

ESYMPOSIA 2026: Crippling Collaboration_17.06.2026

Marilène Oliver, Co-Lead, Art & Design Working Group:

- Hello everybody, and welcome to our third and final symposium. We are delighted to have you with us. My name is Marilène Oliver. Sorry, I've got a bit of a croaky voice so I'll do my best. I'm an associate professor of printmaking and media art at the University of Alberta, and I'm part of the Smartwear Revolution research project at the university, of which I'm a co-lead of the Art & Design Working Group with my colleague Yelena Gluzman, who is here today. Yelena is waving.
- We are delighted to be hosting the final of our Smartwear Revolution Art & Design eSymposia on the themes of Artists and Accessibility, Ecologies of Care and Crippling Collaboration. Before we start, and on behalf of the whole Smartwear team, I respectfully acknowledge that the University of Alberta, its buildings, labs, research stations and art studios are primarily located on the territory of the Nêhiyaw, Niitsitapi, Métis, Nakoda, Dene, Haudenosaunee and Anishinaabe lands that are now part of treaty six, seven and eight, and homeland of the Métis. Speaking on behalf of myself and my colleagues hosting this symposium: we're all members of this 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 and our shared futures.
- We have both ASL and CART captioning today, and sorry, we were a bit late sorting that out. But to access the captions, please go to the bottom of the Zoom window and click on the more button, and then show captions to access the sign language interpretation. Please go back to more, then interpretation, and then American Sign Language. Today, Captioner Kim Johnson and our ASL interpreters are Jody Morrison and Jason Sailing. Thank you Kim, Jody and Jason for your amazing work today. This is a two hour symposium. We will have presentations until 1:20, and then we will take a ten minute break. Please feel free, however, to take breaks whenever you need and have your camera on or off as you wish. Aynaz Raoufian, who is one of our research assistants, will be

posting the timings and resources into the chat, and Nico Arnáez is taking care of any technical issues.

- We will be recording the session for Smartwear team learning, and as our speakers have graciously agreed, we will post an edit of the recording to our website, which will be launched shortly. Please also feel free to put questions or comments in the chat if you would like to share your feedback with us directly. We will also be posting a Google form into the chat in case you would like to leave any anonymous feedback, and also let us know if you'd be interested to be part of any focus groups or conversations about some of the issues we've been speaking about in the symposia.
- Okay, before we move on to the symposia, I'm just going to quickly give a bit of context about what the Smartwear Revolution project is. Smartwear Revolution brings together an international multidisciplinary team and centers co-design with PLEX—that's People with Lived Experience—integrating expertise across technology, textiles, design and social justice. The goal of the Smartwear Revolution project is to develop innovative clothing technologies that augment mobility, independence, and the ability to alleviate challenges associated with muscle weakness. The project includes a budget of 1.2 million CAD to invite artists, designers and performers into the project to respond creatively through an artist in residence program and a series of open calls for exhibitions, performances, live dress events and community engagement initiatives. These activities will culminate in a series of public facing art events and arts and technology festivals.
- As part of our preparation to launch an open call later this year for creative work, we've been hosting these public facing symposiums, of which this is the final one. The first symposium, which was last week, Artists and Accessibility, asked how we can create and distribute open calls, arts supports and opportunities that center accessibility as a baseline and not as an afterthought?
- Our second symposium, which focused on Ecologies of Care, asked the questions: How can the artistic endeavors of the Smartwear project contribute to supporting and strengthening existing networks that curate, present, give space and resources to disability arts practices?
- And today we will be focusing on collaboration. We will be thinking about how we can invite, embody and sustain modes of collaboration that truly support

extraordinary ways of thinking and making. I'm going to pass on now over to Yelena to introduce our amazing speakers, and we'll be starting with Carla. Okay.

Carla Rice, Presenter, Co-applicant Smartwear Revolution:

- Thank you so much, Marilène, for getting us started. I just want to check, before we keep going, that for folks using the CART captioning, I think the stream text may not be working properly. So we're getting the transcript, but not streaming.

Marilène Oliver, Co-Lead, Art & Design Working Group:

- Kim, I'm not sure if there's something you can do from your end to make that happen, but if there is, I'm just going to give you a moment here to do that.
- The first of our three speakers today is Carla Rice. She is a professor and Tier One Canada research chair in Feminist Studies and Social Practice, and founding and academic director of the Revision Center for Art and Social Justice at the University of Guelph in Ontario, Canada.
- Carla Rice specializes in feminist difference and disability theory and in research creation methodologies with a focus on changing systems and fostering social well-being and justice at the University of Guelph. She founded the Revision Center as a cutting edge research creation center and state of the art traveling media lab that explores how communities can use arts and story informed research methods to advance social inclusion, well-being, and justice. We are so happy to have you with us today, Carla. So I'm going to hand it right over to you. Thank you so much for sharing some of your work and thoughts with us.

Carla Rice, Presenter, Co-applicant Smartwear Revolution:

- Thank you so much for that kind introduction and for the invitation to speak this afternoon on this panel. It's wonderful to be in a space where people are actively rethinking the relationship between disability and technology.

- Collaboration is often imagined as bringing together different groups of people to solve problems and to design better futures. Today, I suggest that when disability leads, collaboration shifts from problem solving to world making. I focus on how this shift happens at the intersection of disability and technology. The visuals in this talk come from World Indifference, a disability led, open access digital space that brings together art and scholarship to reimagine how we understand mind-body difference. This slide shows our site's landing page—an illustration by disability identified artist Sonny Bean depicting creatures, plants and crystals in a subterranean world. And I chose this slide as the opening slide to gesture towards disability arts as a world making praxis.
- To begin, I draw on crip cultural practices, which Eliza Chandler defines as disability generated approaches that treat access as collective, as relational, and as world making. I briefly model something called a relaxed pedagogy, or a crip approach to teaching and learning that understands access as ever evolving and invites multiple forms of engagement.
- Marilène kind of gestured toward this at the beginning, but I want to invite you as well to move in and out, to eat, to stretch, to use the chat, use emojis to put words in the chat that resonate, or that you think resonate with you—maybe words that I've said or other people say during this presentation. Essentially, it is to engage with ways of learning and being that work best for you.
- I also model audio description. I'm a white becoming old woman with blonde gray hair and wearing a blue shirt. I live with difference and I'm a settler with indigenous kin through marriage.
- The slides that I show you feature strong color contrast and highlight key words and quotations that I will aurally deliver in my talk. This image that I show now is by artist Josephine Guan. It depicts a brown woman dreaming, and I chose this one to reference the creativity that can emerge when navigating a world not built for your bodymind.
- The question that I was asked to consider today is, how can we invite collaboration that supports crip ways of thinking and making technology development? Technology development, as many of us in this room know, is typically driven by the techno fix. In other words, it's valued largely for making disabled bodies more productive for capitalism and closer to notions of normal. But rather than asking what technology does for disability, I want to shift the

frame for the next a little while to ask: what does disability bring to technology? Drawing on disability arts and culture, I argue that disabled artists, activists, and creative technologists are repurposing and reimagining technologies in a way that Amira Hamra and Kelly Frisch have argued, not to fix bodies, but rather to do things like extend embodiment, enact care and access, generate community, and also create culture.

