

**GUIDELINES FOR
SKELETON PARK ARTS FESTIVAL
CURATION OF ARTISTS**

**SKELETON
PARK ARTS
FESTIVAL**



TABLE OF CONTENTS

3...	Summary
4...	Goals
4...	Scope of Guidelines
5...	Implementation
6...	Establish Curation Goals
7...	Comprise a Selection Committee or a Programming Advisory Committee
7...	Is it feasible?
7...	Consider Guest Curators or Programmers
8...	Prioritize recruiting committee members with diversity of lived experience and insight
9...	Approve Terms of Reference for Selection Committees or a Programming Advisory Committee
10...	Extend invitations to artists and engage in artist outreach
10...	Relationships with Indigenous artists, musicians, performers
11...	Invitations
11...	Outreach
12...	Ensure application processes are transparent, accessible, and equitable
12...	Mentoring
12...	Accessibility
13...	A Note on Disability
13...	Other equity considerations for applications
14...	Asking artists about equity-related themes
15...	Artists are selected / programming is curated
15...	Contracts are signed, equitable payment is issued
16...	Paying Artists Equitably
16...	Mentorship
17...	Maintaining accountable, sustainable relationships with artists
17...	Indigenization
17...	Reviewing and Updating these Guidelines
18...	Appendix A: 'Artist Application'
19-	Appendix B: Accessibility Enhancements
21...	
22..	Appendix C: Artist Selection

Summary

The Skeleton Park Arts Festival provides so many exciting curation opportunities! SPAF is a multi-disciplinary arts organization which features a wide variety of artistic activities and disciplines. The purpose of these guidelines is to provide clear direction to SPAF staff, board, and selection committees regarding the equitable selection and retention of artists for multi-disciplinary performances, exhibitions, productions, and more. These guidelines outline the process of curation from the beginning of an idea to selecting artists and musicians. Here you will find processes and options for having a diversity of perspectives and experiences represented in the artists and musicians that participate in SPAF. These guidelines should continue to evolve as a result of feedback from artists and musicians as well as those who use these guidelines (SPAF staff, board and selection committee members).

These guidelines were generated based on feedback received from marginalized (predominantly Black and Indigenous) musicians and artists in the Skeleton Park neighbourhood who have experienced selection by and participation with SPAF as an exclusive process that is hard to penetrate. Additionally, there are other marginalized artists and musicians living in the Skeleton Park neighbourhood who are both unaware of SPAF and unknown to SPAF. It's very much a 'you don't know who you don't know' type of situation. For each of these demographics, there are different methods that can be utilized for outreach, 'inreach' and engagement. These methods are intended to counteract barriers to meaningful collaboration, partnership, and leadership that marginalized musicians and artists face. Currently², SPAF is particularly focused on musicians and artists who experience racism, ableism, classism, heterosexism, and cissexism³.

This is meant to be a living document that can be adapted as needed. These guidelines will take time for SPAF to implement; this guide offers some options for moving forward.

1 Coined by Emelie Chhangur, 'inreach' captures the process of how arts organizations may restructure practices as a result of being responsive and in active dialogue with musicians and artists that come from diverse cultural protocols and social economies. https://yourvoicemarkham.ca/becoming-public-art/news_feed/public-art-on-campus-a-conversation-with-emelie-chhangur-and-lisa-myers

2 Winter 2021/2022

3 Systems of power that exploit, harm, and marginalize people based on ethnicity, skin colour, accent, disability, socio-economic access, sexual orientation, and gender expression. These systems are reinforced through cultural, social, institutional, and historical elements.

Goals

Provide clear direction to SPAF staff, board, and selection committees regarding equitable¹ curation. Create a shared language and understanding among those responsible for the curatorial practices of SPAF. Amplify practices of equity and anti-oppression² across the organization.

This is a living document. For those who will use these guidelines: Discuss this document. Question what is included. Question what is not included. Build on what is useful and discard what is not. Allow this document to grow and change with your practice.

