

May 2024

## Visions of a Captured Mind: Using Expressive Film Techniques to Convey the Experience of Liberty Deprivation as a Neurodiverse Individual

Sam H. Grant

Coventry University, grants11@uni.coventry.ac.uk

Ken Fero

Coventry University, aa5018@coventry.ac.uk



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)

Follow this and additional works at: <https://scholarworks.gvsu.edu/ought>



Part of the [Accessibility Commons](#), and the [Film and Media Studies Commons](#)

---

### Recommended Citation

Grant, Sam H. and Fero, Ken (2024) "Visions of a Captured Mind: Using Expressive Film Techniques to Convey the Experience of Liberty Deprivation as a Neurodiverse Individual," *Ought: The Journal of Autistic Culture*: Vol. 5: Iss. 2, Article 16.

DOI: [10.9707/2833-1508.1175](https://doi.org/10.9707/2833-1508.1175)

Available at: <https://scholarworks.gvsu.edu/ought/vol5/iss2/16>

This Article is brought to you for free and open access by ScholarWorks@GVSU. It has been accepted for inclusion in Ought: The Journal of Autistic Culture by an authorized editor of ScholarWorks@GVSU. For more information, please contact [scholarworks@gvsu.edu](mailto:scholarworks@gvsu.edu).

---

## Visions of a Captured Mind: Using Expressive Film Techniques to Convey the Experience of Liberty Deprivation as a Neurodiverse Individual

### Cover Page Footnote

I wish to thank Annelise Grant, my primary caregiver and mother, without whom I could not write anything.

# Visions of a Captured Mind: Using Experimental Film Techniques to Convey the Experience of Liberty Deprivation as a Neurodiverse Individual

Sam Grant and Ken Fero

**I**n this article, I (Sam) make the case for the use of experimental film techniques, coupled with some narrative elements, to convey the emotional, or affective, experience of neurodiverse people who have been subjected to liberty-restricting practices. I argue that what I refer to as “experimental film” circumvents the literality of traditional films and lays bare the internality of the filmmaker. Liberty-restricting practices are defined as any instance in which the physical, intellectual, or interpersonal freedom of a neurodiverse person is limited by a practice or policy that aims to safeguard them, but in execution becomes its own form of harm. To ameliorate this harm, I claim that greater empathy must be developed by those with differing neurological profiles, and that artistic creations have a significant role to play in this goal.

Over the past decade, the appropriate usage of restraint has become a central point of contention in neurodiversity discourse. In the UK specifically, there has been greater mainstream attention than ever afforded to issues such as restraint in schools, indefinite detainment in mental health wards, and controversial government policies such as the Deprivation of Liberty Safeguards: a procedure prescribed in law as an amendment of the 2005 Mental Capacity Act, which determines when and how it is necessary to deprive an individual of their liberty if they are deemed to not have the capacity to consent. Despite this much welcome visibility, legislative solutions have not materialised. In such times, where politics struggles to manifest countermeasures to a status-quo typified by suffering and injustice, an option open to us is to turn our attention to the interpersonal relations that are the basis for the presently existing social order. Put simply, how can those on and off the neurodiversity spectrum better understand each other, such that new solutions can emerge?

To accomplish this, I will first briefly discuss my own history with filmmaking as a neurodiverse (specifically autistic) practitioner, argue why artistic modes of communication are useful devices for the goal of building social relations between neurodiverse and neurotypical people, and then present some of my own films as case studies to use as a reference point. Links to the films can be found in the reference list of this article, and artist statements are in the section preceding the conclusion. Finally, although this article draws primarily from the personal experiences and films of myself, Sam Grant, and is written from my first-person perspective, significant contributions have also been made by Ken Fero.

## Positioning Statement

Before showcasing my films, I would like to illustrate the potential benefits of this form of practice by imparting my own history with the film medium to the reader. I was diagnosed with autism when I was two years old and spent the majority of my life in special education. After a long and challenging stint at a school for people with moderate to severe learning difficulties, I was deemed academically capable enough to attend a mainstream college.

