

Emily Beitiks

01:05:36 That's our film now our panelists have turned on their video but we're actually going to have a little two minute music break as we allow

01:05:45 Our participants from the non audio description room to make their way back and join us. So stay tuned, everybody. Don't leave, this panel discussion is going to be rich and worth waiting the two minutes.

01:08:33 Thank you all, and I see the participant number has increased. So thank you for folks who had to move between rooms from the non ad room back in here. We're glad you came back.

01:08:43 With that, I will pass it over to Sara Acevedo who has generously agreed to be our moderator for this session. Thank you.



Sara M. Acevedo

01:08:53 And hello, everyone. My name is Sara Acevedo

01:08:57 And

01:08:58 Welcome. We're super excited to be here together and with you.

01:09:05 I am a Mestiza educator and disability justice activism scholar. I was born and raised in Colombia and I came here for graduate school disability studies and I am going to share a little bit about my description.

01:09:25 I am a brown woman with pale skin.

01:09:30 I have a short

01:09:33 Light Brown Bob with pink highlights and I'm wearing thick framed cat glasses with a tiger pattern and I'm wearing a white satin shirt.

01:09:47Um, so, like I was saying, I'm super excited to be here together with my two friends and colleagues DJ and Lateef we all know each other.

01:09:56And we are here to talk about themes and topics that we are all passionate about. So it's exciting. And so I want to start by first asking at DJ and Lateef to introduce themselves and to briefly share how they see their contribution to the nobody is disposable campaign.



Lateef McLeod

01:10:28Hi, I am Lateef McLeod and for my audio description. I am a black man with cerebral palsy. I have my hairline in a low cut fade style and I have a mustache and beard.

01:10:42I am wearing the button up shirt and I am in a purple button up and I am in a power wheelchair.

01:10:48I am a PhD candidate in the anthropology and Social Change Program at California Institute for integral studies and also the vice president of the lead committee at the International Society for augmented alternative communication.

01:11:05My work ties into the pound sign, nobody is disposable campaign because my work affirms that disabled lives, especially Black disabled lives are valuable.

01:11:17My works must provide a counter narrative to the dominant popular noun of the pic disabled people as invalid.

01:11:25I am tired of looking at CNN and seeing the Shriners Hospital inspiration porn commercials that makes views feel pity for disabled people in hopes of raising money. We need to see more images of media of disabled people depicted as fully human beings.



DJ Savarese

01:12:08Hi everyone. My name is David James Savarese, I am in alternatively communicating autistic, a writer, teacher optimist, and artful activist and I am a white Man with Glasses, a goatee, and short reddish brown hair wearing a solid black turtleneck.

01:12:30As a former foster child. I know what it's like to fight hard not to be thrown away and forgotten.

01:12:38As you're 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 zero out



Sara M. Acevedo

01:13:05Thank you to both. I really like the connection to the idea of being dispensable. I love that we're not only to be tolerated, but we are to be celebrated. And we surely celebrate each other and that's what we're doing today. So my first question for you both is what is your aesthetic

01:13:29 of resistance.

01:13:31Because you're both artists and you're both activists. So why does your aesthetic of resistance and how do you see that tied to the nobody's disposable coalition



Lateef McLeod

01:14:08The pound sign no body is disposable campaign states that no one should die in this pandemic because of their disability that is where the disabled artists comes in.

01:14:20The disabled artists can use his or her art to create a more realistic description of disabled people.

01:14:28 We can make sure that our real life experiences are in our art so that the public will have realistic representations of disabled people's lives. This will assist to change the culture so disabled lives will have more value in society.

01:14:45 Because if people have more realistic representations in our media of disabled people, they will have less fear when they encounter us in real life society.

01:14:55 I think the fear of the unknown regarding disability is what fuels. Some of the ableism that we experience in society. So in the pound sign no body is disposed who can pay do the important work of humanizing our disabled lives to the wider public.



Sara M. Acevedo

01:15:17 beautiful thank you and DJ?



