

**Director of Artistic Sign Language: How to DASL Your Audience!  
Transcript from Cultural Access Collaborative Program  
December 5, 2024**

1

00:00:28.330 --> 00:00:29.730

Josh Garrett-Collab: Hello, everyone!

2

00:00:29.870 --> 00:00:31.469

Josh Garrett-Collab: My name is Josh.

3

00:00:31.530 --> 00:00:39.550

Josh Garrett-Collab: We're going to get started in just a couple of minutes. So we want to give time for everyone to join and be set up and prepared to go.

4

00:00:39.690 --> 00:00:44.810

Josh Garrett-Collab: So give us just a few moments as we allow that to occur. Thank you for being here.

5

00:01:44.570 --> 00:02:01.199

Josh Garrett-Collab: All right. Hello, and welcome to our director of artistic sign language or dazzle presented by the cultural access collaboration. We are happy to have you here. My name is Josh Garrett. I'm a steering committee member with the collab. My pronouns are he. Him?

6

00:02:01.818 --> 00:02:09.720

Josh Garrett-Collab: My visual description would be white bearded male with a headset on ray backdrop and black collared shirt.

7

00:02:10.386 --> 00:02:39.960

Josh Garrett-Collab: Accessibility is a priority for us here. So our program

today does include live captioning provided by efficiency reporting services. Thank you to them, as well as Asl interpretation, which will be provided by Sheila, Jessica, and Ahmed. So we would, if anyone here would like to view captions in a separate browser. You can also do that using a stream text link. We've included that in the chat you can also scan the barcode, which will be on the next slide. Here.

8

00:02:41.220 --> 00:02:51.429

Josh Garrett-Collab: You can simply use the barcode with your phone so you can view it on a phone or a device, or you can go to the chat click there. You can also utilize captions within. Zoom.

9

00:02:54.220 --> 00:02:55.440

Josh Garrett-Collab: Excellent.

10

00:02:55.880 --> 00:03:10.170

Josh Garrett-Collab: We do encourage you to submit questions for our presenters. You can do so using the chat function. So if you have any questions or issues regarding accessibility as well, please reach out to our support team. They will be there in the chat function as well.

11

00:03:10.510 --> 00:03:15.440

Josh Garrett-Collab: If the chat pop ups are bothersome to you, you can turn those off

12

00:03:15.765 --> 00:03:23.750

Josh Garrett-Collab: you would do so by doing the show chat previews by clicking the carrot next to the chat button at the bottom of your zoom screen.

13

00:03:25.310 --> 00:03:26.470

Josh Garrett-Collab: Excellent!

14

00:03:26.540 --> 00:03:44.629

Josh Garrett-Collab: Now for those of you who are not already familiar with the cultural access collab. Our mission is to empower Illinois cultural spaces, to become more accessible to visitors with disabilities. So there's 4 primary pillars central to our work, which we will talk about on the next slide here.

15

00:03:45.110 --> 00:03:50.430

Josh Garrett-Collab: the 1st being next slide, please.

16

00:03:51.430 --> 00:04:07.869

Josh Garrett-Collab: the 1st being professional development. What you see on screen. Here is a screenshot of our website in the top right corner. You'll see the 3 lines. If you were to click. There you can click on professional development, which will take you to this page highlighting our professional development opportunities.

17

00:04:08.310 --> 00:04:11.209

Josh Garrett-Collab: That is one of our pillars. And next slide, please.

18

00:04:12.710 --> 00:04:26.649

Josh Garrett-Collab: Next same website, clicking in the same location. It will take you to this web page that's called equipment loans under equipment loans. What you will see available will be audio description kits that will be available for checkout for free.

19

00:04:26.680 --> 00:04:33.150

Josh Garrett-Collab: We also have assistive listening systems that are able to be checked out and utilized in your cultural spaces.

20

00:04:33.210 --> 00:04:53.389

Josh Garrett-Collab: Do it yourself, captioning equipment as well as portable Fn systems. So again, this is another resource available to you, one of our pillars, but a free resource available to you across the State. Currently, it's located in Chicago. But we do hope in the future to be able to offer this statewide next slide, please.

21

00:04:55.160 --> 00:05:17.289

Josh Garrett-Collab: Another pillar would be an access calendar. So this is for anyone who has access related activities. You can send those in. We can add these to the calendar again, right on our website, top, right hand corner, click, access calendar. It will take you there. And as you scroll down the page. You're going to see a list of upcoming items that provide access of different types

22

00:05:17.650 --> 00:05:19.130

Josh Garrett-Collab: next slide, please.

23

00:05:20.520 --> 00:05:38.650

Josh Garrett-Collab: Excellent. So right now we do have 4 presenters who will be participating with us today. I'm thrilled to have them. We have Crum, Tina, Susan, and I as well. We'll be sharing a bit each. So as each presenter begins to share, they're going to give you their bio. So you'll learn more about them at that point.

24

00:05:38.941 --> 00:05:55.280

Josh Garrett-Collab: We also have the full Bios listed. So if you really want to read up everything about each of the presenters, you can currently scan this code, but also at the end. At some point at the after this workshop we will be emailing you this information, and you'll be able to have that information there, too.

25

00:05:55.670 --> 00:06:07.439

Josh Garrett-Collab: So 1st off. We are very pleased to announce Crom being here with us part of the collab also leading charge today, Crom, if you will please hop in and tell us a little about yourself. We would appreciate it.

26

00:06:12.460 --> 00:06:18.270

Ahmed Carames: Hi! Thank you so much, Josh, for that warm welcome. Yes, I am Cron Saunders.

27

00:06:19.010 --> 00:06:36.100

Ahmed Carames: and my background relative to this is that I am a certified, deaf interpreter, and I work a lot in theater as well. So I do, interpreting work as well as director of artistic sign language, dazzle work. I am a white man, leaning shaven head.

28

00:06:36.140 --> 00:06:41.420

Ahmed Carames: I have big bushy eyebrows, and I'm wearing a dark blue bun up shirt.

29

00:06:42.400 --> 00:06:45.209

Ahmed Carames: The background is probably like a blue gray wall.

30

00:06:48.950 --> 00:06:52.899

Ahmed Carames: So I'd like to talk about what a data incorporates and what that really means.

31

00:06:53.590 --> 00:06:59.019

Ahmed Carames: And I want to talk about what that acronym is. It's a director of artistic sign language.

32

00:06:59.250 --> 00:07:00.940

Ahmed Carames: often known as dazzle.

33

00:07:06.500 --> 00:07:09.809

Ahmed Carames: That profession is relatively new.

34

00:07:10.271 --> 00:07:17.070

Ahmed Carames: But that practice has been in place for such a long time, and it's been called many other things, such as like a support role.

35

00:07:17.340 --> 00:07:18.250

Ahmed Carames: But

36

00:07:18.930 --> 00:07:27.450

Ahmed Carames: it's as the industry has begun to set up standards. They have now set up this position to dazzle, and it incorporates a lot.

37

00:07:28.130 --> 00:07:34.050

Ahmed Carames: Oftentimes it is a deaf person coming to work with actors or interpreters.

38

00:07:34.880 --> 00:07:37.870

Ahmed Carames: really, for anybody whose role incorporates Asl.

39

00:07:38.960 --> 00:07:44.329

Ahmed Carames: It could be a part of the performance. It could be a theater interpreting for the audience.

40

00:07:47.910 --> 00:07:53.460

Ahmed Carames: And I'll go ahead and talk about some of these things that we see on the slide. For example, cultural mediation.

41

00:07:55.120 --> 00:08:02.330

Ahmed Carames: When a dazzle comes in, they also function as an advocate, and they educate people on deaf culture.

42

00:08:02.400 --> 00:08:07.980

Ahmed Carames: and they'll talk about what works in a show and what doesn't, especially if they have deaf characters in the show.

43

00:08:08.370 --> 00:08:18.400

Ahmed Carames: So maybe some interactions just don't quite make sense culturally, and that those are some things that dazzles can provide advice on. So, for example, how to get the attention of a deaf person.

44

00:08:20.480 --> 00:08:24.900

Ahmed Carames: There's also a bit of advocacy for the deaf actors as well.