Scope of Guidelines

As a multi-disciplinary arts organization, SPAF features a variety of artistic activities and disciplines, including:

- Music and Sound
- Indigenous Arts
- Dance
- Circus Arts
- Theatre
- Deaf Arts
- Disability Arts
- Visual Arts
- Digital Arts
- Literature
- Media Arts

These guidelines apply to the following SPAF activities and operations:

- Skeleton Park Arts Festival
- Next Door exhibition
- One-time exhibitions
- Exhibitions on a rolling / continuous basis (i.e., Elm Cafe, Art Fence)
- SPAF! At Home
- Artist residencies
- Film and video productions
- Various installations
- Other curation opportunities
-

The process for selection of contributors for the Skeleton Press is covered in the 'Retaining Contractors' guidelines.

1 Equity: specific measures that counteract unequal access to the same resources, opportunities, or benefits.

2 Anti-oppression is a framework that includes ideas (principles) and actions (strategies) that name, challenge, and transform multiple forms of oppression with the goal of producing equitable relations.

Implementation

Each year, the SPAF staff and Board should collectively determine their top three priorities for what the SPAF staff should focus on from these guidelines. It is unrealistic to assume that all of the changes outlined here will take place immediately. Time is needed for the organization to evolve their operations. Limit the priorities to three per year from this document so that progress can be made in other aspects of the organization also.

Establish Curation Goals

Consider the following questions when determining the curation goals of the festival, project or activity:

- What are the core intentions and goals?
- How is this connected to SPAF's Vision, Mission and Values?
- What might this contribute to healthy, vibrant communities?
-

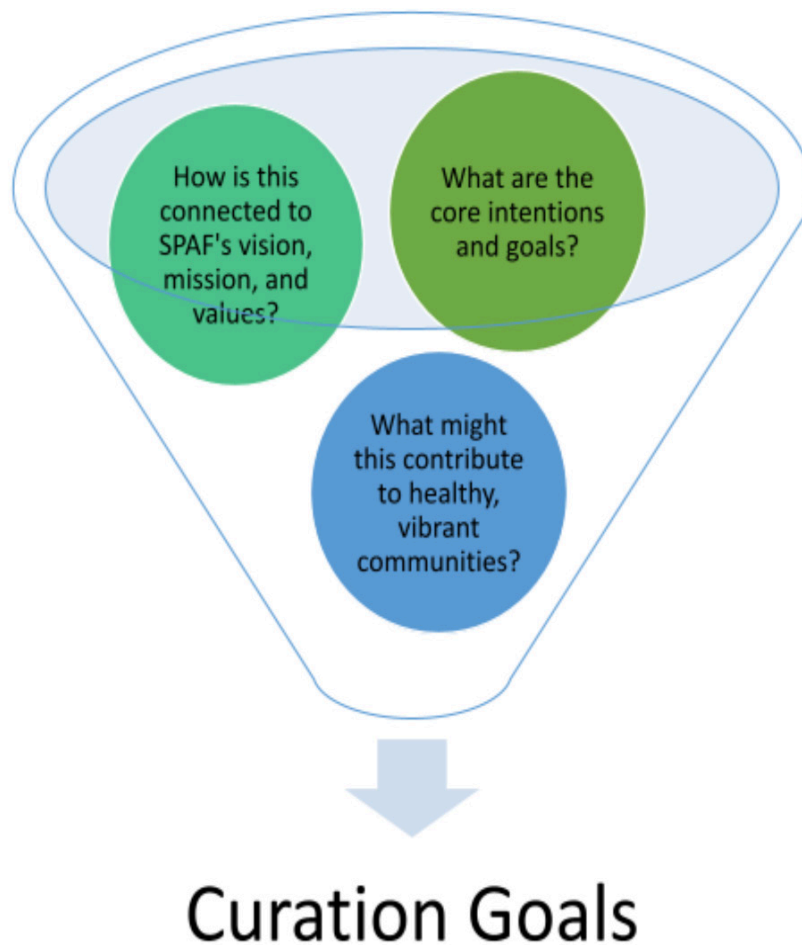
Examples

The curation goals of [event name] are to ...

... energize community spaces by showcasing the work of Kingston/Ka'tarohkwi-based artists.

... create opportunities for making art and being creative together.

