

WEBVTT

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Forums. These are work in progress, sessions.

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That that enable people and creators in in the South East to share their projects that are focusing on cultural equity with the community and share best practice, or, better, that we learn and receive feedback and discuss how other people can maybe implement similar projects in their.

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Like, so today we have Jamie Wilde, who's a director of video club here in Brison and in 2020 video cup established byital Vapacities, which is an accessible online residency program which supports deaf disabled and neuro divergent artists to

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participate in international West ages. So if I talk offers artist the opportunity to share artwork, have a platform, develop new connections, have meetings with curators and arts, professionals and build a new network since 2020, they've delivered 8 residency programs, supporting 29

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artists working with partners across the Uk and internationally including Cape Town, Hong Kong, Toronto, and and the University of South Africa Collection, and the latest program which will begin against this may with artists from Palestine, Hong

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Kong and 2 from the Uk. So now we're going to have a presentation from Jamie.

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Hi! Everyone. My name is Jamie Wald. I'm the director of Video Club, as is.

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I'm just gonna pull up my presentation with you.

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So, was established in 2,005. I'm just gonna give a quick review of video clips work because many of you really won't.

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No about it hopefully. Few of you do. We were established in 2,005 as myself, artist, filmmaker, Ben Rivers, and set up the organization, and we've been thinking.

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Are you the third person? Somebody sorry?

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Laura, Mishavi.

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So the organization's remit was many to work with artist film and video and to showcase work around Brighton just 2011, we've had a national remix, and we've been delivering a project in collaboration with from London artist moving image.

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Network we just selected. We just did the twelfth year last year, and it's a response and complimentary program to the from London German awards.

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So each year we invite all the German award nominations to nominate answers earlier on in their couriers.

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And we curate a program for that around the Uk.

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Sometimes internationally as well. Another project that we do is for both sides.

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Now, this is a program between the Uk and Hong Kong we would collaborate with videotage and Hong Kong to curate an annual program of works, explore things like culture, language identity and look at ways and forms that we can share information about one another's countries

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and locations. The project was set up in 2014 to actually look at the twentieth anniversary of hand over from the Us.

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From Hong Kong back to China, from the Uk.

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In 2017, but in its here this year we're about to just start showing new work from the program in May and Jean.

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We found exhibitions and homework. Shanghai residencies all over the world as well as part of

the program.

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Another project we do is called Night Watch, and we take a video onto the streets.

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And do trials of office, film and video around towns and city centers, projecting work on sort of large scale ones, buildings.

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We have sort of a portable cinema sets up.

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So the crowd actually follows us around the town. We type people into places that they wouldn't necessarily go in darkness, we've got feedback from people just saying that they've never explored sort of their towns and cities in this way, because sometimes I just go to spaces at night it's a real nice way.

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Of sort of exploring areas of towns and different minds.

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Another project we do is called Days of Wonder, which explores the film and media collections of Brighton and Hove.

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And we're currently we just received funding from Heritage Fund and Arts Council about quarter per 1 million to deliver a 3 year program enabling young people and older people to explore the phone collections, deliver exhibitions and presidency use workshops, between Brighton and

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Harvard shore and to explore the film history.

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Sk skip that little video. So I'm actually here to talk about vital capacities, which is our online residency program.

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We established it in 2020 to support deaf, disabled in Europe, divergent artists take part in international residencies at the time when the pandemic began.

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We've been delivering international residencies, but they were all in person and obviously the

pandemic disabled all of that.

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And it's give us a real opportunity to sort of explore how we could deliver a platform that would support deaf, disabled neurotransmitters who are often unable to participate in international residencies that require things like travel or commitment to spaces that

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aren't necessarily accessible or traveling without enabling people who wouldn't necessarily be able to take part in a residency that's international.

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A platform to do that. Just prepare a bit about the structure, and how the Residency is delivered.

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The the whole Residency takes place online. So we use Zoom for doing things like meetings and discussions.

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The Residency takes place over one month, so it takes place during May this year, and then there's sort of a period of development.

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If artists have created work and they wanna have things like access streams to work.

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So things like captioning, or include audio description.

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So we give a couple of weeks to add that so the residents will be in May this year, and then there'll be 2 weeks for for residents to add access streams, and then there's going to be an exhibition at the end of June.

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Online residents offered a fee to take part in the program.