- I will develop this through two examples. One example shows how technology, while it's imagined as the techno fix—as fixing disability—can also produce disability. And the second example shows how artists rework technologies and invent new technologies to create new sensory and relational worlds. My claim is a simple one: when disabled artists lead, collaboration shifts from problem solving to world making, opening space and possibility for non-normative lives and futures.
- This understanding of disability as the problem and technology as the solution has a long history. At the center of this history is a narrow vision of the human—rational, autonomous, able bodied—which, as philosopher Rosi Braidotti argues, operates across our Western conventional knowledge systems as a kind of normative standard or species typical ideal that positions some bodies as fully human and others as unwanted and undesirable deviations. In contrast, the approach that I offer today is both affirmative and relational in understanding differences emerging through interactions between bodies and worlds, rather than residing in or emerging from bodies themselves. The image that I've chosen here by artist Sonny Bean, where hands morph into plants and animal forms, gestures towards this entanglement—bodies and environments continuously shaping each other.
- I've also included a quote by Rosemary Garland-Thompson, the well-known disability studies scholar, who describes this relationality in terms of the metaphors of fitting and mis-fitting, where she writes: "The degree to which the shared material world sustains the particularities of our embodied life at any given moment or place determines our fit or misfit." Now, the critical technology scholar, Ashley Shew, actually proposes the concept of techno-ableism to capture how tech typically responds to mis-fitting, which is through the techno fix—by trying to fix the body to adjust disabled people to existing systems rather than rethinking those systems in themselves.

- Here I pause with my first example, which I think demonstrates how technology produces disability. And here I draw on the work of indigenous neurodiverse artist Vanessa Dion Fletcher, whose work shows how the assumption that disability exists first and then technology comes along to respond to it begins to unravel. We begin to see how the imposition of new technologies actually produces disability. In her film *Words*, Dion Fletcher draws our attention to the written word as technology when shaped by colonial histories and education systems. I'm going to show the video and then offer a few reflections.
- This work shows how learning difficulties emerge within a system that privileges written language over oral traditions, raising a critical question for me: would this form of difference be named as disability in a world organized otherwise? As Dion Fletcher reflects, schooling moved language from oral to written systems shaped by colonial power, and she writes: "It was when I started school, when language was taken out of my mouth and put into the page that I started to understand it as a system, a complex system I could not control and was constantly failing at. As an Indigenous woman, I learned the ways that language was used to alienate and oppress my family, my ancestors, and the ways it continues to oppress me, both as a cultural experience and as a disabled experience."
- *Words* reveals how writing and diagnostic technologies participate in co-producing disability, even as they claim to only describe or measure it. And I think that we can see this similar dynamic emerging today powerfully in AI, which is deeply implicated in producing and intensifying mental distress. I've chosen this image by Naheen Ahmed, showing hands coming together around a pencil. If we orient that pencil as a technology, this suggests a different relationship to technology—one grounded in interdependence and collaborative acts of co-creation.
- Now, if Dion Fletcher's work shows how technology co-participates in the production of disability, work by artists Deidre Logue and David Bobier shows how it can be reworked otherwise in their exhibition *Imagining our story, Admiring All We Accomplish*. Deidre Logue partnered with creative technologist David Bobier to build access directly into Logue's artwork itself. Together, they developed a series of hyper-tactile installations, including, as you see on the screen, a vibrotactile plinth, vibrotactile mechanical hands, and a vibrotactile,

wheelchair-accessible stage. Vibrotactile technology translates sound into vibration. Audience members feel sound throughout their bodies rather than receiving it through a single sensory channel, allowing the work to be experienced through the whole body. What emerges is a different relation to technology, one that neither corrects nor compensates for embodied and minded difference, but rather transforms how artwork itself can be sensed and inhabited. Here is a brief film that I understand Sean Lee showed in one of the previous sessions, but I'm going to show it again to underscore what I think is the significance of this collaboration.

- This shift from changing bodies to transforming the interface between bodies and worlds becomes especially clear in the experience described by blind artist and audience member Alex Bulmer, who wrote about her experience of the technology: "When I'm at a video installation that's being described, I'm imagining the images on the screen. But what the vibrations did for me was I wasn't just focusing on what was out there; I was actually very aware of what was happening in my body." So the work no longer asks audiences to approximate normative perception. Rather than trying to fix the misfit—in other words, to align bodies with existing environments—Logue and Bobier rework the environment itself, inviting a more fully embodied and shared engagement. And this is what I call techno-access.
- By techno-access, I mean a way of working with technology that emerges from disability experience and that centers access as creative, relational, and world-building. So collaboration here shifts from consulting users or positioning disabled people as extreme users—which is often done in the digital tech space—to reorienting and talking to disabled people as experts and co-creating with disabled folks. It shifts from solving problems to working with difference as generative and seeing the possibilities in what difference brings, and from individual solutions to rethinking design as a collective enterprise grounded in interdependence as opposed to independence.
- I want to leave you with a few provocations. What would it mean to design technologies that expand ways of sensing and being? What would it mean to build systems, tools, and materials that treat disabled people as essential collaborators from the onset? And the bigger question, and perhaps the most important question here, is: what worlds are our technologies helping to build,

and who is invited to belong to those worlds? So I again finish with the argument that when disabled artists lead, collaboration becomes more than problem solving—it becomes a practice of world making. I'm just going to end with the landing page and QR code for the Worlding Difference site. This is an arts and culture space that was created by over 200 academics, artists, and community members. It features teaching and learning modules and other resources that speak to some of the issues and practices that I introduced here today. It can be a useful resource, a source of knowledge about disability culture, and an entree into disability culture for those folks who are interested in learning more. So thank you so much.

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

- Thank you so much, Carla. That was a really fantastic presentation with some wonderful, provocative questions. So just to remind folks, we're not going to do a Q&A after each presentation. We're going to hold on and save it for a larger Q&A discussion after all three presentations. So please do write notes on your systems, drop keywords or questions into the chat, and we'll revisit them at that time. Feel free to participate by dropping emojis and reactions as you like—it's so wonderful to see that.
- Moving on to our second presentation, we're very excited to have Claudia Alick here. She is a national leader, performer, producer, designer, writer, and inclusion expert. She is the founding producer of the transmedia social justice company Calling Up, whose projects include Accessible Virtual Pride and Producing in a Pandemic. They work collaboratively on programs like CripCreate and facilitating the Mosaic Network, which is an alternative to Facebook for BIPOC theaters and funders, and also works on producing the Ghost Light Project and Mouthwater Festival. Claudia has directed plays like *Elektra* with Access Classics. She is a curator and access doula with the Crip Tech Incubator, whose projects include Crip Tech, Gray Area, Metaverse Haptics Lab, and the Artificial Intelligence Lab. Claudia is an advisor to the San Francisco Disability Culture Center, the MFA National Theater Project for seven years, and co-produced Unsettling Dramaturgy: Crip and Indigenous International Digital Colloquium, and is an advisor to Howlround Digital Theater Commons. We're so

excited to have you here, Claudia, and for you to share your many years of expertise and experience in collaborating and facilitating collaboration with artists, theater professionals, and performers. So welcome to Claudia.

