Tilting the Lens

This document features a transcript from an Instagram Live Conversation between renowned artist Christine Sun Kim and Tilting the Lens Founder and CEO Sinéad Burke.

If you have further accessibility accommodations, please email us at accessibility@tiltingthelens.com

Transcript begins.

Sinéad Burke: Introduction:

Thank you all so much for your patience. My name is Sinéad. I am the CEO of Tilting the Lens, which is a consultancy focused on accessibility. I'm really trying to bring visibility to the inaccessibility of the world and to create solutions to them. I have to tell you, I am nervous. I'm not sure if you can tell from my voice or the way in which I look, but I am so thrilled to be joining two of my favorite people, in particular, Christine Sun Kim.

This is the first Instagram live series that we have done at Tilting the Lens, in the hope to create a shared understanding surrounding accessibility. But at Tilting the Lens, we try to model best practice, and best practice using tools like Instagram can sometimes be a little bit challenging. So, I want to talk you through the process that we underwent today in order to make this happen. Christine Sun Kim, who I will introduce you to in just a second, is joining us from California. We have Chris Tester, a Deaf interpreter, who is joining us from Berlin. But behind the scenes, we also have Beth Staehle, an incredible interpreter who is joining us to help with voice and understanding. So, there's a lot of moving parts, hence the technical difficulties.

Sinéad Burke: Visual description:

But I have the great privilege of today engaging with Christine Sun Kim. Christine is an artist who delves into the politics and the necessary discussions around sound as a medium. Christine, thank you so much for being part of this conversation. I think you might know, considering I included you in my children's book too, that you're one of our favorite people. But I want to start today with giving a visual description of ourselves. My name is Sinéad. I'm a white visibly Disabled woman. I have brown hair that cascades past my shoulders, I'm wearing a white shirt with kind of an accentuated collar, green earrings, and I'm sitting in front of a green floral background. Christine, I would love to invite you to give a visual description of yourself.

Christine Sun Kim: Visual description:

Sure thing. I am seated. My hair is a faded green blue dye, and it's behind my shoulders. I have glasses. I am Korean American. I have a black scoop neck long sleeve shirt. In my background is just a plain cream wall.

Sinéad Burke: What does accessibility mean to you?

Well, I love your hair and think that it will be absolutely brilliantly complimentary to the background that I have. But so much of what we're trying to do at Tilting the Lens is create a shared understanding around what accessibility means, particularly because accessibility means different things to different people, and that is sometimes challenging when we're trying to find a north star to work towards. But I guess my first question is what does accessibility mean to you?

Christine Sun Kim:

Thank you. To me, I would say that accessibility means that there's no tension, that there's a sense of welcoming, a lack of anxiety. To me, those are the experiences that would be experienced with accessibility whenever you encounter accessibility or you get access, you wouldn't have to worry, you wouldn't feel stressed. Quite frankly, speaking in a perfect world, I wouldn't have to ask for interpreters. Interpreters would just show up at the ready. To me, that would be a perfect example of accessibility. Admittedly, when I was young, accessibility usually meant entertainment, quality of life, education, things like that, meaning I wanted to be able to see movies with captions or go to class and have an interpreter or a note taker. But now I'm an adult and I view accessibility to be related more to my employment. So, gigs, working, museums, things like that.

Sinéad Burke: How has your identity shaped your practice?

How has your identity of being a Deaf woman and experiencing multiple different identities, how has that shaped your practice in terms of how you have moved through the different artistry that you've conquered and designed?

Christine Sun Kim:

I would say that my Deafness and my Disability absolutely affects my contribution to art as a practice, but I also don't want it to be the only definition of my practice. You know what I mean? It absolutely shapes my practice, and that much is fine, but I also think that when I look at my experience as a person with disabilities, I also have other identities, like you said. I have my experiences as a mother, my experiences as a woman, my experiences as an Asian-American, and all of those identities to me are equally layered to create who I am.

Sinéad Burke:

But that notion of having multiple identities, working in spaces like the arts, which is historically inaccessible, not just from a disability perspective, but for anybody who doesn't fit whatever society wants to find as the norm, how has the experience of holding those multiple identities and them being central to your work?

Christine Sun Kim:

I kind of know that I signed up for the hardest journey in life, because you're right, the art world is not designed for people with disabilities, and it's not even really designed for women. Even worse, not for mothers at all, and not an Asian-American, that identity has its own barriers too. When you ask how that has impacted me, I think when I look back, I probably have had more anger than maybe the average person in that space, which wasn't necessarily needed, but was beneficial in the sense that it helped fuel me. Also, it's helped me be smarter about this journey too because of all those identities.