DJ Savarese

01:15:37 I identify as an alternatively communicating synaesthete a severely apraxic autistic with as Jill Maja I would say nerves out to their beyond my physical body and my right from that experience that stance of beyond borders beyond momentary agency. What does that mean,

01:15:59 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.

01:16:18 It means to me a world is astonishingly sometimes even confusingly alive the categories human and non human crumble like a sand castle at the beach and the white frothy wave of my attention spreads generously over everything.

01:16:36 And because I need help to do things neurotypicals take for granted from tying my shoes to wiping my mouth. My sense of agency is much less individualistic, much less human centered

01:16:50 I see that we are all interdependent not independent that we earn for self efficacy not self reliance

01:16:58 That means we need to pay attention to the how of what we do. It's not enough to simply try to climb up the dominant cultures power structure will be included.

01:17:09 I often refer to our society as the cultivated garden of a speech based society.

01:17:15 If I adopt that model as a given as the only way of being than my only hope to avoid being waited out, so to speak, is to become an exception to the rule.

01:17:28 But if instead I see life as a field of diverse and interconnected rhizomes what some might call weeds and then I began to undermine what keeps us dutifully stuck in as inclusion exclusion coupling in which some bodies are seeing as disposable and others not.

01:17:46 We can't change who we are. We can only change the hopeful ways we relate to each other. So in my work I strive to show myself not as the exception, but as one of many lines and progress I look to plants and microbes as role models for new ways of being in the world.



Sara M. Acevedo

01:18:11 Thank you to both Wow those are those are so powerful. I am one

01:18:16 For I'm really a big fan of rhizomes I utilize it a lot in my work and I'm always thinking about those boundaries between the human and non human and what that means, at the inner stasis of both right and where, that's where at least possibility.

01:18:33 And a possibility for rethinking and reimagining disabled lives and our worth through the, through the medium of art, right, which is what with you both what you both work with, um, so the next question I have is for Lateef.

01:18:52 Black disabled people are treated much are much higher risk to be killed by police. Studies show that numbers are substantial likely between one third, and one half of total police, police killings.

01:19:06 We also know about the disproportionate impact of covid on black and brown communities due to structural inequality.

01:19:16Lateef I know you were involved with Sins invalid and other disability justice projects and that your work speaks directly to the systemic oppression and violence to which black disabled communities are subjected to in this society.

01:19:31Could you share some of your thoughts about this and how this work ties again into the message behind the nobody is disposable campaign.



Lateef McLeod

01:19:44With the covid 19 pandemic and with the epidemic of police state violence, we see that black disabled community are in a vulnerable position in this country because being at the near the bottom of our society's hierarchical structure.

01:20:00We see that the segment of the population have less opportunity to protect themselves from the virus to self isolation and seclusion and also less resources to treat the disease when they unfortunately get infected.

01:20:15It is not surprising that more of us are dying from the virus.

01:20:20Also with the epidemic of police state violence that cause is the same. it is because police recognize that black indigenous and other people of color with disabilities are not valued in our society that police think they have license to abuse and sometimes murder this population.

01:20:40We then as the BIPOC disabled community. We have to be in the constant application of ourselves to reverse this paradigm

01:20:49We also need to partner with the larger black liberation movements to make sure that the slogan black disabled lives matter is part of our strategy as we try to eliminate having state sanctioned violence done to our people.



Sara M. Acevedo

01:21:13 Thank you so much Lateef and what you just said really makes me think of what DJ was pointing to, which is interdependence right there, there has been this

01:21:23 Impossible expectation of independence placed on disabled people right which is not the way we operate. And actually, that's where our strength is so what people think is our weaknesses is where our strength is.

01:21:39 So this is the idea of an interdependence is really tied to collective liberation and that of course needs to needs to center.

01:21:48 The Black Liberation Movement. Absolutely.

01:21:52 And. Okay, so then

01:21:57 I have a question for you. DJ. You call yourself an artful activist.

