Access – Narrative Transcript

A title card appears. A narrator reads it aloud.

**Narrator:** This film is presented with audio description. When you hear my voice, I'm describing something visual. A man sits with his guide dog, Vine, at his feet.

Cory sits in a nondescript room, facing the camera.

**Cory:** My name is Cory Joseph and I'm a user experience and usability designer.

**Chris Higgins (speaking from offscreen):** And what does that mean?

**Cory:** I make technology understandable.

**Narrator:** Cory wears khakis, a blue button-up shirt, and a dark gray sweater.

**Cory:** To get here today I used Uber just like anyone else would. But on top of that I also used another app called BlindSquare.

**Narrator:** Cory walks out of an apartment building. He calls an Uber car using his iPhone.

**Cory:** I entered the address to Uber and called my ride just like anyone else would. But I also entered my destination into BlindSquare. And BlindSquare will notify me of major intersections, major points of interest, and major address changes as we're moving along, via voice.

**Narrator:** Inside the car, Cory's phone speaks locations out loud.

**Cory:** So while I’m in the Uber and we’re riding along, I didn't have to just rely on the driver knowing where we are. I actually knew where we were as well because BlindSquare was announcing major points of interest and intersections.

**Narrator:** Vine rides at Cory's feet.

**Cory:** And when we were at Burnside and MLK, I knew where we were as well. I wasn't at the behest of the driver.

**Narrator:** Cory and Vine exit the car.

**Cory:** For example, getting here today, I actually went into the dance studio that's two buildings over.

**Narrator:** Cory walks up to the entrance of a building with Vine at his side.

**Cory:** Walked in. Asked the person the desk, Hey, is this the right location? And I was told, nope. You're two blocks shy. And that's how I got to where I needed to be. I went to the wrong place. Sometimes it's a little bit of trial and error.

**Narrator:** Photos. Cory as a baby listening to headphones.

**Cory:** This concept of trial and error is just such a base part of my life.

**Narrator:** Cory in a high school group at Space Camp. He and other students wear Space Camp uniforms.

**Cory:** To figure out how to take a math test when I was in grade school. We didn't get it right the first time we tried. And we didn't get it right the third time. It wasn't until I was older and going more through school that I knew what to do. There was a lot of figuring shit out.

**Narrator:** Cory dressed in a fancy all-white outfit plus sunglasses, along with a guide dog.

**Narrator:** Cory sits in a living room.

**Cory:** Of course I go to the movies. I really enjoy movies. Throughout high school and college, going to the movies with friends was one of the most common things I did. Because, hey, why not? There are movies that I haven't been able to enjoy as much as others. Let's take something like *Avatar*, right? There's elements of the visual experience that are just lost on me. But of course it's more than just the visual experience. There's the sound, there's the dialogue, there's the plot. There's being there with your friends and being able to talk about the things that happened. There's a lot that goes into the movie experience more than video and visuals.

**Cory:** There are movies that I just don't get to enjoy. Take something like *Pan's Labyrinth* that's in Spanish. Even though I know multiple languages and can see movies in Japanese or Chinese or German and stumble my way through listening to them, something in Spanish...can't do. Can't enjoy at all. And *Pan's Labyrinth* would be a great example of one that, hey, it's award-winning. My friends have seen it. They talk about all the things that happened. And I'm totally at a loss because I can't read subtitles. I couldn't go see it.

**Cory:** I can't download a movie that subtitled on iTunes. And if I do download a movie that's subtitled and I didn't know it, well, that's five bucks I'm out.

**Cory:** It's one thing to acknowledge, oh yeah, blind people want to read my blog. It's another thing to actually make your blog readable by blind people. It's one thing to say, yes, people in wheelchairs want to shop at Walmart. It's another thing to actually figure out how and where to put the ramp, what incline the ramp needs to be, where's the best place to put the door that the ramp goes to.

**Cory:** These are two very disparate areas in my point of view. There's the consideration, then there's the actual implementation in design. You design for accessibility, and you build for usability.

**Cory:** These two distinct areas cross over, where there's all of these details that we need to consider as designers. But as creators, we have a responsibility to create in a way that takes all those considerations and actually brings them to life.

**Narrator:** Cory walks in downtown Portland, Oregon with Vine at his side.

**Cory:** Ten years ago, if I wanted a phone that I could use as a digital assistant, it required a special phone with special software that cost over $1,000 just for the software. Now ten years later we're at a point that I can walk into any cell phone carrier—

**Narrator:** Cory walks by a cellphone store.

**Cory:** —And buy nearly any phone and be able to use it right then and there.

**Narrator:** Vine, the guide dog, yawns.

**Cory:** As a visually impaired person, I use a screen reader on my phone called VoiceOver. I also sometimes use an Android device and I use TalkBack on that. For this example I'm going to show VoiceOver.

**Narrator:** Cory sets his iPhone on a table.

**iPhone:** (Beep) Messages.

**Cory:** Once my phone's unlocked, I'm told that I'm on the Messages icon on my home screen. I can navigate through the home screen to my Messages area—

**iPhone:** (As Cory swipes on the screen)Spotify, iTunes Store, Clock, FantastiCal, Photos, Messages. (Click, beep.) Messages. To. Text field, is editing. Character mode: insertion point at start.

