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ESYMPOSIA 2026: Artists and Accessibility_10.06.2026

Yelena Gluzman, Co-Lead, Art & Design Working Group:

- Okay. Thank you so much, Nico, for starting us off with some music. I believe that was Astor Piazzolla. That is correct. Welcome everyone to the first in our symposium series that is part of the Smartwear Revolution project. And today's symposium is on Artists and Accessibility. My name is Yelena Gluzman. I'm just going to start us off today with a land acknowledgment.
- First and foremost, I use she/her pronouns and I am an assistant professor at the University of Alberta. My ancestors are, and I myself, are Ukrainian Jews. And I was born in the Soviet Union, a nation state that no longer exists. Since 2021, I've lived here in Amiskwacîwâskahikan, otherwise known as Edmonton, Alberta, as a settler and foreign worker on Treaty 6 Territory, the territory of the Papachase and the homeland of the Métis Nation. I'm here on the North campus of the University of Alberta , a campus that was created by dispossessing and displacing the Papachase stewards of this land. Other parts of our university are located also on treaty seven and treaty eight. As a settler, I vow to tread on this land with respect, gratitude, and care, and to uphold these treaties to the best of my abilities. Speaking on behalf of myself and my colleagues hosting this symposium, we are all members of the university, an institution that aims to contribute to public life and to well-being. And we commit to this mandate. We stand in solidarity with traditional knowledge keepers, and we value and uphold the important contributions of these ways of knowing to our shared futures.
- I would like to also, just before we get started, to do a bit of housekeeping. For those of you who are using CART captions, you should be able to turn on the captions. We do have both CART captioning and ASL interpreting at the symposium today. And I invite you if you would like to use the captions to turn them on. At the bottom of your screen, there is a closed caption icon that looks like CC in a square in a frame. Clicking that will turn on captions for you. I believe that Ginger Carlson is putting these instructions into the chat. If you'd like to use the ASL interpretation, at the bottom of your screen, there is, all the way on the right, a circle with three dots in it that says more underneath. If you click more, then you'll see as one of the options, interpretation, which also has a globe symbol above it. So if you click interpretation, then you'll get a pop out screen. Our CART captioner today is Kim Johnson, and we are so grateful for your work. Thank

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you. And we have two ASL interpreters, Jenny Stevens and Ginette Shallow, who are working in tandem today. Thank you so much Ginette and Jenny for your work.

- For folks, right now we are sharing, we have screen sharing turned on, but we won't always. And I invite you, everyone here, that if you need a break, please feel free to turn your camera off and go for a break, as you need. We will take a break halfway through this symposium. If you require either CART or ASL in the second part of the symposium, we will be going into breakout rooms to be able to have more substantive discussions. So I invite you to text Ginger Carlson in the list of participants. You can text her directly and let her know that you need CART or you need ASL so we can make sure to assign you, or to assign rather, an interpreter or the CART captioner to the breakout room that you're most interested in participating in. If anyone here is having any technical issues whatsoever, please feel free to text Nico Arnáez, who was just playing the wonderful music and who's raising their digital hand. Thank you, Nico.
- At any point today, I also want to say that we will be recording this symposium, but it will not be available publicly. We're recording this session for our own team learning and the broader team of researchers that are part of the Smartwear project. If you do not want your image on the recording, please feel free to turn your camera off. That's no problem. You are welcome to put any questions or comments into the chat for everyone to see at any point during the symposium. And also, if you are more comfortable sharing your comments or your feedback with us privately rather than speaking in the symposium, you're most welcome to do so. We have a feedback form that Ginger is putting into the chat where you can provide feedback either anonymously or you can include your contact information. Especially if you'd like to have a follow up conversation with us or put your name on a list for potential focus group participants in a compensated capacity later on. What else do I want to say? So I think that's about it for housekeeping, unless I'm forgetting anything. Am I forgetting anything, folks? Feel free to unmute yourselves, team. No, we're good. Okay, so can we have the next slide, please, Marilène, and let's get into the Smartwear Revolution.
- So, as I mentioned, this symposium series is part of this large, six-year research project called Co-Designing a Smartwear Revolution. The smartwear, we have some text on the screen here. I'll just read it out loud initially. I'll say a few words after I read it. Smartwear Revolution creates radically new forms of smart wear designed to address Canadian and global assistive technology needs by innovating smart fibers with adaptive properties built directly into the fibers. Smartwear Revolution products can

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change clothing stiffness and shape to provide physical support and movement augmentation as needed. These Smartwear fibers incorporate intelligent technologies that identify user intent and adjust the fabric's properties in response. The Smartwear Revolution research project involves a multidisciplinary team and includes co-design with PLEX, what we call PLEX, which stands for People with Lived Experience. So people with lived experience of muscle weakness, muscle strain, people with lived experience of using assistive technologies, for example. And our commitment to co-design involves bringing together expertise across technology, textiles, art, design, and social justice through a transformative, convergent approach. The transformative, convergent approach we're trying to make happen right here today, by a commitment both to sort of transparency in our work with the project and kind of constant ongoing invitation to members of the community and folks with lived experience to help us shape what this project is, in the interest of serving the people that it's actually meant to assist.

- I'll just say a few words about the art and design part of the project. A lot of the project has to do with literally creating the smart fabrics. So we have over 100 researchers who work on this project. It was funded by the New Frontiers in Research Fund, the Canadian government. And part of the project is working with artists and designers to both translate some of the work that is being done in the labs to connect with the public about this project, and giving the possibility to respond to and give feedback to shape, participate in, and co-design during the design stage of this assistive technology, and to create, quite literally, art and design festivals. Through the course of the six-year project, to bring some of these responses and this kind of thinking of, through making, into the public eye. We hope that the activity of artists who are involved with this project will help us shape what the project is and the outcomes of the smartwear garments or fabrics that are developed from it. So that's the project. I think that today, we have lots of folks in the Zoom room who are team members, you know, who are technologists, who are involved with the social justice components of the project. We welcome you all. And we're excited to have you here. And we're excited to have dialogs between folks who are not part of the project. I think many of you may be artists or are in curation or arts presentation, with folks who are team members. And we really hope to learn from you today.
- Today is the first of three symposia. Today's theme is Artists and Accessibility. Our second symposium—and I think maybe Ginger can drop this into the chat as well—our

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second symposium will be on Monday, June 15th, also from 4 to 6 p.m. Mountain Time. And that will be on the theme of Ecologies of Care. So looking specifically at disability arts organizations and network building—how specifically our project can participate in network building and sustaining support through those networks to artists and art communities, and disability art communities especially. The third in the series is on—oh, I'm sorry. And let me just also say that on the Monday symposium, we will have folks from the John Humphrey Center for Peace and Human Rights and representative Sean Lee from Tangled Arts & Disability to talk a little bit about how they think of their network building through those organizations. On Wednesday, the 17th of June, we're going to have our third symposium on the theme of Cripping Collaboration. And there we're going to have three speakers: Carla Rice, Claudia Alick, and Louise Hickman, talking about approaches to collaboration and different ways to think about it. So that can also help us shape how we approach collaboration with artists and with publics in our project.