... curate a free, accessible, diverse, and joyful music and multi-disciplinary arts festival that nurtures belonging and creativity.



Comprise a Selection Committee or a Programming Advisory Committee

Is it feasible?

SPAF staff determine if a Selection Committee or Programming Advisory Committee is desired and feasible:

1. At the discretion of the Artistic Director, the organization may strike Selection Committees for specific projects or activities (such as the Next Door exhibition).
2. The organization may establish a Programming Advisory Committee which would be responsible for advising the staff of SPAF (i.e. the Artistic Director and Assistant Artistic Director) on how to curate and present the Annual Music and Arts Festival. Establishing the Programming Advisory Committee (PAC) is at the discretion of the Artistic Director - considering the feasibility of a PAC.

Consider Guest Curators or Programmers

The organization may retain a Guest Curator or Programmer who is given autonomy to curate or program an initiative, festival, project or activity. This person would be selected with an equity analysis whereby those who are Black, Indigenous, and/or People of Colour (BIPOC), disabled, and/or 2SLGBTQIA+¹ would be prioritized. A Guest Curator or Programmer could operate as independently and autonomously as they wish. The Guest would be supported by training, resources, and mentoring where requested. A Guest Curator or Programmer could also co-curate or co-program something with the appropriate SPAF staff person.

This option shows that the organization is committed to humility, trust, and shifting power in the organization. It fosters empowering relationships and invites marginalized musicians and artists to be welcome at SPAF as their whole selves. This can be an amazing opportunity for mentorship and professional development that is mutual and reciprocal between the Guest and SPAF.

Appropriate compensation should be negotiated between SPAF and the Guest Curator or Programmer; compensation should be commensurate with the Guest's professional fees.

¹ The acronym, 2SLGBTQIA+, is an umbrella term that highlights the following identities: Two-Spirit, lesbian, gay, bisexual, transgender, queer, questioning, intersex and asexual people. The + sometimes is used to refer to HIV/AIDS positive people and sometimes used to acknowledge that there are many other sexual orientations and genders not captured in the acronym.

The standard CARFAC-RAAV fee schedule can be referred to as a standard to meet and exceed.

Suggested fee structure for a Guest Curator could be:

\$3,600 (\$30 per hour for 20 hours per week for 6 weeks, flexible hours)

Fees should be adjusted for annual inflation to keep in line with the annual rise in the cost of living. For example, the average inflation rate in Canada in 2020 was approximately 0.72% compared to the previous year.

This fee considers the unique expertise of this Guest Curator that may not be captured in a resume or a CV. The Guest may offer expertise that is specific to their lived experience that may greatly benefit the organization - going above and beyond their role. Marginalized people in positions of leadership often take on the additional labour of educating their colleagues about working respectfully and equitably. SPAF may consider increasing the Guest's fees by 10% - 20% more than what is suggested above to acknowledge the additional labour of the role.

Ultimately, the agreed upon fee should be one that the Guest is most comfortable with. It is up to SPAF to offer something reasonable that considers the labour involved.

Prioritize recruiting committee members with diversity of lived experience and insight

For Selection Committees and a Programming Advisory Committee - membership should be reflective of the diversity of the community. Selection by SPAF staff should prioritize those who may be part of an equity deserving¹ group - with a particular focus on those who are disabled, 2SLGBTQIA+ as well as those who identify as Black people, Indigenous people, and/or People of Colour (BIPOC). SPAF may prioritize committee members who are connected to social justice collectives or organizations working with marginalized / equity deserving communities.

Consider financial compensation for Committee members who are equity deserving - specifically BIPOC folks. Often marginalized people - especially Black and Indigenous folks - are in high demand for volunteering their time but are not offered paid compensation for their expertise and contributions. As an equity measure to acknowledge power disparities in this respect, SPAF may choose to provide honoraria to equity deserving Committee members - specifically low-income Indigenous and Black members. These conversations happen in relationship; engage these committee members in a feedback process and ensure their consent to receiving honoraria.