**Cory:** Let's send a text message to Chris Higgins, the director of this movie, to let him know we're running five minutes late.

**iPhone:** C. Charlie. H. (Click) Chris Higgins, work, 503-555-0156.

**Cory:** I just double-tapped on the name that I want to send this to. So I'll swipe to the text area to put in my message.

**iPhone:** Chris Higgins. +1 503-555-0156. Button: Add Contact.

**iPhone:** Button: Attach Media. Button: Message. iMessage: text field. Insertion point at end.

**Cory:** The double-tap let the phone know I want to enter text in this area. To make this easier for this demonstration, I'm going to use the voice-to-text function.

**iPhone:** (Ticks as Cory's finger moves) Caps, cap—dictate.

**Cory:** Hey Chris. I'm running 10 minutes late.

**iPhone:** Attach done. Inserted: Hey Chris, I'm running 10 minutes late. Space. Return. (Tick tick tick tick.) Send, button. (Click.) Send, dimmed.

**iPhone:** Chris, text field, is editing. Character mode. iMessage, insertion point at start. (Text message alert chime.)

**Narrator:** Cory smiles. Chris speaks from offscreen.

**Chris Higgins:** I got a text message!

**iPhone:** Chris Higgins is typing. Message received from Chris Higgins: No problem. See you soon. Chris Higgins stopped typing.

**Cory:** And now we've sent a text message.

**Cory:** Of course, like all technology, there's a time and place for everything and speech is great for most of how I use my mobile device. But when I'm on a meeting or on the bus, or on the train, or at a coffee shop, there's a lot of times I don't want to use speech or have to wear headphones to listen to that speech. So I use a device called a Braille display that will show what would normally be spoken in Braille along a Braille display. Cory runs his fingers over a Braille display. Braille letters pop up on the display.

**Narrator:** Cory sits in a coffee shop using his Braille display.

**Cory:** I can even operate the entire device by keyboard command, just like I would on a standard PC with any other screen reader.

**iPhone:** (As Cory presses buttons on the Braille display.)App Store. Settings. iBooks. OneNote.

We return to the nondescript room from the first moments of the film.

**Cory:** So my watch is really unique because it's tactile in a way that, as a visually impaired person, I can read it with my fingers by feeling the marble on the front of the face and the tick marks—

**Narrator:** Cory feels his watch face with his fingers.

**Cory:** —And the marble on the side of the bezel, and the tick marks, to read minutes and hours respectively. It's really unique because it was a design project from a military vet that actually wanted something that looked unique, was durable, and was tactile for someone who is visually impaired. The idea for this watch is really straightforward: It's something that looks good and is usable by everyone.

**Cory:** I'm not asking for something special so that I can use the thing. I'm asking for the thing to be usable or accessible from the get-go.

**Narrator:** Cory sits in a sunny room.

**Cory:** I think developers at a base level know what accessibility is. I don't think they know that they have to do anything differently to make something accessible. It goes back to when we were first learning how to handle data privacy and data security. There was a time when personal data was stored as plain text in databases. We had to learn that these things couldn't happen like that because it wasn't secure.

**Cory:** Same thing with accessibility. We have to learn the best practices that makes what we're building accessible from the get-go. And right now I don't think developers are taught that accessibility is something they should be concerned with from a very early point in their education.

**Cory:** From a basic human perspective, we have rights to access that information and manage that information. This goes all the way up to government legislatures saying: Yes, you have access to your health information. Yes, you have access to your financial information. Yes, you have rights to manage all this information and organizations are responsible to enable that.

**Cory:** Well, when we're talking about all this information that's by its definition electronic and managed electronically we have to make sure that everyone can access that information, as a human right. It makes access to information the human right.

**Cory:** You know, someone who's really cynical in this conversation might say that the call to action is to give a shit. But in reality if you're making something or creating something, of course you give a shit.

**Cory:** What I would ask people to do is ask themselves, as they are creating, making, building, developing: Can I enjoy this IF.

**Cory:** If I'm a little slower to use this.

**Cory:** If I'm on a slow internet connection.

**Cory:** If I'm blind.

**Cory:** If I can't hear.

**Cory:** If I'm on a 10-year-old BlackBerry.

**Cory:** If flashes hurt my eyes and give me migraines.

**Cory:** If I've never used a website like this.

**Cory:** Ask yourself: Can I use this or enjoy this, IF.

**Narrator:** End Titles. Access: a film by Chris Higgins.

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**Narrator:** Camera, Sound, and Edit by Chris Higgins.

**Narrator:** Additional camera by Adam Cornelius.

**Narrator:** Color correction by Andy Blubaugh.

**Narrator:** Audio description by Lucy Bellwood (that's me).

**Narrator:** Special thanks to Mary-Frances Makichen.

**Narrator:** Photos courtesy of Cory Joseph.

**Narrator:** Music. "Gymnopedie Number One" by Eric Satie.

**Narrator:** "Already There" by Josh Woodward.

**Narrator:** "The House" by Chris Remo.

**Narrator:** All songs used under license from their performers.

**Narrator:** To learn more about accessibility and universal design, visit AccessMovie dot org.