Claudia Alick, Presenter, Co-applicant Smartwear Revolution:

- Thank you so much for having me. It's a pleasure to be here. I have to call myself out, though. I just recognized my bias—obnoxious! It's a little focused on the United States, isn't it? We're in another country, and I said national, and that international colloquium was based in Canada. So it's good to be doing some cross-country collaboration. I'm about to present a bunch of projects that the Calling Up Justice practice has produced, and I'm hoping that it will spark ideas and questions. So this is Calling Up Justice: access across space and time, crippling collaboration.
- And the first thing I have to do is say thank you to Lee Chang for producing the Disabled and Here project with her program Affect the Verb, as she pulls together disabled folks to do stock photography. It was the most accessible modeling experience of my life, and it has allowed me to, in a sense, asynchronously collaborate with disability organizations all over the country. It's so great. I just want to do a shout-out for Lee Chang's Disabled and Here project, which is just a really amazing, crip-centered, collaborative project that is helping to make the stock photography pool better and more representative of all of us.
- I want to introduce myself. I'm Claudia. My gender pronouns are they/theirs, but you can also use she/hers. My access check-in is that all of my access needs are met. The reason we do an access check-in at the beginning of a meeting is so we can interrupt the invisible script that's already there—the one that says "act like this is working for you and don't interrupt what's already going on." By adding the access check-in, we get to have that moment. We also like to do decolonized land greetings. I acknowledge that settler colonizers and imperialists from Europe took the unceded lands on which we gather by force from the indigenous ancestors and present-day peoples who have stewarded land, water, and living beings since time immemorial. Please reflect and act on your responsibilities to indigenous peoples in your location. Given this

information, I also want to acknowledge that the dominant culture is based on stolen land and forced, unpaid, or coerced labor from enslaved black people and many other groups. And since our activities are shared digitally to the internet, we must also take a moment to consider the legacy of colonization embedded within technological structures, including the equipment and high-speed internet, which are not available in many marginalized communities.

- In the spirit of disability justice, the principle of cross-movement solidarity, we share these final words as part of our decolonizing greeting. We are in solidarity with the many movements for justice, and we honor the lives of all who endured and continue to endure in the face of settler colonialism, white supremacy, and ableism. But then, just as a final note, I just want to acknowledge access is an ongoing negotiation. Our dominant culture tells us that we're required to be physically uncomfortable when we're meeting with people. A computer invites us to hold our bodies stiffly. So I just want to invite you to feel free while you are experiencing this presentation.
- I'm Claudia, and my practice is Calling Up Justice, which is a transmedia practice. We're doing a whole lot. I consider us a mycorrhizal network. You know, there are hyphae of mycorrhizal fungi that are joined with the plant roots, and these rhizomatic structures connect individual plants together for exchanges of resources and communication about their local environments. What I like about this model is that it's mutualistic. Oftentimes, this is how we as cripers are collaborating and making it work for us. Now, the Calling Up Justice practice is kind of like a gigantic forest where one practice member has their own practice, like One Free Community, and we are collaborating to make projects happen. In order to make CripCreate exist, we actually have to have five different disabled groups running it because none of us have the spoons to do that full-time. Also, we don't have the resources—nobody's paying us for that. But when we collaborate together, we can divide the labor into something that fits our body-minds.
- If you go to the Calling Up Justice website, we have this gigantic search bar at the top because we want you to look for what you need. We're doing so much, and we also have a community calendar. Ways that we communicate across our multiple practices include a newsletter, which is a project that takes about four of us to gather all the stories of what we've done. Some of our practice

members don't type well, so they're going to verbally tell us the story and somebody else is going to transcribe it. Some of our practice members do not play well with WordPress, so we've got a module where they can send us the story of the activity they did through a Google form, and then we can take that and post it for them. Some folks have the capacity to post on their own, and we just give them the keys, but we also make sure to teach them how to do it.

- We also have very robust social media spaces. I will acknowledge, because I'm home all the time, where do I hang out? I hang out in the digital commons, and alas, social media is not a common space; it's a commodified, commercialized space, but it's where I can find my people. It's where I made friends with Alice Wong, and it's where I make friends with a lot of y'all. So, we appreciate our robust social media practice. In this presentation, I just did the opening and introductions, introduced myself and my practice, and now I'm just going to talk about a bunch of projects. I'm already acknowledging that I didn't do the thing I was supposed to do, which was to time myself to make sure I did not go over. So I've just started my timer. Let's talk about examples and practice.
- First, I want to root us in my framework. My framework is crip technoscience, right? I'm using "tech" as traditional ecological knowledge. Let me first start with what I mean when I say technology, because I have a very broad definition of technology. It's the machines we're using, right—so maybe that's AI-generated text, maybe it's the computer—but it also includes, in my mind, the organic, and it includes the technology of human beings in exchange.
- Crip technoscience is the interdisciplinary field of research and activism that positions disabled people as active makers, hackers, and designers of everyday life. I take the "tech" and I replace it with traditional technological knowledge. That's thinking about something like the Three Sisters system—the maize, the beans, and the squash. This is engineering, but it's also about how we can all be three sisters as collaborative partners when we're producing.
- This framework works for both disabled and non-disabled collaborators. What I love about this model is when you design for us, you kind of design for everybody. In many ways, we are hacking for justice. We are producing a prefiguration of the world that we need to be living in. We are disrupting supremacy culture programming, oftentimes because we can't help it. I'm not designed to work well with dominant culture systems. Like literally, oh, look at

that—it stopped being a presentation for some reason. I didn't do anything. I'm going to click the button to be a slideshow again; I don't know why it did that. Okay, let's keep going. All right, so this is the place where I invite you to play with me.

- If you want to, you can take out your cellphone and put it in front of this QR code and then fill out a little story about a moment that you loved in accessibility. What is this moment about? This is me acknowledging that when we are collaborating through computers, we're also trying to replicate some of the exchange ecologies we would have in that space. How do I catch a vibe for the entire room? I might need to invite you all to collectively summarize your vibe and put it in a space, and then I'm going to make a word cloud out of it. I'm going past this moment very quickly. I normally give us time to do this properly, but I want to tell you about so many things. Okay, all right.
- We do something called Rapid Response Tech Team training. In our practice, we are often spinning up events in response to things happening in the world, right? Sometimes they're like, "We want to take away your rights," and we respond, "We're going to have to do a live stream about that." But who's going to run that live stream? Who's going to moderate in the chat and understand how to recognize a disabled practitioner who might be mistyping a word versus a troll who's trying to cause harm to the community? We're doing weekly classes that are free to participate in, and we're upskilling our entire community. Last week we did an amazing class on augmented reality.
- We were collaborating—and I'm going to be reflecting on convenings for a moment because that's what this is; this is a convening bringing a bunch of people together. Now we're doing this through the technology platform Zoom, but in 2020, I was using Hopin (Ring Central Events). That was bringing people together to try to replace a theater festival that had to be canceled due to Covid, but we wanted to still have those exchange networks in place. So what did we do? We invited all the performers to create a three-minute video that was a reflection on what their play would have been had they been able to come to the Bay Area and present it collectively with everyone. Some of these examples have a disabled artist featured, but that wasn't the point of this particular project—that's just the awesome disabled artists I'm working with.