After spending most of my life being told that I would never receive a higher education, this seemed a perfect opportunity; or, it would have been had it not been a performing arts college, which I found repellent. I had applied to other institutions but had little success. In short, I was told by several colleges if I were solely disabled or autistic, they would consider exerting the effort to accommodate me, but the collective burden of my physical and neurological conditions made me too challenging to accommodate from the institution's perspective. This was further complicated by a systemic lack of funding.

Previously, I always assumed I would grow up to do science, engineering, mathematics, or something to that effect. I never interrogated it then, but this was an internalization of cultural expectation. My perception was that I would favor a profession suited to mechanistic, non-abstract thought because autistic people are, as far as the neurotypical culture that shaped me was concerned, bad at anything requiring emotional intelligence.

My view of myself and my neurotypical college peers (with whom I had been struggling to connect) began to change as I created more. I found the limitations of language were gradually being superseded by art. Everything I struggled to convey to others through conversation was clarified through my work. Suddenly, they understood me, and in turn I understood them. At first it was a humbling experience. This newfound empathic connection revealed a lot of uncomfortable things. For one, other people had internal worlds which were as vivid as mine. This seems obvious, but when you are sufficiently isolated it is easy to sink into a deeply hazardous solipsism. I worked hard to shed my unearned sense of self-importance and refined this newfound creative drive, delving deeper into the hitherto unexplored recesses of my subjectivity. The more I found, the sadder I became at the thought that so many other people on the spectrum would never become aware of these aspects of themselves, simply because they believed, as I did, that the autistic mind does not favor art.

I would eventually pursue an undergraduate degree in photography at Coventry University, and for my final year degree show created a film titled *Water* (2018). This film contained no dialogue or plot elements, just images that relayed my sensory experiences with the titular substance. My autism made me so fixated on water as a child that I nearly flooded the family house by leaving the faucets on. The piece resonated so strongly that the arts publication *Photomonitor*, which had been invited to judge works in the degree show, commended my film, writing in an interview about my work:

How often do you encounter an artwork which makes the hair on the back of your neck stand up? The first time, and every time since first seeing Sam Grant's moving image work *Water*, even in glimpsing a video of the work installed, there is an effect on this viewer that is incredibly hard to understand, yet palpably real. (Monarchi, 2018)

This response was unique. I had made projects before this film that people liked, but this was the first time I had made something able to effectively convey all the feelings which inspired its creation, without me having to be present to explain the film.

Crucially, the interviewer was able to feel the work without necessarily understanding it. Experimental film circumvents the literality of traditional films and lays bare the internality of the filmmaker. Additionally, the secluded nature of its creative process makes it better suited to people who work more effectively alone than in large crews. This makes it ideal for a neurodiverse person as it can be created, distributed and interpreted in a way which is suited to us. It is for these reasons I believe that through artistic inquiry we can explore the neurodiverse mind and how it interprets itself, as well as the world it surveys.

## Closing the Affect Gap

I have spoken about the biographical factors which have influenced the work presented in this article, but, as relevant as these experiences are, in order to justify the broader adoption of film techniques to address neurodiversity issues, it would not be advisable to rely too heavily on personal experience. Thus, before showcasing the film outputs, I would like to briefly outline a broader philosophical justification for the usage of aesthetic methods of communication.

The philosopher Richard Rorty discussed the subject of literature as it relates to liberal philosophy and the production of harmonious human social relations in his book *Contingency, Irony and Solidarity* (1989). In a chapter on the works of the Russian author Vladimir Nabokov and cruelty, he draws a distinction between public and private literatures, defining the former as books “which help us become autonomous” and the latter as books “which help us become less cruel” (p. 141). For the sake of this paper, I will focus on the latter category.

