Hello, everyone. You can just bear with us for a few minutes, we're just waiting for attendees to file in, but you are at the webinar disrupting ableism with artful activism. Just hang in there for a few minutes. Thanks. Hi, everyone, thanks for joining us this afternoon. We're just waiting a couple of minutes for everybody to file in, so just bear with us for another minute and we'll get started. Hi, everyone, just welcome to Disrupting Ableism with artful activism, we're just waiting a few minutes for everyone to file and we'll get started in just a moment.

Good afternoon, everyone, and welcome to Disrupting Ableism with Artful Activism, third event in our series, The Art of Flourishing Conversations on Disability, which is generally generously supported by the National Endowment for the Humanities. My name is Lisburn and I'm the Rice family postdoctoral fellow in bioethics and the humanities at the Hastings Center and one of the organizers of this series.

A few important announcements before we get started. First, with more than 700 people registered for this event, security precautions necessitate that we keep the check closed and attendees, cameras and audio turned off.

However, we invite and encourage you to use the Q&A function at the bottom of your screen to submit questions for and Latif, as well as to ask questions or report any issues with the webinars functioning. We also encourage you to use social media to continue the conversation beyond this platform, and you can find us on Twitter at at Hasting Center. Second, today's webinar includes Kaat Captioning available via the closed captioning button at the bottom of your screen, along with a link to the full transcript in the chat. Because Zoom is frustratingly prone to close captioning glitches when there's a large audience, we encourage viewers to watch via a computer as opposed to a mobile device, if possible.

That way, you can more easily take advantage of the live transcript as a possible backup captioning option. Today's webinar is also being recorded and will be uploaded along with captions and the full transcript to the Hastings Center's website shortly after this event. Finally, please note that because both of our presenters today use text to speech communication technology, the format of this webinar is somewhat different from our previous events. In order to provide the chief and with adequate time to type out answers to your live questions, we will be including a mix of preprepared and day of questions and answers. Because there are so many of you in the audience, we will not be able to address all of your questions, but we encourage you to ask questions early in the program so that we can communicate them to our presenters and give them time to begin formulating answers.

There may also be some pauses in the program to allow for typing.

This is part of what we in the disability community called Cryptome, or as disabilities scholar Alison Kiffer puts it. Quote, Krip, time is flex time, not just expanded, but exploded, it requires reimagining our notions of what can and should happen in time or recognizing how expectations of how long things take are based on very particular minds and bodies. Rather than bend disabled bodies and minds to meet the clock, Cryptome bends the clock to meet disabled bodies and minds and quote. We are so excited to have you here with us today and look forward to our conversation, without further ado, I will turn things over to my colleague, Eric Perens, senior researcher at the Hastings Center and director of the series.

Thank you, Lisboa, and so much for your invaluable substantive and technical contributions to creating this event. And thanks to all of you for joining this third event in our series, The Art of Flourishing. The purpose of this Hastings Center series is to broadcast and to explore one fundamental theme, which is that people can flourish in all sorts of mind bodies. To flourish means to exercise the capacities we have in pursuit of the goals that we find meaningful, none of us needs a different body mind to flourish. No one has articulated our theme more powerfully than Rosemary Garland Thompson, who, as many of you know, is a pioneering disability studies scholar. Rosemary is also a bioethicist, a senior adviser to the Hastings Center and a senior consultant to this series. The co-director of this series, Joel Michael Reynolds, was the inaugural Rice Family Postdoctoral Fellow at Hastings and now is at Georgetown teaching philosophy, bioethics and disability studies. Because though the term bioethics can have negative connotations for some people with disabilities, I want to say a bit about what doing bioethics has meant at the Hastings Center. Since its inception, many of us at Hastings have been thinking critically about the meaning of very familiar medical technologies. Like those monitors with the red digital numbers that often hover above our heads when we're patients. Our concern has been that in drawing doctor's attention to a single feature of how someone's body is functioning. Such technologies can take doctor's attention away from the whole person. And bioethicists at Hastings have been concerned that emerging reproductive technologies like prenatal genetic testing are being used to ensure that only people with certain sorts of bodies will be welcomed into the human community. And we have been concerned that medical professionals sometimes foist onto people with atypical bodies some very old fashioned technologies, like leg braces, with a view to fixing people who in fact need no fixing at all. So we at Hastings have often emphasized that such technologies have been integral parts of systems that can thwart the flourishing of many people, in particular disabled people. And I want to acknowledge that in developing such critiques, we have not always given equal attention to the myriad ways that people in general and disabled people in particular use both old fashioned and brand new technologies to promote their own flourishing. Fortunately, our two featured presenters today, poets and activists, Lateef McCleod and D.J. Sevres, push us at Hastings' to remember the ways in which augmentative and alternative communication technologies enable our presenters to promote their own flourishing. Augmentative and alternative communication technologies, for those of you who don't already know, are technologies that enable people to communicate in language without the use of vocal cords or hand signing. Moreover, the Teef, T.J., push us to notice that despite Hastings' long standing commitment to critiquing our culture's excessive devotion to the value of independence. The language we have used to describe our series could be interpreted to suggest that we ourselves remain excessively devoted to that value, that is saying that people can promote their own flourishing could be interpreted to be a sign that despite our own best intentions, we at Hastings to remain in thrall to the fantasy of independence. More specifically, Latif and D.J. will challenge us to imagine a world in which we all remember that everyone's ability to exercise their capacities in the ways that they want depends decisively on our entire dependance. That is, they will challenge us to remember that our ability to exercise our capacities depends decisively on the fact that we are all embedded in webs of relationships with others. You might say that Latif and D.J. will challenge us to imagine a world in which we all get to pursue our own flourishing, but in full awareness of the sense in which our flourishing is never simply our own. Not only will these two poets and activists present how they imagine our shared future, but they will give us examples of how they and others are using various art forms to disrupt the stereotypes, stigmatization and discrimination. That is the abolition that stands between the world we all inhabit now and the one they invite us all to imagine. It's now my great pleasure to turn the zoo, Mike, over to Ralph Sudbury's, who is a professor of English at Grinnell College, as well as an essayist, poet and activist. Ralph will introduce Latif MacLeod and will moderate our first round of questions. And Rosemary Garland Thompson will introduce D.J. Sudbury's and moderate the second round of questions. Over to you, Ralph.

Hello, everyone. Thank you for coming today. Thank you, Eric, for the introduction. So it's really my great pleasure to introduce Latheef McCleod, a poet, novelist, scholar, performer and activist. He earned a B.A. in English from the University of California, Berkeley, and an MFA in creative writing from Mills College. He is currently in the doctoral program in Anthropology and Social Change at the California Institute for International Studies in San Francisco.