¹ Equity deserving people are those that experience marginalization and unequal access to resources, opportunities or benefits and thus are deserving of social justice, reparation, or reconciliation. This marginalization results from socio-cultural, institutional, and historic systems that generate inequities based on disability, sexual orientation, gender, class, language, ethnicity, nationality, race, faith, and/or Indigeneity.

Approve Terms of Reference for Selection Committees or a Programming Advisory Committee

The Chair may draft a Terms of Reference and solicit feedback on the proposed Terms. The Terms of Reference should be agreed upon through consensus.

Terms of Reference should provide direction to committee members. It should include an overview of

- The responsibilities of the Chair
- Purpose / curation goals of the festival, project, or activity
- Committee member expectations and responsibilities (i.e., term length, time commitment and confidentiality)
- Process for reviewing applications or inviting musicians / artists
- Selection guidelines, criteria, or rubric
- Accessibility considerations regarding committee function, artist engagement as well as the festival, project, or activity
- The decision-making process for the committee (i.e., consensus)

Extend invitations to artists and engage in artist outreach

Relationships with Indigenous artists, musicians, performers ¹

SPAF is expected to invest time and intention in developing relationships with the urban Indigenous communities of Skeleton Park and Kingston/Ka'tarohkwi². SPAF should be responsive to the feedback of Indigenous community members and offer positions of leadership in addition to opportunities to perform or exhibit.

SPAF staff are encouraged to learn about the specific nations and worldviews of Indigenous artists, musicians, performers who collaborate with SPAF.

Consider the following:

- What is their nation?
- What is the traditional territory of this person's nation (<https://native-land.ca/>)?
- Learn to say a greeting and key phrases in their language.
- Are there protocols to honour (i.e., offering tobacco in a good way)?

In certain circumstances, where there is an existing relationship of trust and respect, SPAF may consider asking certain questions to learn more about Indigenous artists' relationships to their respective nations and communities. This should be an in-person conversation. It can be sensitive and if there is not trust, respect, and humility on SPAF's part - it may be best not to engage in this conversation.

Below are some questions to consider if there is a good relationship³:

- Who is your community?
- How do you relate to them or claim them?
- How does your community relate to you or claim you?
- Are you able to visit your community?
- Are you connected with other Indigenous artists, musicians, or performers?

¹ These recommendations come from Indigenous consultants, shared in interviews with the consultant, Kamryn Marsh.

² Commonly understood to be the Indigenous name for this land; loosely meaning 'muddy land in a wet place' in Kanien'keha (or Mohawk language). This spelling is explained in this article: <https://swampwardhistory.com/katarokwi-the-original-swamp-ward/>. There are various spellings of Ka'tarohkwi in common usage.

³ Engaging in this conversation requires an understanding of how colonialism, intergenerational trauma, residential schools, and safety may impact the person having to disclose these things.

Invitations

SPAF Board and staff are expected to continually seek out artists and musicians who are disabled, 2SLGBTQQIA+ and especially those who identify as Black people, Indigenous people, and/or People of Colour (BIPOC) who would be well-suited to play the annual festival. These artists and musicians could be local, regional, or national and invited to SPAF by the Artistic Director. SPAF Board and staff are expected to continually engage with community members and collectives – particularly those who operate with frameworks that centre liberation for BIPOC folks, disabled people, and 2SLGBTQQIA+ people -- to build connections and relationships for artist and musician selection.

Outreach

Where appropriate, outreach should consider the following as potential methods for accessibility, transparency, and mentorship:

- Open calls. Specifically for neighbourhood-centred projects and activities, open calls can reach a diverse pool of artists and generate more equitable opportunities.
- Opportunities can be circulated on social media, the SPAF website, in the Skeleton Press, and in the monthly newsletter where applicable.
- Collaborations. Organizations and collectives that are led by and work toward the liberation of marginalized communities can help to provide opportunities to artists and musicians in their networks.
- Host workshops or info-sessions where artists can learn about upcoming opportunities and how to apply.
- Consider offering coaching or guidance with the application for equity deserving applicants (if feasible).
- SPAF staff, board and volunteers promote opportunities to marginalized artists in their spheres who may have been underrepresented in local arts curation.
- Ensure promotion is accessible (i.e., all formats are screen-reader compatible, language is clear and direct).
- Get creative with how you reach artists outside the existing SPAF network.
-

Ensure application processes are transparent, accessible, and equitable

Selection Committees can determine what should be included in the 'Artist Application'. Below are some considerations for the Selection Committee. Please see Appendix A for a list of what might be included in the 'Artist Application'.