Rorty may be speaking of books, but I would like to build on this notion of private literature, creating what could be thought of as a private film practice with the goal of making people less cruel in their engagements with neurodiversity. This is particularly essential to the issue of liberty deprivation, given that it is one of the most significant ways that a political body can inflict suffering on a neurodiverse individual. To understand why artistic practices can ameliorate these harmful social and political conditions, we need to examine what Rorty means by “help us become less cruel.” He elaborates on the concept by splitting the types of private literatures which

achieve it into two categories. The first is “books which help us see the effects of social practices and institutions on others” and the second is books “which help us see the effects of our private idiosyncrasies on others” (p. 141). with regards to this first category, he gives the example of texts that explore slavery, poverty, and prejudice. These include *The Condition of the Working Class in England* and the reports of muckraking journalists and government commissions, but also novels such as *Uncle Tom’s Cabin*, *Les Misérables*, *Sister Carrie*, *The Well of Loneliness*, and *Black Boy*. Such books help us see how social practices which we have taken for granted have made us cruel.

The second category is about the ways in which particular sorts of people are cruel to other particular sorts of people. Sometimes works on psychology serve this function, but the most useful books of this sort are works of fiction that exhibit the blindness of a certain kind of person to the pain of another kind of person.

In other words, these private literatures reveal how both our personal behaviors, and the activities of institutions shape the lives of others. By extension, my film practice aims to accomplish the same results between neurodiverse and neurotypical people. By this, I mean that I wish to use filmmaking as a means of communicating the emotional and sensory experience of autism to people across neurological profiles as a means of reducing cruelty in both social and political life. To achieve this, we need devices that can render the emotional world of neurodiverse individuals to circumvent barriers in understanding.

My reasons for believing film can be an effective strategy relate to the comments made in my *Photomonitor* interview cited above. To reiterate, the fact that I was not understood as an autistic individual did not matter. In the end, there was a visceral and emotional engagement which allowed the viewer insight into an autistic life without necessarily sharing an autistic cognition, or even fully grasping why I possess the kinds of interests and fixations I do.

Another way of framing this is that aesthetic practices help to build empathy. This is significant as empathy is a topic that is often at the heart of autism research, perhaps, most famously, in the sociologist Damian Milton’s Double Empathy Problem. According to Milton, “the theory of the double empathy

problem suggests that when people with very different experiences of the world interact with one another, they will struggle to empathise with each other. This is likely to be exacerbated through differences in language use and comprehension” (2018).

I posit that in situations where the conventions of language and reason fail, our best recourse is in appeals to affect and affect theory. Put simply, “In the science of emotion, ‘affect’ is a general term that has come to mean anything emotional” (Barrett and Bliss-Moreau, 2009, p. 167). By extension, affect theory is the area of study concerned with analyzing, categorizing, and understanding affects, as well as how they influence our engagement with the world. These affective responses are what I have devoted much of my attention towards when producing my films.

My goal is not simply to articulate the factual content of a neurodiverse person’s relationship with the state’s health and social care policy and the ways in which it can limit their freedom. I want to draw the viewer into the sensuous and emotive realm of neurodiverse experience. This emphasis on the body and its sensations, as opposed to the intellect and its rational capacities, has been referred to as “haptic.” In *Cinema and Sensation: French Film and the Art of Transgression*, Martine Beugnet (2007) defines the power of this mode of creation:

There is an inherently transgressive element to this kind of filmmaking [...] to open oneself to sensory awareness and let oneself be physically affected by an artwork or a spectacle is to relinquish the will to gain full mastery over it, choosing intensity and chaos over rational detachment. (p. 3)

The most pertinent element of this quotation to my own practice is the subversion of rational detachment in favor of intensity. Even if I, a neurodiverse person, cannot always compel my cognitive faculties to align with that of a neurotypical person, what we can share instead is an intensity of feeling, intended to generate a moment of profound sympathy. We can think of this as the closing of an affect gap, in which distinctions between neurodiverse and neurotypical emotional experience are contracted by experimental artworks that build shared understanding based on an empathic and non-judgmental engagement between us.



## Film and Neurodiversity

So far, I have disclosed my own relationship with experimental film and presented a philosophical case for the use of aesthetics in exploring and disseminating neurodiverse experiences. But there may still be one more question lingering in the mind of the reader: why film specifically? What is it about the mode of filmmaking presented in this paper that makes it a compelling strategy for addressing the issues of liberty deprivation raised in this article?

