13.020

Jason Wilsher-Mills: On me at the moment I look a bit like a Mexican wrestler, but I'm going to be floating around this this world but

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01:56:13.650 --> 01:56:18.870

Jason Wilsher-Mills: If everything goes to plan. It's going to be like I said it. The idea is to give this tool.

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01:56:19.320 --> 01:56:37.110

Jason Wilsher-Mills: To other artists that can use it as an artist Airbnb and deliver residences online and and safely and carry on working and do and and and what I'm doing is I'm just using that a lot of technology that's already there like games technology.

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01:56:38.160 --> 01:56:47.190

Jason Wilsher-Mills: There's a thing called mob crush where you can you can connect to every social media instantaneously and do do live performances.

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01:56:47.610 --> 01:57:01.650

Jason Wilsher-Mills: And so I'm going to, you know, sharing your screen and doing bonkers, things like that. But I just want to say it's been a real place or hearing from the other panel members as well because I felt so cut off so

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01:57:01.860 --> 01:57:02.580

Jason Wilsher-Mills: It's kind of

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01:57:02.670 --> 01:57:07.590

Jason Wilsher-Mills: It's a really, it's a really beautiful idea that here we are. I'm, I'm in the UK and

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01:57:08.820 --> 01:57:17.100

Jason Wilsher-Mills: In, you know, in the early hours of the morning or whatever it is and you know with with stop sharing these beautiful ideas. Fantastic. Thank you.

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01:57:17.520 --> 01:57:22.230

Daniel Savage: Thank you for coming on and congratulations again on the admin knows this very well deserved.

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01:57:22.920 --> 01:57:40.170

Daniel Savage: From my end. So thank everyone for being here. Thanks. Michelle Scott and Jason for giving up their time and talking to me we I'm sure we could talk for another hour but unfortunately that's as much as we got that look them all up there, all online. I am as well. Dan Savage edge.

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01:57:41.580 --> 01:57:49.980

Daniel Savage: Calm today you and and keep an eye on as well and personal note, I'm working with Eastern riverine arts currently to

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01:57:50.460 --> 01:58:00.030

Daniel Savage: launch an online disability Arts Festival on the 27th of June jump on their website and from accessible arts, I want to say thank you for everyone attending

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01:58:00.360 --> 01:58:12.780

Daniel Savage: You can get in touch with us. We run more events like this online workshops for individual artists, we have workshops for artists and arts workers to give you a very base level of training and and

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01:58:13.410 --> 01:58:24.510

Daniel Savage: Disability Awareness and equity just reach out to us. We'd love to connect with everyone and thank you all for jumping online and listening to the four of us talk for a good hour and a half.

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01:58:24.900 --> 01:58:25.920

Daniel Savage: And I hope you all have

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01:58:25.980 --> 01:58:28.620

Daniel Savage: A great day. Thanks, Jason. Thanks for sharing.