He has published two books of poetry, a declaration of a Body of Love in 2010 and whispers of Krip Love, Shouts of Revolution in 2020. He is currently at work on a novel titled The Third Eye Is Crying. He has had a long affiliation with the Disability Justice Performance Project since invalid, which centers people of color, queer people, non binary and trans people with disabilities. He performed in the two thousand seven two thousand 11 2016 and two thousand twenty shows in 2011. He was the project's artist in residence and in 2020 he appeared in We Love Like Barnacles. Creped lives in climate chaos. This show focused on the intersection between climate justice and disability justice and the word Krip in the performance title, Latif says was used as an inclusive reclaim term for disabled people. Let's piece in the show titled Running from the Ecological Wave, explored the theme of communication that has been so central to his work as a self advocate, writer and poet. Last year, he started a podcast titled Black Disabled Men Talk with co-hosts Leroy Moore, one of our questioners today, Keith Jones and Otis Smith. You can find this podcast at w w w dot. Black disabled men talk dotcom. Latif's community service work and activism include serving as the co-chair of the Persons with Disabilities Ministry at Allen Temple Baptist Church, and it's the vice president of the Leadership Committee and executive board member of the International Society for Augmentative and Alternative Communication. He recently joined the board of the Alliance for Citizen Directed Supports. I bring the same passion, Latif says, and zeal to the board of the Alliance, along with my insights from self advocacy and perspective as a person who uses Acey and as a black man with cerebral palsy. I wish to highlight the experiences of people of color with disabilities in this country. In a poem titled Wall, Lateef says, wittily, though with an edge, I can't use my three thousand dollar light brighter as a paperweight. And then the poem turns darker, referencing what Liz and others have called Time, which presents such a challenge to the able bodied who value speed and productivity. Quote, A tortoise tries to crawl a race with a bullet train. Can't we just find a fiber optic way to hook my brain to the machine so my thoughts can be electronically voiced? In this poem, speed and stigma become a wall that Latif tries desperately to break down.

I shiver behind this clear wall, he writes, and wait for someone to notice me, wait for a chance to speak.

How fortunate we jabbers are to slow down today and hear the words of such a profound and masterful poet. Please join me in welcoming Latif MacLeod.

Thank you.

Thank you for that introduction, Ralph. I am letting the cloud have a visible description of myself, I am a black man with cerebral palsy, with little cut hair, mustache and a beard.

I am wearing a dark blue and brown checkered blazer and a light blue shirt with black stripes. I am sitting in a parallel W power wheelchair in front of a bookcase. Now, I will begin my talk.

It is obvious to say that people with disabilities occupy a marginal and subordinate position in the United States. Our society has largely developed in the last 200 years without taking much consideration of how people with disabilities would fit in and live in the communities that were developing in the US in the 19th century. Some US cities pass laws and ordinances that were known as subtlely laws which barred people with disabilities from being seen on public streets. This legal discrimination of people with disabilities in public venues and other public spaces proceeded until the United States passed a series of disability rights laws starting approximately 40 years ago. However, even with the passing of disability rights law, such as the Americans with Disabilities Act ADA and innovation with assistive technology that assist people with disabilities with their daily lives, the disability communities still face marginalization in today's society, whether it is in the job market or other areas. Well, many people think of assistive technology and policy changes as the solutions to these inequities, these efforts are not adequate to address the profound cultural stigma that attends disability. This is why people with disabilities need to look beyond these approaches to achieve inequity and continue to strive for substantially revolutionary change. The disability community is full of potential, but faces many barriers and becoming integrated into today's society, people with disabilities experience lower rates of employment than people without disabilities. For example, in 2019, the employment to population ratio for people with disabilities was nineteen point three percent compared to the ratio for those without disabilities, which was sixty six point three percent, with people with disabilities largely out of work. The population is a significant barrier and integrating themselves into the dominant culture where having a job is the prime indicator of if someone is contributing member of her or his society. People in the disability community are still building their presence in the societal public sphere so that they can finally have a sense of belonging instead of being an oddity.

The.