- We're also not only using technology where we are all collectively in one digital space. Sometimes we're acknowledging there are exchanges that need to happen in a physically shared space, and exchanges that can only happen digitally. In this case, it was because many people could not fly to New Orleans, either because they were being Covid-19 pandemic cautious like myself, or because they had work-related things that were delaying them. So we had the Network of Ensemble Theaters meeting online at the same time as they were meeting in person, and we had a series of activities that were not exactly the same but were designed to produce similar outcomes. Then we were able to all come together for a hybrid exchange and conversation about it. We also helped to produce the Inclusive Theater Festival a few years ago in Chicago, and that had one day that was fully digital, and then we had a day that was hybrid where they had physical presenters in Chicago, and we were watching the presentation from all over the country through the platform Howlround. Howlround is the digital commons for theater and performance, and I'm an advisor to this amazing group of human beings. They produce a very vital piece of our performance and technological ecosystem.
- Now, this is an example of QR codes. You've got the presenter having a QR code, inviting us to scan that to see some visual thing better, and then we also had these literal posters up in their space so they could access the different programming. This was live-streamed peer-to-peer, which is different from YouTube—it's moderated. If we had 30 more minutes, I could do a presentation on some of the more exciting and less controlling ways we are figuring out how to collaborate and exchange data, resources, and information online. Because the problem is, we make an amazing event like this—at the gala we did in 2022, this platform allowed us to do a play reading about being disabled and needing rest in a bed, so we could only imagine ourselves in the bed while we were doing the play reading. But it also had a lot of the same screen-sharing things that you get in another place. We chose that platform because at the time Zoom wasn't allowing for reactions. You know, everybody give me a clap—when you clap, that thing goes across the screen and it's just delightful. Yes! These are the small seasonings to our exchanges that make them enriched and pleasant to be in. Then we had a conversation about crippling galas. How do you cripple a gala? How do you have a gigantic brain-share with a lot of disabled people all at the

same time? I find it's often about doing an online convening to get us all together at the same time. Of course, this platform went out of business right after we did this event, and so all of our space was gone.

- The next event that we did was in 2025. This was another anti-fundraiser fundraiser where instead of raising money for myself and my practice, I presented for 24 hours and we presented other people's practices. We had the San Francisco Disability Culture Center in conversation with BlinkPopShift—Emilio, a very interesting artist—and they got to interview each other. Then in the chat, they presented the links so you could directly give to them, and that also created a video that would allow people to visit asynchronously. This is a big part of our practice: figuring out how to get a lot of people with a variety of different access needs all together in the same space allows them to do awesome exchanges and leave with what they need. We're also doing a lot of labor, like creating these graphics to center Antoine Hunter, Loud'n'Unchained Theater Company, or Sins Invalid. Oh, does that mean I'm out of time? Oh, no. Okay, I might have talked to you too long. How much more time can I have? Because I'm realizing I have at least five more minutes.

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

- Take the time you need, Claudia. Thank you so much.

Claudia Alick, Presenter, Co-applicant Smartwear Revolution:

- All right, so this is Accessible Virtual Pride, and we're actually doing our fourth annual iteration of this event. It's going to be July 4th and 5th. It's an online event, and it is an internationally accessible event. We started it because prides were accessible for two years, and then they stopped having online events for us. So we were like, "let's make our own," right? This event is purely digital—it's not hybrid—but we do produce watch parties. There is a disabled hub in Oakland that is going to be inviting everybody to come to their place to watch the live stream and be an audience for it. But also, this is an event people can attend at home. We're collaborating with lots of different groups, so we're collaborating with Catalyst Consulting this year. I want to do a shout-out for One Free Community. This is just senior design work here. We have text-only info

because we have people who want to access our information, but the text reader doesn't play well with the social media site.

- The social media site will make it so nobody can see the video if we say certain words, but a blind audience member needs to know what we're talking about. So we have to present our work in a number of different ways. I like to think of our practice as just presenting our work over and over again, as if it's on a lazy river so that anybody can come join our buffet.
- The programming for Accessible Virtual Pride is from the community—it's for us, by us. People suggest an event and then we help them to produce it. This event also has other spaces to connect with. We've got a Padlet to replicate the haptics of going to a pride event and seeing all the tables and getting to visit all the tables. We also built an entire Gather Town. So this is an example: this is Water Countries, an underwater paradise full of mermaids and merpeople and beautiful, disabled burlesque dancers. Each of those TV screens has a video that leads to a disabled burlesque dancer, and Mouthwater did this gorgeous in-person event where it was fully accessible—masking, testing, the spaces were wheelchair accessible, ASL, all the things.
- Instead of trying to make that hybrid—because that would have been too much, it would have broken the event—we recorded it. Then we took those recordings and we had people spend time editing them into something that was very accessible. We added descriptions and captions, and now it's accessible across space and time. We've held watch parties inside the Gather Town to revisit that. So like, the dancers danced their first dance two years ago, but then they joined us again just a few months ago to revisit that dance.
- This was the Alice Wong celebration of life—again, another hybrid event where I just wanted to shout out the power of the chat and that this is an active communication space. When we're doing digital events that don't have the chat, it can feel very, very lonely. It can feel like I was trapped in a black box and I'm not allowed to talk to anybody. We also did a project called Dis/Rep where we took text that we all wanted to read, formatted it so we could read it together live in the space. We had ASL interpreters, we had an OBS engineer—that's Open Broadcaster Software—that was able to take our people talking, our ASL, and our captions and make it look good on the screen. Oftentimes, platforms are not supporting us in having things accessibly. If you go to disrepworkshop.org, four

years of workshops and presentations are accessible there. Curiosity Paradox did an amazing amount of labor to put that together. All right, I need to hurry.