- And finally, let me just say a few words about the timing today. Ginger is going to paste the schedule into the comments, but we're very excited to have three presentations: one by Carly Nies, who will be presenting first—and I'll introduce all three speakers in a moment—Brooke Leifso will go second, and Aynaz Raoufian will go third. Then we will have a short break of about ten minutes. We'll have some music playing, then two, and then we're going to come back and have discussions about some of the provocations that these three wonderful artists will offer us in their talks. And then after about 20 minutes of discussions, shorter discussions in breakout rooms, we're going to come back together and have a larger discussion in the main Zoom room. So I think that's about it. That's the plan for today. We're so happy to have you all here with us. And we're going to move on. We're going to talk today about accessibility challenges for working artists. I think this conversation often happens focusing on presenting artworks on venues, how to make venues accessible for art publics and for spectators. And there isn't as much conversation talking about labor and artistic labor and how to radically rethink things like access riders or open calls while centering diverse bodies and needs and ways of being. So that's what we're going to focus on today. And I will, if it's all right with everyone, just move forward to introduce Carly.
- Carly Nies is a disabled actor, playwright, and arts advocate with cerebral palsy based in Edmonton, or Amiskwacîwâskahikan. Again, she is a graduate of MacEwan University's Arts and Cultural Management Program and has completed the Azimuth

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Theater Mentorship and Apprenticeship program. Carly is passionate about musicals, creating new works, and ensuring accessibility for all in the world of storytelling. Also, I just want to say that, you know, she is really a legend in the Edmonton community. I can't tell you how many people brought her name up to me as we started kind of thinking about who to invite to speak here. So we're really so pleased to have you, Carly, share some of your thinking and your work with us. Thank you.

Carly Nies, Presenter, Artist:

- Thank you so much. I wish I had that intro wherever I went. I tell you, I never expect that type of accolade before starting a presentation, so thank you so much. I am so excited to be here today. My presentation was less of a slideshow presentation; my presentation is more of a fireside chat type of thing. So questions are welcome as they come up. I might ask for some participation, but as always, I give you your own autonomy to turn off camera, take whatever breaks you need to answer however you need to. If you need to answer in the chat, great. If you need to voice your answer out loud, also great. Can someone just be moderating the chat just so that I know when things come up? Fantastic, thank you so much. And I will be looking at my phone periodically for notes. I'm not answering a text, I'm not doing anything I shouldn't be. I just have a bunch of drop notes in the corner of my other screen because I don't have another monitor right now, so we're just making it work.
- Now that my bio has been said, I'll start out with a little bit of why I've been so interested in this work. I come from a very long, long, long history of community theater because I thought that was the only theater that I would ever be able to do. Community theater was, you know, not working six days out of the week for 10 to 12 hours a day. It was with people that I knew—I didn't have to get used to new people every time I took a new contract. Because if you don't know, the community theater world is amazing in Edmonton, but it's also very tight-knit. So always you'll end up with somebody you know on your team, and someone you can kind of be buddies with throughout the process. But as I started to recognize my own needs and what my own disability meant to me over the last like 5 or 6 years, I realized that my job, even as a community theater actor, was going to be way easier if I asked for help. Surprise, surprise, it's something that we're not very good at doing in the arts.

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- We're good at being collaborative with other folks, but I feel like asking for specific things that might take up more time or might take attention away from the greater group is sometimes hard to ask for, especially as a disabled human, because you know what? You already are. Some of us with visible disabilities take up a lot of space in rooms. So having to ask for that extra little sense of permission to take up more space and be like, "Actually, can we redo this or learn this a different way that makes sense for different brains?" is a lot to ask. And it's a lot of emotional labor on folks, too.
- So towards the end of community theater land and sort of at the beginning of Covid, I was like, "Well, now I have all the time in the world, how can I actually make the process more accessible? And how can I prove to not only the Edmonton community as a whole, but myself, that I could actually make a career in theater ?" That's a big thing to ask as a disabled human who's also neurodivergent, who's also discovering things about their body and their disability actively day by day, hour by hour, and sometimes my needs change minute by minute. But as I had all the time in the world because nothing else was happening during Covid, I started to write my first show with a couple of collaborators, and that was the first time where I was allowed to tell my story. They were helping me bring out the story, but they also let me tell my story.
- I ended up writing a theater for young audiences show that went on to the Expanse Festival at Azimuth Theater, which primarily takes place at the Fringe Building, because that's the only building in Edmonton—or one of the very few—that are accessible to me as an artist and as an audience member. So within that process, as I was the creator and producer, but also one of the actors in the space, I was like, "Wait a minute, I can actually ask for these things. And because I'm creating the space, we can build days that work for us ." So instead of working 10 to 12 hours a day, I had the chance to be like, "Actually, my brain is more functional between the hours of ten and two. Can we make it a five-hour rehearsal day?" We might have to extend it by an extra week, but I was lucky enough to be in a room and to be able to build a room that was safe and creative for me to be able to do what I needed to do. So that is sort of the long and the short, but also a long version of how I got to sort of what makes me happy in the arts world.
- Does anyone have any idea of what some sort of non-obvious access needs might be in any sort of creative process? Is there anything in the chat? Hold on, let me pull up. And you're very welcome to unmute yourself, yes, if you like. I know one that I tend to run into sometimes is flexibility on timelines. Like, there's always a chance that

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something comes up that basically means that everything has to be pushed back. So having this sort of flexibility of, like, "Oh, this can be extended a little bit; it's not like a hard deadline if things are happening or if you're feeling unwell," it's really useful. Yeah, and I think that's something that in the world of living in theater, where there's unions and timelines and opening nights and all these deadlines to get, you know, sets and props and stuff figured out, that people don't think about. They're like, "Well, we have to get this done, so if we have to pull 12 hours a day while we're sick, then that's what we have to do."