45

00:08:27.050 --> 00:08:29.690

Ahmed Carames: so dazzles can provide that advice.

46

00:08:29.790 --> 00:08:35.000

Ahmed Carames: and direct and and direct that advice so that they can improve the show as best as possible.

47

00:08:35.140 --> 00:08:37.799

Ahmed Carames: So there's also that education component to it.

48

00:08:39.080 --> 00:08:45.349

Ahmed Carames: And there, there's also overlap with some of these other ones, so advocacy and education do play into each other hand in hand.

49

00:08:48.960 --> 00:08:51.930

Ahmed Carames: A big part of being a dazzle is also dramaturgy.

50

00:08:54.880 --> 00:09:01.179

Ahmed Carames: So that's typically talking about shows themselves and the context and history around those shows.

51

00:09:01.800 --> 00:09:11.279

Ahmed Carames: So why so, a lot of people don't really understand what a dramaturgy, what dramaturgs do. But they

52

00:09:11.320 --> 00:09:16.909

Ahmed Carames: they know the history of the show, and they also think about how asl can be encompassed within that.

53

00:09:17.880 --> 00:09:30.460

Ahmed Carames: So it's often not just asl. There are also other sign languages that can play a part in these shows. So maybe if a character is speaking German, it would be appropriate to have German sign language instead of American sign language.

54

00:09:30.670 --> 00:09:33.740

Ahmed Carames: Just so. The deaf people can have the same experience.

55

00:09:35.000 --> 00:09:49.339

Ahmed Carames: I'm sure that most people would not understand German when it's being spoken on stage. So we'd like to provide that equal access to our deaf audience members so that they can experience that same thing of not understanding what's going on.

56



00:09:51.350 --> 00:09:53.349

Ahmed Carames: So sometimes that is appropriate.

57

00:09:53.910 --> 00:09:59.719

Ahmed Carames: There are also variants and dialects of Asl all across the Us.

58

00:10:02.970 --> 00:10:08.090

Ahmed Carames: So maybe that story is happening in Ohio as opposed to maybe. Nyc.

59

00:10:08.210 --> 00:10:13.530

Ahmed Carames: maybe somewhere in California you're going to see variance in sign languages.

60

00:10:18.910 --> 00:10:28.030

Ahmed Carames: I wouldn't necessarily say it's a dialect, either. It's similar to Asl, but it also, it is also considered a separate language.

61

00:10:28.610 --> 00:10:31.510

Ahmed Carames: There is black American sign language.

62

00:10:33.430 --> 00:10:37.959

Ahmed Carames: so is it considered the sign language equivalent of aave.

63

00:10:38.520 --> 00:10:41.799

Ahmed Carames: and it's developed a bit differently than Asl is.

64

00:10:43.180 --> 00:10:48.169

Ahmed Carames: So it's not considered a standard of Asl. It's not

necessarily a mainstream language.

65

00:10:49.450 --> 00:10:55.159

Ahmed Carames: but it has been set up for decades now, and it's been part of America of American signing which history

66

00:10:56.910 --> 00:11:03.799

Ahmed Carames: there is also protactile, which is for deafblind people. It's based off of Asl.

67

00:11:03.810 --> 00:11:06.559

Ahmed Carames: but it has since developed some of their own science.

68

00:11:06.950 --> 00:11:13.640

Ahmed Carames: and sometimes protactile is included in our work, and it's pretty common in DC. To see that in shows.

69

00:11:17.520 --> 00:11:24.739

Ahmed Carames: So we find out how that ties into the story, and then we also work as consultants.

70

00:11:25.300 --> 00:11:35.189

Ahmed Carames: So we may do some of that translation work, whether it's done before then. Or maybe if we translate the work completely, I can provide feedback on their translation work as well.

71

00:11:37.730 --> 00:11:43.769

Ahmed Carames: and we also double check to make sure that the timing is correct and the sign choices are appropriate.

72

00:11:44.400 --> 00:11:48.199

Ahmed Carames: So we can see clearly who is speaking. And when.

73

00:11:48.870 --> 00:11:53.229

Ahmed Carames: So, if we're working with actors who are signing on stage. It's the same concept.

74

00:11:53.890 --> 00:11:59.450

Ahmed Carames: I mean, it makes sense, right? You want to make sure it's in a context that works. If there's a signer and speaker going back and forth.

75

00:11:59.470 --> 00:12:02.400

Ahmed Carames: you need to have that timing, you need to figure out how that will work.

76

00:12:02.590 --> 00:12:05.120

Ahmed Carames: and it needs to look like a real life conversation.

77

00:12:05.790 --> 00:12:08.320

Ahmed Carames: and it also needs to look natural.

78

00:12:09.140 --> 00:12:11.960

Ahmed Carames: So that is what is so important about this work.

79

00:12:14.080 --> 00:12:16.760

Ahmed Carames: A big part of this job is definitely consultation.

80

00:12:17.210 --> 00:12:27.110

Ahmed Carames: and oftentimes when people think of a dazzle, they think

it's just somebody who provides feedback about sign choices. But there is a lot of prep work involved. There's the dramaturgy aspects.

81

00:12:27.310 --> 00:12:31.620

Ahmed Carames: There's a knowledge of all sorts of varying signs.

82

00:12:34.730 --> 00:12:36.689

Ahmed Carames: And for translation

83

00:12:36.974 --> 00:12:41.379

Ahmed Carames: it needs to make sense, and it needs to be in line with the story and its foundation.

84

00:12:43.100 --> 00:12:48.679

Ahmed Carames: After that, of course, there's room for creativity and some fun to be had. It's theater, after all.

85

00:12:49.750 --> 00:12:53.289

Ahmed Carames: So it's more appropriate for theater, and it has its kind of

86

00:12:53.360 --> 00:13:02.059

Ahmed Carames: you know, it's it's coming to life. They have a lot more of that creativity in there. There's also music as well, which you know doesn't necessarily reflect real life here.

87

00:13:03.790 --> 00:13:13.590

Ahmed Carames: But sometimes some of those aspects are a bit more surreal or a bit more poetic. And so we want to have the Asl reflect those components of that language.

88

00:13:15.490 --> 00:13:22.979

Ahmed Carames: So I've done works for Shakespeare. You know. He's famous for his wordplay. So we try to have sign play to match that.

89

00:13:29.260 --> 00:13:41.520

Ahmed Carames: Then we take a look at that and see how we can still make sure that that signing is accessible, so the dazzle will provide feedback on blocking, for example, which would be interpreter placement.

90

00:13:44.570 --> 00:13:48.639

Ahmed Carames: Sometimes the interpreters may need to move to match what's happening on stage.

91

00:13:49.210 --> 00:13:55.189

Ahmed Carames: So we also provide feedback on that. It's called blocking. And we also call interpreters on and off.

92

00:13:55.470 --> 00:13:58.989

Ahmed Carames: because sometimes there are scenes that that interpreter may not be needed.

93

00:14:00.380 --> 00:14:02.800

Ahmed Carames: Maybe it's only one person having a monologue.

94

00:14:02.920 --> 00:14:04.629

Ahmed Carames: Maybe it's only 2 people

95

00:14:04.950 --> 00:14:09.270

Ahmed Carames: when it starts to get more and more. Then you can vary between one to 3 interpreters

96

00:14:14.260 --> 00:14:18.559

Ahmed Carames: for actors on stage using sign language. It's a similar concept.

97

00:14:18.720 --> 00:14:25.719

Ahmed Carames: It's to make sure that one of the responsibilities to make sure that they're not blocking themselves, or that their sign language is visible.

98

00:14:25.840 --> 00:14:28.910

Ahmed Carames: and it has to be in line with the choreography as well.

99

00:14:31.680 --> 00:14:43.299

Ahmed Carames: We don't want to make sure it looks artificial. We don't want it to look unnatural that you're stepping to the side and signing. We want it to look like an actual conversation. We want it to look as natural as possible.

100

00:14:47.320 --> 00:14:52.070

Ahmed Carames: So now you can see that we have some more. We there are more steps to this work.

101

00:14:55.240 --> 00:15:09.900

Ahmed Carames: And now you have an understanding of how people work together, and how deaf culture and the research, all the background work that we do ties in to this work. I mean, there's translation, and there's opportunity for creativity as well.