Sinéad Burke:

Well, I think similarly to you, I have a background in education, but rooted myself in the fashion industry. Specifically and explicitly, the luxury fashion industry, because, again, that was a system that was deliberately designed to be inaccessible to so many. But for me, my ambition was always that if we can make luxury fashion accessible, if we can make it equitable to Disabled people, there was a real opportunity that shifts culture and society, because fashion and art are domains of enormous influence. Yet, if we can challenge the gatekeepers and perhaps change some of them, we can make it easier for the next generation, but also older generations too who've never got to experience or live in these spaces.

Christine Sun Kim:

I agree. I know that the industries that you and I have chosen, being fashion and art, oftentimes change quite quickly. There's a high level of turnover in some ways. I think that we need to slow down and think about how we want to be as an industry in the long-term. I think those are important questions to ask ourselves.

Sinéad Burke: What is currently happening in the art space regarding accessibility?:

You were talking earlier about the vision of accessibility being not having to even ask for interpreters, or there to be a baseline standard that using Deaf interpreters is what is best practice. But I'm intrigued to know, of the institutions that you've worked with, but just art in general as a system, what is currently happening in that space regarding accessibility?

Christine Sun Kim:

When I speak to my experience, I have to emphasize that it's mostly in an American context. I of course live in Germany now, and that experience has been totally different. But in the US, I worked as a museum educator at the Whitney Museum. I was there for a long time. In that position, I saw a lot of the institutional decisions that were made not on our behalf or not for us, and it is interesting, because there are so many museums that have an accessibility budget, but it's typically designed for the visitors that come to the museum that have disabilities, and the budget isn't actually considering the artists that they're inviting to show at the museum.

So, I started off in my career giving tours for the visitors and providing an accessible experience for them. But when my career shifted for myself to become an artist, I was still connected to the museum as a museum educator, but when I put on my artist hat or I was in my artist position, it was so frustrating, because oftentimes I was told that there wasn't a budget for me as an artist, but then there was a budget for visitors. I just thought that that was interesting, because it wasn't necessarily a delegation that I anticipated, and also it asks the question of who is the audience. In that question, what you'll see is oftentimes the budget is decided upon just to ensure that they follow the legal parameters, or sometimes just to say that they have done the thing that they need to do in order to provide the accessibility, but they don't actually work with people with disabilities.

I will say that these days I've seen a lot of change. More tours are provided in sign language, and I've seen that a lot of cultural institutions and museums have reached out to me, asking me to work with them. When they do that, they also ask me what accommodations do I need and what do I need in order to work with them. So, I've seen that change, and it is quite positive.

Sinéad Burke: How has the pandemic shaped these developments?

Do you think the pandemic is responsible for some of that shift in terms of the availability of accessibility and specifically sign language?

Christine Sun Kim:

I do think that people are more open-minded, especially with everything going online, going virtual, being remote, I think a lot more has been asked about how to provide interpretation and what to do about captions. I know here on Instagram live and Zoom, a lot of these platforms aren't necessarily set up to have a split screen to provide the presentation with an interpreter side-by-side or things like that, or how to handle different audio input. So, I don't

think the platforms are ready right now, but I do hope to see them move in a direction of positive change. I'll also add that I think attitudes around disability have changed even before the pandemic, but now I think the questions have kind of been framed more about how do we provide accessibility and services online.

But we're also transitioning back to in-person, live, physical settings, and so I do hope that these questions still persist and that institutions still ask how to provide accessibility. But, I mean, as we all know, the bottom line for accessibility is always the budget, right? It's always about whether we can afford it or not. I wish that wasn't the case, but we all know money talks, and that's kind of what pushes this. In the future, I hope to see budgets start to consider accessibility and have that be part of the total operational budget, instead of it being something separate or an afterthought. I want to see it become a line item in the total operational budget and it be part of the plan from the beginning on how to provide accessibility.

Sinéad Burke: The business case paradox:

Absolutely. I think what you were talking about earlier in terms of your experience at the Whitney, for example, and that evolution from facilitating tours for audiences to them being an artist, is that difference between designing with rather than designing for, and I think the art space is similar to the fashion space, that what we have begun to understand is that there is a need, a market need, going back to the importance of finance and the business case to move the dial, that we understand that the Disabled community has a discretionary spending power of potentially 1.7 trillion US dollars per year. But by focusing solely on the business case for accessibility, it further makes disability positioned only within a lens of a customer or an audience, because we are serving them rather than them being our colleagues.