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The fee for this month is 2,250 pounds.

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There's also access support that's made available to every participants, pay for things like an access support worker.

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Or the for a sign language interpreter, or however, the answer spills that their needs need to be met to overcome any barriers that the Residency might very well, as the during the Residency process over the 4 weeks during the Residency, we

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have group meetings. So these are one to one meetings and also group meetings to support artists through the process.

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The the Presidency just provides time and space for artists to look.

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Okay, a piece of research or an idea that they've not necessarily had time to before a lot of artists that we spoke to.

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They're often committed to things like missions or creating work.

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That's for a specific exhibition but don't get a lot of time to actually take time out and actually look at something that doesn't necessarily require exhibition will be in complete.

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So the Residency offers a bit of a space to pick up something that's perhaps part finished or explore something new, and the exhibition at the end is usually just a place to showcase something that's perhaps a work in progress.

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So the group meetings each week offer a place for straight from video cloud by pastees to come, together with artists and to talk through any sort of challenges or problems that people are coming up with and we try and sort of group solve those together bit of a catch up on what people have been

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doing talk about any personal development needs. We offer a bit of finance to enable office to meet with other professionals.

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So, so there's a bit of budget for that, and we sort of broke those relationships and enable people to to people that they might want to get skills from or knowledge room for the selection process that we've been working on.

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We often work with partners across the Uk and internationally as well.

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So the process has been so far cause. We invite nominations from office themselves.

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We also talk to disability, arts, organizations to give us some nominations as well we've also been inviting past participants in the program to nominate people who they think would benefit from being in the program.

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And then from those nominations we go through a curation process of selecting people and then inviting them to take part in the Residency program.

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So there's sort of an open process to it. So the open call.

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Just ask people to submit an email and a website. And that's it.

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So it's a very, very accessible nomination process.

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I understand. We look at people's websites, have a look at people's work.

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And then, if we feel we need more information, we talk to them.

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So it makes us accessible as possible.

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The funding for the project. We've been lucky to get Arts Council funding, so the original funding where we establish the websites and did the initial research with the first 4 of the C participants it's a bit of an action based research process to build the

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site we've also had funding from the 4 Nations International phones and then funding from all of the parts partners who have taken part in the project have also committed funding to sort of sponsoring an artist that they wanted to work with.

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We've also been working on. I'm gonna do a quick walk through the website.

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If I have time, I'm just gonna talk about the 4 Nations Accessible residencies, research and model development that we've been doing, which has been hey collaboration with other than Berlin.

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And university of Typical in Belfast, and also which was funded by the 4 Nations International Fund, and we've been having a look at how we can develop a model correct accessible residencies, and that includes both online residencies.

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And physical Residency. We did some research around this inviteing office to do paid research around what is an accessible residency.

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What would people expect? We did our own test based research around this?

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We visited Residency programs in Berlin to talk to organizers of residencies towards them about what they think is accessible, and to review how accessible their residents actually were.

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We delivered an online residence team with an office from then as well.

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And we've just got funding from British Council to their Residency with a Berlin artist in Belfast, and that piece of research will be the last piece of research before we actually publish the model.

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So we're aiming to publish this residency.

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Accessible residencies model by November this year, just a quick preview of where we've got to with this model.

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So it looks at 13 different areas. And this is sort of going through from the Residency concept.

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And then what the structure might look like. It's like a key factors to consider.

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So these are all things like the funding, the duration, where the residence happens, and all of the things that you should consider through this process.

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So the type of funding considerations to consider things like what the autistic output might be, what our artists are trying to achieve through the project, and what you want to achieve as well.

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Did you depending on our commitment? Things like funding?

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Office needs what we consider the standard requirements for what artists also consider standard requirements.

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Things like to consider for the art form as well what kind of things you might need things to consider promotion and marketing of residency, and the selection process.

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So giving sort of a model of what best practice might be for this, considering things like location, what the access requirements are, and locations might be, and also things like Residency partnership model.

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So all of the things that you might need to consider in terms of delivering an accessible residency from administration to evaluation, and reporting.

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And then making sure that artists throughout the core of the Residency process things to consider during that process things like resources signing a team to support the office through the Residency.

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And then relationships within that residency process as well.

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Sometimes these can get a little bit confused, and office especially.