102

00:15:10.110 --> 00:15:12.259

Ahmed Carames: We also have to figure out logistics

103

00:15:17.820 --> 00:15:27.650

Ahmed Carames: and ideally, all of this happens before the show. I mean, hopefully, we have all the materials and anything we need to have an appropriate discussion and be prepared.

104

00:15:31.090 --> 00:15:33.780

Ahmed Carames: But during the show.

105

00:15:33.820 --> 00:15:38.549

Ahmed Carames: It's not always required, but it's a it's a practice that I use.

106

00:15:39.220 --> 00:15:43.549

Ahmed Carames: and I think it's an important responsibility for you, Dazzle, and it's beneficial.

107

00:15:43.660 --> 00:15:47.059

Ahmed Carames: However, it is more work, but during the show

108

00:15:48.210 --> 00:15:59.180

Ahmed Carames: I'm not able to communicate directly with the actors, I mean, they've already rehearsed that they've already rehearsed their parts, but I can give them feedback after the show after watching their work.

109

00:15:59.930 --> 00:16:07.220

Ahmed Carames: So maybe I ha! I chat with them. Maybe I talk to the director or the stage manager, the house manager.

110

00:16:07.360 --> 00:16:13.559

Ahmed Carames: if am able to maybe have conversation with the cast afterwards. That's some feedback that I can provide.

111

00:16:14.440 --> 00:16:18.500

Ahmed Carames: however, with the interpreters as well. I can support them during the show.

112

00:16:19.390 --> 00:16:24.720

Ahmed Carames: so as they're interpreting, I can feed them lines and feed them any information they may need.

113

00:16:26.050 --> 00:16:34.579

Ahmed Carames: so maybe there are some more complex topics, and maybe they haven't fully memorized it, or they may not be as confident.

114

00:16:34.720 --> 00:16:41.070

Ahmed Carames: you know. There it could be for a variety of reasons. Maybe they just changed the day before, and they hadn't memorized that change yet.

115

00:16:41.531 --> 00:16:45.879

Ahmed Carames: Some interpreters are not familiar with some of the language, and they may miss their queues

116

00:16:46.100 --> 00:16:52.999

Ahmed Carames: because it's not necessarily just easy translation work. In those instances I am able to provide those cues.

117

00:16:54.230 --> 00:17:01.169

Ahmed Carames: I I can let them know. Oh, who's coming up next? And that can prepare them to role, shift into that character.

118



00:17:02.710 --> 00:17:07.119

Ahmed Carames: So in that moment we are working as a director for the interpreters.

119

00:17:07.490 --> 00:17:09.809

Ahmed Carames: So we're feeding. We're supporting.

120

00:17:11.760 --> 00:17:21.510

Ahmed Carames: Sometimes the interpreters may they may forget a queue, for when they're supposed to get off and come, sit down, and so I'll queue them for that. I'll tell them to come. Sit down.

121

00:17:24.960 --> 00:17:34.309

Ahmed Carames: Sometimes. The lighting may be for a specific area, and the interpreter may have stepped out of the area. That's another instance of blocking in which I would tell them to move into the light.

122

00:17:36.110 --> 00:17:42.829

Ahmed Carames: If it's something that just doesn't work overall. Of course, that's something that I can incorporate in my feedback to. Maybe the light crew.

123

00:17:46.320 --> 00:18:03.290

Ahmed Carames: So sometimes we don't have an opportunity to do that during the show. But that's a conversation that we would ideally have beforehand. But directors of artistic sign language typically support the interpreters and make sure to instill that confidence in their interpreters as well.

124

00:18:06.340 --> 00:18:09.180

Ahmed Carames: I also work with deaf interpreters as well.

125

00:18:10.560 --> 00:18:13.150

Ahmed Carames: so I'll work with an interpreter who's deaf

126

00:18:13.220 --> 00:18:15.789

Ahmed Carames: while being a deaf dazzle myself.

127

00:18:17.170 --> 00:18:21.179

Ahmed Carames: and I've also experienced them supporting me when I am working.

128

00:18:21.230 --> 00:18:27.020

Ahmed Carames: and oftentimes that means queuing the deaf interpreters because they don't hear any cues.

129

00:18:27.240 --> 00:18:38.549

Ahmed Carames: Of course they've likely memorized their work and all their translations, but the timing specifically is often is often heard, and so the dazzle will let them know that.

130

00:18:40.950 --> 00:18:45.810

Ahmed Carames: and if they need to change their demeanor or anything, a dazzle would be able to queue them on that as well.

131

00:18:49.300 --> 00:18:53.149

Ahmed Carames: So that's the support that can be provided during a show

132

00:18:53.690 --> 00:18:57.169

Ahmed Carames: after a show. Of course there's debriefing to be had.

133

00:18:59.310 --> 00:19:04.210

Ahmed Carames: Some shows may have just one interpreted date

134

00:19:04.490 --> 00:19:12.719

Ahmed Carames: that they'll have interpreters. But it's still nice to provide that feedback, and it's just something they can keep in their mind, for maybe next time they interpret that show

135

00:19:13.460 --> 00:19:19.349

Ahmed Carames: for shows that have multiple interpreted dates, maybe 2, 3, 4, maybe even more.

136

00:19:20.420 --> 00:19:26.420

Ahmed Carames: It's a good idea to have that discussion, because you can improve upon the work that you just did for the next interpreted date.

137

00:19:26.570 --> 00:19:28.599

Ahmed Carames: So we'll talk about what worked and what didn't.

138

00:19:28.720 --> 00:19:33.789

Ahmed Carames: We'll talk about what to keep, what not to keep. And these are important conversations to be had after that work.

139

00:19:40.130 --> 00:19:44.980

Ahmed Carames: So again, during the show, you can't support the actors.

140

00:19:45.100 --> 00:19:54.819

Ahmed Carames: but it's good to be there, because afterwards you can provide feedback on what you saw. You can also attend rehearsals and work with the directors for those shows.

141

00:19:58.190 --> 00:20:03.280

Ahmed Carames: You can also give them that appropriate lens a different perspective for the actors.

142

00:20:03.720 --> 00:20:09.770

Ahmed Carames: I mean, whether they're deaf or hearing. We're there specifically for the language.

143

00:20:10.240 --> 00:20:13.750

Ahmed Carames: And we wanna make sure that language is integral to what's happening.

144

00:20:16.810 --> 00:20:28.570

Ahmed Carames: So sometimes, in my opinion, I think that shouldn't happen if someone is acting as a deaf person when they're hearing. But when someone is maybe passable as a deaf person, we will work with the language in that

145

00:20:28.740 --> 00:20:30.190

Ahmed Carames: aspect as well.

146

00:20:31.210 --> 00:20:32.980

Ahmed Carames: But sometimes

147

00:20:33.379 --> 00:20:43.239

Ahmed Carames: they don't use any deaf characters. It might just be a hearing actor, but they may use sign language for visual reasons. So maybe there's choreography.

148

00:20:43.600 --> 00:20:49.830

Ahmed Carames: Maybe there are some productions that focus on dance and that interpretive aspect we'll have.

149

00:20:49.910 --> 00:20:52.760

Ahmed Carames: We'll have sign language incorporated into it.

150

00:20:54.870 --> 00:21:01.419

Ahmed Carames: So that is, we don't want them to just use whatever Asl they find. We want to make sure that that sign language is appropriate

151

00:21:01.720 --> 00:21:03.160

Ahmed Carames: for that situation.

152

00:21:04.650 --> 00:21:08.879

Ahmed Carames: So we can provide that feedback and support for the actors in that aspect.

153

00:21:12.780 --> 00:21:15.089

Ahmed Carames: We also work on translations as well.

154

00:21:16.290 --> 00:21:28.269

Ahmed Carames: So sometimes there is a script, and maybe it's not the actor's 1st language. Maybe their 1st language is Asl. And now they're trying to read a script in English. So they want to make sure that they get it right.

155

00:21:29.100 --> 00:21:31.539

Ahmed Carames: And it's important for their character development.

156

00:21:33.830 --> 00:21:36.619

Ahmed Carames: So it's important to discuss the script with them.