So, whilst we prioritise the business case, we forget sometimes that, actually, if you look at the unemployment rate of Disabled people, in some jurisdictions, that can be between 50 and 70% of Disabled people are unemployed. So, how can we create space for both? I am doing some work in the art spaces here in Ireland about creating audience development strategies, and I think the solution is exactly as you said: We need to be intentional about accessibility from the very beginning, in the same way that if we didn't have the line item to cover the electricity, we wouldn't participate in an event if we couldn't turn the lights on. We should be thinking that way in a very intentional, meaningful way, by including Disabled people too, and not just designing for them.

Christine Sun Kim:

I agree. I just think it's so important to have it as part of the strategy from the beginning, because when you do that, you actually save so much more money, and it actually is less of a headache. Especially if that's included from the beginning, there's less work to do afterwards. You don't have to make these major changes. You don't have to do any kind of upheaval. For example, I know somebody who works on Instagram, and they said it took them a really long time to finally be able to do auto captions. It was a huge project, so much work. Because they hadn't set it up as a capability from the beginning, they had to, in a sense, retrofit it. So, when you think about it from the beginning, you're always better off budget wise, energy wise, time wise.

Sinéad Burke: Tell us more about your project, The Family Vocab:

Yeah. Shout out to Adam Mosseri. There's still work to do. But I think what you were talking about there is really important, because for me in the work that we do at Tilting the Lens, we have three very specific pillars, which is about education, advocate, and to design, because I think also when we think about accessibility from a cultural and societal perspective, we think of that as something that's clinical. Take the design of an accessible bathroom, for example. It doesn't inspire dignity or agency. But I often, in the work with Tilting the Lens, use you and Chris as an example of best practice case study with The Family Vocab. I wondered if you could tell us about the family vocab and the work that you're trying to do within that space.

Christine Sun Kim:

Well, so as you can see, we have Chris Tester, the Deaf interpreter on-screen right now, and him and I decided to set up The Family Vocab from the experience of having my child be born, and some of the things I encountered as raising my child, because when I was trying to teach signs to my child, for example, there isn't a sign for tofu. It's not a popular food in the US. So, I actually reached out to Chris, who has a lot of international Deaf friends, and was able to find the sign that way.

But we wanted to increase our network, and we knew online would be a great way to do it. So, we set up this Instagram account just saying, "Hey, everyone out there in the world who knows signs, help us out." What we've found is whenever we post a request for a sign, we get a lot of submissions, tips, things like that, and we're able to share that as a resource. I just think it's a great way for the Deaf community to come together and to connect through sign, and not a sign language, but through everyone's sign language and the signs they love and know.

Sinéad Burke: The evolution of sign language

I think language doesn't just name our world, it shapes it. Whether that is a text-based, an audio-based, or a sign-based language, it's so important that those who have ownership over it should be adding to the vocabulary. But before we came onto the Instagram Live, we were having a conversation about even the sign for ‘live,’ and how that sign has evolved and adapted with Instagram's own adaptions. I wondered if you could bring us through the evolution of that sign.

Christine Sun Kim:

Sure. This is a sign I've seen emerging. It's not so much an official sign, and so I do want to make that disclaimer. But one of the great things about living in the US is that so many signs here are quite multinational because of the proximity of England, Italy, Norway, and because of all these Deaf communities using their own sign language as being so close to each other, I admittedly am a bit lazy because I typically finger spell a lot of things, but the way the European Deaf community does it is that they come up with signs that are a lot more visual. So, the sign I'm showing you right now is for Instagram Live, where there's two people. It's the screen above and below. But when it's more than two people, they've actually done a little bit more like a Brady Bunch side-by-side screen, and so that's what that sign indicates. So, again, I want to disclaim that this isn't an official sign, but one way that a sign does become official is through the use. When that use proliferates and becomes common, then that's how it becomes official.

Sinéad Burke:

Just a couple of moments before we went Live, I was talking to the brilliant Kimberly Drew, and she was explaining how in describing one's pronouns - I use she and her - that the pronouns continued to be finger-spelled rather than signed.