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Sometimes left wondering where responsibilities lie within these kinds of processes, especially if



there's a different organizations leading the Residency as opposed to the host venue which is hosting the art system over.

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I'm a testing model. So thinking about what's what's not worked, and continually testing and checking.

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So that was a really quick look at the Residency model.

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As I said, we're hoping to get that published in November so it'd be great to know if people are really, if people are interested in that.

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If you are interested, please do email me, and we'll make sure that we got a copy.

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I'm just gonna quickly flip to the website to talk about.

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So this is the vitality's website. And everyone see that. Okay.

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I'm going to see. Yes, so the this is the front page of the site.

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So when people in our Residency there profile pictures will appear here.

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So there's either the most recent residents or well, the one that's current.

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So this is just our front page, and it's where all the sort of most recent information or or what artists are wanting to forefront.

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That's happening in their studios. Obviously, obviously, office rather working from home or from the studios, whether based where they live.

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The site offers an opportunity to post up things like research or work in progress or discussions that people are having about work.

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It's I. Look, it's was yeah. A word press, wordpress, blog is how it works.

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And the processes that keep law using this very much like a studio space.

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So it's very much like almost like an open studio.

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So office are really sort of considering what is they want to post up here.

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They kind of research that they're doing what they're aiming to do through the process of the Residency.

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So we invite every artist to do a studio introduction which very much sort of give us a call for.

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Why, they're doing the Presidency. And what's happening.

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And so you get an immediate understanding of what is that working on, Elena decided to have a look at what, hey?

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Social, media or Internet. Death might look like, and what the what, the sort of shrine or digital legacy of a desk might look like.

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So this was all the research. So we have these sort of 2 section.

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Did you say ever death, am I? Yes!

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Yes, yes, yes, yes. So this studio page is very much where artist will be posting up throughout the month about what they're doing.

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We also have this research tab which it's for autism don't feel comfortable posting things about

research in their own studio.

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And post things about researching about other artist work or influences, or it's a reading that they're doing and post onto the research tab.

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And then we have the Exhibitions page, which is where all this?

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We'll have an exhibition at the end of the residencies for the several exhibitions that you can see here from past residencies.

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This one is. I was talking about.

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And it is. It's beautiful with funeral ceremony.

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Webpage. Yeah, I'm sorry I didn't turn the sound on when I clicked to, but if you go to any of these images, they've got these beautiful little sort of stories or noises or sounds.

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But come out of each of them, and then there's the little memories. Mp.

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4 that you can hear, and you can also leave your own comments for memories of as well.

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In this eulogy work with a web designer throughout the process of the Residency program, so if artists are creating a piece of work that they want some help with and support with in creating a digital work, they can get support with that up here on the left, there is an audio

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description of the page as well. So the blind or low vision audiences.

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They can listen to a description by alien about what?

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What is visible here. That's also a text description here as well of each of the sounds.

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But each of the objects make for a different part of hearing audiences, as well to the project itself, is very much about accessibility.

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At the beginning of the Residency we do an induction with an inclusion.

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I and the artists go through a process of learning about throughout the Residency how to create access streams, so adding things like actions to videos, doing transcripts for audio recordings, doing audio justruption for video and the images, adding things like alt text or

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image, descriptions to images as well, so the whole process is very much balanced.

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Looking at how access terms can be creatively embedded into artworks, and how they can be considered right.

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At the beginning of the process of creating a piece of work rather than it being an add-on at the end.

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I'm gonna stop talking now because I think although that's a very, very quick overview, it'd be nice to sort of have a conversation with you about the project.

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And also, yeah, discussion.

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Thank you so much, Jamie. That was a really like very interesting presentation.

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I'm gonna ask a couple of questions first. Then I'm gonna open it up to everybody else.

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If you have any questions free, for like, raise your hand, please to say your name, and where are you like?

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Sort of variable, based. That'd be great if you don't want to ask questions out loud, because this is being recorded, feel free to put some in the comments too.

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Yes, so I'm very interested in accessible exhibitions and residencies, and I really agree with the sort of approach you've taken in terms of making sure that accessibility is something that you think about before.

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Throughout the whole process is sort of like an add on which it normally is when it comes to and there are lots and exhibitions in terms of working with I think it's more technical questions.

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But what working with like people at the web designers and more technical people, do you sort of see that as an art form itself I see it when like, you're talking about the website and how that's designed.