- Versus, like, my philosophy is if everyone's not functioning and if everyone's not at their best and if we can't get the work out, we just put a pause on the day. And that's something that I build through also, not only an access rider, but a community agreement at the beginning of my processes. If I'm leading the room or if I'm in the room, one of my stipulations is there must be a community agreement of what all of our rough access needs are.
- I want to acknowledge that asking for things that you might think are out of the ordinary are probably going to benefit everybody in the room. They might be scary to ask for, but probably somebody else is going to be like, "Yeah, I think we should take 20-minute breaks instead of taking 4 or 5-minute breaks. I think we should actually leave the building for lunch." Like, these things are probably going to benefit other people. And if they're not, by the end of the process, my hope is that somebody has learned something and somebody can bring something forward into their next process.
- In my mind, access riders are something that is a living document. So it's nothing that you finish for one project and carry it through to the next one. You always want to make sure that if you learned anything from the previous project, that you're adding it on, that you're making sure that all the details are there, that you're making sure that everybody has the same language around things , because you might communicate things differently than your next director, or you and your first director might have a shorthand that worked and your next director's like, "What is this? I've never actually worked with anybody with any sort of disability. Can we take the time and explain it?" I think the first important thing is that it usually benefits everybody in the room, and that it is also talking about care.
- An access rider is a sense of self-care. And I always say that care is access, and access is care, because if you're not taking care of yourself or if you're pushing your body above and beyond what you know it can do—even if your access changes every

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hour, like if something happens and you get a migraine—if you're not taking the time to sit there and acknowledge that within your body, then you're doing your body a disservice, whether you're disabled or not. I'm sure there are some deadlines where you have no choice but to sit there and do, but nine and a half, maybe nine and three-quarters out of ten, you usually can sit there and take a break and come back to it when it makes sense to you.

- I also wanted to point out that an access rider is a professional document. So it's just like if you are getting an exhibition ready or anything like that and you would hand a venue a list of things that you need, an access rider is that but in a different context. So don't be afraid to start attaching it to that level of work. I know the one rule that I do have, though, is don't hand over an access rider until you have signed the contract because you don't want the people you're working for to look at your access rider and be like, "Oh crap, that's too much. I can't actually accommodate that." And most of the access needs are, if they're not met, I can't do my job, or at least that's within my case. So I always make sure to have a copy of the access rider ready to go, but I only hand it over when the contract is signed because then they can't get rid of me. We have to work together to figure out how we're going to meet our access needs. And there will be opportunities where there is what I like to call an access tangle —so sort of two competing access needs that you have to sort of figure out which one gets more attention or, for a lack of a better word, which one wins. But having said that, at least to some degree, some form of each access need should be met, and I can get more into that as we go into the breakout rooms. My hope for the breakout rooms is that we can—I have a template that I borrowed from a friend in Nova Scotia that is also public domain. So if you're interested in sitting down and working through an access rider, that's what my breakout room is going to be.
- Could you just share, like just quickly share that access rider so folks can see? Yeah, because it has all of those different categories, which I think are so provocative and allow us to imagine the kind of breadth of what an access rider can specify. So I'm going to show you the template or the outline of an idea that I like to follow, and then I'm going to show you sort of an example of what my specific access rider looks like. This is an older version, so don't worry, you're not stealing anything from me; I've changed it since then. But acknowledging that sometimes you work with different levels of arts organizations too is important, so I have included that in an old version of my access rider. Give me a second here, because you'd think by now my technology

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working would be much better. It is not where I had all the screens and then they disappeared. Okay, well, we're just going to do this because I know I have it up here, so welcome to my desktop. Give me—sorry. It's all good, take your time. I don't know what this is. Okay, oh, you know what, the Zoom thing is grabbing me. If this ends up being too difficult, what I will do is I'll pop the link in the chat so that we can go through that. Sounds great. And then in the breakout room, I will figure out how to pull it up properly, because these folks can attest that I did check my screen and it did work. So let me just do that real quick, sorry folks. All good. Okay, it's coming, I promise. One day I will be much faster; fine motor is not my strong point, folks, surprise, surprise.

- This is it, anybody can click on it. It was done by Backstage Access in Halifax in collaboration with Eastern Theater, who has also done some amazing work on access. Megan is great; I learned from Megan last year at a conference in Toronto, and we figured out that our ethoses are very similar, so she lets me borrow this template all the time, which is great because I haven't had a chance to break down sort of my ideal template. So you'll see that the first section is very much just like emergency contacts and things like that, anything you would put on a first-day form , and then it goes into communication and access needs. How do you like to be contacted and who do you want to coordinate with? Access needs for this one are just very basic access needs. And then the thing that people don't often think about for access riders is how folks want to be paid, because a lot of disabled artists are going to be on AISH or OPED or whatever that program is in whatever province they're working. And a lot of the times I have to be like, "Actually, I can't get paid until such and such date, or it only needs to be this amount of time," because I have a limit that I can make every month because governments are strange. Having how you would like to be paid is actually very useful.
- Then it goes into sensory needs, so lighting needs and noise levels and any sort of those access needs—mine would take up a whole page on that itself, but you can put however many bullet notes and make this as long as you want. And it also goes into rest areas and other sensory needs. Other important things are travel arrangements: who makes the travel arrangements, what must you fly on? I have certain planes that my chair fits on, and I like to go a day or two early if I have to fly, so all of those things would go in there.
- There's things like dietary needs or religious observances or anything like that that is also important to know, any sort of allergies, any sort of health and safety. Another huge thing is dressing rooms and whether you're comfortable sharing

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accommodations or things like that. I automatically need extra room in my dressing room because not only do I have a power chair, but I also have a service dog. So he needs a space in the room with me and he can't be separated from me because otherwise he couldn't do his job, so this would be where I would list things like that. And then for equipment needs for anybody with any sort of mobility aid, I also go into things like where did I get my chair, what is the serial number of my chair, all of those things so that if anything has to be repaired under contract, they have all that information and then they can make that call to care responsibilities.

