



# SEAN LEE

Interview Date: January 12, 2023

Image Description: Text reads “The Remote Access Archive” atop a screenshot of a Zoom shared screen, which shows a work of art by Yo-Yo Lin. The art is a white and grey blob on a black background. The bottom shows a series of grey buttons, along with an orange chat button that is lit up. A speech bubble above it “From Dominika to everyone” says “yes same issue with audio.”

## KEYWORDS

COVID-19  
pandemic era,  
digital events,  
digital spaces,  
disability arts,  
exhibit access,  
gallery openings,  
gallery tours,  
hybrid access,  
hybrid events,  
live streaming,  
social media,  
video chat,  
Zoom, Zoom  
tours

## IDENTITIES GIVEN

he/they  
pronouns, East  
Asian, Chinese,  
genderfluid,  
disabled person

## LOCATION

Canada

# Introductions

Kelsie Acton:

So can you tell us your name and where you currently call home?

Sean Lee:

Yeah. So I'm Sean Lee, I use he and they pronouns. I'm based in Toronto, also known as Tkaronto, we're on Treaty 13 territory, which is the traditional homes of the Anishnaabe, the Haudenosaunee, the Wendat, and the Mississaugas of the Credit. And we are on Turtle Island, and yeah, I've lived and worked here for most of my life.

Kelsie Acton:

Amazing. What words would you use to describe your race and gender? And since we're doing video, do you mind giving a brief image description of yourself?

Sean Lee:

Yeah, I am East Asian, Chinese. I'm gender fluid, I use he and they pronouns, but all pronouns sort of work for me. I am somebody who is also visibly disabled, so my back curves, my shoulders are uneven. If we were meeting in person, you'd probably notice I'm like, pretty short of stature. I've got dark brown hair, blackish hair that I've never grown to this length before. So it's going way past my shoulders down to my stomach at this point. And yeah, I'm wearing these like steampunk glasses. They're sort of like brown circle lenses that have these gold rims that float on the frames. I'm in my dining room. I'm wearing a black T-shirt. And yeah, that is me.

Kelsie Acton:

Awesome. I was admiring the glasses. For anybody watching the video, it's Kelsie doing this oral history. I'm a white woman in my late 30s with brown hair that's drawn back today, clear glasses, and a purple scarf. I am sat as

usual in my London room with the deeply depressing magnolia yellow wall behind me. [laughs] So can you tell us if you identify as a disabled person or a person with a disability?

Sean Lee:

Yeah. I mean, it's funny, even though I'm very visibly disabled, I think that's something that I've always actually been hesitant to take on, like as a very proudly disabled person, until I came into disability culture. But yes, I am disabled.

Kelsie Acton:

And do you consider yourself to be part of disability community or disability culture?

Sean Lee:

Yeah, I think I do now.

Kelsie Acton:

Can you say more about that? You don't have to tell me about your journey, but I think who you are and what you do is important to this.

Sean Lee:

Yeah, well, I'm the Director of Programming at an organization called Tangled Art + Disability. We are an organization that's dedicated to exhibiting Mad, Deaf, disabled artists to advancing accessible curatorial programs, practices, and just having programs that really manifest disability culture. And I think for me, personally, you know, as an artist, I've always been trying to find a way to articulate disability in a way that's desirable, and I think Tangled is doing that right now. And the work that I've been doing at and with Tangled has really helped me to feel like I'm part of something bigger as part of the disability community and disability culture.

# Remote Participation - Gallery Tours, Hybrid Openings, and Exhibition Design

Kelsie Acton:

Cool. So, have you participated in remote forms of participation? So for example, using Zoom, or accessing things at a distance essentially.

Sean Lee:

Yeah, yeah. I have. Do you want me to talk a bit more about like, currently, I guess how I use it, or...?

Kelsie Acton:

Yeah, wherever you're drawn to.

Sean Lee:

Yeah, well, I guess in my role as Director of Programming at [Tangled](#) [Art+Disability], and a lot of what we offer at Tangled is either hybrid, or remote. So most of the options for accessing the works in the gallery, we have either digital versions or digital ways of experiencing the work. We are, first and foremost, here to serve the disability community. And so we recognized as a gallery that a lot of our community wouldn't feel comfortable, still don't feel comfortable, physically returning to a gallery setting. And so that's meant that we don't really hold the same traditional large in-person openings that we may have before. And we're offering different ways of kind of mitigating COVID and other, you know, airborne diseases and possible threats, basically. So we're still very much a masked space. But we're also offering some remote options when it comes to experiencing art, and also for artists who are creating works.