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So, yeah, so what do you think?

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Yeah, I think I think the artworks are created for the websites are very much all works.

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I think the website itself is very much just a structure almost like a gallery space or a studio space.

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For presenting work. And then the website is a site for is site for presenting that work.

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So I think the collaborations that are web developers with artists is about creating work for the Internet.

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Is, that is that sort of like a curator? Or is it a separate curator?

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Yeah, so one of the curates for the project. Yeah, yeah.

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So Polly who's our developer, is very much so that I collaborated with the office when he creates work with them.

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It's very much his sort of expertise in being able to create the sort of interactive or creating a collage or reaching something that perhaps an artist who usually works with, you know, paper or or doesn't use a media based work differently office to do that.

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So it is an enabling acting like, do they?

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Do they teach the artist to use rather than do the things for the artists?

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Yeah.

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Yeah, they do it for the office, because it's just a month long.

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We don't really have enough time to be teaching web development.

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I would love to be able to do that, but I think if artists want to know about process when they're working with all, even very much welcome teaching them, and showing them how to do things themselves.

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Yeah.

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So you know, show them, for in the future. But I really, if people want to learn things like web development, then we might pay for that to happen so that they can separately learn those skills as well.

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And final question I would ask is, has there been any sort of patents in terms of the things that you ought to say that they've got from the residencies?

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There might be say, creating something, using graphics. Or you know, doing some Photoshop or learning how to do web design I'm kind of yeah.

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So a lot of it as a round, the skills development in terms of learning about access streams.

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So everybody feels. That is, you know, really incredible development that they get out of the project so that they take away thinking about access terms in terms of the initial approach to making work rather than that process of sort of looking at your work and how you make it accessible once it's made so that's very

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much something that people take away. There's also having the opportunity to do research around.

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They might not have have time to or.

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Another thing is building confidence in creating a piece of work where they've had support of another group of artists around them to sort of give them ideas and exchange knowledge and share information, especially on on the international level.

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You sort of get this new knowledge that comes in to the group.

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Where where people might not be thinking about something, or might not have the customer contacts in their own entry.

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So that's really good. I think it's just that sort of camaraderie, and the opportunity to have access to a group of people that one of the main positives about it is this of that's like an associate office program.

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So the people go away and they stay in contact with each other.

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And keep continuing to come back to the website to use it and add new things to the do you guys following the residency of home?

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And is is that self like organizers in the maintenance of the website?

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Yeah, so we maintain that it's a lot of develop we'll update it every now and again.

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But artists themselves will keep their logins permanently.

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So they can go in, and anytime they want. We've had office.

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Go in and delete everything they've done. And add a whole new thing throughout the process.

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So it's very much like a studio, and it stays like a studio.

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So if someone from one of the house residences did want to go in and delete everything they can, so it remains that property still.

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Okay, thank you. Yes. Is anyone else. Go? Questions. Let me know.

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Anyone can see the whole screen. If I didn't miss anyone.

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Okay, so not with all of our other questions.

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Thanks as well. I've always got a question, Jamie.

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I mean, I'm really interested in in the audience.

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Because I think the audience is, may be very often online or in some of the projects you do not thinking, not just in vital capacities, cause.

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I guess the Residency is not only thinking about audience, but also thinking about process and making and development, but but the audience aspects.

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I'd be really interested. How you can see your audience, how they must be quite difficult to pinned down, because they could be anywhere.



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And that's quite exciting as well.

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It is. Yeah, so since we've been doing vice versa, our international audience, especially for our own website, like for the video clock website, has increased.

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It's international sort of reach, like 30% of our audience.

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Now for that website is in the Us. Which just wasn't the case before 20.

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So it's grown quite a lot, and every time we do a Residency with a new partner, the audience in that country will grow.

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So we since we've been doing residents with lcm.

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In Cape Town. We now have a growing audience in South Africa which just wouldn't have happened before.

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But you're right. It's quite difficult to PIN down who the audiences are.

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Sometimes when I'm looking at doing, say, some social media marketing, how do we? You know?

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This long, here we're going to market to. So it's often thinking about you know, who those resident artists are on taking it from their in terms of like our overall audience, because we are quite we do things online a lot.

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But also in physical spaces. We can be going to totally new towns, sometimes to do something, and we're often bringing the local.

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Organizer to support us with developing those audiences.