01:22:04 I'm rather than artful advocate. Can you explain what you see at this as the difference between these. And why do you choose to identify as an artful activist.



DJ Savarese

01:22:38 I think advocacy seeks to reform and activism seeks to transform activism is a call for action a shifting of human relationships in our world. It's about actively disrupting the Misassumptions on which the status quo is founded.



Sara M. Acevedo

01:23:07 I really like the idea of transformation versus reformation right and we often think about reformist reforms.

01:23:16 And how much those really derail the, the real transformation and reshuffling of social relations that really make it possible to rethink and reimagine the world we live in and and so yeah it's it's really important to think about

01:23:33 What kinds of quote unquote diversity initiatives and programs. What they're really are silencing, and I think it's important that we think about those critically

01:23:47 So, then

01:23:51 I have another question for. I have a question for the both of you. Now, how do you use poetry. Oh no, sorry. This is not my question actually, this is a question that Lateef has for DJ

01:24:05 Am I correct Lateef?

01:24:11 Should I okay



Lateef McLeod

01:24:23 I have a question for DJ, do you use poetry to illustrate and explain how you see the world that may be different from other people.



DJ Savarese

01:25:16 Lateef I love this question so much. Thank you for asking it.

01:25:22 Poetry moves associatively not linearly, it finds commonalities about seemingly disparate things. It doesn't just make broad claims and ask details to be subordinate

01:25:35 Poetry offers a way of communicating with the reader in a way that alters both of us it seeds possibility encourages people to open up

01:25:46 In the film, as in my life. I am tracing the path to the world that others can follow discovering and experimenting with the limitations and power of language both oppressive and libertory and striving to find newer, more engaging and inclusive ways to tell my story.

01:26:07 However, instead of historic knowledge I appeal to know and acknowledge I do this in part because poetry, with its foregrounding of the senatorial and the metaphor.

01:26:19 offers the closest alphabetical translations, in my experience, and in part because for me story implies narrative in there. And if you notice, certain structure which is itself oppressively confining



Sara M. Acevedo

01:26:47 Thank you Lateef and DJ, there was a request for me to speak slower.

01:26:52 I want to say that that's a bit of a competing access needs. It's not super easy for me to regulate the speed that the speed of my voice when I'm like handling this, but I will do my best. Thank you for pointing that out. And so I now I do have a question for both Lateef and DJ

01:27:12 In this emphatically oralist world, there has been pushed against the validity and value of AAC communication, which in turn invalidates and devalues are very lives of AAC communicators.

01:27:29 What are the situations in which many alternative alternatively communicating people live and how are they put in danger.



Lateef McLeod

01:27:55 I think the way people who use AAC can be put in dangerous in society is when our voices are not recognized as valid and numbers of our own experiences are our ignored.

01:28:07 This turns into a nightmare. If a person who uses AAC and is abused in her his account of the experience get dismissed because of the mode of communication in which they use

01:28:19 This society has been obsessed with the normalization of an imagined ideal of able bodied ness . this part of that imagined myth is the people who used AAC would be better communicating orally than with the AAC device because then those people will be more normal.

01:28:38However, some people will be better served communicating with an AC device.

01:28:45As a result, we as a society need to be more accepting of people communicating with AAC devices and have that that's a normalizing aspect of our culture.



Sara M. Acevedo

01:29:02Thank you so much.



DJ Savarese

01:29:14Communication first estimates. There are more than 5 million people of all ages in the United States who are unable to rely on speech alone to communicate.

01:29:24How many of those estimated 5 million people in the US have you encountered on a weekly or even yearly basis. My guess is less than a handful a year.

01:29:35Misunderstanding fear and the lack of access to affordable and effective teaching strategies have rendered a significant number of non speaking people invisible disposable and or perceived as burdens to society.

01:29:50Resumed in competence and denied training and literacy and communication skills most non speaking people are segregated in separate classes or schools for kids with disabilities.