- This is *Elektra*, a theater production we did that started with the idea of accessibility, and I wanted to shout out Ghost Light artistic interpretation. These are artistic ASL. When you ask an ASL interpreter to just interpret some theater on the fly, it's kind of like putting a sticker on something. We asked ourselves, what if we invited them to the rehearsal from the beginning? And it made so much sense, not only because Antoine Hunter was one of our featured performers, but because this impacted what we did with the captions, it impacted what people did with their staging as performers, and—can I show this to you really quick? Okay. I'm pausing this section.
- We did a very experimental production where I gave the text to all the performers, and the performers were all the characters and also the chorus. In this beginning choral section, Antoine Hunter was like, "You know what? Could I leave rehearsal? I want to record some footage on the mountain." As a director, I was like, "I don't know where you're going, but I'm going to trust you." Antoine went to the mountain and recorded this footage, and it was exactly what this opening piece needed—the movement. It was interesting layering it in. So this is about acknowledging asynchronous collaboration—different, amazing performers coming together. This artist was based in Canada, Antoine's based in the Bay Area, so this was another way for us all to come together. Rene's based in New York. Hit pause and then move on to the next slide, and then I'm gonna try. Okay, there we go. I'm gonna skip this one.
- Inside the Gather Town, we are making really intense design spaces. So this was the space we designed for a live stream of theater companies from all over the world who are focused on Palestine. Each of the different theater companies has a little cutout, and if you click 'X' when you click on them, it'll take you to their website. You can find out more about their theater companies, and you can click here to watch the entire 24-hour live stream. Then we did a live watch party while it was going on, and that was produced with Golden Thread, Howlround, and also the Theatre Alliance.
- QR codes are a thing we love to do, so this is another project that focuses on QR codes, inviting people to take a photo of themselves and put it in an online gallery, and we can present that on the wall. We can have an access doula who

is there to help you and talk about it. These are different events, and also we can just be grimy and put the QR code in random places—it's just an act of defiance. Then also we can put them on materials and convenings.

- The last thing—thank you so much for all this time—the last thing I wanted to share was my latest project, *Art Power Growth Liberation*, where we're using augmented reality, which is just another way for us to collaborate. So I made 45 paintings and I made poems for all of those 45 paintings, and I made songs out of those poems, and then I made short films out of all of those paintings, out of all of those poems, and some of those paintings are augmented reality. When you put your phone over them, it becomes a lot of change, and you try to change. All that you change changes you. Only the lasting truth is change. God is change. And that particular project is an attempt at creating a poetry book that has photos of the paintings in them, and then you can take your phone using the Black Terminus app and activate it that way. So we're creating work that is accessible across space and time. Thank you so much for listening to my presentation. You can find more information at Calling Up Justice.

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

- Thank you so much, Claudia. That was so chock-full of amazing ideas. I feel very inspired by both Carla's and Claudia's presentations and all of the wonderful ideas there. Okay, so hopefully you're holding on to your questions and you have thoughts that you're writing down in your notes. Feel free to put them in the chat as well. We're going to have our third speaker now, who is Louise Hickman. Louise, thank you for being here. I know that it's UK time for Louise, so it's quite late at night—I think it's about 8 p.m. at this point. Thank you for being awake and with us.
- Louise Hickman is a Wellcome Early Career Fellow leading the project *Algorithmic Kitchen: Recipes for Disability-led Health Technology Design* at the University of Cambridge. She is also a research associate with the Minderoo Centre for Technology and Democracy. Her research draws on critical disability studies, feminist labor studies, and science and technology studies to examine the historical and sociotechnical conditions of access work, particularly how access is produced and mediated through human labor, assistive systems, and

economic structures. Previously, Louise was a senior research officer at the London School of Economics and contributed to the Ada Lovelace Institute's Just AI Network on Data and AI Ethics. She holds a PhD in communication from the University of California, San Diego. Louise, thank you so much for being here, and I pass the mic over to you.

Louise Hickman, Presenter, Co-applicant Smartwear Revolution:

- Thank you very much. I am going to share my screen. I think you can all see my screen. I think it's really great to follow the other two presentations; we've covered a lot of ground already, so I might kick off some of the stuff that I have in my slides. So, *Crippling Collaboration* is a really interesting provocation for me. I have been thinking about this. Before I go further, I should give a visual description of myself, which is: I am wearing these pink glasses, which are actually NHS glasses from the 1980s, and I am a white woman—middle-aged, I guess—with headphones. My hair is tied up in a pony which you cannot see. I am a little bit burnt, actually, I think from what I can see, from the sun that made its rare appearance in the UK.
- Okay, so, *Crippling Collaboration*. On screen, I have an image of *Crip Authorship: Disability as Method*. In this actual collection, I have an essay which speaks about CART captioning, talking about CART captioning and the expertise around CART. We have it on and we're using it today. We use storytelling as a way to talk about the complexity and the practice of how we make captions. And so, in the spirit of the previous two presentations, I'm following that same spirit to think about what the dimensions of *Crippling Collaboration* are.
- So last week on Instagram, I did a very scientific investigation, and I put a call out to my audience or network, if you like, and I asked: "What was their favorite crip collaboration?" and I put, "It's for a talk next week." I got quite a few responses. And so I'm going to revisit some of the examples because I was actually quite surprised by the examples that people gave, and I thought that was a really good way to crip my own perspective on what *Crippling Collaboration* is. Then we'll hopefully come back at the end of this slide and think more intentionally about technology.
- The first example was provided by Kevin Gotkin, who is the author of *CripNews*. They recounted a recent experience of visiting a stand-up comedian, Morgan Bassichis—I can't say his name—called *Can I Be Frank?*, which is on this slide. It is a kind of reenactment, or going back to archival footage of a comedian that worked in the '90s. I think Kevin used the phrase, "as if it was a way of visiting an

elder, somebody who lives in that time." This particular show is in New York, I believe it's on at the moment or very recently. I was like, okay, this is interesting in thinking about crip theory, in the sense that so much of crip theory depends on or co-existed with the history of HIV and AIDS. I feel like it's been really interesting and perhaps a reminder that the work we do in *Crippling Collaboration* is our way to revisit how our work is political, and what it gains in the politicization of our work as well. So I hope we can pick up on that later. Okay.

- The next example that was provided was really interesting. I wasn't aware of this project by Ezra Benus—I can't quite pronounce his name—and they recounted a project they did with their brother. This series of work is called *Brother Sick*, and they have quite a few projects listed under this *Brother Sick* project. This particular one was in a show in 2024—I cannot remember where at this precise moment—but here on the slide, there is somebody pinning up paper facemasks onto the wall. You can't quite make it out, but there are messages written onto the masks. If I go to the next slide, we have some of the masks enlarged, and on the masks, there are these messages. On the first mask it says, "networks of care CAN and SHOULD be contagious." On the other masks it says, "an army of the sick can't be defeated." Again, I was really struck by the intimacy of doing artwork with a family member; this is not something that I had thought about. If you go onto Ezra's website, there is a really detailed description of all their projects, including visual descriptions and a quite vast archive of their work together at present.
- Ezra also submitted another example, a piece that Ezra co-produced with Finnegan Shannon. This piece is called "Hot Hang." On the slide, there is an image of people sitting around a table. There are some objects on their laps, like wires overlapping, and there is text on the wall. The room is lit red. I'm going to move to the next slide, where on the table, there are hands placed on top of heated pads. I just realized now that there is a quilt in the background with images of spoons. I am going to go to the next slide so we can read Finnegan's description of this project. I have to move some things.
- I was struck by this example because this is a look at another crip collaboration that I wasn't aware of. But the multiple mediums they're using in this project—it's so interesting in the sense that they've got a transcription on the wall, but also there is the entanglement of the objects, of heated objects, and the entanglement of the wires. So there's this real nice coexistence of technology, which is seated alongside pain and warmth, right? So how do we find the words to talk about that experience?