To answer these questions, it is necessary to discuss sensory experience and how it is affected by neurodiverse conditions, in particular autism. I have already discussed this to a small extent in the positioning statement, but for this section, I would like to address the issue from the perspective of a general neurodiverse subjective framework, rather than a purely biographical viewpoint. To speak in more technical terms, this is a phenomenological assessment of the relationship between experimental film and autism. The term phenomenology can be understood in a few different ways. An article by the professor of philosophy David W. Smith (2018) says that:

In recent philosophy of mind, the term ‘phenomenology’ is often restricted to the characterization of sensory qualities of seeing, hearing, etc.: what it is like to have sensations of various kinds. However, our experience is normally much richer in content than mere sensation. Accordingly, in the phenomenological tradition, phenomenology is given a much wider range, addressing the meaning things have in our experience, notably, the significance of objects, events, tools, the flow of time, the self, and others [...] Basically, phenomenology studies the structure of various types of experience ranging from perception, thought, memory, imagination, emotion, desire, and volition to bodily awareness, embodied action, and social activity.

The technical and historical distinctions between different movements in this field, although fascinating, are not relevant to this article, so I will be using the more restricted definition posited by Smith. All that the reader should understand is that when I talk about the relationship between experimental

film and neurodiversity, I am not talking about what experimental film “does to the neurodiverse brain” or quantitatively assessing the effect of experimental film production on neurodiverse social capacities. Instead, I am talking about the immediate sensory and emotive experience of film, the way in which its forms provoke affects, sensations, and desires in those who experience it, as well as the new creative possibilities such provocations conjure. If this is still opaque, the best way to make these ideas clearer is to relate them to my own experiences as a neurodiverse experimental filmmaker.

As a youth, I had always struggled to understand narrative cinema. Not so much in the sense that I found the plots boring or the themes difficult to parse intellectually, but in the sense that I could never understand the internality of the characters. I could not relate my drives and interests to those of the people on screen. I did not understand why, for example, a character would be driven to self-ruination by a need for prestige and recognition, to name a popular example, the Oscar winning drama *Whiplash* (Chazelle, 2015). The film follows the exploits of a jazz drummer so driven towards a myopic vision of greatness he begins to dismantle all other aspects of his life, but I only ever felt an urge to make myself invisible to others. Even when I came to love many aspects of narrative cinema, it was only ever as a voyeur. It is interesting and emotionally compelling to get an insight into the lives of others. And although I care deeply about the well-being of all sentient beings, human or otherwise, I do not “see myself” in anything on screen.

There are different ways to express this disconnect, but to me it seems like a conflict in desire. The relationship between cinema and desire is an area of interest for many thinkers, in particular those in the tradition of psychoanalysis. In her landmark essay “Visual Pleasure and Narrative Cinema” (1975), Laura Mulvey says that “The fascination of film is reinforced by pre-existing patterns of fascination already at work within the individual subject and the social formations that have molded him” (p. 803). Basically, narrative films are always an extension of the desires of both the viewer and the society which produced them. Narrative cinema can, therefore, only embody the desires of a neurotypical society. That neurotypical desire will always make up the majority of the desire in a social body is an inevitability. After all, something which is typical is, by definition, reflective of a majority.

For this reason, a neurodiverse film practice would be better served by a form which emphasizes what we might call a *picture logic* over a *word logic*. What do I mean by this? Narrative cinema functions on a logic that centers a progression of concrete, interpretable concepts (e.g. plot, character development, thematic development) which, as we have explored, are far from universal. In that sense, it is a bit like a language, in that it requires a shared understanding of what various words and phrases mean in order for communication to be possible. After all, if you had a language that was entirely private (i.e. composed of words you had privately made up and were unknown to anyone else), it would be impossible to have any kind of social exchange with others. But what if you are a neurodiverse person who struggles with the structures of meaning and understanding that neurotypical people use?