01:30:01Denied basic human rights and later. Housed in sheltered workshops, group homes and larger residential placements. Covid 19 has brought to people's attention that these are life and death circumstances, but sadly most alternative communicators and or these inhumane conditions daily

01:30:23The good news is Lateef and I are no longer the exceptions, since I graduated from college in 2017 the number of non traditional speakers attending college and university has increased 20 fold.



Sara M. Acevedo

01:30:51 Thank you DeeJ and Lateef.

01:31:02 So, um, I have a request. So I'll ask DJ um

01:31:10 What are some of the differences you found between film and poetry as forms of artful activism.



DJ Savarese

01:31:44 Because of my lived experience I choose to use artful activism to change people's misperceptions and unfounded assumptions about the way schools segregate kids.

01:31:55 Confronted with a new idea in the form of an angry protest. People often get defensive and fearful.

01:32:02 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.

01:32:14 Very strong emotions often confounded us by Sabotaging our best intentions. Maybe you're afraid or idea will offend someone you really like or depend on

01:32:25 Making a poem or play speak for you can allow you to say what you're feeling without having to be there for their response in this way art allows you to explore the emotions without losing yourself in them.

01:32:40 Art can also offer you room to create an alternative world by trying out something new. You might creatively show people that there are assumptions about you or the world we live in, are unfounded.

01:32:53 I think, allowing them to make these discoveries on their own is more effective than dictating what they are to think or feel

01:33:01 Specifically for me film offers a chance to show people their misperceptions people think their way of knowing is the one and only way

01:33:13 They don't have knowledge multiple and neuro diverse ways of knowing and growing. They make assumptions about us based on what they see us do

01:33:22 They don't realize our bodies don't always follow our commands because we communicate in non traditional ways they don't ask us to join them at the table, and they unquestioningly define us by their Misassumptions and then consider themselves qualified to limit our potential accordingly.

01:33:42 Film allows me to juxtapose those outsider assumptions, with the truth of my insiders lived experience to offer them a series of aha moments over the course of the film.

01:33:54 It matters to me that I'm heard and film allows me to send my ideas across a vast space over a long period of time.

01:34:03 Film also brings whole communities together, allowing them to see collectively. What they don't even know they don't know

01:34:11 It engages people brings them together and offers opportunities for me to engage with a community more deeply by teaching classes or shops trainings giving readings and or facilitating meetings with stakeholders in the community.

01:34:29 Done. Right. It's also accessible to everyone.

01:34:34 And poetry is my native language. It's the closest alphabetic translation can come to approximating my lived experience. It's what lured me into literacy in the first place. So I prefer to use it.

01:34:49 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.

01:35:01 In this way, people let go of and move beyond preconceived abstract concepts artificial classification reconstructions of power and mere exercises in political correctness. In short, poetry is a way to open us up to the lesson tactic.

01:35:21 I could talk about this for days. But I guess the last thing I'd say is this

01:35:27 I think being wary of the exceptional overcoming narrative is important for each of us. It's not enough for us to simply fill in the blanks of the overcoming narrative with the specific details of our own lives. While it may feel gratifying. At first, it doesn't lead to real change.



Sara M. Acevedo

01:35:54 I love learning about those media because I am not somebody who's

01:36:00 Good at poetry or film. I do appreciate both my world is the word, but in a very different way from your so I do appreciate poets.

01:36:14 Although I can rarely understand which I also think has a lot of power. You know, it's like someone's in our world that you cannot always reach and I feel that that's has a has a very powerful aesthetic.

01:36:29 Nature to it. Um, so I want to

01:36:35 Just touch briefly on the fact that

01:36:39 It's a really sweet kind coincidence that the three of us are trained anthropologist

01:36:45 Actually, I went to the same program that Lateef is right now finishing at the California Institute of integral studies and I know that a DJ majored in English and anthropology.

01:36:56 And and and I think that well we know that there is no secret that the anthropology anthropology as a discipline has had a very torturous relationship with the colonial project.