157

00:21:36.830 --> 00:21:43.469

Ahmed Carames: and sometimes some scripts are difficult. No matter if you're deaf or hearing, even if English is your 1st language, I mean Shakespeare.

158

00:21:44.352 --> 00:21:46.829

Ahmed Carames: There's there's a few other writers.

159

00:21:48.490 --> 00:21:54.180

Ahmed Carames: Sometimes. People will now understand that, no matter if English is your 1st language or not, so it's a good idea.

160

00:21:54.430 --> 00:21:57.110

Ahmed Carames: So, and that goes back to dramaturgy.

161

00:22:04.100 --> 00:22:08.599

Ahmed Carames: There's also the advocacy that I mentioned earlier. It all ties back in with that.

162

00:22:09.630 --> 00:22:13.459

Ahmed Carames: There are all kinds of productions out there when it comes to theater.

163

00:22:15.700 --> 00:22:24.959

Ahmed Carames: and sometimes they, those theaters, may not necessarily advocate for the deaf actors, because they don't see it as much more than the language that's already set.

164

00:22:25.270 --> 00:22:29.090

Ahmed Carames: But bringing in that perspective, maybe they're working for the 1st time

165

00:22:29.130 --> 00:22:32.790

Ahmed Carames: with a death actor. Maybe it's the 1st time they're working with interpreters.

166

00:22:33.090 --> 00:22:37.540

Ahmed Carames: They may just truly not know anything about the deaf community.

167

00:22:38.100 --> 00:22:44.829

Ahmed Carames: So we work as advocates, and we tell them and communicate what the best practices are

168

00:22:45.790 --> 00:22:47.959

Ahmed Carames: for either actors or interpreters.

169

00:22:50.430 --> 00:22:58.199

Ahmed Carames: We talk about what's best for the theater experience and for the cast. This is all information that we share with these theaters.

170

00:22:58.680 --> 00:23:00.100

Ahmed Carames: Sometimes

171

00:23:00.580 --> 00:23:06.529

Ahmed Carames: they will just think about how interpreters cost money, and we all know that access can be very expensive.

172

00:23:08.890 --> 00:23:14.739

Ahmed Carames: but sometimes they'll have a interpreter budget, and they have that allotted, but they'll they'll scoff at

173

00:23:14.850 --> 00:23:17.270

Ahmed Carames: dazzle trying to be added on.

174

00:23:18.630 --> 00:23:23.889

Ahmed Carames: Now we. It's important for a dazzle to be part of it, but they don't understand the role of a dazzle.

175

00:23:24.370 --> 00:23:28.490

Ahmed Carames: and it's all the support that they can provide to actors or interpreters.

176

00:23:28.510 --> 00:23:32.710

Ahmed Carames: and it really elevates the experience of the audience.

177

00:23:34.830 --> 00:23:38.899

Ahmed Carames: I mean, it just makes a world of difference for the audience.

178

00:23:39.280 --> 00:23:49.519

Ahmed Carames: Some people can go, and I'm sure they would be able to enjoy shows without it. But to have that deeper, more robust understanding. It's just a world of difference.

179

00:23:51.620 --> 00:23:58.199

Ahmed Carames: I mean some. It doesn't mean that theater interpreters are inexperienced, or they can't do as well without a dazzle.



180

00:23:58.950 --> 00:24:05.990

Ahmed Carames: But sometimes with that dazzle with that extra layer to work with, it just elevates the experience.

181

00:24:06.250 --> 00:24:17.539

Ahmed Carames: It makes it that much better. And we're able to provide that for the audience. I mean, I've worked as an interpreter in theater for probably about a good 15 years now before I started

182

00:24:17.670 --> 00:24:19.649

Ahmed Carames: dipping into dazzle work.

183

00:24:20.550 --> 00:24:27.629

Ahmed Carames: I just I can't go back to just doing that anymore. I love this line of work. I love being a dazzle.

184

00:24:28.580 --> 00:24:36.810

Ahmed Carames: and I love having a dazzle, for when I was interpreting I mean it just made my work so much better overall.

185

00:24:37.450 --> 00:24:42.250

Ahmed Carames: It was smoother, and it really worked for the audience.

186

00:24:43.330 --> 00:24:47.569

Ahmed Carames: I mean, I do have trust in myself and in my work.

187

00:24:48.220 --> 00:24:54.800

Ahmed Carames: and I understand scripts well, generally, but having that support again makes that world of difference.

188

00:25:02.680 --> 00:25:09.350

Ahmed Carames: So again, there's advocacy from the dazzle for the actors during rehearsal.

189

00:25:09.550 --> 00:25:14.139

Ahmed Carames: and that can look like all sorts of things. Sometimes they may be fine on their own.

190

00:25:14.190 --> 00:25:18.269

Ahmed Carames: and I could maybe second what they're coming up with.

191

00:25:19.770 --> 00:25:24.460

Ahmed Carames: Maybe they're a new actor just stepping into theater.

192

00:25:24.680 --> 00:25:29.170

Ahmed Carames: I can provide that support and make things the best that they can be.

193

00:25:30.440 --> 00:25:33.020

Ahmed Carames: Maybe it's a theater's 1st time using interpreters.

194

00:25:33.580 --> 00:25:36.329

Ahmed Carames: and we can advocate in that moment.

195

00:25:36.930 --> 00:25:41.210

Ahmed Carames: They may not know what they're doing in that situation, and we can provide that layer of support.

196

00:25:42.570 --> 00:25:47.889

Ahmed Carames: I mean, the list can go on and on. It's not there. But Dassel dazzles can also be mentors.

197

00:25:49.160 --> 00:25:55.189

Ahmed Carames: There are other people that are sometimes interested in becoming dazzles, or maybe interpreters that are new to theater

198

00:25:55.300 --> 00:25:57.259

Ahmed Carames: that want to get that experience.

199

00:25:57.410 --> 00:25:59.169

Ahmed Carames: They can also work with dazzles.

200

00:26:01.250 --> 00:26:05.460

Ahmed Carames: So all of this is encompassed in the role of a dazzle.

201

00:26:08.120 --> 00:26:12.919

Ahmed Carames: but dazzles often have the opportunity to educate

202

00:26:13.040 --> 00:26:22.119

Ahmed Carames: and make sure to elevate different experiences in other ways as well. So maybe marketing, providing accessibility information.

203

00:26:24.900 --> 00:26:29.259

Ahmed Carames: because some places will just put a date on a flyer and nobody will know where to look.

204

00:26:29.410 --> 00:26:36.890

Ahmed Carames: They don't know that it's just on this random file somewhere, only it's people who are

205

00:26:37.160 --> 00:26:42.270

Ahmed Carames: or familiar with the theater. Experience may know where to look, but people who are new to it may not know.

206

00:26:42.410 --> 00:26:48.180

Ahmed Carames: and they've already been frustrated overall because oftentimes they're not provided access to anything in general

207

00:26:48.400 --> 00:26:54.510

Ahmed Carames: so to be able to come and see that show, and it makes a difference to have more than just a line on a flyer.

208

00:26:57.690 --> 00:27:03.409

Ahmed Carames: So there are all sorts of services there may be. There's maybe staff there. We're we're there as support.

209

00:27:03.810 --> 00:27:08.620

Ahmed Carames: And we can also talk about what is best for marketing. So an easy example.

210

00:27:08.960 --> 00:27:11.660

Ahmed Carames: And it's 1 that I always encourage

211

00:27:11.720 --> 00:27:21.269

Ahmed Carames: is that they should have a video with Asl information for the deaf community, because when they see it they'll get it. It's being communicated to them in their 1st language.

212

00:27:23.220 --> 00:27:26.959

Ahmed Carames: So it's that they think of me as an Asl user.

213

00:27:27.360 --> 00:27:32.990

Ahmed Carames: I don't have to read English to find that information. It's being given to me in my source language.

214

00:27:34.270 --> 00:27:43.830

Ahmed Carames: You know there are other languages that are that are on the flyers, maybe like Spanish, for example, and they're including those communities. So why not have a video

215

00:27:43.920 --> 00:27:46.020

Ahmed Carames: with maybe dates and times.