Historically, mainstream society has not been designed with people with disabilities in mind, and it has partly adjusted to accommodate us. In addition to banning us from the streets, this country has a long history of keeping people with disabilities in medical institutions. This is primarily due to our society's view of disability based on the medical model, which treats one's impairments as an individual problem that should be fixed with using medical solutions that adapt the person as closely as possible to societal body norms. In contrast, the reaction to the medical model the disability community introduced has been promoting the social model of disability in which the disabled body is now deemed deficient. But instead, the social environment of a community must be adapted to become more accessible to disabled people. There is also the disability justice model, which adds to the social model of disability by arguing that disability is just one facet of a disabled persons identity, among other facets like race and gender that she or he has to negotiate and decided would be driven. Hierarchical society. Disability Justice states that for a true disability liberation to occur, we of course need to dismantle the capitalist system that totally devalues disabled bodies and minds and outmuscled to this devaluing as transhipment is promoting the idea of eventually erasing disability with human augmented technology. They believe that human science and technology, they can protect the human mind and body and blot out any imperfections to the human anatomy. This erasure of disability ignores all the positive contributions disabled people and disabled culture bring to our society. As a society, we should not strive to erase disability but to build our society such that disability is one of the central considerations in building a community. This will only happen with greater respect for disability. Have the heightened value of people with disabilities point of view, essentially. We also need a disabled led movement so that the society is accessible for everyone. When this happens, people will not be defined by the labor that they can or cannot do, but by the relationships that they cultivate and the contributions they make in their community. This is how a disability liberation can come to fruition, and it will necessitate a huge cultural shift in society. The main impediment to this cultural shift is that disabled people are perceived as other in our society, disability policy and other positive developments for the disability community mitigated but did not erase the ableism that disabled people face on a daily basis. To imagine what it would take to disrupt ableism, it helps to recognize four ways in which disabled people are still seen today. There is the victim stereotype, the innocent stereotype, the villain stereotype and the superscripts stereotype. The victim stereotype portrays that disabled people as helpless and vulnerable because of their disability, the public reacts to the stereotype by treating the person with a disability like an object of pity that should be ignored. A popular version of this stereotype is seen in the Shriners Hospital for Children commercials seen on CNN, which depicts people with disabilities as needing charity to prosper and engage in daily activities. The innocent stereotype in the literature and other media is the character with an intellectual disability. It was portrayed as childlike and dependent on the others. The stereotype explains why people with intellectual disabilities are treated like children because they are deemed not to have the cognitive ability to be a functioning adult. This stereotype affects many people with disabilities like cerebral palsy or autism. Whether or not they have a cognitive disability is a good example of this is the Forrest Gump movie whose main character, Forrest Gump, had an intellectual disability at the same time that some disabled people are portrayed as overly innocent. However, the villain stereotype is portrayed as dangerous and evil because of his or her disability. The stereotype is found in films which depicts people with psychological disabilities as dangerous and murderous. The stereotype explains why people with these types of disabilities are stigmatized in society and are sometimes subjected to police murder at higher rates than nondisabled people. An example of this is the character, Elijah Price, also known as Mr. Glass, who had brittle bones to play the villain in the movie Unbreakable and had intentions to doing battle with the hero of the film, David Dunne. Lastly, the superscripts stereotype is portrayed as a disabled, overcoming his or her disability through doing amazing feats. A good example of someone who pyramid's this troupe before his legal trouble was Oscar Pistorius, who was a Paralympic professional sprinter who competed in the regular Olympics. The stereotype is used to silence his other disabled people who identify ableism in our culture by pointing to these disabled people that accomplish exceptional feats as proof that the playing field is level and fair for everyone. It is also meant to signify to disabled people that they can achieve a level of able bodied normalization if they put effort into it, as I showed you earlier in my lecture. These types of sentiments are not true. If fatalism is to be dismantled in this culture, these stereotypes have to be sufficiently demolished. Sensationalism and stereotypes about disability are so prevalent in our dominant culture. People with disabilities have to organize and struggle to change these cultural norms. Another, and it has to be constructed that illustrates the full, multifaceted humanity of people with disabilities to a wider public. Disabled riders, artists and activists have the great challenge of illustrating to the rest of society what it means to be disabled in America. As culture and workers, we need to construct and articulate what a society would look like of disabled. People are not a subordinate category in our culture. And what it would mean that people with disabilities had a strength and sense of self determination in our society. Organizations like Valid and Hip Hop Nation take up this mantle already offering disabled artists a place for organizing a platform to exhibit their work in art, music and theater. Since Invalid's specifically looks at the intersectionality of disability and sexuality and their performance art, they make the principles of disability justice alive through their theater work, and they offer a vision of what disability liberation will look like in their enactments. On stage, they revolutionarily perform positive examples of disability, sexuality on stage. The sexuality of disabled people has long been a source of taboo in this society without a history of eugenics of things and galleguillos straight on stage that disabled bodies and sexualities are beautiful and should be celebrated. Hip Hop Nation, led by Roy Moore, centers writers, musicians and artists of color with disabilities for black and brown communities, and highlights and showcases their work, making it visible to a wider public. The Roy Moore saga, disabled musicians were not getting much exposure in the mainstream industry and sought to produce an alternative platform where more people could be exposed to these disabled musicians and artists work, disabled cultural workers have to offer stories and real life examples of disabled people living full lives in our society and also welfare strategies to help these types of lifestyles can be expanded to more of the disabled community. They can also lead their communities and in possible futures where disabled people can have a complete liberated potentiality. These ideas may be considered radical at this moment in time, but they can be normalized with disabled artists. Writers and intellectuals constantly promote them. Once the mainstream public sees more positive and realistic images of disabled people, their conceptions about disabled people will change. And this will hopefully lessen the level of ableism disabled people experience in society. We can collectively imagine what a liberated society for disabled people will look like, what will this mean and how can we accomplish having most of the adult population that wants to work incorporated and the job market? How will it look if we have prominent disabled leaders in society that we all look up to and respect? How will it change society if more people see and engaged with disabled people in their community? What misconceptions and outdated cultural norms do we as a society have to discard as disabled people gain more social power in society? These are questions we have to answer as this century progresses. These are questions that are activists like Paddy Byrne, Leroy Moore, Kiya Brown, Alice Wong and Keith Jones are starting to answer for us with their artistic, literary and political work. These disabled cultural workers and many others will take the lead in framing what this potential future will look like. Our goal will be to help future generations will be born with disabilities, to not be oppressed by that identity, but every opportunity and right to lead fulfilling lives as everyone should have.

OK, thank you.

So I think Rosemary is going to do I have that right, is going to introduce D.J..

Rosemary are muted.

Thank you, Ralph. Thank you, everyone, for being able to be here today with us.

I'm delighted and honored to contribute to this really important event. I am a senior ish, smallish woman with pale skin, silver hair and cool purple glasses. And I'm joining you today from my apartment office here in San Francisco. And I am going to have the honor of introducing my friend and colleague David James Sebarenzi. D.J. is a poet and artful activist, a public scholar and a self-described practicing optimist. D.J. Savarese has had a distinctive and distinguished educational and creative career that I want to detail for you here as my introduction just started becoming the writer that he is today. Early on, at the age of six, he began what he calls, and I quote, actively disrupting the status quo. When he exited the foster care system and a segregated center for kids with disabilities to attend a regular kindergarten class in his new neighborhood school. Jay is now one of two alternately communicating American autistics who are fully included throughout their educational career from kindergarten through college. During Jay's first year of high school, he continued these status quo disruptions by giving us one of the best disability justice lines, in my view, in all of social media. In an interview on the Anderson Cooper 360 show, which was about autism and possible medical cures, the doctor, journalist Sanjay Gupta asked deejay, should autism be treated? And without skipping a beat, 15 year old D.J. replied, Yes, treated with respect. D.J. went on to graduate Phi Beta Kappa in 2017 from Oberlin College, where he lived on campus in the dorm and frequently hosted creative arts salons. He double majored in anthropology and creative writing and concentrated in geology and sematic studies. Both his honors thesis and his capstone poetry project won awards. When I asked D.J. why he studied these subjects, he told me, and I quote, I loved the way modern day anthropology asks the writer to reflect on what they didn't know, that they didn't know to call out their own ethnocentric assumptions. Creative writing, D.J. went on to tell me, offered me the opportunity to continue writing in my native language and geology. He continued, Give me a way to read the Earth's stories and understand its signatures. D.J. is now a widely published and recognized artful activist, which is a wonderful term. He's written a book called A Doorknob for the Eye. He has a notable best American essay, as well as something called passive plants, and an insightful piece called Coming to My Senses. He is most well known for this. The coproducer, narrative commentator and subject of the Peabody Award winning documentary called Deach Inclusion Shouldn't Be a Lottery He Founded. Listen to us writing our own futures when he was an Open Society Foundation. Human Rights Initiative. Youth Fellow. Currently, D.J. is collaborating with artist Malcolm Cawley and fellow poets Colorada Holsey, Lateef McCleod and Jurrell Watkins at a forthcoming book on poetry and art. D.J. also teaches and presents nationally on a range of topics. His auto ethnography ethnographic study, entitled Unearthing the Tools and the Concepts, is forthcoming as a collaboration, as is a collaboration with his father, Relf on life, writing across genres as a working board member of the Alliance for Citizen Directed Supports, he is spearheading a national collection of narratives and pathways entitled Lives in Progress. I'm pleased now to present my colleague and friend Jay Savarese, the practicing optimist, who tells us that a practicing optimist optimist is someone who lives life as a meditation on hope. Jay Savarese.