01:37:09 And I think that younger generations of anthropologists, such as ourselves, are charged with reimagining our field and a call and call to boycott extractive ism.

01:37:23 Right when you extract knowledge and you extract ideas from communities and then you utilize that to glorify yourself by writing a

01:37:32 Book and put it up on a shelf and not necessarily contributing to to the communities agendas. So it's really important that we boycott extractive ism.

01:37:44 That we lead by obeying which is a zapatista saying and that we actively contribute to the political agendas, led by the groups. We work in solidarity with. So this question is for Lateef

01:38:00Lateef. How do you see the role of activists ethnography in documenting amplifying and giving back to campaigns, such as nobody is disposable



Lateef McLeod

01:38:35As an anthropologist I see myself as the way to amplify and record the people that I co research with

01:38:43It is imperative that I listened and follow the example of people that will be in my ethnography.

01:38:50Especially since this first ethnography will be covering the experiences of other people who use AAC, I need to make sure that their voices are expressed the way that they wanted them to work, especially because the voices of people who use AAC are often ignored in the wider society.



Sara M. Acevedo

01:39:23Thank you Lateef and I yes I I fully agree and, you know, I'm very fond of the core researching process. I had the most wonderful grassroots core researchers both autistic.

01:39:41Leaders in service provision for actually for autistic and otherwise neurodivergent youth, ACATT, which is a transition program in Berkeley and the process that we that we shared was so powerful in terms of realizing how much

01:40:02Researchers who are live at these sort of periphery of the academy have to abide by academic standards and how much that really tramples over the political agendas of the people you're core researching with so is a very different

01:40:21 Balance to strike. So I really appreciate the self reflection in which activist ethnographers it really requires researchers and

01:40:31Researchers who live at the intersection of multi marginalized identities like ourselves.

01:40:37 And how much we really need to engage with that kind of work and understand that that contributing to that is contributing to the message behind nobody's disposable campaign, especially when we think about knowledge produced by grassroots communities who are also marginalized communities.

01:40:58 So I have last question I have a guest appearance by my kitty right here. Sorry about that. Um, so

01:41:07 This is to both of you to close your both wonderful poets and otherwise artful activists, would you consider joining creative resistance forces in the future.

01:41:21 I would be right there. First row, whatever, whatever it is you birth together.



Lateef McLeod

01:41:40 Yes, I would love to work with DJ on some poetic project.

01:41:45 That sounds wonderful. I am always willing to work with other writers and poets in the cause of social justice.



Sara M. Acevedo

01:42:00 Awesome. I can't wait.



DJ Savarese

01:42:14 Lateef I have to confess I asked for you to be on the panel, precisely in the hope that we could collaborate in the future.

01:42:24 I hope to engage with you, both as board members for the Alliance for citizen directed support and on a future poetry project based on the work of a talented young artist, and I welcome any other opportunities you might suggest



Sara M. Acevedo

01:42:55 That's really cool.

01:42:58 I'm really, I'm really looking forward to your collaboration, as I said before, the three of us know each other in different contexts. So it will be really cool to come together somehow, even if I'm just witnessing your work. I'm excited for that and and can I please get a time check

01:43:19 It's nine forty three



Emily Beitiks

01:43:23 Time to go into their poems

01:43:25 And DJ and Lateef I have sent you two of the audience questions you can prepare remarks for and after the poems we will have Jessica.



Sara M. Acevedo

01:43:37 Excellent. Thank you. So DJ and Lateef we would love for you to share some of your poetry with us, please.



Lateef McLeod

01:44:09I am going to read the first poem in my new book whispers of crip love shouts of crip revolution entitled I'm too pretty For some ugly laws because I get it goes with the theme of tonight of pound sign Nobody is disposable.

01:44:37I am too pretty. For some ugly laws.

01:44:40I am not supposed to be here in this body here speaking to you. my mere presence of erratic and moving limbs and drooling smile. Used to be scrubbed off the public pavement.

01:44:53Ugly laws, used to be in major US cities law books, beginning in Chicago in 1867 stating that any person who has disease.