216

00:27:46.450 --> 00:27:55.099

Ahmed Carames: or maybe some other common information signed in that video. So maybe they can talk about. Oh, this person is playing this role

217

00:27:55.210 --> 00:28:00.820

Ahmed Carames: or this interpreter is interpreting for these characters. That makes a world of difference. Again.

218

00:28:01.000 --> 00:28:03.640

Ahmed Carames: people will show up to these shows

219

00:28:04.930 --> 00:28:08.620

Ahmed Carames: that's an example of Pr work and marketing.

220

00:28:13.010 --> 00:28:17.840

Ahmed Carames: There's also discussions to be had with technology. It

helps.

221

00:28:17.950 --> 00:28:24.060

Ahmed Carames: If a dazzle has experience with technology in the theater world, some don't.

222

00:28:26.280 --> 00:28:30.380

Ahmed Carames: But we will talk about, for example, what's the best color for the lighting

223

00:28:31.610 --> 00:28:33.839

Ahmed Carames: to make sure it's as appropriate as possible.

224

00:28:34.980 --> 00:28:37.820

Ahmed Carames: and make sure the spotlight is on them, for example.

225

00:28:38.978 --> 00:28:47.690

Ahmed Carames: Maybe during the show we they may need to modify lighting. And we'll we'll talk about that with the light groups, and that forces them

226

00:28:48.200 --> 00:28:51.259

Ahmed Carames: to change. Maybe their outlook on interpreting.

227

00:28:51.400 --> 00:29:00.380

Ahmed Carames: or they'll have to think about how spotlights may work. Maybe they need a soft light, whereas they didn't think about all the different kinds of lighting that would be most appropriate.

228

00:29:00.970 --> 00:29:05.149

Ahmed Carames: So there's respect for their work. But at the same time we need to be able to sign.

229

00:29:09.530 --> 00:29:15.099

Ahmed Carames: Okay, so these are all roles that are incorporated in in the work of a dazzle.

230

00:29:20.030 --> 00:29:27.700

Ahmed Carames: So it doesn't have to be all of that at the same time. But those are expectations and responsibilities that come with being a dazzle.

231

00:29:28.990 --> 00:29:39.289

Ahmed Carames: So working with an interpreter team and using Asl is part of the work of a dazzle, and thank you so much for listening to my presentation, and we'll we'll move on to the next one. Thank you so much.

232

00:29:40.650 --> 00:29:43.109

Josh Garrett-Collab: Thank you very much, Crom. That was awesome.

233

00:29:43.280 --> 00:29:52.119

Josh Garrett-Collab: If you have never worked with Crom, let me tell you he's phenomenal. He's brilliant. He's amazing as a certified deaf interpreter, as

234

00:29:52.120 --> 00:30:15.359

Josh Garrett-Collab: a dazzle, as a signer, as a storyteller, phenomenal. So I would like to just give one quick. Add here, if you're having any issues or need some assistance with any type of accessibility you please. Utilize the chat feature. You can go into, chat host and panelists, send anything there. But also I would like to point out bottom of the screen. Q. And A. So you'll see a square box

235

00:30:15.360 --> 00:30:33.270

Josh Garrett-Collab: with the question mark in the middle, it'll say QA. Below, if you click there at any point throughout this whole presentation. If you have any questions that you want answered, please put them in there we have a staff will be monitoring that, and then we will ensure that your questions get answered. So feel free at any point to throw your questions right there.

236

00:30:34.671 --> 00:30:45.609

Josh Garrett-Collab: As mentioned, my name is Josh Garrett. I've given my visual description, so I won't bother you with that again. Quick, quickly about me. I am the CEO of access, consulting I

237

00:30:45.700 --> 00:31:07.560

Josh Garrett-Collab: do a lot of consulting, and some of it is in deaf, hard of hearing deaf, blind spaces. So access when it comes to captioning and interpreting, that's more my forte. And where my career has been focused also, more recently, my consulting has been in operations management, people process and those types of things. I've been in the interpreting world for about 27 years. My whole adult life.

238

00:31:07.868 --> 00:31:15.900

Josh Garrett-Collab: access is super important to me. It's something that I feel. It's close to my heart as well. My son has a stepfather who is deaf.

239

00:31:16.160 --> 00:31:22.150

Josh Garrett-Collab: He also has deaf family members. So it's something like even within the family that we we feel it's very important for us.

240

00:31:22.794 --> 00:31:35.199

Josh Garrett-Collab: I also have done theatrical interpreting. So that is another part of my background. I've taught and trained interpreters, too. So



that's kind of where I'm coming from. With this view from an interpreter.

241

00:31:35.340 --> 00:31:37.859

Josh Garrett-Collab: So if we could go to the next slide, please.

242

00:31:38.430 --> 00:31:59.989

Josh Garrett-Collab: here on the screen you'll see a large mound of dirt with an excavator digging a hole, and what I can say is, when you're working with a dazzle, they're really digging deeper into a script, into language, into culture, into nuances. And so it really does. Take it to a whole deeper level that we can't necessarily get just on our own next slide, please.

243

00:32:00.510 --> 00:32:25.830

Josh Garrett-Collab: On this slide, you see an iceberg, you'll see a portion of it. The tip of the iceberg is above the water, down below the water you'll see a larger part of the iceberg, and then there's certain words on the screen, and I will read those now essentially taking into account the tip of the iceberg is what a lot of interpreters can do if they just show up to to interpret an event, a performance. It's that tip of the iceberg when it comes to so many aspects.

244

00:32:25.830 --> 00:32:45.710

Josh Garrett-Collab: however, working with a dazzle, they're going to get language or linguistics variations. And that's what's down below the surface of that iceberg. Additionally, text that's on the bottom. Here, culture, there'll be cultural nuances that will be given to that interpreter. To really translate and get deeper into that

245

00:32:45.900 --> 00:32:54.219

Josh Garrett-Collab: concepts. Conceptual accuracy is something that can come into play. Sometimes interpreters get stuck on this word for word, rendition, or words as a whole.

246

00:32:54.560 --> 00:33:04.780

Josh Garrett-Collab: a dazzle can say, let's take those words, trash the words. And here's the concept. Here's what we're really trying to convey. So you get amazing conceptual accuracy.

247

00:33:04.780 --> 00:33:25.080

Josh Garrett-Collab: It takes implicit meaning that is often there in English. In English we use a lot of implicit meaning. However, going into Asl. More of that implicitness needs to either be shown with some nuances, or it needs to be made explicit. So meaning is another thing. And just the the visual nature of language is something that comes into play in these environments.

248

00:33:25.880 --> 00:33:27.420

Josh Garrett-Collab: Next slide, please.

249

00:33:28.160 --> 00:33:48.919

Josh Garrett-Collab: on this slide you'll see. It looks as if it's a brain, we'll say left hemisphere and right hemisphere of the brain on the left. It is a a silhouette of a male, and it says, interpreter on the right. It's the right silhouette of the brain, but with much more color, and it, says Interpreter, plus dazzle with a female silhouette.

250

00:33:49.000 --> 00:34:18.960

Josh Garrett-Collab: And this is essentially how I describe working with the dazzle on the left. You have that brain that's not firing on all counts. It's not as colorful, it's not as vibrant. On the right, however, with the dazzle it brings a story to life. It makes something more visual. It takes something that was lacking color and makes it much more colorful and vibrant. It's it's more fun to see it's more accessible. It's more equal access. And so it really does. Take something to the next level. Next slide, please.

251

00:34:20.300 --> 00:34:36.349

Josh Garrett-Collab: On this slide you'll see an arrow kind of pointing up and moving upward with the text that says, utilizing a dazzle will make the output of the interpreter go from good to great, and it will also make the accessibility of the content. For attendees go from good to great.

252

00:34:36.350 --> 00:35:00.159

Josh Garrett-Collab: That is a key thing, and Crom has already hit on many of these aspects that will make something go from that good to great to show the differences. There's times when, as interpreters, we're constantly thinking about interpreting the message. If we hear something. We have to be interpreting something I've worked with dazzles where they say, this is actually a great time to throw the focus and so throw the focus, simply meaning like, if if

253

00:35:00.160 --> 00:35:07.219

Josh Garrett-Collab: something is happening behind me right here, instead of even signing, I may stop signing, put my hands down and simply turn and look.