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But we do try and work a lot with things like video gaming.

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And things like photography and digital that's why it gives other breath.

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Scope for working with audiences that are looking at more popular media.

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Thank you. So who else got any questions?

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Oh, I also should ask Jamie if you've got any request for any, send feedback or thoughts anyone.

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Yeah, if we, it'd be nice to know.

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How people feel about the development of a an accessible residencies model, or how people would like to see something like that to develop or delivered.

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Okay. Not yet.

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Oh, yeah, so not yet on drug exhibitions curated on home side gallery I'm based in Southampton.

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Hi!

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Yeah, yeah, no, I I don't really have a question per se.

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Just a comment on how completely like, yeah, the project is, and how kind of how it's really been lovely to hear how the project has grown like you say, like with audiences.

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And you know, because what's really about, isn't it to do a to audience that connect with those works?

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It seems like.

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Yeah.

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So not yeah. No question. Just a comment.

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Is that what you set out to do like that? That was the and a key.

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Or was it more to do with? Because, I guess, like projects kind of move on, don't they?

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And they kind of the the scope or not escape, for, like.

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Changes over time. And so through your feedback, with like the first sorry I can't remember how many residents there's been.

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I thought. I think quite quite a few. Right? Yeah.

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8, so far.

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Yeah, in 2020.

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And so then they started in 2020, yeah, that's quite a short timeframe.

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And light is quite. That's quite large growth, isn't it?

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I know.

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In such a short time. It's yeah. It's pretty quite something.

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And like so when you started off, what did you think?

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One thing, and then did it quickly move on to like all of this.

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There's now, rather than this.

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Yeah, it did. Cause I think my first setup. We really weren't sure what it would be, and it was very much a response to the pandemic, and we applied for the emergency funding from Arts Council, and we didn't want it to just be about us and paying off to keep going

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we wanted it to be about distributing this money to artists and also doing something that would be useful through the pandemic.

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When people can travel, and also to present commissioning and presenting new work throughout the pandemic period.

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So it was a very, very specific sort of model, and then.

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We're at the other side, and it feels like it's been really successful.

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And it's something that we wanna keep going for environmental responsibility.

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Reasons, keep supporting officers who aren't able to travel or if you can't take part in something that requires them to stay away from home, and or if they got children even, it's something that been really valuable for us, and enables us to work

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with organizations internationally, that we wouldn't necessarily have thought of doing initially the Ica.

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In Cape Town. We approach them, and they've really loved the project, and they keep coming

back to us to take part in it, which let's just show them the value which is really great for us.

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Follow me!

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So yeah, I think we'll keep.

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Of these.

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Keep going with with this Residency model again but I think we'll keep developing it.

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Specifically.

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So at the moment we're looking at developing this program, which means people can keep in touch with one on the sort of directory sort of a talks program every 6 months.

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I think it will be possible.

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Something like that, and also look at how we can add value to the Residency for artists as well.

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Cause. I see.

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Quite a few like some very like early emerging, and then somewhere experience.

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And so I guess it's a matter of so when it comes to the artist, talk kind of pitching and saying what I might.

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What that might be, and I guess it's quite a lot of because eating your small team, aren't you?

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Yeah.

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So it's quite a lot to. Yeah.

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Yeah, yeah, we are quite small teams. Just 2 of us.

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We got a lot of little Freelance people as well.

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So there's an artist Rebecca Rebunce is working with me on delivering the program this month, and they are really incredible, brilliant share readers and supports of the program.

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So it's pretty incredible to work with them, and we work with, as I say, our access and inclusion advisor called Sarah Pickfall. He works with us on the project.

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Make sure that the project remains accessible while walk through supporting artists with their sort of knowledge about what access streams they can have.

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And then we work with an audio describer as well, for the project and then I'll web developer, and then we'll work with other people on doing sort of promotion of marketing as well.

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And he's collaborate. Yeah, no? Sorry. Yeah.

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So sort of expanding contract run away, we need, but I think it makes keeps the protective dynamic.

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And these relationships with these collaborators. These are like supportive platforms.

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So you can working with them for years. Is that how I've come to be with you now? Or is it?

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Just wondering how you collected these to support network together.

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Just 3 years, I imagine.

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Yeah, yeah, so there are people that I knew previously.