- Do you require a personal support worker? I do if I'm traveling, so that's what I would put there. And I often do if it's a longer day; I will make sure folks know that I need support. So again, it just goes into more levels. All this breaks down to really is different levels of care and what you need to do your best job , because the difference between like general accommodations, which would be provided by a university, is just like—usually that is like, "Great, you need time and a half on an exam," something they give to a lot of people and it's just a generalized thing. An access rider allows you to go above and beyond the accommodations and personalize what you need, and you can get into as much detail as you want or as little detail as you want. Mine would end up probably being about 20 pages; mine is purple with gold stars all over it.
- The one thing I did want to mention with mine is that because I work with varying levels of companies, I have like a gold star, so like, "Great, you're doing above and beyond what needs to be done, can I have this as a bonus?" I have a silver star, which is a little bit above what I need, and then a bronze star, which is like the basic to what I need. And that allows folks to be able to fund what they can and also to be very transparent as far as what their budget is. But if you're going that route, make sure that your basic level of care is actually your basic level of care and you're not being like, "Oh, it's the Citadel, so they'll pay me well, so I'll pretend I don't need a lot of access," or something like that. Like, actually sit there and be honest with yourself as far as what level of access you need. And that's why I say access has to continue to be a living document and can't be something you pull out every year—it has to be something that gets updated as you learn more about yourself and your process. Does that all make sense?
- That sounds fantastic. I wonder if at this point we could open it up and allow folks to ask questions for a couple of minutes , with the caveat that we will have a lot of time to talk about this in a lot more detail in the breakout rooms. Yeah, yeah, so folks, I'm

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opening the floor. Feel free to raise your hand or to unmute yourself if you have a question.

Audience Question:

- Hey, so I had a question. One of the things that I was kind of considering is that it must be quite the process not only to draft an accessibility rider, but also as an artist, I imagine there's times where you have to adjust your practice or your intention based on what is available. And I was just kind of curious about what your experiences are with that.

Carly Nies, Presenter, Artist:

- Well, I feel like I could do an hour lecture on that , but I think that is part of the other joy of finding an access rider is that it takes the onus off of you having to walk into a room and be like, "Surprise, surprise folks, I have cerebral palsy and I'm in a wheelchair." It takes that sort of first-day jitters away and the onus to do homework away—like the homework's not on you as the artist to do all that work. Once you hand over your access rider, the onus is on the creative team to ask constructive questions so that the disabled person in the room gets to be the artist they deserve to be, because everybody else just gets to walk into a room and put up a show. But often, at least in my personal experience, I just sit there and be like, "I can dance, I can do that." Like, I always end up having to prove myself over and over and over and over again, and sometimes I feel like screaming from the room. I'm like, "Do you not realize that I have 20 years of practice behind me? And also, I'm an award-winning playwright?" Those sort of key factors don't get as much accolades when you're a disabled artist because people have so many questions.
- The biggest thing for me has been starting the process early—handing over those things as soon as you can so that your needs get discussed in a production meeting and not necessarily while you're in rehearsal. So like, for example, if you need a costume with velcro on the back of it to be able to do a quick change, people already know that when you get your costume, when you go to your first fitting, it's there and it's not a surprise. And I've worked with kids as young as 12 all the way up to adults, advocating and being sort of the disability dramaturge in the room for other processes as well. And that's the biggest thing is people are always like, "I wish I would have known earlier," but people are too tentative about passing over that access rider quick enough. So I think it's just about being more available ahead of time to answer any questions that come. And then as you get closer to the artistic process, I always say, "I'm putting my artist's hat on now, if you need anything else, so-and-so would be my

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advocate," because otherwise I will go home and do five hours of homework that nobody else has to do.

Audience Question:

- Hi, I guess my question is just sort of how did you start to narrow down what was possible to ask for, if that makes sense? You were mentioning at the beginning about how previously to the Covid-19 pandemic; you didn't ask for as much as you didn't have the time to like actually establish an accessibility rider until then. How did you start to realize, "Oh, actually this is possible for me to ask for. I can ask these companies to sort of actually provide the amount of care that I want and not just the amount of care that I need ?"

Carly Nies, Presenter, Artist:

- Yeah, that's a great question. A lot of it came from having the time to ask my peers because I was so new to the quote-unquote professional artist's world, and more so in communities here, I'd be like, "Okay, I'm not even union yet, what can I ask for as an artist?" I knew nothing going in; even though I have done things in multiple provinces for the last 20 years, I knew nothing. So I started by asking my peers what they thought I could ask for , and then I sort of drafted something that made sense. And then I started going to producers that I trusted. So I had a long-standing relationship with a producer at The Citadel , so I asked if I could pass it to this human. And I said, "As a producer of another equity house theater, what other questions do you have and what other things do you think you could provide that I'm missing ?" And I did that with multiple different companies at various different levels. And it was like—this is not my final version of my rider—but I really relied on people that I knew and people that I trusted. And the key piece in there is people that you trust. So if you don't trust anybody, find someone like me who loves talking about these things, and sometimes it's about talking with someone with similar lived experiences to you to be like, "What have you done and how much can I ask for ?"
- I have a lot of friends in Ontario that are miles ahead of where I'm at, so I often, at least twice a year, bug them, and I'm like, "Is this still relevant these days?" So find your circle of friends and also find people in the industry that you're interested in working with and building that relationship as well; it's worth it, it does pay off.

Yelena Gluzman, Co-Lead, Art & Design Working Group:

- That's a great answer. Okay, just being mindful of time—even though we just talked about how we should take more time—let's pause here, is it okay, Carly, if we pause

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here? Yeah, let's move on to Brooke, and then for folks who want to explore more about access riders or want to think about access riders for yourself, we'll have a chance to do that in the breakout rooms. Thank you, Carly.

- Brooke Leifso is a disabled crip performance producer, expressive art practitioner, and academic. She consults theater productions and festivals like the Edmonton International Fringe Festival and SkirtsAfire on accessibility measures to make performances for all and art as the public good. In 2024, she was a fellow at Akademie Schloss Solitude in Stuttgart, Germany, and Arts Quarter Budapest in Hungary. As an academic, Brooke is the Research Chair in Workplace Inclusion and Accessibility at NorQuest College in Edmonton, and has publications in the neurodivergent and autistic youth inclusion in the workplace and employment training programs, and has co-written the Disability Screen Office Best Practices guides in making accessible film festivals and film productions. Brooke, we're so happy to have you here today. And I think that Brooke will do more of a performance lecture. Yes, I'm just going to share my screen and begin. Go for it.