- I'm going to go on to another project, which was sent in by Christopher Robert Jones, who runs the 'Crip' project at the University of Illinois, and they sent in the work of Carmen Papalia and Heather Kai Smith. On screen, there is an image of a room that is filled with mirrors. It kind of looks like a maze with red string that is connecting the mirrors. I think this image invites people to think about encounters in a space, and who is reflecting who. I will actually go to the next slide and then I will come back here to resituate this, because Carmen describes herself as a non-visual learner rather than somebody who is blind or visually impaired, to move away from a kind of medicalized language. One of the offerings that he gives reminds me of something that Carla said in the first presentation when thinking about Open Access. In their definition—this comes from a manifesto written in 2015—this artwork comes out of this idea of what it means to have these shifting access needs, which I think Claudia has beautifully summed up in their presentation. I actually just have this poster on my wall and the poster says, "Interdependence is central to the radical restructuring of power." I think power in this context, when thinking about *Crippling Collaboration*—whether the work is political or not—is something that is really useful in thinking about practices and collaborations, and asking: how do we give up that power, and how can we share that power?
- Okay, so I think it would only be fair to reflect briefly on this example provided by Kelsie Acton, who is an alumna of the University of Alberta, and they talked about co-designing for the Factory International, which has a huge, large, cavernous space in Manchester. There is a photo on the right, which doesn't really reflect that, but I can express that through my description. They worked on a project across multiple impairments to think about how to develop a rest space inside that huge, cavernous space. But this project never came to light because it wasn't signed off by the fire department. So there is part of me that would love to know, and would love to document, projects that are incomplete and know how these projects move through the world. Okay, how am I doing for time?
- I am going to quickly talk about two projects that I have led on. The first one is the Criptörök project, which I completed a couple of years ago now. This was ultimately a storytelling project which looks at how we make sense of technology, and this was made in collaboration with the Grand Union Gallery in Birmingham, which is about an hour outside of London, with a disability-led team. We commissioned disabled authors to think through: how do we need storytelling to talk about technology? This provided foundational building to the current project that I work on now with Dr. Nancy Salem, who I believe is with us today on this call. We are working together to think about storytelling, and actually, we knew

from the *Crip Tech Manifesto* that we need fiction to think about fiction—so "fiction fictions" as a way to think about a kind of untied technology approach to storytelling. In the spirit of that project, I had worked with Finnegan Shannon on a film project which is called *Captioning on Captioning*. This is a slide from the film: "captioning is access work." If I go to the next slide, on the screen there is a screenshot of the film, which includes a shared screen of the captioning system called CART. What you can see on screen is readable text, then there is raw data at the bottom, and then there are subtitles at the bottom of the screen. To the right, you have the collaborators—in this case Jennifer, myself, and Finnegan Shannon—and we're working together to ask questions about how captions work, and we see in real time how that technology works.

- Now I've got one more slide, which is part of my current project with Nancy, and this is a photo collage of a bread bin for the project called *Algorithmic Kitchen*. It is a bread bin that is designed kind of like a medical cabinet. This is a piece that the project will commission as part of an initiative that will go out into the community to engage with disabled community researchers and participants, and we'll use fiction as a way to talk about technology. So yeah, it is multimodal and very exciting. I will end there and thank you very much for inviting me to share this today.

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

- Fantastic. Thank you so much, Louise. And thank you to all three of our speakers—to Carla, Claudia, and Louise—for sharing with us this just amazing breadth of practices, projects, strategies, and approaches. I'm really excited to talk about all of these with all of you. So just to say a couple of more words about the symposium in general, and what is the point of the symposium and this whole series for us and for our team: having and hosting these symposia has been a chance to connect with folks from the disability arts community—folks who are artists locally, nationally, and internationally—who are interested in speaking back to technological innovation. We're hoping to be in conversation with you all, and that the conversations that we have today, and that we've had over the last two symposia, help us to shape our strategies and approaches to creating the arts festivals around the Smartwear project, to meaningfully contributing to disability arts communities, and to finding

essentially the best way forward for the work that we're doing. We really value the conversation that's going to come after this.

- We realize this has been a long—already an hour and a half—that we've been together; we're going to take a ten-minute break right now. We're going to have some snazzy music if you want to dance along during the break and leave your volume on, then we're going to come back at 1:30 and we will have a discussion. I think we will not be using breakout rooms, is that right, Marilène? Yeah, so we're just going to have a discussion in this main room. So please bring your questions, your thoughts, and comments, and we'll see you all in ten minutes.
- The question in the chat is: how can we invite, embody, and sustain modes of collaboration that truly support extraordinary ways of thinking and making? Maybe we could even add to that question: extraordinary ways of thinking and making together, or collaboratively. I was so struck by the wonderful examples that all three of our speakers brought up.
- Carla, your wonderful reversal of "what can technology do for disability" to "what can disability do for technology" rather than treating it as a techno-solution, I think is a wonderful way to frame that. Claudia, your fantastic and varied ideas of working in the digital space and ways to convene people.
- Louise, your wonderful move to ask on social media what folks have appreciated in terms of their collaborations and their senses of feeling in collaboration in different situations. So, I invite folks to raise their digital hand to ask questions. I have a question that's ready to go if there's no one chomping at the bit, including Marilène and all of our wonderful student researchers who are also here on the call: Aynaz Raoufian, Ginger Carlson, Al Young, and Michelle Kwasnycia.

Marilène Oliver, Presenter, Co-applicant Smartwear Revolution:

- I have a thought, maybe just while people are gathering their questions. Thank you so much for all your presentations; there is so much content and so much to process, I thank you so much. But one thing that really struck me in your talk, Louise, was what you said about giving and sharing power, and I was thinking about that in the context of this project—what does that look like? Giving and

sharing power? Is it the power to understand the technology? Sorry, it is really raining here and it hardly ever rains—well, actually, it's a hailstorm, that's what it is. All right, okay, focus. Yeah, the power to understand the technology, the power to influence where the technology goes. Yeah, I'm thinking about that in so many different ways now and how it relates to this project. So if you have any thoughts from your experiences where that is most important—the idea of giving and sharing power.

Michelle Kwasnycia, Summer Student, Art & Design Working Group, Smartwear Revolution:

- Just a comment that I had. Sorry that I'm not videoing myself; my hair decided to be the main character today, not the ingredient, and I'm going to spare you all looking at that. But one thing I was just thinking about: we had the privilege of being a part of an anatomy course yesterday with the Smartwear Project, and I remember there being a point of contention when we were talking about going through the process of creating a garment but not having all the information we needed in terms of how to stretch that garment and the kind of fabric that we were using. What really struck me was in both Carla's and—sorry, I am struggling for the names—Claudia's talks; talking about how we need to question the systems that are actually creating these technologies for extraordinary bodies. I just feel like, in the spirit of what we've learned today, there needs to be more customization involved. To take away that kind of level of care in the construction of a garment for a person that has a very specific illness or injury—I think we need to think more constructively about enhancing that part of the system for the garment and making it more appropriate for specific bodies.