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Some of the people sort of Sarah Pickful and our web development worked with them before twice was established, and they sort of brought along new contacts with them.

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So the person we worked with to audio description as a new person.

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Perfect.

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They work things like TV and film and give us a bit of a discount.

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That's fine!

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All right. We do with budget capacity, which is great.

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So we get really, really great sounding, working.

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Cool.

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In terms of, yeah, your question around creating a framework cool some way of sharing this practice.

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I'm just wondering, yeah, how that works, because it seems like you have like a very like a support system of like different specialisms.

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Enabling this work. So is it gonna be sort of a light framework for people to like build on.

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Or is it a thing? Where? You're suggesting that people also have like?

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A similar support, a staffing structure, in order to enable then to run similar businesses.

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Yeah, I think with the model of sort of best practice.

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It's looking at what to include, how to include things, how to consider things and the sort of appropriate way I think I think for a lot of things like, you know, Residency program, we're working with an organization in Belfast at the moment.

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And they've got 100 studios, and perhaps I'm up there.

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Studios are accessible, but those that's 10 accessible studios that they have.

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So it's not trying to make everything a hundred percent accessible immediately.

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It might be about making 10% accessible at the stop and then continuing to grow that and continuing to develop our.

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I think the best practice model is sort of looking.

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If you try to do everything in it, you know, it might be impossible for some organizations to do so.

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It's it's very much looking good, you know.

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What can you deliver? And how can you deliver it in the best way that's possible for your organization?

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And for the artist that you're working with as well.

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Alright. Thank you.



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Oliver, did you have any questions?

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Well, I mean, I'm really interested in this best in this part, but I I think you really answer the questions I could.

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Yeah, I could see it. I could see, I think, professional development workshops around that model.

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Yeah.

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Yeah.

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I could see, really nicely designed drizzle handbook that you pick up in gallery bookshops.

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I don't know. Maybe it may be that's not the right setting.

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It needs to be. I don't know, but it's a beautifully thought through model, and not, and I'm sure it relates to some great practices.

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Going on in in other organizations. But I think there's a there's also something interesting about how a very small fleet of foot organization like yourself can innovate around things.

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Hmm!

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And what larger organizations can learn from that. And so yeah, the conversation that happens between large and small and sort of yeah, different scales of funding and stuff.

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And that's yeah. That's really vital to it's like like, how the sexes develop you know, stays lively and relevant.

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Yeah, so thank you very much for that.

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Okay, does anyone else have any other questions or comments?

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Share, share.

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Oh, Jamie, do you have any other questions? So yeah.

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Possibly I was just thinking about.

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If the I don't know we didn't really have a look at that's based.

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I was just thinking about the sort of presentation of the site. I don't know. People looked at it long enough to have feedback on that, but perhaps how it looks, or what the engagement looks like, as something that people would like to see developed or.

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Yeah.

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Yeah, I it's like, I know, there was a accessibility kind of. But I changed the format of the website.

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Yes.

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Yes, because I was high admissions like oh, that's not the best scheme, but if it like, I guess changes it to like how people attach that.

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Yes. Yeah. Good stuff.

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Yeah, yeah, that's it's not the contrast.

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Yeah, yeah.

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Yeah, yeah. So there's I think that's a little there as well that you can change their different access abilities.

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Yeah. So I think I also feel like, that's even something to propose in like the guidance, because not many issues to see that I know when I was working on Cov we like we introduce that.

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Yeah.

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But we found that there wasn't many examples of other spaces doing that.

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Which is like really important. If you're most of your, the things that you produce are visuals.

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Okay.

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Yeah.

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Yeah, very much. And I think working with a good designer or developer web developer who is knowledgeable of that.

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The building in accessibility into websites, because it's also not just the functionality of the front.

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It's also in the back. So it's thinking about how the website is actually built as well as the things that you make available in front of the website.

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Yeah, thanks for having me.

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Yeah. Great. Well, thank you very much. Yes, yeah. I hope.

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Thank you. Got something out of it. And people who are listening and we'll like hopefully contact

you and not on mass, because it seemed like a very, very busy passing team.

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Hey kevin talk.

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But I still, that's yeah, yes, definitely. And I look forward to the yeah.

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The guidance coming out later on in this year. See, it!

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Yes, yes.

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Yeah, yeah. So, yeah, thank you. Very for coming.

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Yup, thanks.