So one of the kind of moments that really stick in my mind, I've been using Zoom, I've been using all these different platforms to connect with folks, which are great. But I've also been returning to the gallery occasionally, sometimes we give tours, and those tours can be both in person or [remote](#). There was an in-person tour that was happening in October, and I

remember waking up that morning, with a slight tickle in my throat, and feeling like, perhaps, pre-pandemic, I would have just come in, but I thought I'd better be safe. I tested myself, I was COVID-negative, but I just wanted to be sure. And so I actually was able to access the gallery through a little robot that we have, we got this little robot, it's essentially a video camera screen on kind of this, like, on a like almost segway-like set of wheels. So if you imagine just kind of like a rectangular monitor, a pole and then segway wheels, we're able to use this for both audience members and for staff. And so as a staff member, I just sort of logged in, I went on the robot, and I was able to tell some of the other staff, hey, just to be safe, I'm not gonna come in today. But I'm still gonna give this tour, just on the robot. And it was just so cool to me to have this option, which wouldn't have been there before the pandemic.

And we really made this investment recognizing that, you know, folks are going to want different ways of experiencing a gallery, and what does that mean, and for us, one of them was being able to still experience what it's like to sort of be in a gallery space, sometimes you have very site specific installations or works that just have to be positioned in a certain way or installed in a certain way, that as a, as a two-dimensional photo, or as a video, maybe just doesn't quite serve that piece. And so originally, we had acquired this robot so that folks could navigate and, you know, experience the work through a robot at home using their own computer with a little temporary login. But you know, unexpectedly, it's allowed staff to also come into the gallery even if they haven't been able to, or haven't been feeling well, or in this case, I was supposed to lead a tour. And so I was still able to do that. I wasn't feeling, you know, that sick, but I, just to be safe, didn't want to. And so this was such a good option for me. And it just illustrated some of those unexpected ways that digital and remote ways of interacting, like, had so many benefits that I like, that we just didn't even think about. When we acquired that robot we did not think that we'd be using it for sick days to give tours, but here we are. And it's so cool.

Kelsie Acton:

Amazing. Can you tell me a little bit about, so you've got gallery tours that

somebody can come in digitally. Also, ages ago, you held a tour for me, and I think I was on an iPad, and you just sort of showed me around the gallery and gave me the tour. But, you mentioned digital versions of the work. What does that look like?

Sean Lee:

Yeah, so digital, like, really we wanted to make sure that there could be other ways of encountering work. If it was installed, digitally, like if it was installed in person, we wanted to be able to really have a way of thinking about it digitally during tours like this. And so that's meant, being able to have digital links that we can share with folks. So they can experience, say, a video work. A lot of times, folks who are in galleries don't really stick around for the entirety of a video. And so this has been an option for folks to be able to access a work in its entirety later on. We've also created 3D tours of our galleries. But we've also had shows that were just strictly digital.

So we've done for instance, a recent exhibition, well, not that recent now that it's 2023. [laughs] But in the last year, like we did an [exhibition](#) of an all Deaf crew of artists who created these works that were presented in the style of a Zoom kind of window. So there were six artists, and you could click on one of their boxes. And in their box, it would reveal like a web page, where they've created works, they've got their ASL statements, they've got their artist statements written up, audio description, and that was its own contained website. And so there's been different ways that we've wanted to experience, you know, works remotely as the main way of experiencing a piece. So that was one option.

During a recent [symposium](#) that we did with Re•Vision, which is a research institute, I don't know how much background I should give for this, but with Re•Vision, it's led by Carla Rice at the University of Guelph, it's a research media, research project, basically, and space. So with Re•Vision, and with Bodies in Translation, which is another academic partner that Tangled works a lot with, there was a Remote Dance Party held through with Kevin Gotkin, who's a member of Critical Design Lab. And so, you know, the

entire Practicing the Social symposium, that's what it was called, was presented digitally. There were really cool ways to engage in this conference. That was first and foremost conceptualized digitally. It was held on Gather.town and folks had avatars, could interact with one another. Tangled partnered with the Art Gallery of Ontario to do a Wikipedia edit-a-thon of disabled artists so that was really cool. It definitely also had its own challenges, right, like folks who are new to editing Wikipedia can just like flag you down, and you can just help some, like it was, every time somebody had questions you sort of tell the entire group what's happening, but it was also great because everyone had their own laptops, everyone knew how to work the the tech that they have. So, you know, that was one example.