Brooke Leifso, Presenter, Artist:

- I give myself an artistic challenge and perhaps some intellectual ease by creating a loose performance lecture that is a little bit of information and then a series of questions. And so I do ask if you have any questions or thoughts that we reach the end to share them, or we wait until the breakout room to share them as well. And then afterwards I'm also available if you wish to speak to me privately or you think about something a few days later—you're welcome to email or contact me at that time. And I should say I'm here as an artist, so while I do work at NorQuest College as a research chair, that's not the lens I bring today. So you're getting my artistic self, all my other selves. So, speaking of the self—just a second there doing some screen switcheroos here—so I'm speaking to you at the crossroads of my art personality. I don't know your histories or knowledge; perhaps you have your own journeys, but within the next ten minutes, I ask you to go on mine and my questions.
- First I will situate myself with a visual description. I am a petite, non-femme white woman who's often told I'm young-looking for my age. I have a septum piercing and I'm wearing large headphones today. Today I am wearing a black dress and you can't see that I'm wearing maroon tights. I am DISABLED; I write this in cap locks. You can't see that on the screen, but I am disabled currently. I profit from these identities and lived experience and learned expertise. But I bring more to the work: I bring that I'm a fifth-generation settler of German and Scottish Protestant farmer descent. I am a Chair of Applied Research and of accessibility. I am an artist and I often grapple with this: am I an artist, am I an artist? I am an expressive arts practitioner. I have an MA in

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expressive arts therapy from the European Graduate School based in Switzerland. This means I'm not a therapist, but my work is grounded in art as a therapeutic practice. My colleagues work in Palestine and Mexico, housing projects, and Californian youth incarceration systems. For my master's project, I worked with white men to process the MeToo movement and to learn healthy relationships through artmaking—more commonly in the city. For many reasons, I am known as an access consultant for festivals, and you saw that in my bio. But before that, I have a B.A. in drama from the University of Alberta , and I often articulate this as I have a background in theater that I'm continually building, rebuilding, breaking, structuring differently.

- A disclaimer I'll give—I'll go back a slide here, apologies for my slides —so maybe you are all experts in this, and this is perhaps my greatest fear. Maybe you have read all the literature, maybe you have a strong grasp, maybe you see this as simple, what I'm about to say. Maybe you too see this as too basic, yet I will still present because this is the greatest mystery of beginning a project. So for ease for myself, I'm centering on my own experiences as a disabled artist practitioner rather than academic, as I already said. And perhaps we can talk through these theories if I like—I like to see when I could use them. If you want to fight me later, we can go drink a beer in a park and share and confer our knowledge gaps and build new theories for new worlds. So I ask us to spend some time noticing our own training, our own biases and understandings. I'll present a few things, share definitions—this is rifting off of a presentation I used to do in the city on community, art, ethics, and I can share those handouts at the end of this slide presentation if people are interested in where some of this knowledge is coming from. So the art we make, what we call art and what we know and call content, what we call creation, hobbies, recreation rather than serious art—all caps ART. What is art and what is recreation, provoking or even propaganda? And what types of biases leak into our work. I'll start first by defining what I've learned as three different types of art processes and categories: therapeutic art, community art, and professional art. And some of this Carly was speaking about.
- I'm going to define therapeutic art. In my opinion—and also my trained opinion, I should allow myself more weight in that—it is process-based, it is your own journey. Not all art is therapy; art can be therapeutic and not therapy, but not all art is therapy. And it's designated, and in my opinion and others' opinions, should be done by a trained professional to use specified artistic mediums and methodologies to create a contained healing experience. There's different parts and methodologies to this: it can be psychodrama, art therapy, dance therapy. I'm trained in expressive arts therapy, which uses all different modalities, and then the point is to move in between the modalities. The key definition is its processing, so clients or groups are asked to reflect on their own making. And this is what moves it beyond recreational work, is that you're

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asking people and you're putting them through a reflection process. And while you have to build some skill for people, it should be only enough skill for the process to be beneficial for them. You're not looking at creating good art; it's just a tool for understanding, processing trauma, that kind of thing. And if someone's personally interested in this later, I'm happy to talk more about this, but I wish to give this a category in our pasts, or perhaps, if you will. So my first question: should therapeutic art always be private? What if a professional artist uses their practice like therapy? What if they're using their professional tools to process things that have happened to them professionally or personally?

- For the sake of time, I'll move on to my next one: community art, and this gets defined in two different ways. Carly was speaking about one definition, which is community theater—so an amateur production where all parties are typically unpaid and here it is seen as their hobby. In Edmonton, a really prominent and long-standing one is Walterdale Theatre, so no one there is paid. People may be trained, so people may have gone there and done their BFA and then went and became a lawyer and then go back to act for the love of acting. Where I situate more of some of the work I do is community art practices. So community art, again in this case, the funding gets confused in two different ways: for and by the community, and amateur work. But for community art practices, this is where a skilled facilitator works with the community, leading a process through where the community creates a piece. So the community is doing the art, owning the content and presentation.
- Community art can be used in a lot of ways, and the theater I worked with about eight years ago, Jumblies Theatre in Toronto, is one of the biggest and best well-known currently in Canada doing this work. To politically contextualize this, Edmonton used to have quite a bit of community theater. However, many of those companies were appropriated about 25 years ago and brought into the professional domain because the public money wasn't there in the way it was when they originally started. Another question: what are the artistic and esthetic biases about community art? When you think of art made by a community, what do you think of? Who do you think are these communities that get art made with them? Is it soccer moms in suburbia? Is it lawyers? Is it doctors? Is it houseless people? Is it intellectually disabled people that get told that they do community art?
- I'll answer this from my experience. So in 2017 to 2019, I facilitated a community art and ethics class precisely for the reason noted on the slide: community art is often seen as less than or less professional. Artists can facilitate it, but it's less in their own personal practices. I was the artistic director for a community art program at Robertson, which is in a church, and I've run into a lot of artists that wanted to work with us but didn't understand that working with the congregation or larger community

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wasn't about the community singing their songs, but rather creating their own music. And in my experience in Western Canada, community art is invisible, ephemeral, and often relies on femme labor in green rooms and granting juries. I've discovered that a lot of professional artists don't even know what this is, and they can't decide on it being worthy of the black boxes or stages that they exalt and hold to be true. So for the sake of this, how do I define professional art? Well, people are paid for their artistic products. They're trained, they're seen as skilled, but also they can articulate contextualization, and I particularly find this in art and design as opposed to theater, but I'm not trained in that—it's just an instinct that I have. They know those traditions in which their art lives in, so they know that they're writing towards Shakespeare because they went to school and understood what Shakespeare was to know that they're writing for Shakespeare, or they understand their art definition—that they might be post-post-modern, they might be drifting off of, you know, Rothko and Andy Warhol and trying to define something new, for example. They create art that is consumed by others—now, this is an interesting source of art that kind of explodes about this, but they're engaged or consumed by others. So the artist is making something for other people, maybe, but they can also navigate the soft skills. They understand how to move within the system; they know how to get grants and fellowships, exhibitions, they get their plays produced, and they know how to network. And this is getting a little bit into my applied research and employment, so applied art is a labor professional; professional artists know how to be in that as labor and as a worker sometimes, and this is where it becomes kind of complicated, and there's a whole other performance lecture that I hope to create.