Christine Sun Kim:

Well, it's interesting, because there are some pronouns in ASL, they're just not genderised. So, you can kind of indicate a person by their name. I will do shaking S for Sinéad, and then after that, I refer to you by pointing, and that's a pronoun. We also do that for objects as well. I'll indicate the object itself, pencil, and then point to defer or refer to the pencil. Then I also just point to refer to people and objects after that, once I've established their location. That's usually how we handle it, at least in ASL.

Sinéad Burke: How can we all contribute to creating a more accessible and equitable world?

Nice. I'm conscious that in the time in which we've already talked, we have highlighted a lot of the challenges that exist. The people who are watching this, I hope, are either consumers or people who work in technology or art spaces in which they can begin to make meaningful change to make the world more accessible. But what do you think are the tangible ways in which this can be improved?

Christine Sun Kim:

I don't really have a ready answer for that, except to just include people with disabilities from the beginning. It's so simple yet so effective. I think because to make change can be so wide, but in order to achieve any of those, you need to include the people it affects.

Sinéad Burke:

I think we have to be intersectional in terms of how we include Disabled people, because often, even within disability, there is a brilliant hashtag, #DisabilitySoWhite, that we need to ensure that we are being reflective of the genuine diversity that exists within disability, and ensure that we're also not isolating people who describe themselves as having a learning disability or an intellectual disability, people with mental illness, because I think we can categorize and almost create this false pyramid, which does more harm; it should not even exist. So, I think when we talk about the inclusion of Disabled people, we need to ensure that we're not just thinking through a binary definition of what we consider disability to be.

Christine Sun Kim:

I agree, totally.

Sinéad Burke:

Reaching out to Disabled people, organisations, reaching out through mutual aid funds and through grassroots organisations where you can actually find Disabled people and hire them, employ them, pay them, because their lived experience is expertise, and those things should be valued in the way in which we value all other expertise.

Christine Sun Kim:

Right. Actually, something that makes me think about or recall is my experience as a museum educator. What I found is one of the best ways to bring in Deaf audiences to the museum is that you bring in the audience from a Deaf person, right? So, it's like, by having a Deaf person represent your organisation or be a member of your organisation, that way they then can

connect to that community. I'm not sure about other countries, but I know in the US, typically, if you want to be in an educational position or to be an educator, you typically need a certain level of degree, an MFA or masters. There's a little bit of a barrier to education there.

I know here in the US, the Whitney and the Met [Museums] actually removed that requirement for Deaf educators, and what they saw is the size of the pool increased, because with that educational requirement, it actually was a barrier to entry and a barrier to having the people be a part of your community, especially people with disabilities, because typically people with disabilities don't have access to the kind of training and education that they need. So, that's been a big change as well.

Sinéad Burke:

That ableism and inaccessibility is inherent to so many of the structures that have just become the norm in society. So, we can't use the same approaches. I think we have moved into the space where in thinking about bringing Disabled people into employment, we think it's enough to say that they are welcome, but that places the burden and the responsibility on Disabled people to disclose a disability, to identify a disability, to ask if their accessibility accommodations can be considered. I think we need to do more, that those with power and with privilege and with resources need to extend a very explicit invitation and create cultures of trust, and create space where Disabled people can be set up for success, not just in the immediate one year of employment, but also the idea that they can move through a residency program if you're an artist, or that they can move through and eventually become CEO. We shouldn't be satisfied with the bare minimum in thinking through accessibility.

Christine Sun Kim:

Absolutely. That's why there are so many artists like me who kind of have an accessibility rider ready. What I'm able to do is at least save time and labour on my side to answer some of the most frequently asked questions. But you're right. Whoever is inviting us or saying that we're welcome, or whoever is a person with privilege needs to take some responsibility and do some research on their own before reaching out. I will say, as artists, we want to be able to spend more of our time and energy on creating the work rather than doing the education or showing best practices, when that's something you can kind of look up yourself or do on your own time, because it's disempowering or it's exhausting for us.

Sinéad Burke: What contents should an accessibility rider have?

Talk me through your accessibility rider. What should be on even non-disabled people's accessibility rider?

Christine Sun Kim:

Of course. So, for example, we're still in the pandemic, but if, let's say, somebody asks me to have a meeting and they want to have an interpreter, I've got a rider ready for average day rates, best practices. If the meeting is longer than two hours, we need to hire two interpreters, indicating what are better platforms to use, communicating the work process of interpreters where they switch every 20 minutes or 30 minutes or so. It's quite detailed. I will share that I just did a nice photo shoot with some friends and I for the New York Times, but the shoot was based in Berlin, and there's no ASL interpreters in Berlin.