254

00:35:07.360 --> 00:35:30.539

Josh Garrett-Collab: and then, when I do this, it immediately encourages the whole audience to do the same thing. Why is the interpreter not signing, insert, looking at the stage. It's what we call throw the focus. So a dazzle can tell you this is a great time to throw the focus. And it's that we get out of that mindset of as an interpreter. I have to interpret everything. Sometimes it's more powerful to see what's happening right on the stage, and so you may do a throw, the focus something like that.

255

00:35:30.933 --> 00:35:46.030

Josh Garrett-Collab: I will say that as an interpreter, if a show doesn't provide a dazzle, I probably am not going to sign up to interpret for the show. It has drastically changed my work. It has taken my work to a whole

new level.

256

00:35:46.200 --> 00:36:03.170

Josh Garrett-Collab: One example specifically is, I was working on a show. We. We saw the show. We did character analysis. We did script analysis. We did everything that we were supposed to do, and I rocked it like I was so proud of myself, and I knew I was meeting with the dazzle next.

257

00:36:03.170 --> 00:36:32.369

Josh Garrett-Collab: and so I was so impressed with how I had worked, and really stepped out of my words. I get away from the words and more visual, and and tried to do the best I absolutely could, and it shows that I'm not a native signer. I've been signing since 6th grade, but I'm not native. I am nationally certified. But again, that's not my point here. So I go to work with the dazzle, and they took what I had put hours into to make it the best I possibly could, and just took it to a whole new level that I never could have gotten to on my own.

258

00:36:32.590 --> 00:36:52.359

Josh Garrett-Collab: But what I also learned there is. It made the show so much more accessible to an audience, but it also was work that I could take when I left and incorporate into my own work. It just made me a better interpreter as a whole in all areas that I was working. So working with a dazzle really does change things, it brings it to a new level.

259

00:36:52.380 --> 00:37:22.149

Josh Garrett-Collab: It it takes it to new heights that you certainly couldn't ever do. There's nuances to language that someone has, and someone doesn't, and they may have to different degrees. And what I have seen is, I've seen a fairly new interpreter, and I've seen a seasoned interpreter. Both get together to work, but their output was both phenomenal, but the underlying aspect or the correlation there was that they had a dazzle who was bringing them both to the highest point that they could possibly get to.

260

00:37:22.220 --> 00:37:27.750

Josh Garrett-Collab: And then, finally, I will say, the other thing is a Spanish comparison.

261

00:37:27.970 --> 00:37:51.940

Josh Garrett-Collab: If if you can learn Spanish from a native Spanish speaker or from someone who's learned it later in life, where do you want to learn it? Right. If you can take a show that's going into Spanish and have a non native person putting the show into Spanish, or a native person putting it into Spanish. Who are you going to utilize? It's the same thing with the dazzle. They'll change the show. They'll change accessibility.

262

00:37:52.140 --> 00:37:55.820

Josh Garrett-Collab: With that I would like to give the floor to Susan. Elizabeth. Thank you.

263

00:38:07.430 --> 00:38:08.330

ASL Interpreter-Sheila Kettering: Hello!

264

00:38:08.600 --> 00:38:13.280

ASL Interpreter-Sheila Kettering: My name is Susan Elizabeth Rangel. This is my name sign.

265

00:38:13.330 --> 00:38:17.149

ASL Interpreter-Sheila Kettering: and I want to thank you for inviting me to present here.

266

00:38:17.796 --> 00:38:25.620

ASL Interpreter-Sheila Kettering: This is one of my favorite topics I often present about dazzles, and I want to thank you so much for asking me.

Here

267

00:38:25.790 --> 00:38:27.520

ASL Interpreter-Sheila Kettering: I am, Hispanic.

268

00:38:27.770 --> 00:38:43.299

ASL Interpreter-Sheila Kettering: and I'm wearing dark clothes. I have dark hair and it's tied back. I'm wearing glasses. I've been working in the profession for 13 years now in different roles as an interpreter.

269

00:38:44.930 --> 00:38:49.740

ASL Interpreter-Sheila Kettering: working as a dazzle and being a consultant.

270

00:38:50.110 --> 00:38:55.310

ASL Interpreter-Sheila Kettering: I just recently have been doing more and more work as a dazzle.

271

00:38:55.840 --> 00:39:09.599

ASL Interpreter-Sheila Kettering: So I also provide interpreting services through my agency. I love providing opportunities for different interpreters. So I'm going to give you my point of view. With this background

272

00:39:15.200 --> 00:39:20.680

ASL Interpreter-Sheila Kettering: Crom has already really explained a lot of the responsibilities of a dazzle.

273

00:39:20.690 --> 00:39:31.130

ASL Interpreter-Sheila Kettering: So but overall I've worked in theater often, and

274

00:39:33.590 --> 00:39:47.019

ASL Interpreter-Sheila Kettering: you know, I know you know, dazzle. Many of you may not understand or have heard of this as a new concept. It's becoming more widespread dazzle in the community.

275

00:39:47.090 --> 00:39:54.389

ASL Interpreter-Sheila Kettering: and people have more of an understanding that a dazzle that concept.

276

00:39:54.670 --> 00:40:01.210

ASL Interpreter-Sheila Kettering: But it's slowly starting to work its way into the theater community.

277

00:40:04.630 --> 00:40:09.770

ASL Interpreter-Sheila Kettering: We want to think about the deaf community and their perspective.

278

00:40:10.514 --> 00:40:22.939

ASL Interpreter-Sheila Kettering: And how we can provide professional services, professional interpreters, technology, direction and follow all of those things. We don't want those missing.

279

00:40:25.745 --> 00:40:28.720

ASL Interpreter-Sheila Kettering: We will discuss more about that later.

280

00:40:29.930 --> 00:40:39.650

ASL Interpreter-Sheila Kettering: A dazzle is often the better person to take care of things related to the interpreting team, and what will take place

281

00:40:42.070 --> 00:40:55.150

ASL Interpreter-Sheila Kettering: often, if there's some difficulties, you can go to the dazzle and they will be taking care of all the problems. There are a lot of things to manage when you're working on a play

282

00:40:55.420 --> 00:40:56.990

ASL Interpreter-Sheila Kettering: or performance.

283

00:40:59.080 --> 00:41:06.510

ASL Interpreter-Sheila Kettering: It's more than you know, like, Josh said, going deeper, it's going deeper into the text.

284

00:41:06.790 --> 00:41:15.499

ASL Interpreter-Sheila Kettering: And what's happening? Making sure the audience has a good experience, knowing where they sit and

285

00:41:15.930 --> 00:41:21.389

ASL Interpreter-Sheila Kettering: and watch the show. We want it to be a good experience for the deaf audience.

286

00:41:22.780 --> 00:41:25.850

ASL Interpreter-Sheila Kettering: and that is the goal for the dazzle.

287

00:41:29.260 --> 00:41:46.949

ASL Interpreter-Sheila Kettering: I want the deaf audience to have an equal experience, and I say a near equal experience, because they will never have an exact, equal experience as someone who is hearing. But I think that's what we're trying to get to. That's our goal.

288

00:41:46.960 --> 00:41:52.900

ASL Interpreter-Sheila Kettering: You know. We want that experience to be equal, and eventually we'll get there.



289

00:41:54.500 --> 00:41:58.989

ASL Interpreter-Sheila Kettering: And you know, will everybody be signing.

290

00:41:59.200 --> 00:42:06.420

ASL Interpreter-Sheila Kettering: you know, in the same way? Maybe not right now, but we will get there eventually.

291

00:42:06.440 --> 00:42:13.060

ASL Interpreter-Sheila Kettering: and we also have to consider a lot of different things related to performance.

292

00:42:16.640 --> 00:42:20.560

ASL Interpreter-Sheila Kettering: the scheduling of the interpreters

293

00:42:20.590 --> 00:42:27.679

ASL Interpreter-Sheila Kettering: making sure that you have the right people in those seats or involved in the team.

294

00:42:28.330 --> 00:42:30.610

ASL Interpreter-Sheila Kettering: We have to consider that.

295

00:42:31.390 --> 00:42:37.619

ASL Interpreter-Sheila Kettering: And also oftentimes there are conflicts for interpreters.