- A question in my community about art ethics is: who is getting paid for the art? And if payment is an option, how are the lives of community members being bettered by more than just exposure? So if you're playing within community art and professional art, who is getting paid? Who has ownership, which is—yeah, so credit and authorship is also important. How do people literally benefit and own their concepts? And really important in this is: who can just muse about ideas, and whose work is only seen as tied to their identities? So can I make work that isn't about disability? If I put my body on stage, if I put my body in a gallery, is it inherently disabled art because I'm a disabled person, or am I afforded the same privilege to muse about other people and muse about concepts? Or can I only muse about disability when you put my body on stage or in a gallery? Is it inherently political, as opposed to a white man—is that also political? Who gets to be the universal? Muse a bit more on this: what do folks feel is disability art in these contexts, where does it fit? Disability art, particularly focusing on developmental and intellectual disabilities, often gets seen only as therapeutic, community-based, or amateur, but these notions are very problematic. And I'm not

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saying people in the room do this; this is just what I found in my many years in the sector.

- I ask all of us: where are the biases in the idea of professional art? I often find that professional art practices are not to consider others or an audience within the intake of their work—sometimes they're taught not to, and often they're not taught about other kinds of art. In my social situations, I often find myself debating these notions over cigarettes and beers: who are we creating for? But more importantly, what I muse about is what artists don't even need to think about—what artists are taught and actively like to rebel against this idea of creating for an audience, creating beyond themselves, creating beyond musing with just ideas. And who gets the exalted status? A professional artist. I do ask us this, as we maybe try something different, how do we see, feel, and hear differently, and do we need to? Some things about art from my perspective as a disabled artist, for me this shows up as owning my disability—a shaky voice, shaky hands, a chair to sit in when reading so I don't fall over, an angular body, lower camera angles, different light saturations, different shapes and definitions, different story logics. But it's also plain language descriptions; it's silent and dark, bright and loud. It's needing more time, it's needing more understanding and an openness to experiment, adapt, and learn from each other. If I have time, I have a story around this, but I won't share it until I know I have more time.
- What does the work look like? During my time as an assistant producer around the city, I overheard constant assessments of people's ability to create good art, good theater. And as an access consultant, I've been met with stage managers checking their watches, rolling their eyes when I come in, and directors bemoaning or justifying damaging sound levels for the sake of how it's been traditionally done. I'm not invited into these spaces as an artist, only as an expert in disability to be faultless. But people have worked hard to be where they are. And another question: is there also a sense of cultural purity or cultural capital that keeps people out? So a project like this is smart; how do we invite people in, do we invite people in, or who is not invited? I ask mainstream artists: where do you learn to think critically on your own processes? How do you learn ableism of what it means to make sense of your work? What is centered in the process and product consumption? What made you here an artist and not someone else—is it skill or ability, is it class, is it know-how, knowing how to be an artist? What artists are denied calling themselves real artists? Is the Nina Haggerty Centre for the Arts on 18th Ave for real artists? Rising Sun Theater, Cripsie, the National Access Art center, Tangled, the Aviary, Citadel Theater. And how does this—you know the others, what is others—the other institutions, ourselves? Do I somehow negate myself as a real artist because of my own internal ableism?

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- This is the end of my lecture, and now you all come with your own histories and theories, and I want to hear your contradictions and understandings. I want to know how your work is already crip, how your aesthetic biases are already critical, how your class consciousness and other delicious intersections art inform what you aim to do. I want to now learn from you, to discuss and share in the breakout room or time for any questions or stories now. Thank you.

Yelena Gluzman, Co-Lead, Art & Design Working Group:

- Awesome, and some really beautiful questions, and I think so we're going to go straight in. We're running about 20 minutes behind right now, so we're going to go straight into Aynaz' final presentation today, where I think we can take some of these provocations. Aynaz is one of the graduate student researchers on our Smartwear project and is going to—I'll introduce her in just a moment, but she's going to talk about—we've been working on developing an open call for artists to collaborate with us on these future festival and art and performance events that we're going to do as part of this smartwear project. And in doing so, we've tried to be very careful about kind of thinking through what is an open call and how do we address even some of these questions that Brooke was just asking in that beautiful performance lecture, in crafting something like an open call. So without further ado, Aynaz Raoufian is an interdisciplinary artist.
- She is an interdisciplinary artist and researcher whose work centers on cancer patients, caregiving, grief, and memory, shaped by her lived experience as a caregiver to her sister during cancer treatment. Through the integration of multiple disciplines and art methods, Aynaz explores alternative modes of expression and ways of confronting personal experience, unsettling assumptions about how illness and grief ought to be faced. Raoufian holds a BFA in Sculpture and a Master of Art Research from the University of Tehran, and is currently pursuing an MFA in intermedia at the University of Alberta, where she works as a graduate student research assistant on the Smartwear Revolution Project, conducting a literature review of disability arts best practices that she'll talk about right now, in addition to our open call.

Aynaz Raoufian, presenter, MFA student:

- Okay, hi everyone, it's very good to have you all here in our first session of the symposium. I'm glad to present some of my work as a research assistant in the Art and Design working group of the Co-Designing the Smartwear project. One of the aims of the Art and Design Working Group is to explore how art can connect with the other domains of the project and help prepare for two public-facing art and technology

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festivals. As part of that work, I did a review on accessibility best practices and access guidelines. But before I go into the review itself, I want to spend a moment on the words we will use today.