Thank you, Rosemary. Hi, everyone, my name is David James Saverys. I am a white man in my 20s with glasses, a goatee and short reddish brown hair wearing a quarter zip gray and blue sweater. As a former foster child, I know what it's like to fight hard, not to be thrown away and forgotten. As an optimist, I believe not only that nobody is disposable, but that everybody is indispensable.

We are all essential and meaningful participants of something larger than ourselves.

Lateef, in your talk, you made the case for our Cultural Revolution, led by the disabled, for the disabled, and asked each of us to envision a world in which every body and every voice is indispensable today. I'd like to explore how creative forms of resistance, what I call artful activism, can be used to disrupt cultural misperceptions of the disabled, unearth the deep seated assumptions that bury us and see possibilities for lasting cultural change. In short, how artful activism allows us not just to exist in the world we're given, but to create new ways of being formed with ourselves and others. And I'll use my documentary film to teach. Inclusion shouldn't be a lottery to illustrate. First, allow me to more intimately acquainted with who I am. I identify as an alternatively communicating synesthete, severely autistic with as Jim'll Major, I would say, nerves out there beyond my physical body. And I write from that experience that stands of beyond borders, beyond momentary agency. What does that mean? It means I belong to a vast ecosystem, not simply to some city or state or country, not just to some gender, ethnicity, race or class, but to the universe, a vast place ultimately devoid of any man made borders.

It means to me, the world is astonishingly, sometimes even confusingly alive.

The categories, human and non-human crumble like a sandcastle at the beach, and the white, frothy wave of my attention spreads generously over everything. And because I need help to do things neurotypical, take for granted from tying my shoes to wiping my mouth. My sense of an agency is much less individualistic, much less human centered. I see that we are all interdependent, not independent, that we yearn for self efficacy, not self reliance. That means we need to pay attention to the power of what we do. It's not enough to simply climb up the dominant culture's power structure to be included. I often refer to label ism as the cultivated garden of a speech based society. If I adopt that model as a given, as the only way of being, then my only hope to avoid being weeded out, so to speak, is to become an exception to the rule. But if instead I see life as a field of diverse and interconnected rhizomes, what some might call weeds, then I begin to undermine what keeps us dutifully stuck in an inclusion exclusion, cobbling in which some beings are seen as disposable and others not. What is it about rhizomes? Well, unlike so-called true roots, which have single roots and stems, rhizomes persevere by creating an intricate network of multiple root balls full of nutrients and resources that grow both vertically and laterally.

If cut down, they grow back. Faced with adverse conditions, they can lie dormant underground for up to a year, rejuvenating themselves before blossoming again. In this sense, weeding them out is far more difficult, if not impossible.

With no center or defined boundaries, Rhizome grows in multiple directions simultaneously disregarding the artificial borders in its path.

Rhizomes are as diverse as bamboo, turmeric and iris.

We can't change who we are, but we can change the hopeful ways we relate to each other. Law policy in many assistive technologies assume the disabled are outsiders striving to inhabit the cultivated garden. They seek to offer us passage across the divide by dismantling. The physical barriers and by helping us pass or pose as an independent, able bodied speakers, but once there, we are seen as exceptional and accepting of the status quo. But what if, like rhizomes, we see ourselves as one of many lives in progress and seek to identify and disrupt the attitudinal barriers that keep members of the dominant culture imprisoned behind that garden wall? What if, instead of making our way into the garden, we invite everyone out into the field? What might that look like with these questions in mind? Let's talk about how film and poetry and animation came together in the making of my documentary film to each inclusion shouldn't be a lottery, although we won our funding and the Peabody Award for our unprecedented commitment to inclusive filmmaking.

We began the editorial process firmly entrenched in the cultivated garden of mainstream cinema, with a filmmaker imagining himself as a neutral reporter and inviting me to respond to his questions under the auspices of his knowing better what the audience would want or need to know.

So the first thing we needed to do was disrupt the editing process and position me as the questioner, trusting the audience to be ready, willing and able to confront the limitations of their perspectives, even if the filmmaker wasn't yet there himself. Those freed me to use the narrative voice to talk back to where challenge the camera's gaze to prove it was in fact not a neutral force, and to begin answering questions the filmmaker would never have imagined asking to our critic.

By the time the film reached its final form, we'd actually opted to make this tension between filmmaker and subject. I know a very part of the film, but the biggest obstacle still remained the narrative structure itself.

The filmmaker had the traditional sense of a will he make a narrative that felt decentralizing to me. And he argued that the formation of events into episodes is mere storytelling and fell strictly within his purview. As a filmmaker, I, as the subject of the film, argued that the plot is an integral part of self representation and identity formation and strove for the fluidity and multimodality of narrative identity that configures and the reconfigures itself full of contradictions and growth as various layers intersect and influence each other. I realized that no amount of narrative commentary could subvert the overarching will he make it narrative. I needed something to disrupt its steadfast linearity, and I found my answer in my native language, poetry, poetry with its foregrounding of the sensorial and the metaphorical offers the closest alphabetical translation to my experience. It moves associatively, not linearly. It finds commonalities about seemingly disparate things. It doesn't just make broad claims and ask details to be subordinate. Poetry communicates with the reader in a way that alters both of us. It seeds possibility, encourages people to open up because it's multimodal and activates the senses poetry dislodges us from a strictly meaning based experience and freeze ideas to mingle across boundaries of the brain. In this way, people can let go of and move beyond preconceived abstract concepts, artificial classification, reconstructions of power and mere exercises and political correctness. In short, poetry opens us up to be less didactic. And if poetry is what lured me into language in the first place, perhaps it could be used to lure the audience into the field. So the first thing we did was plant four of my poems throughout the film. The question then became how to find the cinematic companion to the poems without simply illustrating or overpowering them. A lengthy surge led to an Cooper, a British director, an artist specializing in oil painting animation as we work together. And I realized that the animation could function as a foil to the realistic mode of the film, inviting viewers to get beyond what the camera appears to register about autism because the camera can't help but stare. Another visual medium might better align with the artist's point of view. And Cooper says it this way. Reading his poem soon, my mind was flooded by his descriptions of the visceral union of his sensory experience, his words had such breathtaking clarity. They sprang to life in my mind, and I felt as though I could see the poem. The challenged Jane and I began to tackle together was how to create a sense of that reading mind's eye on screen. I wanted to create an atmosphere to underlie the poem, to hold the space so that deejay's words could have their powerful effect on the viewer. Another aim was to find a way of using animation to create openings within the objective onlooking of the live action film to end at a more subjective point of view. I have found that the slippery combination of oil, paint and live action gives an opportunity for this. Images can form and melt sliding into one another like fleeting thoughts. Punctuating the film with these sequences reminds us that the footage we see through the camera lens is only the exterior. But it didn't stop with simply reading the poems we met by God every week she read every paper and poem I'd written in my time at Oberlin rather than illustrate the poem. Images from my writing of volcanoes, flags and vines surface then disappear only to resurface in the next poem. The viewers are literally swept into the vortex and back out again, ever closer to the garden's perimeter.