Mentoring

There should be clarity about mentoring or partnership opportunities available to equity deserving candidates in relation to the curatorial project. Applicants should be made aware that the Selection Committee will prioritize mentorships and partnerships for equity deserving candidates who are disabled, 2SLGBTQIA+ and/or BIPOC. Mentorship and partnership opportunities are cultivated through relationships with candidates.

Accessibility

The application process should clarify which enhancements (accommodations) can be offered by SPAF, what enhancements are under the purview of the artist, and what enhancements cannot be offered. It will take time for SPAF to learn how to enhance performances, installations, and exhibitions to be accessible for people with disabilities. At this time, SPAF should not be expected to provide most of the enhancements listed below. This is an overview of what is possible. To begin, SPAF can choose to focus on one or two of the enhancements listed and work with the artists who are selected to provide this for select performances, installations, or exhibitions.

Accommodations or enhancements can include:

- Physical accessibility for people in wheelchairs or using other mobility devices
- ASL interpretation (American Sign Language) ¹
- Closed captioning and transcription
- Descriptive audio (as visual aid) or descriptive video
- Image description
- Recordings to be accessed after the performance
- Lighting
- Interactive installations

If SPAF can be honest about what accommodations and enhancements can be provided and cannot be provided, this will allow the artists to plan accordingly for their performances, installations, and exhibitions. Including this information in the application can also encourage deaf and disabled artists to apply as there is more awareness about how to curate and program their work.

¹ In addition to ASL, other signed languages include la Langue des Signes Quebecoise (LSQ), the regional dialect of Maritimes Sign Language (MSL), and Indigenous signed languages with Plains Sign Language (PSL) being the most common.

Please refer to 'The Accessibility Toolkit' by Anne Zbitnew for extensive information about which accommodations can be provided for different types of performances, installations, and exhibitions. Appendix B contains definitions for each of the accommodations / enhancements listed. Appendix B also contains contact information for individuals in Kingston who can provide consultation and services regarding accessibility accommodations.

A Note on Disability

It is important for SPAF to recognize that individuals and groups are 'constructed as disabled' due to the barriers imposed in their environment - as opposed to assuming that their disability is a medical problem that acts as the barrier. Disabled people are disabled by dominant societal, cultural, economic, and attitudinal barriers. For example, for a person in a wheelchair, steps are the barriers - not their wheelchair.

Other equity considerations for applications

- It is clearly stated if the applicant is required to also submit a portfolio, resume or CV alongside the application and if the lack of these will impact their application.
- A contact person is listed on the application if the applicant has questions or concerns.
- Application forms must be screen-reader compatible. Fillable PDF format or Word Document are recommended formats.
- SPAF should also identify if multilingual interpretation (i.e. into Arabic, Spanish, French, Mandarin, etc.) can be provided upon request.

Exchange Language Services Inc.

Kingston Interpretation and Translation Services (in person)

Website: www.exls.ca

Phone: 613-929-5916

Email: info@exls.ca; te6116@gmail.com

Asking artists about equity-related themes

There are marginalized artists and musicians whose art and work are directly reflective of their relationship to power and oppression. However, marginalized artists and musicians may also want to explore themes that are not directly related to their identity nor power and oppression. Artists and musicians may want their work to be appreciated simply for the enjoyment of the arts. Some marginalized artists and musicians may also not want to share if or how their artistic or musical practice relates to equity, power, oppression, etc. Not having to engage with these questions is a privilege that white, straight, and able-bodied artists are afforded by default. Thus, it is with great care that SPAF should approach asking artists about equity-related themes in their work. See Appendix A for some options for how to ask about equity that may be included in an application.

A note on 'Inreach'¹

As a result of consistent, meaningful dialogue with marginalized musicians and artists - SPAF may generate rich practices that are currently unknown. This process can be flexible and responsive based on effectiveness and feedback.