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

- Louise, can we return to you to think a little bit more in response to Marilène's question about giving and sharing power, and maybe also taking up some of the concrete examples that Michelle is bringing in?

Louise Hickman, Presenter, Co-applicant Smartwear Revolution:

- I really love that quote: "interdependence is central to the radical restructuring of power." I think this reminds me of Alison Kafer's work when she talks about disability futures—like, not writing disability out of the future. I think that perspective by Alison Kafer when we're thinking about technology is really important when we're thinking about power, which again is interesting because I have previously worked in the AI ethics space. For a disability studies scholar, that is quite a tricky space to navigate because the horizon is kind of set by ableist notions. Michelle, when you were talking about customization, I think that is really important. I think Claudia's presentation really spoke to how she knew the power of customization, how to use community as a form of technology, and I think that is really about power restructuring. Big tech, if you like, uses customization in ways that bring stakeholders and participants to the table to lock people in, in a particular way, to sell their products, right? So they celebrate customization as a way to commodify. Accessibility as a term has been taken up by big tech as a way to do that, but I think there is work by Claudia and Carla—all of us here—in rethinking that, and perhaps using community as a technology to rethink that power. Yeah. Thank you so much.

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

- We have Chloe, who raised her hand before. Chloe, before we get to your question, may I ask the one that's in the chat from Larry Clark? He writes: "An ableist prejudice of theater is that it is live," which I totally agree with. Many of the examples imply latency to allow better accessibility. Please elaborate on the notion of connectivity relative to time.
- So maybe we can go to Claudia first, who was talking a lot about theater and performance in the digital realm and thinking about different solutions there.

Claudia Alick, Presenter, Co-applicant Smartwear Revolution:

- So how are we embedding ideas of crip time into the planning process, into the rehearsal process, into the creation process? How are we allowing for an artistic encounter when we're not sure if somebody is going to be there for it? Sometimes that means I've got a video of somebody and a promise that they will perform live; if they can perform live, that's what we do, and if something

happens, then we've got that video as the backup. I'm remembering when we did a play reading where we created the play, then we did an audio session where we recorded ourselves reading the play online, and then we gave that to folks to make a podcast, which again is transmedia. It's taking theater and then expanding it to different media so there's more accessibility for everyone.

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

- That's great. Do Carla or Louise want to add anything there?

Carla Rice, Presenter, Co-applicant Smartwear Revolution:

- Thank you. I just actually wanted to say something about, you know, Allison Kafer's work and thinking about designing disability out of the future. I mean, that very much connects to this techno fix idea, but it is a myth. It is a fiction. It's an illusion that technology is going to fix or rehabilitate disability. I think that Vanessa's example, and I think that what's happening in the AI space with the numbers of people who are developing serious mental distress around their deep engagements with AI, is teaching us that technology is as much productive of disability as it is engaging in the techno fix idea. The techno fix idea also does not address the fact that people still live with the disabilities that technology is attempting to mitigate, and I think often the non-disabled, normative world does not want to grapple with that at all.
- So I think that some of the examples that people are sharing—that Claudia shared, Louise has shared, and that I have shared—show that there's another way forward in the development of technology, and that is very collaborative. It's mutual, it's about interdependence, and it's about thinking about the kind of world that we can create together, which is deeply, deeply anti-capitalist.
- I wonder about the implications of disability culture's way of approaching and engaging with technology—what the implications of that might be for Smartwear. I would love to see disabled artists and disabled fashion designers, and people who are thinking within the fashion space—I see Ben Barry here, who probably has some thoughts about what disabled designers might be able to do with Smartwear and working collaboratively with the fabric. I wonder about how to crip this technology, and what artists and designers might produce that

is not about disappearing or erasing disability or trying to fit disability into the normative world, but instead is about making disability visible and perceptible, which is something that I think we need to do to try to disrupt some of the deep stigma that still exists around the coding of bodies and minds as normative and non-normative. I would love to see designers crip, I would love to see designers thicken—which is engaging with fat bodies—I would love to see designers grey this technology. So I'm going to stop there. End of thought.

Louise Hickman, Presenter, Co-applicant Smartwear Revolution:

- Louise speaking. I just have one comment to add about time. When I was a younger grad student and I started to think about the technology of captioning, I went into the project thinking, "Why does the captioner not write fast enough?" Experiencing this as a deaf person using captions, I came to realize through speaking to captioners that there was this assumption that captioning should become more machine-like. So the anti-capitalist response to that now in my work is thinking about how to curate community that actually reflects fairly the work that captioners do in this space—like, how do we recognize that labor? I think that is an equally important part of collaboration: how do we make sense of that labor? I'm going to stop there.

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

- That's great. I'd like to invite Chloe. Chloe? Angus, you had your hand up earlier. Would you like to jump in?

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

- Yeah, I was just going to comment or add a comment to what Michelle was talking about, and that's really about customization in disability and individual need—I mean, it's so massive, and it is a huge problem within the disabled fashion community. I'm a disabled fashion designer—some of you know me. I have a T10 spinal cord injury, so I live in a wheelchair at the moment, but I've also worked on building variable exoskeletons. There is a huge amount of need

for customization, but there's also a huge amount of holding back that customization because it's very hard to make it work financially and economically for companies. That's been really holding back a lot of disabled needs in fashion and fashion development in particular, and the ability to have a successful, adaptive fashion design company. It's something we all struggle with. We want to customize, but how do you do it where it is affordable for both the company and for the person?

- I think it also brings us around to the fact that if we had more information readily available to adaptive designers and adaptive design companies, this might help a lot. So it's something that I'm really proud the Smartwear Revolution project is going to embrace. This is something that we found when we were looking for anthropometric measurement data for particularly people who are seated—there is no information out there. So we are taking it on for the first time, a group of us, to bring the first wheelchair measurement data forward, and hopefully that can expand what people's understandings are of different body measurements, whether that is elderly body measurements, plus-size body measurements, or disabled body measurements. All of those things are going to be built on with this project, and that's what's so incredibly exciting. That is really what it means to have this collective, accessible, collaborative space for everybody and to be part of this, so I'm really excited about doing that.
- What else lends to it is the work that Claudia mentioned where we're actually having disabled model searches and putting disabled models front and center on runways and in storefronts. Mannequins are becoming wheelchair mannequins. So these are all areas that are really going to help us expand the knowledge around need and potentially be able to bridge the gap between ready-to-wear and customization in a business sense. So that's just my thoughts for the day. Thank you so much.

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

- AI, I see you have your hand up. You want to jump in?

AI Young, Summer Student, Art & Design Working Group, Smartwear Revolution:

- Yes, yes. Okay. Sorry, my question pertains to Claudia's creation of a digital common in their work, in terms of curating the videos into a digital space where somebody can sort of go around, as if it was like a video game in some ways. It makes me think a lot of how I used to do a lot of Club Penguin as a kid and stuff like that. So what are the ways that you're thinking about creating these, Claudia, and what are some of the hurdles that you've run into in terms of curating this sort of digital third space, outside of just fighting with the social media platforms and that sort of thing? What are some of the roadblocks that you've run up against?