Without any wordless encouragement or sensory accommodation.

The viewer's transformations would not have been complete. When it came time to choose my voice, to read the poems, I found myself up against that garden wall again. All the filmmakers wanted the dramatic reading by some actor I had never met. I wanted a voice I knew and trusted, one that had lured me back into the field. So I chose the person responsible for me, bringing nature so fully into my writing and being my poetics professor, writing mentor and closest confidant. We worked and worked together until it sounded just like the words as I heard them when I placed them in the poem. Let's pause for a second now and watch it together as it opens the film.

Just one second, thanks for being with me as I share my screen.

Bully types on a laptop, one keystroke at a time with his right index finger in animation, the keyboard morphs into a liquid stream of agitation, another constantly changing images.

The ear that hears, the cardinal hears and read, the eye that spots the salmon sees in wet's. My sense is always fall in love, they spend swoony. They lose themselves in one another's arms. Your sense is live alone like bachelors, like bitter, slanted rhymes, whose marriage is a sham.

Stairs become tall buildings. They greet the world the way accountants greet their books.

A red flag becomes a swirling blanket. A hand pushes it away.

I tire of such mastery and yet my senses often fail to let me do the simplest things.

Like walk outside, the door opens onto a sunny lawn, invariably the sun invades my ears and terrifies my feet.

The angular assault of heaven's heavy metal chords I cannot hear to see cannot seem to move.

And so I likely as on a listing ship at night to the stair rail, the animation comes to rest on a green vine wrapped around a branch.

It dissolves away and the young, bespectacled man with reddish brown hair and a thin beard stares at the words on the screen.

I leave viewers at the end of my documentary film with a reminder that our lives on messy, imperfect, I say this because it takes work. We need to nurture it by meaningfully engaging with others about what matters. Each success fosters our belief in ourselves. If we're hopeful, we're open to other ideas. We're making a difference in others lives, not just our own. We've all read about Eco-Systems unwittingly devastated by us humans, removing some element, some being from its natural environment to quote unquote benefit the well-being of some other inhabitants, the pandemic has shed light on our common practice of doing this even to one another.

The American and ableist ideals of self-reliance and independence cut us off from one another and position US adversaries vying for ownership over our scarcity of resources.

What if instead we experienced ourselves as part of the intricate web of interdependence that is our ecosystem, acknowledging that we make the world a better place when each one of us has the freedom to breathe and to grow? Thank you.

Thank you, Sanjay. I will be managing the questions in the first half of the program. And as Liz indicated, we will have a mix of pre asked questions with prerecorded answers and spontaneous questions from the audience and spontaneous answers. And they'll be interwoven so that there's less time just spent typing and to give D.J. and the team sufficient time to answer. So I'll ask the first question of Latheef. The Canadian poet Jordan Scott has sought, quote, to explore, stuttering poetically and quote his book, Blurt purposefully sabotages fluency by making it hard for him to read aloud. STUTTERING becomes less a disability than a force that beautifully bends language for him. Quote, Every word is achieved through bodily negotiation, unquote. Could you talk with teef about the relationship between your own poetry and embodiment? What difference does disability make in the making of words?

I make a conscious effort to capture my body experience on the page and my poetry and my other writings, the poetic verse allows me to explain to the reader or the listener the dynamics of my disability and how it is like being that my body is a perfect example of this is my problem.

Absence of routine. Right. Explain what it is like to always be conscious of how I need to swallow my saliva.

I structured my poem, so at the end of the poem I repeatedly interrupt the flow of the problem with the word swallow to illustrate how I always need to think about following when I am in my body. So I try to offer the reader a real tactile response to what having a disability is like.

Thank you, Latif. So now I'm going to ask the first question from the audience to today, and it is by Michael Lauber Felde.

There is a saying that we can judge a society based on how the society treats its lesser or weaker members. However, people with disabilities are actually among the strongest and greatest members of a society. Please comment on how your life experience, including dealing with challenges, has made you strong, D.J..

I'm strongest when I'm with magically connected with many people and projects, my strength was something I brought with me from foster care.

I've been meaning fully engaged in many projects and have gained a sense of self efficacy, the belief that I can create a meaningful difference.

Thank you, D.J. Janice Lowe will now ask a question.

Thank you for this conversation. You write of your personal experience with interdependence and of interdependence as an aspirational value for society. How has your filmmaking collaboration informed your ideas about societal interdependence as an antidote for ableism?

I love this question. Janice, thank you for asking it. Thank you for using the word antidote. Ableism is indeed poisoning many beings within our ecosystem.

I want to begin by clarifying that interdependence isn't a theory or aspiration for me, but rather the underlying truth of any ecosystem. I also want to clarify bit. I think independence is a myth and a dangerous one at this point in our lives and in the life of our planet, whereas interdependence is a mutually beneficial, fluid way of being. Now, to get back to your question, it's less about me discovering interdependence during the film collaboration and more about me insisting on it as we began editing more than 70 hours of film into a fifty four and seventy two minute version, we found ourselves at odds quite a bit. The film makers choices were creating a story about my parents or my grandparents as my only source of strength.

But it's less that in my wanting to be connected with many different sources of strength and in turn to be a source of strength for them. I'm not where I am solely because of my parents and saying that I am actually cut off possibilities for anyone less fortunate than myself. I am where I am because I soundly insisted on relating with many, many, many, many different people and because I worked hard to help many other people bash their myths, assumptions. So we teach people it's all about them, but it's not. It's all about becoming essential to the larger world. That's why I insisted on having as many different people in relationships and included in the film and that I'm offering the various communities in which I live more than just someone who needs them.

As I mentioned in my talk, I did find interdependence in my collaboration with Jim Cooper and Marco Wilkinson in the making of the poems and oil paint animation.

And I'm grateful the poems and Doyel paint animation embody that essential interdependence.

Thank you, Jay. And now a question from the audience for Latif, and this one is from Melissa Del Rio. What advice would you give to a disabled person who is a poet, disability awareness activist, who hopes to publish their work and perform more? How do you deal with things like writer's block and rejection?