¹ Coined by Emelie Chhangur, 'inreach' captures the process of how arts organizations may restructure practices as a result of being responsive and in active dialogue with musicians and artists that come from diverse cultural protocols and social economies. https://yourvoicemarkham.ca/becoming-public-art/news_feed/public-art-on-campus-a-conversation-with-emelie-chhangur-and-lisa-myers

Artists are selected / programming is curated

Selection bodies (i.e., SPAF staff, Selection Committees, the Programming Advisory Committee, Guest Curator or Programmer, etc.) are empowered to curate and program in a manner that upholds the integrity of the organization and the initiative. Selection bodies may choose to use a selection rubric or criteria. This selection criteria may prioritize equity deserving artists where possible.¹

See Appendix C for an example of what may be included in the 'Selection Rubric' at the discretion of the selection body.

A representative from SPAF is expected to communicate to all applicants that did not secure the opportunity briefly why they were not successful. This allows the applicant to learn and grow and is part of honouring SPAF's values of mentoring.

Contracts are signed, equitable payment is issued

Agreements between Artists and SPAF specify the following:

- Respective responsibilities of the artist and SPAF.
- Payment to be issued for services.
- Additional funding provided to the artist by SPAF to assist with transportation, accommodations as well as installation and de-installation.
- Which enhancements (accommodations) will be covered and coordinated by SPAF and which will be covered and coordinated by the artist.
- Please refer to 'The Accessibility Toolkit' by Anne Zbitnew for extensive information about which accommodations can be provided for different types of performances, installations, and exhibitions.
- Appendix B contains definitions for each of the accommodations / enhancements listed in the previous section. Appendix B also contains contact information for individuals in Kingston who can provide consultation and services regarding accessibility accommodations.
- Contracts are signed by the SPAF representative first and then sent to the artist. Contracts must be screen-reader compatible. Fillable PDF format or Word Document are recommended formats.

¹ Applicants have the opportunity to share how their submission relates to or uplifts themes related to anti-oppression and equity. Although placing responsibility on equity deserving candidates to self-identify can replicate problematic power dynamics – it is important for the Selection Committee to ensure that qualified artists are not displaced by more powerful, better resourced applicants.

Paying Artists Equitably

Where artists have their own established fees, SPAF can easily pay accordingly. Where an artist does not have clear fees or if SPAF must include the artist fee upfront, there are a few ways that SPAF can determine an equitable fee for the artist. SPAF may consider the number of hours expected to prepare the performance, installation or exhibit at an hourly rate of \$30-\$60. The hourly rate may depend on several factors such as the experience of the artist or musician, excitement about the artist or musician, or uniqueness of the performance, installation or exhibit. SPAF staff may also consider if this person is an equity deserving¹ artist or musician (with a particular focus on those who are disabled, 2SLGBTQQIA+, and BIPOC). SPAF may consider increasing the fees by 5% - 20% to recognize inequities and additional labour that may result from the person's social location. The standard CARFAC-RAAV fee schedule can be referred to as a standard to meet and exceed.

Ultimately, the agreed upon fee should be one that the artist or musician is most comfortable with. It is up to SPAF to offer something reasonable that considers the labour involved.

Mentorship

Artist selection may include mentoring. SPAF may identify opportunities for mentoring during the artist selection process. Appropriate mentors will be sought out and 'matched' with a mentee. Equity deserving candidates who are disabled, 2SLGBTQQIA+ and/or BIPOC will be prioritized for mentorship. Where possible, Indigenous mentors should be matched with Indigenous mentees. The mentoring relationship is outlined in a contract and specifies the responsibilities of both the mentee and mentor as well as the fees for time, participation, or service.

¹ Equity deserving people are those that experience marginalization and unequal access to resources, opportunities or benefits and thus are deserving of social justice, reparation, or reconciliation. This marginalization results from socio-cultural, institutional, and historic systems that generate inequities based on disability, sexual orientation, gender, class, language, ethnicity, nationality, race, faith, and/or Indigeneity.