For instance, a neurodiverse person who has difficulty using and understanding speech cannot participate in the kinds of verbal exchanges that are commonplace to neurotypical people. Applying the same reasoning to film, there will always be a large number of neurodiverse people who cannot produce narrative film because they do not have the kind of experience of the world which would give them capacity to do so. However, even if this kind of word logic is not shared among all demographics of humanity, there are still characteristics of human existence that are shared among many people irrespective of their neurology, such as sensation and affect, or, in simpler terms, sensory and emotional experiences of the world. Experimental film, as opposed to narrative film, is far more dependent on picture logic. It is less interested in narrative structure or literal meaning and more interested in audio-visual forms and the moods they produce. Instead of being moored to the desirous and intellectual dimensions of filmmaking, it approaches the universality of the intuitive, emotional flow of life.

To better understand the distinctions outlined above, I would refer to the writing of Brian Massumi (1995), specifically the below passage, in which he discusses how the effect or “impact” of an image can have a more lasting impact than the “content” of an image:

What is meant here by the content of the image is its indexing to conventional meanings in an intersubjective context, its socio-linguistic qualification. This indexing fixes the determinate qualities of the

image; the strength or duration of the image's effect could be called its intensity. (pp. 84-85)

The films about autism that I produce attempt to find an emotional intensity which is more impactful than the literal meaning of its content. This is not to say that my films are completely disconnected from meaning or literality, simply that the goal is the communication of a long-lasting feeling about neurodiverse life and not just an observation.

Before moving on, there is one thing to clarify. None of this is to say that narrative cinema has nothing to offer neurodiverse people. Storytelling can articulate lived experiences, engender sympathy, and achieve a degree of popular appeal that more avant-garde works struggle to reach. Additionally, I understand that many of the critiques laid out, although applying to the majority of popular narrative cinematic forms, are more contentious when applied to works which blur the line between pop cinema and the avant-garde (as an aside, it should be noted that my films, although mostly geared towards experimental cinema, still contain some narrative elements). What I wish to impart to the reader is that, for all the reasons stated above and in the positioning statement, I would like to foreground the unique potential of experimental film to lay bare a neuroatypical experience.

If this is still unclear, we can clarify by referring to the work of Jackson Pollock, a well-known avant-garde painter. The documentary *Jackson Pollock* collects footage of the titular artist conducting and explaining his artistic process. One comment in particular worth focusing on is when Pollock explains his process: "A method of painting is a natural growth out of a need. I want to express my feelings rather than illustrate them" (as cited by Evans, 1987). Relating this back to neurodiversity, avant-garde art processes allow themselves to emerge organically from the rich emotional life of the practitioner. Speaking personally, whenever I was unable to conform to the word logic of neurotypical people, I was able to connect with them through the picture logic of experimental film.

## A Brief Synopsis

The three films below (links are in the references for this paper) form a trilogy, exploring different means by which restraint can be imposed on

neurodiverse people. They are inspired by my own experiences with liberty depriving practices, and those of other neurodiverse people, in order to give perspectives on issues that are both personal and intersubjective. Following this theme of intersubjectivity, instead of the central character being myself, they are a composite character referred to as the “Prisoner.” Parts 1, 2, and 3 cover physical, social and ideological modes of deprivation respectively. My artist statements can be read below, followed by a brief analysis describing the process and techniques employed in each film and the effect they are intended to produce. The films, produced whilst in education, are also partly self-funded.

**Artist Statement:** *Imprisonment* explores the constraint of the body. It is the most personal of the three, drawing directly from my history for its conceptual content. The Prisoner is confined to the “safety” of his bedroom.



*Deprivation of Liberty Trilogy Part 1: Imprisonment* (2011). [Video](#).

As he stares out the window, he slowly withdraws from the external world and descends backwards into himself. Slowly the extrinsic and the intrinsic blend together, covering his body in stars. All the while he questions when he will finally be set free.