- Access, in its simplest meaning, is a possibility to be informed, to take part, to ensure a place to experience, to understand information, and to join a conversation. And accessibility is what makes that possible. It means designing places, finding the barriers, and designing the events and information in a way that people with different bodies, different senses, and different minds can take part in them independently and with dignity. It is worth mentioning that in the field of art and for artists, this is not a new idea at all. Many artists have been doing a version of this for a very long time, just by the nature of art itself. Art is curious about every single life; it wants to explore the complex and very different ways that individuals live, move, feel, and make sense of the world. And when an artist pays close attention to one person's lived experience, that's already a kind of access for. In the Art and Design working group, we work on accessibility, and you're continuing something that Art has always tried to do. We are doing this review because we want this project to be inclusive; we want to bring more and more people into it from more communities and more experiences.
- We started to look at access, and very quickly we saw that there is already a long and huge body of work on accessibility done over many years by artists and art organizations, many of them disability-led. Most of this work is offered in the form of PDF guidelines on organization websites, known as access toolkits. What is an access guideline? Access guidelines are practical handbooks for removing barriers. They are written by museums, art councils, and disability-led organizations, and they translate accessibility law and universal design principles into concrete practices that you can actually check. These practices cover the building, the artwork, the events around it, and many other things. And they help us make sure that access is the foundation of the festival, not an afterthought. However, to gain a deeper understanding of the foundation of this field, these guidelines require a careful and systematic examination. Each principle and accessibility factor needed to be reviewed individually in order to understand what accessibility truly means in practice. In academia, the process of critically and comprehensively examining existing knowledge is commonly referred to as a literature review. Therefore, I reviewed and analyzed 12 different access guidelines offered by local and international organizations with strong experience in this field.
- This is an example of what an access toolkit can look like. Rather than presenting accessibility as a single requirement, toolkits break it down into specific areas that can be assessed and improved. They often include checklists, questions, and recommendations related to physical access, communication, sensory improvements, digital accessibility, and participant supports. What I found particularly valuable about

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these resources is that they transform accessibility from an abstract idea into a practical process, and instead of asking, "Is this even accessible?", they encourage us to ask a series of more specific questions: who might encounter barriers here, what kind of access needs have we considered, what kind of barriers do we have, and what changes can be made before it even takes place. The clear way to organize access factors was to separate them into four categories—and they're not limited to this: venue, presenting artwork, programming, and communication and marketing. I went through each access guideline, getting details and identifying the specific accessibility factors it addresses. Then I compiled all of these factors into one large comparison sheet, and for every single factor I recorded whether each organization included it in its toolkit or not. This allowed me to see which areas of accessibility are most commonly addressed across the toolkits and which areas received much less attention. From this analysis, I could identify the highly recommended factors. For example, in the venue category: accessible seating, accessible circulation and space, and accessible washrooms. In presenting artwork: audio description for the artwork, large prints, and sign language description for the artwork. In programming: having sign language interpreters and live captioning for the events. And in communication and marketing: having transparency and honesty in the information and using inclusive language.

- What I found more interesting are the accessibility factors that are mentioned less consistently. They do not appear in every toolkit, but when they are included, they can significantly improve the experience of artists, audiences, and anyone involved in the event. This includes practices such as having lift attendants, ensuring accessible backstage areas, responding meaningfully to audience feedback, offering flexible or relaxed ticket exchange policies, providing areas of rescue assistance, and many other factors. These less frequently mentioned factors are often what make accessibility distinctive when they are implemented. Accessibility is no longer just a checklist; it becomes a more thoughtful, inclusive, and meaningful experience for everyone involved. Before I move to the second part of my presentation, I made an interactive website for this whole research review. This is the access column page, and you can visit it through this QR code, and the website link has also been shared with you in the chat. There is lots of information there; you can explore the access factors in more detail and see how widely each factor is covered across the 12 guidelines.
- The second part of my research focused on art-based open calls. I looked at calls that focus on disability or mixed abilities, both locally and internationally. The goal was to establish a foundation for developing our own open calls for the Smartwear Revolution festivals. So what is an open call? An open call is a public invitation to artists and organizations that announces an opportunity, such as an exhibition, a commission, a residency, or a festival, and everyone who fits the criteria can apply. For many artists,

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the open call is a front door to an organization, and how the call is originally written decides who can get through that door. But why do open calls exist in the first place? At their core, open calls are tools for inclusion. Their purpose is to create opportunities that are publicly accessible to anyone who is interested and eligible, rather than relying on private networks, personal connections, or invitations behind closed doors. Instead of opportunities circulating only among those who already know the right people, open calls make participation visible and available to a broader community. In principle, an open call communicates a simple message: the door is open, and everyone should have an equal opportunity to enter. When a call has a disability focus, even more things matter. It is not only about who is invited; it is also about how the call is available in accessible formats like an audio version, large print version, or easy-read version. Does it offer support during the application process and after it? Does it say clearly what access supports the organization provides? A disability-based call has to remove barriers in the application process itself, not only in the final event.

- I went through 37 different open calls offered for visual arts, performance, or fashion art, and artist residencies locally and internationally, and analyzed how they work. This is an example of what an open call looks like in practice. While every organization designs its call differently, most contain a similar component: a description of the opportunity, eligibility requirements, application instructions, deadlines, and information about how submissions will be evaluated. Looking at examples like this helped me understand that an open call is more than an announcement. It is often the first point of contact between an organization and potential participants; the language it uses, the information it provides, and the assumptions it makes can either invite people in or create barriers that discourage them from applying. Similar to the previous analysis, I was able to identify criteria that were consistently included across most open calls, such as a standard online version of the call, a clear description of the opportunity, application deadlines, and information about where the work would be presented. At the same time, I found several criteria that appeared only rarely, including childcare support for residency participants, feedback for unsuccessful applicants, assistance with documenting the art, and information about final reporting requirements, among many other criteria. As I compared different open calls, I began to see recurring patterns. Most of the accessibility-related information could be grouped into areas of general criteria, accessible formats, support offered during the application process, support after the application process, accessibility statements, and the overall structure of the call.
- Call orders were interesting on their own. Not all calls present the information in the same sequence, and I could group them into three categories. First, the applicant journey order, where the sections follow the path an applicant actually takes from

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discovering the call all the way to submitting. Second, the decision-first order, where eligibility comes first so readers can decide early whether the call is for them before investing time in the rest. And third, the access-led or values-first order, where access commitments and supports appear right at the top, so from the very first line, the reader knows about all the accessibility offered and provided. So not every call provided every access factor, but extracting the factors from all of them gave us the ground to write our own open call. And again, the whole analysis of these 37 calls is on the website on the art-based Open Calls page; please feel free to visit it, explore the data yourself, and come back to it at any time.