Maintaining accountable, sustainable relationships with artists

Relationships between SPAF and artists should be fair, consistent, and transparent. The following practices can help to support healthy relationships with artists:

- Follow through on our commitments.
- Be honest and provide space for feedback.
- Apologize when a mistake is made. Be clear about what must be done to move forward in a good way.
- Ask how others desire to be treated and treat them as such.

Indigenization

Indigenization requires special attention and effort. Ensuring that SPAF can sustain respectful and trust-worthy relationships with Indigenous community members requires that SPAF guarantee leadership opportunities for Indigenous collaborators.

It is recommended that SPAF continue to engage Indigenous artists, consultants, performers, musicians, dancers, artisans, keepers of culture and language, as well as keepers of ceremony and teachings. Practice deep listening, humility, respect as well as responsiveness to feedback and critique. Seek to evolve in concert with the voices and perspectives of Indigenous community members and leaders.

Reviewing and Updating these Guidelines

These guidelines are reviewed and updated by the SPAF Board annually (please see 'SPAF Board Calendar of Activities').

Questions to consider at review:

- How have these guidelines been used?
- Are these guidelines useful?
- What is going well?
- What needs discussing?
- What can we do without?
- Where can we improve?

Appendix A: 'Artist Application'

The Artist Application includes the following information:

- Collective Name, Members, or singular Artist (& pronouns - optional)
- Main Contact Person
- Project Title
- Concept and Description
- Artist Bio or Collective Bio
- Images
- Additional Technical Support
- Website / Social Media Handles (optional)

Options for how to ask an artist about the themes of their work, including equity:

These questions could be included in the original application as optional questions or asked as follow-up questions for artists and musicians of interest.

- Does your artistic or musical practice relate to any specific themes? If so, please tell us about them.
- Does this piece relate to your identity? If you are comfortable explaining how, please feel free to share. If you are not comfortable sharing, it will not impact your application.

Appendix B: Accessibility Enhancements

Please refer to 'The Accessibility Toolkit' by Anne Zbitnew for extensive information about which accommodations can be provided for different types of performances, installations, and exhibitions.

Physical accessibility for people in wheelchairs or using other mobility devices

Spaces are free of barriers such as stairs and step lips. The space includes ramps, and/or railings if needed. Door frames are wide enough for people in wheelchairs or scooters to easily pass through. Spaces are wide and open enough for people in mobility devices to turn around. Bathrooms include railings and are wide enough for someone with a wheelchair or scooter to move around the bathroom easily.

StopGap.ca

Stop Gap has been impacted by the Covid-19 pandemic and is not making ramps at this time. However, their normal operations include making custom ramps for locations with stairs which allow people with mobility devices to enter.

Visit <https://www.visitkingston.ca/plan/accessibility-in-kingston/> for a list of locations that are physically accessible for people in mobility devices and those that have StopGap ramps.

ASL interpretation (American Sign Language)¹ in Kingston

SignAble Vi5ion

Owner, Leah Riddell, lives in Kingston

Website: <https://signablevi5ion.com/>

Requests must be made via their contact form on their website: <https://signablevi5ion.com/contact/>

Canadian Hearing Society Kingston

Office: 1300 Bath Road, Frontenac Mall, Unit D4

Phone: 1-866-518-0000

Email: info@chs.ca

Renée McKinley (freelance ASL-English Interpreter)

Email: reneemckinley@hotmail.com

Ashley Upton (freelance ASL-English Interpreter)

Email: ash.m.upton@gmail.com

Phone: 613-929-2081

Currently residing in Belleville but will travel to Kingston if needed.

Hands On ASL

(Toronto-based organization with a focus on Queer and Trans communities)

Website: <http://www.handsonasl.com/about/>

¹ In addition to ASL, other signed languages include la Langue des Signes Quebécoise (LSQ), the regional dialect of Maritimes Sign Language (MSL), and Indigenous signed languages with Plains Sign Language (PSL) being the most common.

Closed captioning and transcription

For deaf individuals, closed captioning and transcription are written English word-for-word summaries of spoken audio. Closed captions accompany the audio as spoken alongside the video. Transcriptions are available for people to access separately from the audio-visual media. Closed captions should be prioritized over transcriptions, as these are accessible to a more wide audience.