01:45:03maimed mutilated, or in any way to form so has to be done unsightly or disgusting object or an improper person to be allowed in or around the streets highways.

01:45:15thoroughfares or public places in the city shall not, therein They're not to expose itself to public view under the penalty of \$1 for each offense.

01:45:26Any 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. too smooth to be shut in.

01:45:40Too smarter and eclectic for any box You put me in. my swagger is to both be swept up in these public streets, you can stare at me all you want.

01:45:53No cog will bust in my head and carry me away to an institution.

01:45:59No doctor will diagnose me a helpless invalid with an incurable disease. Nobody revived with clubs and torches will try to run me out of town. Whatever you do, my roots are rigid like a 100 year old dream. I will stay right here to glare at your ugly face too.



DJ Savarese

01:46:48I think I'll read the first poem in my chat book entitled A door knob for the eye. I recently launched a digitized version of the book for free in the hopes of making it more accessible.

01:47:01 The first poem entitled blanching jet maneuver is written about Stephen Wiltshire, who is famous for drawing urban skylines after the just a 20 minute helicopter ride over them.

01:47:14 It gets at the heart of what it means to be labeled set up with a huge blank canvas and the number of pens. Stephen really shocked the skylines and exhibition or gallery spaces. All eyes on him.

01:47:34 Blanche inkjet maneuver by DJ Savarese for Stephen Wiltshire



DJ Savarese

01:47:42 He has two days to bring all of London to life, two days and 30 pens, the human camera or so he's been dubbed draws from memory.

01:47:54 One jaunt in a helicopter over New York Berlin or Rome and the metropolis and all of its perspectival glory passes into art.

01:48:06 savant says the neurologist automaton claims the art historian skill without animating vision, the hyper real without discernible feeling to elude predators. The inking cephalopod releases a diffuse cloud of dark pigment, which had then been disperses with the jet of water.

01:48:30 Steven's pen works like this. Call it the hippocampo subterfuge. the crowd and the museum has come to gawk at the a feat spectacle a working class black man turn robotic Scrivener.

01:48:46 What the audience doesn't understand is that Stephen has already swum away in his place a more substantial cloud of blackened mucus a spectral Houdini



Sara M. Acevedo

01:49:14 Beautiful, beautiful, beautiful both of your poems and I is there are you all going to read another one. Are you going to share another one, or are we going to get into these questions we have from the audience.



Emily Beitiks

01:49:32 This is Emily speaking at this time, we'd like to ask Jessica Lehman to come on



Sara M. Acevedo

01:49:36 Oh, yes. Oh my gosh, I'm so sorry. Jessica Yes, yes.



Emily Beitiks

01:49:42 She's going to talk a little bit more about the nobody is disposable, and then Lateef and DJ we've sent two questions, if it we will probably have time for you to each answer one of them.



Jessica Lehman

01:49:53 Thank you so much. My name is Jessica Lehman, and with senior and disability action. I'm really honored to be

01:50:00 A part of this tonight and you all have shared such incredible work and I really appreciate your comments. So thank you for everything you're doing

01:50:09 And wanted to say something about the comments about covid and how it is affecting disabled people and the intersection

01:50:18 Between ableism and racism and unfortunately in this pandemic, we are seeing ableism ageism and racism, I think, at their worst. DJ mentioned people living in care facilities, who are separated from society dying from covid.

01:50:34 Without people really doing much about it. And now we're hearing about hospitals filling up that there may not be enough ICU beds or enough ventilators

01:50:44 And there's a very real concern that if hospitals have to decide who to treat, they will Deprioritize disabled people and seniors because our lives are typically assumed to be less valuable.

01:50:56 Especially if we are also queer or people of color or hold another marginalized identity.

01:51:02 And we also know that people of color are more likely to have certain health conditions because of our inequitable healthcare system.