H.

Then I would advise them. To. Get. Literary. Agent. Because. They.

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Opportunities.

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Publishing, publishing. Mom.

Books, I would advise them to get a literary agent because they will direct them to publishing opportunities and I wish I had that one publishing my books and.

We now have a question from Rainer A to Latif.

This is raining here.

Yes, I, Lateef, and thank you for your comprehensive overview of the many facets of ableism in US life. Hang on, I'm just starting my video. You've given us some wonderful examples of how disability rights activists break through stereotypes and other ableist barriers in the works of sins invalid, valid and hip hop nation. Can you tell us a little bit about how a disability arts activist perspective informs your own work? Can you maybe read us one of your poems? That would be wonderful.

The disability yard activist perspective informs my work because I consider myself an artist and a writer before being a scholar. As a result, much of my thinking is influenced by my engaging in creative work.

The creative work of Signe's and validating hip hop nation heavily influences my work and participating in both of these projects made me grow as an intellectual and an artist. I firmly believe that our artistry expands our intellectual thinking, and I intentionally use my art to expand the possibility for disability liberation.

Now I will read my poem. I am too pretty for some ugly laws.

I am too pretty for some ugly laws. I am not supposed to be here in this body here speaking to you, my mere presence of erratic moving leaves a drooling smile used to be scrubbed off the public pavement. Ugly laws used to be in many US cities, law books beginning in Chicago in 1867, stating that any person who was diseased, maimed, mutilated or in any way to form so as be unsightly or disgusting object or an improper person to be allowed in or out of the streets, highways, thoroughfares or public places in the city shall not surrender their own. Expose himself to public view under the penalty of one dollar for each offense. Any person who looked like me was deemed disgusting and was locked away from the eyes of the upstanding citizens. I am too pretty for some ugly laws to smooth, to be shut in. Too smart and eclectic from any box you put me in. My swagger is too bold to be swept up in these public streets. You can stare at me all you want. No court will bust in my head and carry me away to an institution, no doctor will diagnose me a helpless invalid with an incurable disease. The angry mob with clubs and torches will try to run me out of town, whatever you do. My roots are rigid, like a 100 year old trees. I will stay right here to glare at your ugly face to.

Thank you, Chief.

And now a question from the audience for D.J., I don't have a name on this one, how D.J., how do you imagine a productive relationship between scholars and activists as it relates to disability justice? Or more to the point, how can scholars engage in disability justice without coopting activist work?

Connect and relate with real people instead of simply creating theoretical constructs that build on words upon words. I love being both a scholar and an artful activist, and if we allow ourselves to be more than one thing both, and in the end we all flourish and breathe more freely.

Thank you, Jay. And now here is a previously asked question by Jeremy Sickler Kyra. Truly, please explain what you think is the first concrete step that we who have won the inclusion lottery can do to help those who haven't won, frankly, in my mind, I greatly help others by showing them how my life is a visionary artist very much helps others. Even if I don't speak at conferences any more. I really feel that I more included and accepted in the artist community than in the educational or social service systems that are there to help us truly. My disability is never a focus whenever my art is shown truly, I say, I have to say I justly believe that there is real inclusion.

Jeremy, thank you for your question and your artwork before I answer, let me say that I'd like to do away with the concepts of inclusion and the lottery. They fortify the garden wall. It's also so important not to talk about systems. Systems aren't there to help us. Maybe people working in educational or social service communities are people who nourish less, but not the systems themselves. For example, in the film, viewers meet Mrs. Hanson, my speech and drama teacher who asked me to write and direct to readers, theaters and my school, and Mr. Rudolph, my English teacher who engage with me as a fellow poet and aspiring writer and not just as a student. So to answer your question, I'm less about saying do this and then this and then this and more about simultaneously seating possibilities and seeing which ones grow. Throughout my life, I've had many fearless mentors. Currently, Marshall Ganz is one of them. As a community organizer, he played a major role in organizing the Montgomery bus boycott in Alabama, the National Farmworkers Association in California. But do any of you know him by name or by sight? My guess is you don't. That's because Marshall Ganz understands that leaders aren't famous people. They are massively in resiliently awful people who support others in their share goals. In the face of uncertainty. I dream of being such a leader. He's shown me that relationships and webs of interdependence are our source of strength. He's taught me that my instincts are right and can change how we live, that if we work collectively, we will be wiser than if we profess to have all the answers. Let me give you a few examples. I'm currently writing a book of poems with four other artists, three poets and one visual artist whose work we converse with and words. Originally, I intended to write the book myself, but I soon realized doing it collectively with four other artists would enrich the book, create a community making a solitary activity and more fun, especially during the pandemic, and had connections to each of our lives, connections and relationships that might grow in multiple, unforeseen ways in the future. Another example is a project I'm undertaking as a board member of the Alliance for Citizen Directed Supports called Lives in Progress.

A national collection of narratives and Pathways Lives in progress is not meant to be a road map, but rather a place where people can come to find the threads that interests them and begin to connect themselves romantically with others.

Thank you, D.J..

And now we have a question from the audience to Latif in this question is from Nate Trainor, the chief. You mentioned something about disabled people being treated harsher or resulting in death more by the police, which made me think, do you find that ableism and racism throughout our society compound upon each other for you, or does one seem to cancel out the other?

Actually, the oppression like of racism works in concert with each other and compounds on each other, depending on the positionally of one's identity. Nirmala Arabella's talks about this in her book, The Stability and Difference in Global Context, explaining this. That is why disability justice is intersectionality is one of the principles.

OK, now we're going to switch and Joel is going to run the second half of the program, the question and answer and I'm going to try to collect the questions.

Hello, everyone, my name is Joel Reynolds. I'm a white guy in my mid 30s. I'm wearing a white button up t shirt with a very boringly gray blazer over it and some large, somewhat large glasses. The first question I'd like to ask of you goes like this do you demonstrate how powerful the art of poetry and specifically the unique relationship to language that poetry affects can be for disability justice and also can be to animate the hope that would carry it forward? Much of this demonstration comes, it seems, via the workings of the imagination that curious faculty capacity, power, ability, all those words seem wrong or at least insufficient to, for example, take the rhizome as our inspiration instead of true roots or to symbolically move into the field and beyond the garden. What role do you think the imagination plays and perhaps even must play for disability justice?