296

00:42:38.451 --> 00:42:43.579

ASL Interpreter-Sheila Kettering: Maybe there'll be an actor that gets replaced.

297

00:42:44.297 --> 00:42:55.679

ASL Interpreter-Sheila Kettering: So we have to make sure the interpreters know about that. We want them to have a successful interpretation. So we try and remove all obstacles.

298

00:42:58.412 --> 00:43:00.309

ASL Interpreter-Sheila Kettering: And the Ds.

299

00:43:00.330 --> 00:43:06.189

ASL Interpreter-Sheila Kettering: The dazzle also works as a consultant. The script is very important.

300

00:43:08.130 --> 00:43:14.769

ASL Interpreter-Sheila Kettering: And the dazzle explains a lot of things to the interpreters. They don't just show up and interpret.

301

00:43:14.780 --> 00:43:20.799

ASL Interpreter-Sheila Kettering: They need feedback from the dazzle. We work together as a team.

302

00:43:23.010 --> 00:43:29.824

ASL Interpreter-Sheila Kettering: So if there's a Spanish involved in the play.

303

00:43:31.080 --> 00:43:38.209

ASL Interpreter-Sheila Kettering: you know, we want the audience to. We want the interpreters to match what's on stage.

304

00:43:38.620 --> 00:43:43.100

ASL Interpreter-Sheila Kettering: So we want to put an interpreter there,

you know

305

00:43:44.130 --> 00:43:54.029

ASL Interpreter-Sheila Kettering: we. And if it's a musical, we want an interpreter who has musical skills that can do a better job. We want a specific

306

00:43:54.220 --> 00:43:55.060

ASL Interpreter-Sheila Kettering: fit.

307

00:44:02.020 --> 00:44:08.360

ASL Interpreter-Sheila Kettering: and we want to be able to expand on concepts.

308

00:44:10.030 --> 00:44:14.590

ASL Interpreter-Sheila Kettering: It's not for the dazzle alone. We all work together

309

00:44:14.840 --> 00:44:17.560

ASL Interpreter-Sheila Kettering: for this production. We're a team.

310

00:44:17.790 --> 00:44:24.989

ASL Interpreter-Sheila Kettering: and we're going to give information about, you know, if any characters have been switched out.

311

00:44:26.360 --> 00:44:33.530

ASL Interpreter-Sheila Kettering: If there are any changes in the script, we provide that information.

312

00:44:34.790 --> 00:44:41.679

ASL Interpreter-Sheila Kettering: There's a lot of work to be done before and during and after the interpretation.

313

00:44:43.940 --> 00:44:51.130

ASL Interpreter-Sheila Kettering: and after the interpretation is done, we compare notes, get feedback.

314

00:44:54.170 --> 00:45:08.370

ASL Interpreter-Sheila Kettering: and also the dazzle has to determine how many interpreters do we need for this performance? Sometimes 2, sometimes 3. It depends on how many characters are within the play itself.

315

00:45:11.100 --> 00:45:16.612

ASL Interpreter-Sheila Kettering: and we have to determine the goal. Oh, gosh! My time is almost up. Okay,

316

00:45:17.860 --> 00:45:26.099

ASL Interpreter-Sheila Kettering: sometimes we have to decide that the most important thing

317

00:45:26.360 --> 00:45:35.439

ASL Interpreter-Sheila Kettering: is to have the audience have a good experience, and sometimes you have to consider quality over quantity.

318

00:45:36.150 --> 00:45:46.020

ASL Interpreter-Sheila Kettering: I guess my time has run out. I had a lot more to say a lot. I've thought about this a lot, but my time has been cut short.

319

00:45:53.250 --> 00:46:01.420

ASL Interpreter-Sheila Kettering: So I think I've covered everything I

wanted to discuss today, and I'll give my time over to Tina now.

320

00:46:03.290 --> 00:46:13.289

Tina Childress - Collab (she/her): Hello, everyone! I'm also honored to be a collab steering committee member and talking to you all today I'm a middle aged female

321

00:46:13.290 --> 00:46:38.860

Tina Childress - Collab (she/her): Filipina female using she her pronouns I have on gray chin, length, hair, and have clear frame glasses, and I'm talking to you from a hotel room in Seattle, Washington. I am a late deaf and adult who uses spoken English and Asl to communicate, and I'm choosing to voice for myself today. My background is as an audiologist, but also as an advocate for accessibility in

322

00:46:39.263 --> 00:46:54.199

Tina Childress - Collab (she/her): cultural spaces. So I'm going to literally talk about point of view with you guys all today. So what you see on the screen right now is a gif with the heading depths. I look at stages and interpreter.

323

00:46:54.350 --> 00:47:01.590

Tina Childress - Collab (she/her): The video credit is to Britney Castle, a deaf creator of 58. Creativity.

324

00:47:01.650 --> 00:47:11.979

Tina Childress - Collab (she/her): It's an animated line drawing that depicts a stage towards the top, and then you see, house left house, center and house right seating.

325

00:47:12.230 --> 00:47:17.469

Tina Childress - Collab (she/her): There are also labels, for where the

interpreter and the deaf patrons are located.

326

00:47:17.760 --> 00:47:35.859

Tina Childress - Collab (she/her): a sort of cone of spotlight indicates the line of sight in 2 different scenarios. The top half shows that when a duck patron is seated towards the side, they can view the interpreter and action on the stage in direct line of sight.

327

00:47:35.970 --> 00:47:38.779

Tina Childress - Collab (she/her): Now the bottom half shows that

328

00:47:38.800 --> 00:47:47.120

Tina Childress - Collab (she/her): when the duck patron is seated front and center, which is where sometimes people think. Oh, that's the best place for them to see

329

00:47:47.200 --> 00:48:02.410

Tina Childress - Collab (she/her): when you do that. That means that the deaf patron has kind of this tennis match neck, as they have to look back and forth to view the interpreter which is on their left, and then they have to look to the right again to see the stage

330

00:48:02.710 --> 00:48:11.619

Tina Childress - Collab (she/her): so as amazing as the interpreters are, it really doesn't matter if we can't see the interpreters and the stage.

331

00:48:11.710 --> 00:48:24.630

Tina Childress - Collab (she/her): it's helpful if the deaf patron has the knowledge and the assertiveness to let the box office know that they want to be seated in the area depicted by the the top half of this chip.

332

00:48:24.640 --> 00:48:28.489

Tina Childress - Collab (she/her): So same side of the house where the interpreter is located.

333

00:48:28.880 --> 00:48:32.329

Tina Childress - Collab (she/her): But it's also important for the box office to know this.

334

00:48:32.800 --> 00:48:53.119

Tina Childress - Collab (she/her): At many shows that have been attended through Broadway in Chicago. There's often a staff person walking around and checking with us to make sure that we can see, and I appreciate that so so much because they're trained to tactfully, maybe ask other patrons to move if they're blocking our view.

335

00:48:53.460 --> 00:48:58.050

Tina Childress - Collab (she/her): So let's say, though, that there's a situation where they're seated front and center.

336

00:48:58.350 --> 00:49:03.629

Tina Childress - Collab (she/her): One way to mitigate this is to maybe ask if there are any seats further back

337

00:49:03.730 --> 00:49:18.859

Tina Childress - Collab (she/her): on the house left side, or if they have to sit in the center area, that they're seated back a little further as well, because then that can help minimize that line of sight angle for viewing the interpreter and the stage.

338

00:49:19.270 --> 00:49:28.080

Tina Childress - Collab (she/her): Another consideration is that closer is not necessarily better. If the duck patron has to look up at the stage.

339

00:49:28.190 --> 00:49:41.210

Tina Childress - Collab (she/her): I got to see King Kong on Broadway a few years back. I got last minute tickets and was seated really Front row center, and while it was kind of cool to see everything up close my neck

340

00:49:41.521 --> 00:49:45.899

Tina Childress - Collab (she/her): was a bit stiff after having a look up at the stage. The whole performance.

341

00:49:46.750 --> 00:50:03.170

Tina Childress - Collab (she/her): I do want to point out that the same line of sight issue applies to deaf, hard of hearing people viewing open captions on an led reader, board or closed, or what I like to call personal captioning on a handheld device. Okay?