Claudia Alick, Presenter, Co-applicant Smartwear Revolution:

- Okay, basic roadblocks: people don't have the internet. Some people don't have the internet. Another roadblock: some people's computers don't work well, right? For example, we pulled together an event for a national Medicaid-for-all initiative, and they were doing a thing at the White House. We built a digital White House—we made a Gather channel where you can be a little video game character and go practice, and we're sharing the live stream and all the links. It's a cool space. But I've got so many lovely elderly people who were just struggling to enter the space because there are levels of technical capacity that we don't totally share. This is why we're doing classes and trainings as well as offering things for free or taking on the cost ourselves. So if you want to have your own Gather Town, that might be expensive, but if you want to build with us, we're paying for the capacity.
- There are a lot of barriers, and not all of them are supremacy culture and capitalist corporations; a lot of them are simply time and the energy it takes to produce these outcomes. We have a meeting every week called our Digital Placemakers Meeting because we're designing on the edge of the future. The thing we need doesn't exist, which is why we're designing it. So we meet every week for an hour and try to figure out how to make it work, because it's not perfect and there are barriers all the time, but we're trying to address them on a regular basis.

Al Young, Summer Student, Art & Design Working Group, Smartwear Revolution:

- Thank you so much.

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

- Other folks? If not, I have a question that's sort of directed to all three of you. Louise, in your presentation, you showed a project toward the end that didn't end up happening—the rest space project. That hit home for me because I feel like there are so many good intentions and a lot of aspirational thinking in terms of how to convene people and how to create conditions where people can ask for what they need and collaborate at their best together. But what about times when that doesn't happen?
- In your experience, if you were to give a name to some of the culprits or the obstacles that dissolve these attempts and make them unsuccessful, could you name a few for us? Let's start with Louise and work backwards—or let's start with Claudia, because I saw Claudia nodding. No, you don't want to name the obstacles? Carla, maybe this is not the right question?

Carla Rice, Presenter, Co-applicant Smartwear Revolution:

- Carla speaking. I mean, lack of sufficient funding—I'm sure everybody on this panel can agree with that and say that, yes, things go kerplunk at the end because there just isn't enough money. I think that the world is so oriented, including the academic world, to this notion of "use." I'm drawing on Sara Ahmed's work here regarding that which will enrich or perfect. Projects that are really about delighting the senses, about play, about stretching our imaginations, or about reveling in who we each are and building culture—things that aren't going to make anybody money—those kinds of uses are not valued.
- I think profoundly different sets of assumptions around value can come into play and cause clashes. Those are two things that I see operating. Also, I saw Kelly Frisch's name in here, and Kelly has written a lot about access frictions. Access frictions can occur where people's access needs are rubbing up against each other. How we navigate those needs is complicated; sometimes differences are incommensurate, and there is no way of navigating those conflicting needs

within the team at the same time and space. So we have to step back, rethink what we're doing, rethink the temporality around it, and figure out other pathways so that people's different access needs can be met otherwise. Those are three complications that I have witnessed and experienced, and on some level, all of them are related to neoliberal capitalism. That is the end of my thought.

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

- Thank you, Carla. Sorry, Louise, go ahead.

Louise Hickman, Presenter, Co-applicant Smartwear Revolution:

- Louise speaking. I have a quick response to Carla: I agree about the funding. I've had a funding application come back where the feedback stated, "This is clearly not a disability-led project," which always amazed me because some aspects of disability-led projects are buried in the budget where there is an accountability toward the cost of accessibility. That made me think about how a lot of the work that disability studies scholars do is in the footnotes as well. I'm just thinking about all the work that we do within the margins and in the footnotes of the budget.

Claudia Alick, Presenter, Co-applicant Smartwear Revolution:

- This is Claudia responding to that question really quickly. The response is: I think one of the biggest barriers I often have to having positive crip collaborations is a lack of a fundamental, shared framework of what we're doing and why we're doing it. If your goal is just to survive capitalist America and get dominant culture cookies, then your path is going to be different than if you're trying to make something that actually works for us. Your timescale will be different. Having us at the table from the beginning of the design process is ultimately incredibly necessary for those collaborations to serve all of us. I don't know if I answered the question, but that was my response.

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

- We have one more question from Ben Barry in the chat. He writes: "This is for all the speakers. How do you navigate accountability when misunderstandings or conflicting access needs emerge in crip collaborations?" If you have a final thought about those kinds of frictions, please feel free to jump in.

Claudia Alick, Presenter, Co-applicant Smartwear Revolution:

- Really fast, I love the ideas about access frictions. We have language and ideas about access frictions on our website. When we got together with our interns, we talked about how there will be frictions and there will be conflict, so we actually have to have a process. We looked at adrienne maree brown's *We Will Not Cancel Us* because there's a really exciting section on vocabulary—not all harm is abuse, and not all misunderstandings mean that you can't ever work together. So that's one of the tools we used.

Carla Rice, Presenter, Co-applicant Smartwear Revolution:

- This is Carla speaking. I just want to build on what Claudia has said by saying that slowing down and refocusing on process and making—and taking the focus off the outputs—is key. As much pressure as there is in different systems to produce a product or an output, we have to try to resist that as much as possible and work with anti-carceral logics, which is precisely what Claudia is saying. It's about trying to work through how people have hurt each other and the harm that's caused, figuring out what kind of process we go through to address that, and adopting transformative justice principles in our work. Yeah, end of thought.

Louise Hickman, Presenter, Co-applicant Smartwear Revolution:

- Louise speaking. A community agreement is useful when working in lab and community spaces, along with an acknowledgment of different access needs and working toward unification through that agreement. Yeah. Thank you.

Carla Rice, Presenter, Co-applicant Smartwear Revolution:

- And Carla speaking, I just wanted to say one more thing; the language escaped me for a moment, but I captured it again. That is: working from the premise that nobody is disposable. End of thought.

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

- That's great. I'm going to hand this over to Marilène. I know we're at time here, and we have just a few closing words before we let everyone go. In the chat, the link is there one more time; if you have feedback that you haven't shared here, please feel free to use that link to share your thoughts or to add your name if you'd like to be alerted to future events and symposia.

Marilène Oliver, Presenter, Co-applicant Smartwear Revolution:

- Yeah, I'm thinking like crazy. Thank you so much for your presentations today and all the wisdom that you've shared with us. I'm especially thinking about what you said, Louise, about the work really being done in the footnotes of a project like this. Sean Lee, who presented on Monday, said something kind of similar. Okay, we've got this six-year project and we do these festivals, but what do we really want to achieve in the disability arts environment? What real change could we make that isn't just an output, like you're saying, Carla? There are other things that we can be thinking about, so I think we need to think a lot about that. Thank you so much; it has been so wonderful to share space with everybody. It's a real delight. Thank you so much, and thank you all for coming. Carla, Louise, and Claudia, thank you.