**Analysis:** This film, lasting 3:53, was shot on an AX53 Sony Handycam, chosen for its low light performance which was necessary given that the

main light source was an LED panel held in my hand. This low light approach was used to create the impression of me lost in darkness, emphasizing the inescapability of physical confinement. The effect where my body appears to be made of stars was created by shooting raindrops on my bedroom windowpane at night with an iPhone and then overlaying it on the footage of me in editing. This film focuses on the physical aspect of restraint, so I put the body and sensory experience at the center of the film's intended affective intensity. The body is shown dissolving into the environment alongside the repetitive narrator's voice fading into an incompressible low-pitched groan to accentuate the gradual loss of self.

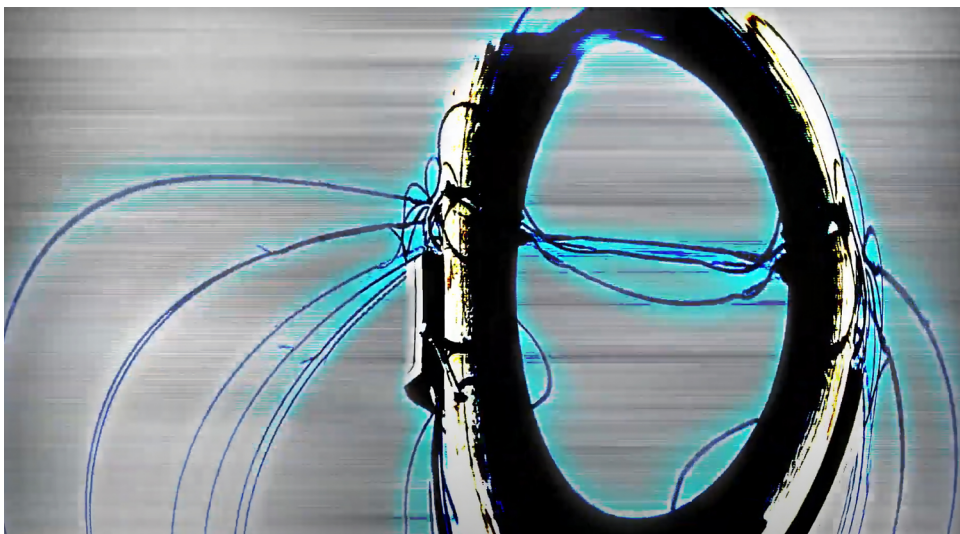


*Deprivation of Liberty Trilogy Part 2: Isolation* (2011). [Video](#).

**Artist Statement:** *Isolation* explores restriction in the realm of social life. Foucault (1977) observed that the loss of liberty never comes without some additional element of punishment. The Prisoner's confinement has vastly limited the potential scope of his social interactions, leaving him with the reminder that his life ultimately is not his.

**Analysis:** This film, lasting 3:36, was shot on an iPhone in a variety of locations, making use of overlay effects to alter the ground under my feet. The footsteps motif was discovered accidentally. I was struggling with a visual theme so I shot and edited lots of clips together over a few

months, largely at random. I decided on the shoe motif because I wanted an immersive first-person perspective. As the goal is prompting an empathic response from the viewer this approach locks them directly into the autistic perspective. The film has a theme of travel (i.e. the places which the narrator desires to go) so walking is an effective means of tying the narrator's emotional drive to the film's imagery.



*Deprivation of Liberty Trilogy Part 3: Ignorance* (2012). [Video](#).

**Artist Statement:** *Ignorance* explores the contentious issue of ideological freedom. The Prisoner, now consigned to his room, is caught between the mechanistic voice of the system and the onslaught of violent and extreme sentiments that the voice thinks will inspire him to aggression.

**Analysis:** This film, lasting 3:48, was shot on an iPhone on a pole to evoke the notion of a perverse digital transmission and consists of various visual effects being applied. The backdrop is static, and the camera swing creates a sense of disorientation. This film was a challenge as it is about the potency of ideas and words, which runs the risk of deviating away from the *picture logic* discussed earlier in this article. When composing the audio for this piece (consisting entirely of real statements made by individuals on the streaming platform Twitch) I sourced extreme sentiments from across the political spectrum. This way, the film is less about any particular statement but about

the visceral impact of extremity itself. In addition, the inhuman voice of the system that restrains *The Prisoner*, whose voice has now fully disappeared, symbolizes the threatening exertion of paternalistic control in the name of safety.