I'm grateful for your hearing me, Joe. Poetry does animate hope and hope in imagining our accelerants to new ways of being. I can say this, Joe. I am able to make myself become who I wish to become. And sometimes I do this by imagining myself and intentionally meditating until I grow into that me. But other times I have to creatively improvise around attitudinal barriers to rise and thrive if I have multiple directions in which I can move and grow. I can't be stopped. In my essay or to their major points out, the deadening of the average true root. I can't recite it because I don't know it by heart. But she calls on those in the dominant culture, what I call the cultivated garden, to read and live in their senses to reach beyond the confines of their own selves, because only there is growing possible. And she's right. She may be thinking about the environment and not of disability, but still she's right. Now, if you're asking me, does artful activism, do laws and policy, can't the answer is yes. Artful activism awakens the senses. And I found that art can lower people's defenses and open their eyes to new ways of both seeing and being allowing my perceived adversaries to become my fresh thinking. Allies are can also offer you room to create an alternative world by trying out something new. You might creatively show people that their assumptions about you or the world we live in are unfounded. I think allowing them to make these discoveries on their own is more effective than dictating what they are to think or feel. So imagining is a piece of this, but it's not all of it by my account.

Thank you so much for that. I'm next going to ask a live question from the audience for Latif. This question comes from Christy Peyton. Neurotypical professionals and educators have often an incredibly harmful bias toward interventions that end up encouraging normalcy. How can we dismantle these therapeutic and ethical educational systems that encourage normalcy?

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Narrative, I think we just have to get more people with disabilities in those fields to challenge some misconceptions of perceived normalcy and have advised consultants in those fields. I also have a disabled experience and can express a different narrative in this jewel again.

Thank you so much for that response, Latif. I've got one more question from you, and this is coming from Leroy Moore. Leroy hope to join us by video. But that unfortunately didn't happen. And here's the question from Leroy Moore.

For Latif, being a black, disabled man, what is the work that needs to be done in the black community on disability?

The black community in America exists in a society that is very ableist, so it is understandable that African-Americans have some misconceptions and prejudices about the disability community. However, African-Americans have an opportunity to overcome their prejudices by listening and engaging with black disabled people so we can familiarize with each other and to understand how we can live and work together. Actually, I don't think African-Americans are unique in this challenge. And I think this dialog about disability politics needs to take place in all communities in this country because the ableism is so pervasive. I think for this dialog and communication engagement, we can devise how we can be less surprised as a society and head towards the border stability just as future.

Thank you, Latif. This is Joel again, and I've now got a live audience question for D.J.. From Kennedy Khaleq, am I correct that I did not that this was not Astarte?

You're OK.

OK, thank you for that, Rob, the question goes like this, your poetic words about rhizomes, the garden wall and ecology very strikingly remind the audience of the relationships between humans and nature. Could you say more about how you think about the ties between the liberation of humans and the liberation of animals in nature, especially when it comes to combating ableism?

Just typing so little patience.

And I come back to this question at the end, I just received it.

Yes, that is that's perfectly fine detail next on the schedule.

We have a question from Rosemary Garland Thompson, who I believe will jump in via video and audio now.

OK, I'm here by audio, and I'll have to have Liz turn on my video, if that's what we want, I'm told. Oh, here we go.

Hi.

Thank you, Jay, in your presentation, you offer us the metaphor of the human community as a field where a profusion of diverse forms of living things can grow into themselves and flourish as they are.

This is a very inviting and ethical version of biodiversity that's largely accepted in reference to the plant and animal world. But the idea of conserving and supporting the kind of human biodiversity that people with disabilities like you and I represent seems quite counterintuitive.

Within a medical framework that understands us as abnormal and diseased, our human variations are very often the target of elimination rather than support and appreciation. So my question is, how can your metaphor of a field where human diversity can flourish be brought to the medical science communities that define our diversity as a disease that compromises life quality for us and for the human community?

Rosemary, allow me to begin by thanking you for your pioneering work in the field of disability studies. I have a lot of different responses to this question if I am ever to bring change to the world. I need to simply refuse to accept assumptions as facts. I believe if we want to move beyond the medical, social, constructivist models of disability, we need to stop addressing them directly. I don't think we make change by engaging with the medical model per say, but I do think we can make change when we connect with people within the medical science community. Can I say why I have screened to get some fresh thinking? Medical universities and my work is closely followed by a number of medical professionals, some of whom are parents, siblings, grandparents or aunts and uncles and speaking or generally divergent person and some of whom are not. I like to think that takes them away from the medical social constructivist argument and into the field of sensory sensation. I remember I was scared to present at the University of Indiana Medical School. I thought that every question would be about my difference as debilitating, but in fact the first person to speak was the head of the medical school. Rather than ask the question, he made this comment. I envy you to leach the fresh air, never sings to my lungs. My sensory experience is nowhere near as vibrant as yours. I came here prepared to pity you, but I leave here pitying myself and my truncated awareness of the world around me. Likewise, my psychiatrist of 18 years often seeks out my counsel about patients who are unable to communicate. He knows he doesn't know if he's willing to ask me for help.

And then after a film screening, neuroscience majors witnessed my interactions with a young user and his parents.

They begin to see how we break out of the textbook mold they've been offered. And I think each relationship, each of these experiences plant innumerable seeds for the next generations.

These connections ignore the garden wall, the medical constructs that try to confine us and fail.

And now I'd like to ask another live question of Latif, and the question goes like this Can artful activism be learned and practiced within the confines of systems to broaden, to broaden, disrupt and ultimately improve or render obsolete?

Or the questioner asked, am I simply thinking too linearly?

Well. I. I think.

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Well, I think since our collectivism has to be taught by disabled people and we have yet to systematically deny disabled thoughts, so it is widely known or taught, we have to do the work of systematizing this knowledge so it becomes widely available and more people will be educated by it.

Thank you for that, let's see from this next question, I think will in some ways follows on that quite nicely to question by Johnson too, and says thank you, Lateef, for your wonderful paper and analysis.

I'm going to tell you, we actually we have video from Johnson so I can go ahead and share that. Awesome.

Uh, you you know, the right word, but it's only through more.

Um, I'm sorry. Bear with me one second.

Hi, everyone, I'm sure. I'm sorry I couldn't be with you. It's finals week here, so lots of things to come. Anyway, your paper chronicles lots of barriers to an inclusive society more generally and to disability arts in particular. So my question, concerns and rights and inclusion as specific examples for context. The head writer of speech was one to include some of his real life experiences with his physically disabled brother on the air in that show. And then also the recently revealed revelation that some of the producers and writers on the television show, among other things, have parents with disabilities. And that was there the impetus for their story, along with a paralyzed character. We don't know whether the paralysis will be temporary or permanent, played by everybody. Dr. David Gattoni. So my question is how to include allies in the disability arts movement and then how to help ensure that the disability portrayals still maintain an air of authenticity. Thank you.