Another example is that we've been commissioning some works on Gather.town, which we are hoping to showcase and publicize in the next coming couple of weeks. That to say, like, we have hybrid options, but we also have some remote only options. And I think it's about being able to offer a mix, and being able to offer the mix in a way that serves the medium. Trying to make sure that we're not just making something digital when it shouldn't necessarily, or it doesn't, or it isn't able to be digital, we've had some issues with that, you know, where a work is tactile, and we haven't really been able to replicate that in this digital experience.

We've been able to, you might remember, you might know about this one, with the [#CripRitual](#) exhibition that we did with Critical Design Lab with the Doris McCarthy Gallery, we sent some care packages, which were great. We've been able to offer stim toys and you know, different mail-in options, but sometimes a work that's meant to be tactile, we still haven't created like a digital version, we haven't been able to think of what that would be digitally. So we've been describing things we've been touching for folks and describing it to folks, but perhaps that hasn't been the most successful translation. So there's definitely been some different bumps, but overall, we've been really trying our best to offer digital hybrids and in-person, you know, like offerings. So a good mix.

Kelsie Acton:

Yeah, that sounds amazing. I love the emphasis on the remote... remote first is something that's in the mix instead of always being an adaptation. So did all of this sort of beautiful, remote, hybrid, and in person, did this all come about because of COVID, or was Tangled working with digital before?

Sean Lee:

So I will say we were working with digital before, but not to the degree that we are now we, you know, when Tangled used to do our openings, for instance, we would live stream them. And we always used to try to stay very engaged on social media. But that was largely the extent. We didn't really have programs that were digital only. And so this has definitely been something that we've been learning as well. Digital has created so many opportunities for us to connect nationally, internationally, with other artists, folks who don't feel that they maybe have their own disability community locally, where they're based, but they're able to tap into a sense of disability community when they come to events like this, or when they sign on and they're able to experience, you know, a talk from an artist or a show through the robots.

So I think, you know, we've always had this recognition that digital is important. But I think we've also now had a lot more capacity and a lot more awareness of how to do this in a way that's like, that's effective and is enjoyable, because I think, you know, we were able to stream an opening, but the quality maybe was never at that point where folks would really think, oh, this stream is like the equivalent of coming to the gallery. I think it always felt like, okay, I can't come to the opening, so I'm gonna go on the stream, rather than being two sort of equivalent offerings.

## Remote Participation - Digital Spaces and Social Media

Kelsie Acton:



Yeah. So you've mentioned live streaming openings and staying active on social media. Can you tell me more about why those particular things felt like important forms of digital access before COVID?

Sean Lee:

Yeah, I mean, I think the live streaming was really just our recognition that we want to have some options for folks who can't physically come into the space. A live stream that afterwards lives on our channel, you know, was sort of a way for us to offer something that we knew how to do. And we're not the most, I'll be honest, we weren't really the most tech savvy group either. And so, like, us understanding the tech and offering it in a way that's accessible was also not the easiest. Something that does, of course, come to our mind is just that you do need access to the internet. And that's not something that everyone has, or that everyone can access internet speeds that allow streaming or allow, you know, that level of quality, and so we're always very cognizant that there is still a group that gets excluded when you offer something digitally. It's not immediately access.

And then there was also the difficulty around having access on, you know, say, a live stream. It was very difficult to have captions embedded on live streams before, you know, programs like Zoom became so ubiquitous. We did, when we started offering the live streams, it was because we had figured out a way to add automated, like, captions directly embedded to a Facebook Live. And so then we started offering that.

We actually took ourselves off of Instagram, when we realized that Instagram was just not accessible like when it, before... now, Instagram has alt text, but at the time it didn't. And so we took ourselves off Instagram, like we put up a message that very clearly indicated why we were choosing to remove ourselves off Instagram until alt text was being added. Because at the time, like Facebook had it, Twitter had an option, at least, for alt text. And so it just felt like Instagram was choosing rather than it being a technical limitation. So we really decided, even though Instagram was sort of one that was really popular among artists, we would take ourselves off until it was added. So once it was back, we put ourselves back on

Instagram, but yeah, those two options. I don't know if I answered your question. I think the social media was really just a way for us to reach out to our audiences. It was both marketing and also engagement and outreach.