342

00:50:03.390 --> 00:50:09.240

Tina Childress - Collab (she/her): So lastly, I do also want to emphasize that lighting matters

343

00:50:09.270 --> 00:50:22.930

Tina Childress - Collab (she/her): ideally, there's spotlights or overhead lights, or lighting from the front on the interpreters. I've also watched interpreters where lighting came more from the side, but that can cause shadows.

344

00:50:23.635 --> 00:50:33.619

Tina Childress - Collab (she/her): The last option should be lighting that points directly straight up at the interpreters. This definitely causes shadows on their face.

345



00:50:33.770 --> 00:50:37.049

Tina Childress - Collab (she/her): which is so important for interpreting.

346

00:50:37.390 --> 00:50:42.510

Tina Childress - Collab (she/her): and with that I'm going to turn it over to

347

00:50:43.028 --> 00:50:45.330

Tina Childress - Collab (she/her): to Josh to kind of close up.

348

00:50:46.050 --> 00:50:59.750

Josh Garrett-Collab: Thank you very much, Tina. For those of you who do not know Tina. I just wanted you to know that. She's also an amazing resource. So if you ever need anything deaf, hard of hearing access related, she is a go to.

349

00:51:00.020 --> 00:51:14.330

Josh Garrett-Collab: Let's see here. What I would like to do now is we? We have a Q&A 1 item. Thank you for posting in there to answer. The question is, Is there a listing listing of dazzle consultants sorted by region and or state.

350

00:51:14.330 --> 00:51:38.040

Josh Garrett-Collab: The answer to that is, we do currently have 2 folks listed dazzle consultants just on the current thing. What we're going to do is by the end of this. We're going to add in a few additional consultants that we know of in the Illinois in the State of Illinois. So you can. That will have their name as well as their email address. So you can reach out to them if you are needing them, I will just highlight the 2 that we have here.

351

00:51:38.040 --> 00:51:46.880

Josh Garrett-Collab: Crom and Susan Elizabeth, simply because they're here. Now, those are 2 that we currently have on the list. Crom and Susan

Elizabeth will also be adding more chrome.

352

00:51:51.290 --> 00:51:57.610

Ahmed Carames: I also did want to add to that, if you don't mind, I wanted to clarify.

353

00:51:58.130 --> 00:52:01.850

Ahmed Carames: Dazzles are in high demand in the theater world.

354

00:52:03.650 --> 00:52:07.010

Ahmed Carames: So there are dazzles by state out there.

355

00:52:07.380 --> 00:52:19.609

Ahmed Carames: but dazzles will often travel to other States. I mean they'll they'll go. They won't just work here in Illinois, for example, I've been to Connecticut. I've been to Michigan. I've been to many different States for my line of work.

356

00:52:20.330 --> 00:52:26.330

Ahmed Carames: so there are going to be names state by state. But don't think that you're limited specifically to the state that you're in.

357

00:52:27.344 --> 00:52:31.730

Ahmed Carames: They can be hired from other locations, and is, in fact, common practice to do so.

358

00:52:33.580 --> 00:52:39.869

Josh Garrett-Collab: Excellent. If you do have any further questions before the end. Here, please feel free to put it in the Q. And a

359

00:52:41.350 --> 00:52:44.040

Josh Garrett-Collab: anything else from Crom. Before I proceed.

360

00:52:52.920 --> 00:53:14.399

Ahmed Carames: Yes, I just wanted to reinforce what Susan Elizabeth was mentioning, that dazzles do have the potential to accommodate all of these different needs, and that is part of their role. But it's also the role of of the dazzle to work with the actors and everything as well. So there, there's a potential for a lot of responsibility. It all just comes with the job. And

361

00:53:14.540 --> 00:53:18.839

Ahmed Carames: if there are any more questions I'm more than happy to answer, but for now I'll go ahead and turn my camera off.

362

00:53:20.070 --> 00:53:23.790

Josh Garrett-Collab: Excellent. This is Josh again. Thank you so much.

363

00:53:23.820 --> 00:53:43.670

Josh Garrett-Collab: So we will be following up with all the participants via email. You'll see on the screen. Now, dazzle resources list. It is the current list. Just so, you know, you can take a you can get that code. Now, if you'd like to have it. But also we will email this out. And we will add some additional updates to that at the end of this presentation.

364

00:53:44.045 --> 00:53:57.550

Josh Garrett-Collab: also, today's slide show. Presentation will be emailed out and we'll have a link for a feedback survey. Your feedback obviously helps make things better for future participants and lets us know our areas of improvement

365

00:53:57.700 --> 00:54:00.560

Josh Garrett-Collab: we would appreciate if you would complete that for us.

366

00:54:00.710 --> 00:54:10.079

Josh Garrett-Collab: and you're also welcome to do it right. Now, if you would like. While we're we're while we're wrapping up here, we do have another program scheduled, and that will take place on December 12, th

367

00:54:10.260 --> 00:54:18.360

Josh Garrett-Collab: and we're bringing something back via popular demand. It's called loud and proud, maximizing your accessibility info for guests.

368

00:54:18.450 --> 00:54:22.809

Josh Garrett-Collab: So that's that will be in partnership with Great Lakes Ada center

369

00:54:22.850 --> 00:54:35.599

Josh Garrett-Collab: and the wonderful Arts and Rec Webinar series. So there is a QR code which you will see here for that also will be going out via email as a reminder, also on our website. If you would like to check that out.

370

00:54:35.960 --> 00:54:50.630

Josh Garrett-Collab: we are going to be bringing today's program to a close here momentarily. We do still have a few moments. If any of our panelists would like to add a few final comments, or if anyone in the audience has any questions for us.

371

00:54:59.280 --> 00:55:10.439

Ahmed Carames: I just wanna make sure I'm not sitting in spotlight. Okay? So I also did want to thank everybody for coming as well. We always appreciate people who are open to learning more about this.

372

00:55:12.250 --> 00:55:18.929

Ahmed Carames: I mean, we're we're not just serving the audience better. And it's something that you're thinking about coming to this. So thank you so much.

373

00:55:19.860 --> 00:55:34.870

Josh Garrett-Collab: I want to thank all of the folks who joined and hear all of your participants, also our presenters, our panelists. Thank you so much for being here. I greatly appreciate you. Shout out to the collab for all the work that they do, and also Susan, Elizabeth.

374

00:55:35.330 --> 00:55:36.300

Josh Garrett-Collab: go ahead.

375

00:55:39.420 --> 00:55:40.250

ASL Interpreter-Sheila Kettering: Yes.

376

00:55:41.220 --> 00:55:49.230

ASL Interpreter-Sheila Kettering: I there were. There was so much to talk about. But anyone, if you have any questions you can reach out to me.

377

00:55:49.270 --> 00:55:56.440

ASL Interpreter-Sheila Kettering: I would be more than happy to answer any questions that you have is my email posted somewhere.

378

00:55:59.730 --> 00:56:02.740

ASL Interpreter-Sheila Kettering: Oh, okay, you're going to take care of that. All right.

379

00:56:02.740 --> 00:56:09.229

Josh Garrett-Collab: Yes, so on on the resources. We'll make sure that that email is included as well as crops.

380

00:56:09.330 --> 00:56:14.059

Josh Garrett-Collab: So you'll have access to both of the dazzles that we had presenting today.

381

00:56:15.190 --> 00:56:24.710

Josh Garrett-Collab: All right. So I want to thank you again for being here. Our shout out to the collab team, for the board, for everyone doing the great work that they're doing.

382

00:56:24.710 --> 00:56:46.960

Josh Garrett-Collab: Our session will be concluded. We do want to say if you would like to make a donation. We would certainly appreciate that. I just want you to know Collab members. We do not accept payment for what we're doing here. This is a volunteer opportunity, something that we love doing. But the funding does go to the collab and expanding networks and providing additional access. So that's not something going to us.

383

00:56:46.960 --> 00:57:00.120

Josh Garrett-Collab: but something going to further the development of access for everyone in these cultural spaces. So if you would like to make a donation feel free, and we thank you for being here. We hope to see you again in the future. I hope you have a great rest of the day. Thanks for sharing your lunch with us.