Closed captioning and transcription are available for virtual Zoom events; this article has more information about how to enable these features in Zoom:
<https://support.zoom.us/hc/en-us/articles/207279736-Managing-closed-captioning-and-live-transcription>

For videos included in installations or exhibitions as well as other audio-visual productions, SPAF should strive to include closed captioning / subtitles. There are fees associated with enhancing videos with closed captioning; three services are listed below that have various price points, depending on the project.

Transcription Puppy

Website: <https://www.transcriptionpuppy.com/captions/how-it-works.php>
Rates start at \$0.75 / minute for closed captioning.

REV

Website: <https://www.rev.com/>
Rates start at \$1.25 / minute for closed captioning.

Closed Caption Services

Website: <https://closedcapserv.com/services/>
Email: info@closedcapserv.com
Media accessibility company that provides more comprehensive services.

Descriptive audio (as visual aid) and described video

Descriptive audio (typically for a live performance) and described video (DV) is the narrated description of non-verbal elements which may include location, clothing and action. Description happens during pauses in the dialogue.

Descriptive audio for live performances is still an emerging practice. Local artists and disability justice advocates may incorporate this into their performances but consultants who provide this service in Kingston / Ka'tarohkwi are slim.

Consultants who provide described video are more readily available but are not located locally:

Kat Germain (Audio Description/ Described Video Consultant)

Website: <https://katgermain.com/audio-description/>

Email: kat@katgermain.com

Descriptive Video Works (Vancouver-based company)

Website: <https://www.descriptivevideoworks.com/live-audio-description/>

Phone: 1-866-818-3897

Email: info@descriptivevideoworks.com

Check out this interesting video of Erin Ball's September 2021 residency at the Kingston Grand Theatre which explores lyrical audio description. This is the central question they explore: "Can lyrics work as [descriptive audio] access for blind and partially sighted folks and also not overwhelm other folks and be interesting for everybody?"
<https://www.youtube.com/watch?v=C5Gy4xZTznw>

Image description

Predominantly for digital mediums and for use in accessible Word and PDF documents that are screen-reader compatible. Images have descriptions in plain, simple language so that a person with blindness can experience the images through the description provided. Image descriptions should be between 5 and 15 words.

Ideally, all printed content should be found in accessible format on SPAF's website.

Recordings to be accessed after the performance

Recording performances and enhancing these videos with closed captioning and audio descriptions is a way that people with barriers to accessing SPAF events can still participate and experience the events.

Lighting

Providing sufficient lighting for performances, exhibitions, and installations as well as pathways for patrons at these events allows for better access. Clearly indicate whether flashing or strobe lights are used as they can induce seizures.

Interactive installations

Installations that include a tactile replica that is available for everyone to touch.

Appendix C: Artist Selection

To support cohesion and clarity for selection bodies, a selection rubric may be utilized. At the discretion of the selection body, this selection criteria may prioritize equity deserving candidates, performances, and installations where possible¹. A selection rubric can also support informing unsuccessful candidates and providing some context for why they were unsuccessful. Giving rationale can help aid candidates in growing from the SPAF application experience.

Below is an example of what may be included in a selection rubric that has a heavy emphasis on equity and anti-oppression in curation and programming.

There is alignment with SPAF’s curatorial goals for the project.	/10
The concept is compelling and unique.	/10
The installation is visually appealing / compelling.	/10
The piece or artist does not appropriate a culture or an individual’s experience.	/10
The installation or artist selection uplifts themes related to equity and anti-oppression.	/10
The logistics of the installation or artist selection are realistic and achievable.	/10
The installation provides an exciting challenge or opportunity for growth and learning.	/10
The installation can be enjoyed by people with various disabilities (i.e. it’s format is accessible).	/10
The installation is exciting!	/10
Total	/100

¹ Applicants have the opportunity to share how their submission relates to or uplifts themes related to anti-oppression and equity. Although placing responsibility on equity deserving candidates to self-identify can replicate problematic power dynamics – it is important for the Selection Committee to ensure that qualified artists are not displaced by more powerful, better resourced applicants.