Kelsie Acton:

Yeah, it's a really interesting, you make a really interesting point about Instagram, though. Because I'm thinking, as a disability organization, you've got the responsibility to not just learn the social media platform, but also make very cognizant choices about where you are in digital space based on the kind of access you can offer. That was not a question, but just reflection. [laughs]

Sean Lee:

Yeah, yeah. I mean, like, you know, one that would be great to go on is TikTok, and we're thinking, you know, maybe one day we'll have TikTok, and there's so many great captioning options now for TikTok that I've really, I've seen more captions on TikTok than I have on any other platform, like from the get-go. So that's really encouraging.

Kelsie Acton:

Yeah, I'm fascinated by it, but I'm shutting down the tangent in my brain so I don't talk about that. [laughs] So, you've spent a lot of time in disability culture spaces. Have you observed any interesting ways that disabled people use digital or technology for remote participation and remote connection?

Sean Lee:

Yeah, I mean I think disabled folks have always been really adept at gathering in online spaces. So for me when we started offering workshops on Zoom, artists talks on Zoom, people took it up really quickly. I think the one thing that I wasn't expecting was just how popular these Zoom-led tours that we did were, and Kelsie, you'd sort of mentioned how you were on one of them. But, you know, before we had this robot, we had an iPad, and we had a very DIY way of providing guided tours for folks. So essentially, you know, with an iPad on a tripod with wheels, we would take

folks on a journey in our gallery, and it offered us the opportunity to have these really cool one-on-ones with artists. It doubled as a way for us at the time to like, think about how we could offer folks who were feeling isolated just an extension to... an invitation, essentially, to have some connection. And so, it was really cool. We got to offer, you know, these guided tours with folks, people could ask questions that maybe they didn't feel they could normally ask if they just came into the gallery and saw us working at an office, it was really an invitation. And people really enjoyed it, I was kind of worried that people would be too shy to be in a one-on-one with a staff member. But folks really felt like that was, you know, it was kind of a treat. And so, I think that was really excellent.

And part of the reason why we got the robot was because we ended up leading so many of these tours that like, we just didn't have the capacity to lead that many. And so we needed an option for folks to just be able to lead themselves as well. [laughs] But yeah, I think that was one sort of a little unexpected way in which people... I personally, you know, always engaged in these forums with a bit of anonymity, like a little bit of a veil, like being able to make comments, you know, be able to, you might have an avatar or you might have your real name, but you still wouldn't be there, almost interacting in real time. And that, these tours, you know, these Zoom-led workshops, they've helped break that veil a little bit.

It's still maybe not quite the same as being in person, I will say that, like, Tangled was a really special site, because we were one of the few spaces where disabled folks could gather and experience a sense of community and disability culture. And we can do it in some ways online, you know, we can have the protocols, we can have the ways that we might interact with each other in a crip space on Zoom or on these platforms. But there is also, you know, a lot of folks have also expressed like a desire to have some way of coming into the gallery when they want to and having some of those tangible qualities. So it's always like a balance.

Kelsie Acton:

Yeah. Just because I'm curious, Canada's enormous, and Tangled is quite

unique. Did you find when you started engaging more online, that you're engaging with people who might not have been able to reach you in past because they weren't in Toronto?

Sean Lee:

Yeah, absolutely. We were getting so many folks, not just from across like Turtle Island, but internationally. I remember we had folks visiting from Europe, from Asia. And so it was just such a cool opportunity to be able to provide access to our space in this new and kind of different way. A lot of people also expressed that they wished there was a space like Tangled, though, in where they were locally, so that they could come physically and be a part of it. So I think, you know, a lot of people really got to know Tangled for the first time.

I've noticed though, once we reopened, a lot of the folks who were taking, you know, our digital tours, might actually do both, might actually come in or they might get a taste of what the works are first through a digital tour and then come in and kind of experience the work physically and by themselves. And so that was really neat. You know, I would say like, oh, hey, you just did that tour. And they would say, yeah, I wanted to come see it now in person. So that was really interesting.

Kelsie Acton:

That's so fascinating. Do you feel like that's about an access need around familiarization or just, the work was cool and it felt like it was worth it to go in person?

Sean Lee:

So yeah, I mean, I think it's probably a little bit of both, you know. I think, well, I do think it's, you know, sometimes if you're not very local, it is a bit of an investment to make the trip to the gallery. And so you know, you can, you could book yourself a 30 minute tour, whenever you've got a break, whenever you're on lunch or whatever, and just kind of check it out first. So I think it's a good way actually, for people to vet if they think this is what they want. [laughs]

Kelsie Acton:

[laughs] Yeah, that's very cool. So, have you noticed, this is another very broad and big question, but have you noticed differences between the way disabled and non-disabled communities think about remote connection or remote participation?