What I did is show some different images of how to work with interpreters, being that one interpreter could be on an iPad working remotely on a stand or working from a laptop. I had

these visual mockups, if you will, ready to show and share with the New York Times team so that they had a sense of what this would look like when working with an interpreter. Of course, every situation is different and every interpreter works differently. But every time I encounter a new interpreting situation, I document it, and then I add it to the accessibility writer.

Also, I make notes of some quick reads on Deaf culture, on different ways to work with Deaf people, because I've had a ton of studio visits where people will come to my studio and ask me to explain what it means to work with Deaf people, and that explanation takes up so much time that there's only a few minutes left to talk about my work. But I just lost all this precious time on a studio visit trying to do that, so now I've come up with a quick read list for people to do to prep for studio visits with me.

Sinéad Burke: What advice do you have for other Disabled artists?

I think that's super helpful, and something that we should all adopt. In thinking about the Disabled and perhaps Deaf artists who are watching this who are looking at your career trajectory and thinking, "I want to do something like that too," what advice would you give them, particularly in thinking about the inaccessibility of the art world?

Christine Sun Kim:

That's a tough question. I think I would say the bottom line, or at least the parting advice I have is pick your battles, right? There are so many things that I choose to either ignore or turn away from just in order to preserve my energy and to ensure that I don't have burnout. What I try to choose to battle is the things that impact me the most or the things that will have the greatest impact for generations to come. As I've gone through my practice, I've actually kind of mastered or gotten better at two things. One is, when I'm invited to participate in something, what I ask is, how accessible are all the platforms that this institution is on? Is your website accessible? Is your Instagram accessible? If I hear yes, then I'm more comfortable being a part of their exhibits or any other work that they're doing in their institution, because I encourage the work that I partner with to be accessible.

Secondly, what I try to do if I'm interviewed for any kind of publication, is that I ask the publication to not interview just me as the only Deaf artist or the only Disabled artist, but to also interview other artists with disabilities in the future, and that I'm not the first and last artist with disabilities that this institution or publication encounters. I would also add that I have been fortunate in my career to work with a wonderful group of colleagues, interpreters, and everything I do requires so much teamwork. This isn't something I do alone. It's the people that I work with that help push me and help me kind of take on the battles I need to, or they take on the battles I can't. Right? We shoulder this responsibility together and take turns. In that way, I've been so lucky, and so I would advise you to build up your team. When you find somebody really amazing, maybe an ally in some system or some institution, at that point, you are good to go.

Sinéad Burke: Let's answer some questions from the audience

Yeah. Leverage them and ask questions and put the responsibility on the organisations and the entities, and even individuals, sometimes, that want to partner with you to make that project a reality. I think you're absolutely right. We got lots of questions coming in from people who have put them in in advance. One question was, which I'm not sure if you would like to

answer this, Christine, but it was, why are you so amazing? I'm not sure if you have a genuine thesis or idea as to why you are so amazing, but it was one that came in.

Christine Sun Kim:

I think I'll just lock that one up.

Sinéad Burke: What can non-disabled people do to help build a more accessible and equitable world?

We'll swiftly move along. But one of the questions that came up quite frequently was what can non-disabled people do to help build a more accessible and equitable world? I know you spoke to this a little bit earlier, but that notion of not just saying people are welcome, but extending an invitation. The example that I often lean on or the case study is if you're travelling in the subway or in the tube in London or New York, when we could, when it was safe to do so, a lot of what the transport organisations have done to build allyship is that I will wear a badge that says, "I need a seat." I think that is not transformative or radical enough in our thinking of how we position.

Sinéad Burke:

Well, firstly, it would be great if the subways and if the tubes were accessible and I didn't need to ask, but the fact that I do, it shouldn't be encouraged that I wear the badge and further ‘other’ myself within that space. But why can we not encourage allies, for example, to wear a badge that says, "I'm willing to give up my seat," and actually the conversation that happens there gives me agency and power, rather than deliberately positioning me in a space of vulnerability due to a design that I didn't participate in and yet was inaccessible to me. So, really, in thinking about the work that you're doing, how can non-disabled people right now begin to practice accessibility?