Yes, allies in the disability movement, it's very important. From my experience, people do not really think about disability unless they have a personal experience with it, either by having a disability or having a relationship with someone with a disability, allies of the disability community were in positions of power, can promote disability issues and have the ability to push our culture to have more disability justice mind set. The disability community should work with these to our lives so that a disability liberated world will come into fruition.

And finally, for our exchange with the live audience, we have one more question for D.J..

D.J., you have a background in anthropology. Do you have examples of international disability liberation movements from studying places outside of the United States?

I don't really have examples of disability liberation internationally, but I came to love anthropology for its privileging of the insider's perspective and its insistence that we self reflect on our own cultural assumptions as well.

It also gave me a true sense of self identity to have a professor, adviser and mentor who studies the Nepali death culture as a culture with its own language and not as a disabled population. Anthropology also very much informed my understanding of self representation during the making of the film.

Thank you so much for that. I believe if I'm following the of show correctly, it's we're going to turn it over to Eric parents at this juncture.

Liz, can I be heard? Yes.

Well, what an amazing event. I'm not good at multitasking, but I have glanced through the comments and more than one person has asked that we clap or snap for Latif and D.J. out of gratitude. I must say, we all can look out our windows and have. So much to despair about, it's it's so wonderful to. To be in a place in an event where there seems to be reason for hope, so thank you for offering hope and it's messy, imperfect ways that you have. Thank you. So my understanding is before that, we are going to now invite the people who are on the panel who have spoken so far to ask any additional questions that they they want to. And before all of you do that, that would be Rosebury and Ralph rainout Janna's et al. I want to tell everybody that. Yes, we will do our best to provide links to all of the poems, organizations, films that have been alluded to, we will even try to see if we can find, as one observer requested, a link to the Sanjay Gupta interview, where T.J. suggests that, yes, autism should be autistic, should be treated, they should be treated with respect. We will look for that link to we will get all of them. We will get as much of those as much as that information together as possible and post it on our website. That's also a partial answer to another question. How can people who want to get the word out about this event and about our speakers in particular? Again, the event will be archived. It will be short. It will be on our website, the Hastings Center's website, fairly soon after this event is concluded. So we do have a few more minutes. Does anyone with access to a mic want to make an observation or ask a question?

Eric, there's actually one more question that I had sent to Jay that he wanted to answer that I forgot to ask. So can we do that right before the comments? Is that OK? Absolutely. All right, great. So one more question from the audience. This is coming from Kennedy Khaleq for your Puttock words about rhizomes, the garden wall and ecology, very strikingly remind the audience of the relationship between humans and nature.

Could you say more about how you think about the ties between the liberation of humans and the liberation of animals and nature, especially when it comes to combating?

Candy, thank you for your question. I think we liberated ourselves when we learn from the resilience and creative improvising of the natural world and humbly take our place in our shared ecosystem. I hope science curriculum will change to engage each of us and being mindful and connected with our fellow beings within our ecosystem, rather than seeing us as the managers at the top of some hierarchical pyramid.

Thank you. So much detail, Joel, that you want to jump in.

I just turned on my video by accident. My apologies.

Would any of our other panelists? Would any of our other panelists like to? Make a comment, Rosemary. I think I see you.

Yes, thank you. Thank you, everyone, for this really wonderful presentation, this project, this gathering many of us have.

Transitioned. From primarily in person environments, primarily in person forms of communication with one another, with our work and our. Whether it's employment, work or culture making work over the last months and.

It's been interesting to observe how using this particular format that we're using here, the virtual gathering, the zoom format has highlighted. Something that is really important about, I don't know, culture, work, education, and that is that more and more.

People with disabilities are coming together.

And.

That coming together to make knowledge, to work, to be in the educational world is involving many people with disabilities being together instead of what I might call the old way that many of us have experienced, where we go into some kind of a setting, a work setting, and we're the only people with disabilities there. And then we need to ask for accommodation. We need to arrange an accessible environment. And it becomes tedious and and difficult to do that. It is so exciting here to think about how so many of us are gathered together just in this little project with different.

Access.

Practices, different access, technology, different ways of being together. I was struck by, of course, how I need to use a zoom environment like this and how Latif and GAO need to use a zoom in by our environment like this.

So because I don't type because I don't keyboard I.

I use my voice, I use my mouth more than I use my hands, and it's fascinating to watch how we all are adjusting to one another's needs. And so I want to say, in terms of clapping, Eric, just require requested that we might want to clap or snap our fingers in appreciation. I don't snap my fingers and I don't clap. But I have adopted a way of clapping or a way of applauding from the deaf culture, and that is to do this.

So I want to say yay for everybody. This, my dears, is the sound of one hand clapping.

You are wonderful, thank you for all of the work that you all do.

Thank you, Rosemary. That was just wonderful.

I cannot see if anyone else is trying to get in, please speak up, if that's what you'd like to do. And if not.

I think that. We will once again. Thank our presenters and whatever modality we like and Liz. Before we leave, would you please put up the slide, which thanks to the many people who have offered indispensable support and the creation of this event.

Yes, I will and I will read that out loud as well here on.

Thank you to the National Endowment for the Humanities program officer Patricia Burt Brooks, the Hastings Center event production and marketing team, which is Mark Cardwell and Julie Chibbaro, Sign Language Resources Inc for access, consultation and ASL interpreters. That's very Darod mccleen, Kathy, Markland and Jamie. And thank you to Karen Johnson and Andrew Hansen for card services today.

And thank you, everyone, in the audience for being with us today. We hope to see you at our fourth, fifth and sixth events in this series, and once again, I would encourage you to please go to the Hastings Center website if you would like links to any of the materials or people or podcasts or films that have been mentioned in this event.

Eric, sorry to interrupt you, but D.J. wanted us to know that Dietsch, the film that has been mentioned multiple times, is actually screening for free, at least until tomorrow, it looks like, in celebration of International Disability Day, which is back on December 3rd. So if you want to watch it for free, you're actually able to do so up through tomorrow. And I believe that's it's streaming through to the website itself, but I don't know that I'll let someone else confirm precisely where to stream it. I'm looking at the chart here for that info.

That is wonderful news, Joel and D.J., thank you for calling our attention to that. I promise that we will put that information on our website as soon as possible. It's looking like it might take us a moment to.

To figure that out are no w w w dot d, that's d e e j movie didge movie dot com again.

If you want to see deejay's documentary for free, you need to go to this website. By the end of tomorrow, I believe, and the website again is w w w dot.

D e e j.

M o v i e dot com.

Please do share that information widely with friends and colleagues and as T.J. is saying, he will post it on Facebook to.

Does anyone want to add anything else I.

Gotten anything else, if not, thank you all so much for a really wonderful event. Be safe.

Thank you.