Sean Lee:

I think for both communities, there's a bit of a sense of newness. But in crip spaces, I think some of the formality gets reduced, which is really nice. Folks will come on, they'll be off camera, and they'll say, hey, I'm just in my bed, I'm just gonna listen. And you know, I find that with a non-disabled audience, they sort of feel like they have to be there, they have to have the camera on, they have to smile and nod politely and like, you know, to each their own, like that might not be a crip only thing, some crip folks do like to just have their camera on and show they're engaged. But I find that there's less formality with crip audiences, which maybe it's the idea that they're more familiar with Tangled as a space, maybe they're more familiar with crip culture. Maybe they're just tired, and they just decided this is how I'm going to do it. And so I think that's one thing I noticed. But for a lot of people, I think, regardless, they kind of find the robot really cool or novel, and they find the idea of being able to come digitally, through a Zoom-led tour as still being a bit different from what they would be otherwise used to.

Kelsie Acton:

Yeah, for sure. Do you have any other, like, exciting examples of remote access that you've participated in, in disability culture?

Sean Lee:

Feels like there's always so many. I think anytime there's a mix of the physical and the digital, it's always really exciting for me. I participated, as you did Kelsie, in the [Sync mentorship](#) and being able to have like a care package for me really makes the experience so nice. I know, just like, it's not always possible, like the funding, the logistics, like it's not always possible, but when you get like a care package for experiencing something

digitally, it just connects it really nicely, I think. So, [ReDefine Arts](#), which used to be Red Dress Productions, led by Anna Camilleri and Tristan Whiston and Wy Joung Kou. They had this performance, a theater performance, which was strictly audio-based. And they sent these really cool like, tactile pieces in an envelope. It had different materials, different seeds, and twigs, and threads, and like you could touch it with the instruction of, with the theater, like the theater piece. And so that one was really cool to me. I just don't remember anything about it because it was like two years ago, but I'll send you something about it. Maybe if I can find it. That's really cool.

I've also continued to wonder like, what, how can we further the idea of like engaging tactically or vibrationally with work that would normally be sort of only experienced in the gallery, at home. So it's something that I continue to think about. But, you know, I think, like it's been, we're already in a really great place where people are always being so innovative, like the Remote Access Dance Parties that Kevin does, like, those are so cool. And that was also a really unique experience for me. Yeah, there's been lots, I guess, I'm having trouble, like, thinking of one coherent one that I could talk about off the top of my head. [laughs]

## Remote Access Now

Kelsie Acton:

That's all good. It's a big question, and deliberately so. Is there anything I haven't asked you that I should have asked you?

Sean Lee:

Well, you know, the one thing that I think about a lot with being able to offer, like, new technology is just the balance between like, a lot of times new technology, unfortunately, doesn't have access, standardized, or implemented. And a lot of it ends up involving us hacking the new tech until, you know, like in Zoom, they finally decide, oh, yeah, like we can add

captioning to these videos. But, you know, it's also tough, because some of these new technologies really create depth and dimension for the experiences of folks, you know, who are accessing these art pieces, you know, the robot, for instance, that we acquired. It's pretty much impossible to work with a screen reader and be able to navigate in a screen, like in that way. And so we had to make a choice around like, do we still offer the robot, even if it's not like, quote, unquote, 100% accessible. And we ended up keeping that Zoom-led tour, specifically, because we realized, like, for some folks who might not want the Zoom tour, but they want to access the robot, this is going to be perfect for them. But for a lot of other folks, you know, the Zoom tour, even though it takes a lot of our capacity, is going to be the more accessible way of experiencing these digital tours.

And so that negotiation, I think, is always there, and trying to offer new technology and make it accessible, but also to manage some of the inaccessibility of them is, I think, something that we're always working on. And we're always, we have a really great community that understands that, like, whenever we offer something, we might not have it fully accessible in the way that traditionally it has been. And people are really open to just experimenting with telling us what could be improved, and what was a good experience. And so that sort of progression of things, I think that experimenting and that sort of, that spirit of like, you know, what else is there, I think is really, is really invigorating. And it's also a little scary at times. But I think that that's driving a lot of what we do, and it continues to drive what we do.