Christine Sun Kim:

Two things come to mind pretty much right away. I would say the first thing is abolish sign language gloves. I've got to make that statement. Take the gloves off. I have a strong opinion about this, and you make the point about the badge. I agree. It's the same thing with the sign language gloves. Why do I have to wear these things so that you understand me? It's like, just learn sign language. Why am I doing all the labour? My second response is maybe not so much commentary on a small scale, but I know from my experience, I feel very strongly about this, but it's that laws make change. Of course, it takes a while, but once a law is enacted in regards to having disability rights - I mean, even here in the US, we don't have our full rights, but once the laws are enacted and are in place, it kind of removes the responsibility for people with disabilities to take on those battles with institutions, with businesses, with educational institutions, because now those entities have to follow the law.

Of course, it takes time, but 20 years down the road, it becomes the norm, and you see attitudes change because of that, and people are more, by default, accepting of accessibility because that's just the thing one does, and the resistance becomes a thing in the past. So, I will say, for those people who are not disabled, if you have any kind of influence or you work with any kind of lawmakers, policy makers, law, policy, get in there, make these policies, make these laws to ensure equal rights for people with disabilities. What we will see in the long run are equal rights. I'm always speaking to the power of law, and that way I really do think it's such an impactful, number one way to make a change.

Sinéad Burke:

Yes. If you are participating in this conversation today and you're thinking, "I don't know any legislators, I don't know any politicians," are you registered to vote? How are you voting when the next election or vote comes around? Are you asking the people who may visit your door, asking them about their stance on disability rights, the work that they have undertaken, particularly during the pandemic, to increase accessibility? I think how we vote also powers the legislation that is put in tables and positions of power. I think that's a pretty good note to end on. I did promise all of us that we would kind of wrap this up in 30 minutes or so, but Christine, I'm conscious that your work is publicly available in a couple of different places around the world at the moment, and I wonder if you could tell us about them.

Christine Sun Kim:

Sure. I'm actually excited to announce that I have a new project coming up with the Manchester International Festival in July. Please look at their website. It might be my largest work to date. I'm going to be installing maybe 30 sound captions all over the city of Manchester, large scale pieces on the side of buildings. That's a project that will be in place for 18 days. I'm really excited about that coming up. You can also access my work through both of my galleries. The gallery I have in Beijing is called White Space, and the gallery I have in Los Angeles is called Ghebaly Gallery. Their websites also have proper documentation of my full body of work. Then of course my Instagram. I mean, I think I post most of my work on my Instagram.

Sinéad Burke: Tell us about your collaboration with Staple Pigeon

But you also have the sweatshirt that I have bought. I'm coming across too much of a fan. I should probably calm myself.

Christine Sun Kim:

Thank you. Yes. That reminds me. Are you talking about the Stop Asian Hate sweatshirt?

Sinéad Burke:

Yes.

Christine Sun Kim:

Fantastic. That's right. I did collaborate with Staple Pigeon and other collaborators, Mia and Ravi, who are both Deaf artists, and together we created a fundraiser selling these shirts and sweatshirts, and just we actually finally finished them, and so they're being brought to the warehouse this week, which means distribution will take place next week. Thank you for your patience. Thank you for your support.

Sinéad Burke: Thank you and goodbye

Christine, thank you. I'm going to try to move into the middle again here as I fight with the light in my office. I just wanted to thank, well, Christine, you first. Thank you so much for agreeing to participate in this conversation. It has been really informative. I don't think I'll ever forget the sign for live ever again, but I really do hope that people follow your work at The fFamily Vocab, and of course, on your own Instagram. Chris, thank you so much for joining. I have done two Instagram Lives in my entire lifespan on Instagram, and both have been with Chris. I want to also thank Beth, who's in the background, who has been such a wonderful support, and to Michael Edelmann also. We are going to transcribe this conversation in two different formats. So, it will be available as a direct transcription, but it will also be available as a plain language version.

If you would like access to these transcriptions as immediately as possible, we will be sending them out to anybody who emails us at accessibility@tiltingthelens.com. But we will also be dicing and crafting up this content as a way in which to put it out in our first newsletter. So, if you haven't subscribed to the Tilting the Lens newsletter, go to the link in the bio of the Tilting the Lens Instagram page and sign up. We hope that accessibility moves beyond baseline standards to become best practice, to include the voices, perspectives, and ideas of Disabled people from the very beginning, and that it is resourced for success, and that agency, dignity, and pride are always the outcomes. Christine, Chris, thank you so much, and thank you to everybody who stayed with us during technical difficulties and for almost 40 minutes as we had what I hope was a really interesting conversation. See you then.

Christine Sun Kim:

Thank you so much, it was my pleasure. Thank you for inviting me. Bye, everyone.

Sinéad Burke:

Bye.