*Note: Part 3 contains endorsements of political violence and bigoted sentiments which some viewers may not wish to be exposed to.*

## Conclusion

What are the desired outcomes of using aesthetic practices, such as filmmaking, to address issues such as the ones explored in this article? Over time, we should see a greater recognition of the view that artistic communication for neurodiverse people is not merely a matter of amusement, it is a means by which neurodiverse people can become the producers of their own cultural meanings. In doing so, they can allow their suffering, driven by present shortcomings in policy, to be known by neurotypical people, forming an intersubjective connection to aid better social relations and serve as a foundation for more just and equitable circumstances.

Going forward, there should be increases in Governmental funding, facilitated by the arts and education sectors, for neurodiverse people to create, experiment with, and display visual works that disseminate their subjectivity. Furthermore, there should be greater recognition on the part of education, health, and social care professionals of the communicative capacities of art practice. I posit that the profession is as much a social vocation as it is a technical one, and thus, an engagement with the rich internality of the neurodiverse experience is as necessary to the delivery of good provisions as any form of clinical knowledge. Through these strategies, we may produce new possibilities to set a sturdier social foundation for the emergence of new and better conditions for neurodiverse people, both culturally and politically.

## References

Barrett, L. F., & Bliss-Moreau, E. (2009). Affect as a psychological primitive. *Advances in Experimental Social Psychology*, 41, 167–218. [https://doi.org/10.1016/S0065-2601\(08\)00404-8](https://doi.org/10.1016/S0065-2601(08)00404-8)



- Beugnet, M. (2007). *Cinema and sensation: French film and the art of transgression*. Edinburgh University Press.
- Chazelle, D. (Director). (2014). *Whiplash* [Film]. Bold Films; Blumhouse Productions; Right of Way Films.
- Evans, K. (Director) (1987) *Jackson Pollock*. [Film] RM Arts
- Foucault, M. (1977). *Discipline and punish: The birth of the prison*. Penguin Books.
- Massumi, B. (1995). The autonomy of affect. *Cultural Critique*, 31, 83–109.
- Milton, D.E.M. (2018, March 2). *The double empathy problem*. National Autistic Society. <https://www.autism.org.uk/advice-and-guidance/professional-practice/double-empathy>
- Monarchi, C. (2018, October). *Sam Grant/Water*. *Photomonitor*. [https://photomonitor.co.uk/interview/samgrant\\_water/](https://photomonitor.co.uk/interview/samgrant_water/)
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18. <https://doi.org/10.1093/screen/16.3.6>
- Rorty, R.M. (1989). *Contingency, irony, and solidarity*. Cambridge University Press.
- Grant, S. [Sam Grant]. (2018, September 7). *Water* [Video]. YouTube. <https://www.youtube.com/watch?v=V6NRKH4Z354>
- Grant, S. [Sam Grant]. (2021a, September 11). *Deprivation of liberty trilogy part 1: Imprisonment* [Video]. YouTube. <https://youtu.be/BCzzwWgU4fU>
- Grant, S. [Sam Grant]. (2021b, September 11). *Deprivation of liberty trilogy part 2: Isolation* [Video]. YouTube. <https://youtu.be/4gjdoyUG0ec>
- Grant, S. [Sam Grant]. (2022, February 22). *Deprivation of liberty trilogy part 3: Ignorance* [Video]. YouTube. <https://youtu.be/S1Gs1Zp-TLg>
- Smith, D.W. (2018). *Phenomenology*. Stanford Encyclopedia of Philosophy. <https://plato.stanford.edu/entries/phenomenology/>

**Sam Grant** is a researcher at Coventry University whose work addresses perceptions of neurodiversity in state provision and culture. He is also creates experimental films which explore the subjective experience of life on the autism spectrum. He received his autism diagnosis at three years old and has advocated and campaigned for neurodiverse equality for over a decade.

**Ken Fero** is a filmmaker-activist and an Assistant Professor at Coventry University focusing on radical participatory film research methodologies around race, class and resistance.