So you know, who knows when this interview is out, we might have other ways of experiencing remotely or hybridly or in person that we hadn't thought of before. And so I think we're always moving forward with the work that we do and trying to make sure that what we do serves the art, the artists, and the audiences that we have. So, I think that's just kind of something that I've been mulling over when it comes to these sorts of new quote, unquote, new offerings.

Kelsie Acton:

Yeah, you mentioned that folks will tell you how to improve and/or give you feedback. Is there an example you can share?

Sean Lee:

Yeah, okay, so with the Zoom tours at the very beginning, when we were doing these tours, we were taking folks on the iPad like with the tripod on wheels, right, back and forth between the works, and something we hadn't thought about was just that that can be really a jarring experience. And so some folks would say like, oh, I'm just gonna look away while you move to the next work. And that was when we were like, oh, well actually, we can just turn off the camera while we move between the works. And so, you know, now that's part of the protocol, when we let them know, we'll be moving the tripod between works, if you want us to just turn it off, just let us know.

So we've really honed the experience of giving the tour over time through like pieces of feedback like this. And it's just, you know, people saying things that maybe we didn't think about in that moment, or commenting like, I really enjoyed the way you did this, or like, this was tough for me because, or like, you know, we used to drop the links, some of the videos into the chat. And sometimes people would ask, can we email a follow up with those links to them? And so now we ask, like, now we just offer, if you prefer some sort of email follow up, just let us know. And people can do that. So we're always just trying to sort of hone and refine the practices that we have, through the like, very kind and generous feedback that our community and our artists have.

Kelsie Acton:

Yeah, that's beautiful. Is there anything else you want to share with me about remote access?

Sean Lee:

Nothing is really coming to mind right now. I feel like there's so many things, and there's not one that I'm like, yeah, I'm gonna bring this up, because we've sort of touched on a lot of these things. Do you have any



other questions about any of the things that maybe I talked about?

Kelsie Acton:

I think I want to circle back to like, the idea of tactile and this combination of like, remote plus the physical with the care packages, but then you brought it up again, so yeah. [laughs]

Sean Lee:

[laughs] Yeah, no, this has been really great. I mean, I think we always, we love just thinking through some of these things with members of the community and... oh, that's one thing I'll say. Getting folks to make that first like, take that risk, or like of trying a new way of experiencing, you know, an artwork is always really interesting. Like, I remember when we started offering the Zoom tours, and then the robot tours, like, I wasn't sure if people would want to or understand how to, and a lot of people were kind of like, oh, yeah, I've been thinking about this. Why didn't more people, like, do this? Or like, it's so simple, like, just get your iPad on a tripod. Like, how come more people don't offer this? And so, I think a lot of people are, conversely, like very willing to take risks, and, you know, try these things out, particularly when, you know, we're offering them for free. You know, why not just try it, and if you don't like it, you don't like it? So I guess that's one other thing I'll say is like, you know, I think sometimes we're really nervous about experimenting and putting something out when it's, quote, unquote, not ready. But sometimes it's just like, yeah, take a chance, and maybe people will help you make your product ready.

Kelsie Acton:

I love that. That sounds like, that's actually like a beautiful, very access-focused note to end on. Yeah, thank you so much for your time. It's been such a pleasure to chat with you, and I guess sort of like document all the really amazing things Tangled's doing at this particular moment.

Sean Lee:

Thanks, Kelsie. Yeah, that means a lot. And I'll send to you, you know, when we do a bit of a follow up, I can figure out what I talked about. And

maybe, maybe there's some photos or some descriptions that I can send to illustrate, just like, yeah, what I mentioned.

Kelsie Acton:

Yeah, and if you think of anything else afterwards, like, just send me an email. I'm happy to like, figure out how we bring other cool things into the archive.

Sean Lee:

Definitely. And one thing that I'm excited about, that's taken a little longer is we almost have that [3D tour of the #CripRitual show ready](#)? It was, Aimi provided the voicing behind it for the tour, but like it's so cool. You go on YouTube. You can move around, and while the tour is happening, it just progresses. And yeah, it's almost ready.

Kelsie Acton:

That's amazing. I'm really looking forward to that. That will be very, very cool.

Sean Lee:

Yeah, once it's ready, I'll send it over to everyone, and hopefully Aimi will distribute among their networks.

Kelsie Acton:

Yeah, I'm sure. I'm sure. Yeah, cool.

Sean Lee:

Yeah, okay. Well, Kelsie, it was really great as always chatting with you.

Kelsie Acton:

Same, always lovely to see you.