- Based on these reviews, we wrote the draft of our own open call for this Smartwear project's art-based festival in 2028. And I have to be honest with you, writing this draft left us with even more questions. How can we actually be inclusive in our call? How can we be detailed but at the same time not overwhelming and not confusing at the first stage? And what kind of application form is the most inviting for artists: submitting a detailed full application, or using an expression of interest or EOI, which is simply asking artists to share their idea with us first in any format that works for them, and then we move forward together individually? So here is our open call draft; it is a work in progress, and that is exactly why we're showing it to you today. You can take a look at it on the website and tell us your valuable feedback. There are questions—we are asking many more questions : what additional information would you need at the first stage of the call to feel confident enough to apply? How do you feel about the expression of interest format as a first step? Does it make the application process more accessible? Is there any information you feel was necessary or overwhelming to include at the first stage? And what other accessibility features or tools would you like to see added to this platform? Again, after my presentation, there will be breakout rooms with a focus on the Smartwear open call, and if you're interested, please join and share your feedback with us there. And in the future, we will also have a focus group working on the open calls, so again, if you would like closer involvement in this process, you are very welcome to join us. Thank you for being with us today, looking forward to your thoughts, thank you.

Yelena Gluzman, Co-Lead, Art & Design Working Group:

- Aynaz, that was beautiful. And folks, I hope you had a chance to look at the website that I shared. I know we're about 20 minutes behind schedule, but we still will take a break. I'm going to make an executive decision and say we're going to take a five-minute break, but as always, if you need more time, please feel free to do that. And when we come back, we're going to have a series of breakout rooms, and I think Marilène will put what those rooms are on the screen in a moment.

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- Let me just take this moment to introduce Marilène Oliver, who is the co-lead of the Art and Design working group. So we have the breakout rooms: room one will be on access riders, so taking up some of the stuff that Carly was talking about; best practices guidelines around accessibility; thinking about open calls in general or the Smartwear open call specifically; and thinking about bias and inclusion, so taking up some of the provocations in Brooke's performance lecture. And folks who don't want to talk about any of these, but you still want to hang out, then you can go into the general discussion breakout room. Again, if folks need the CART or the ASL in order to participate and you have a sense of which breakout room you'd like to go to, please send a message to Ginger in the chat. And with that, I turn it over to Nico to play a little music, and we'll be back here in about five minutes. And we'll decrease the amount of time we spend in breakout rooms to 15 minutes.
- Welcome back, everyone. We, you know, didn't really do a great job keeping time this time around, but, you know, we're learning. But in the about four minutes that we have left, I invite anyone who would like to speak—something that came up in the breakout room in your conversation that you'd like to share, we'd love to hear it. I know that there were a bunch of folks in bias and inclusion and in the Smartwear open call. Would anyone like to share a little bit?

Audience Response:

- I can share the notes I took during the Smartwear open call part. So we were talking a bit about how we make it interesting to people across disciplines? April Dean brought up a good point that artists are siloed based on disciplines, also through the use of language, because there's very different language depending on the discipline. How do we make the language of the call as universal as possible, which I think also ties into including the professional artists versus people who are outside of the professional art world or who do the therapeutic art or the community art that was talked about earlier. Also, just having a few curator roles with expertise and then asking specific artists to apply, as well as having an open call component, was brought up, which I think would work very well, as well as thinking about the experiences of artists feeling overwhelmed by looking at an application—especially through a university, this idea of like it can be a bit intimidating for people. Like, how do we make this application seem a bit more friendly, a bit more approachable, maybe even slightly less dry or professional, might be interesting in terms of ways of working with that. Some really great points.
- What about folks in the bias and inclusion room? And this really can be anyone; please feel free to unmute yourself if there was a point made there that you'd like to share.

Audience Response:

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- Yeah, I can speak really briefly, and perhaps if others from our room want to jump in to offer some more context. So we talked a bit about some tension between invisible and visible disabilities, how where we are seen or understood in relationship to artistic practices, disability being a part of or shaping who we are, and yet understanding that there's also this relationship to being an artist. We had a question in and around how do we push back or resist—say, "This is my art, how can you know?" We should have a discussion about our work being appreciated for what it is as well. We spoke a bit about re-envisioning that context as well of, you know, what is reception like, what does it mean to feel appreciated or understood, how does your art connect you with community, like how are you positioning your practice in relationship to others who may experience the world differently? And that's just some slight points there, if anyone else wanted to jump in to offer some more context.

Yelena Gluzman, Co-Lead, Art & Design Working Group:

- Can I just ask—so right now we are at 6:00, and this was the allotted time. And if anyone just to take a few more minutes to kind of finish the discussion, and in response to what you just said, Ginger, can you just explain what you mean by how do we resist? We were like—the artist, is it the artist's role, and you said, I think this was the second point that you made, about resisting. What is it, the kind of like elitist sort of artist idea of what an artist is versus one's own understanding of one's work? I think we were talking a bit there in that context about how we may be defined or how artists can be defined by their positionality as a disabled artist in relation to their position as an artist. Oh, got it, okay. Brooke, I see you raised your hand.

Brooke Leifso, Presenter, Artist:

- Yeah, I can quickly add because I was asked a question that I think I could succinctly answer, which is for myself, I kind of broke my brain by spending a lot of time with intellectual and developmental disabled artists and getting to know their practice, which allowed me to put it on the same weight as other people—like, not even trained as a visual artist. And so now what I also do is recognize that I am afforded many privileges, so when I'm brought into a space, how can I kick the door open for other people who may have not been invited there in the first place, because I've learned through exposure, through understanding them, through seeing their art practices. Yeah, so how can we do that as a people and share our privilege and be in solidarity?

Yelena Gluzman, Co-Lead, Art & Design Working Group:

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- That's a really beautiful point; I think that's actually a wonderful landing place for this conversation. And again, this conversation is the first of a number of them, so we do really encourage you to register for the next two symposia in the series on Monday the 15th and Wednesday the 17th of June; the registration is in the chat in those links. So we hope to see you again, and we really appreciate folks' engagement. Carly, Brooke, Aynaz, thank you for your beautiful presentations today. And Nico, thank you for holding down the technical aspects, and Marilène, thank you for being an amazing co-lead in every way. So thank you all, Kristy, thank you too, and hopefully see you all soon.