01:51:09 And a myriad of other factors. And so, people of color may further be Deprioritized for treatment. And so the reason I came on here is

01:51:20 To to ask you all to take action and that I know in this in this time it's finding that balance of the, the cultural sustenance to feed us and then the opportunity to do something.

01:51:33 And so I want to invite you tonight to fight back against care rationing. And first, thank you to the many advocates around the country working to improve state guidelines about crisis standards of care.

01:51:44 The guidelines in various states have been improved dramatically and a lot of references to disability have been taken out.

01:51:51 But there is a lot more to be done. So there's a couple specific things that I believe are going to be in the chat momentarily. Oh, there they are. magic.

01:52:03 So the first is the nobody is disposable coalition

01:52:07 Is doing amazing work and they put out a series of know your rights guides and so we urge you to click on the link pass them on so that if you or anyone you know does me to seek medical care for covid.

01:52:20 You know what your rights are and you can make sure that you are as protected as possible.

01:52:25 And also please post on social media with the hashtag. Nobody is disposable so we can spread that message now and beyond covid that our lives are valuable.

01:52:34We are also doing a teach in. And this is actually the California care ration coalition, but I think this will have broader

01:52:42Relevance, of course, and we are doing a teach in on care rationing called who gets to live who dies and what you can do about it. Next Tuesday, July 28 from three to 4:30pm Pacific time six to 730 Eastern Time.

01:52:58And in the chat is the link to the Facebook event and a link to sign up. If you want to get the zoom link, it will also be available on facebook live. And then lastly, in the chat. There's a Google Doc.

01:53:11With some more ways that it includes the things I mentioned and some other ways that you can take action if you were interested in this. So thank you so much to participants for taking action again. Thank you to the panel.



Sara M. Acevedo

01:53:25Thank you so much. Jessica, and I'm sorry that I almost didn't introduce you there.

01:53:36So we have, we're going to have DJ and Lateef answer I think maybe one of the questions one each.



Emily Beitiks

01:53:53I'll just read aloud the questions right now in case DJ and Lateef you just have your answers. This is Emily speaking

01:54:03What's making quarantine more bearable and pleasant for y'all And doesn't the need to humanize ourselves through our art constrain what that art can and cannot say and place an overdue burden on us as disabled artists.

01:54:18 There were so many wonderful questions asked in the Q&A box, too. So we'll make sure to share those with you all. In case you're at all able to answer some of those later on your social media.



DJ Savarese

01:55:17 I'm creating webinars connecting with friends, old and new digitizing my chat book applying for fellowships and grants helping the Alliance for citizen directed supports and writing. I think we do have undue burdens, but I also think writing about a range of topics displays our humanness



Lateef McLeod

01:56:31 What makes quarantine bearable. There's all these zoom meetings, keeping me busy.



Emily Beitiks

01:56:52 That's a great segue to the fact that Lateef will be on some of our on upcoming weekend programs this weekend.

01:57:01 I want to take a moment to thank Sara, DJ, and Lateef for all of your comments today and and DJ, especially for sharing the film with us all again.

01:57:12 I've been getting lots of messages from people saying that this panel is just absolutely blowing their minds. So I'm glad I'm not alone there. And thank you all.

01:57:23 Our wonderful help co organizer Reagan is going to post some last bit of information into the chat this event.

01:57:33 And all of our programming that we've been doing has been free, but if you are

01:57:39 Feeling motivated and inspired and you're in a place where you can make a donation, we are asking, not for any of the organizing organizations, but for some donations to some of the organizations that are

01:57:51 doing very important work right now connected to nobody is disposable. And lastly, there's a link to the third film in our summer. Nobody is disposable series.

01:58:04 Which will include a film from Sins Invalid an unclaimed shame to beauty and another panel discussion that I expect to be just as vibrant as today's was with Patti Berne Maria Palacios

01:58:20 India



Emily Beitiks

01:58:22 Karbala? I'm blanking on her name. Sorry, I shouldn't have said name. I didn't even share them with the interpreters and events so apologies, but

01:58:30 You can go ahead and register we will get those names on there accurately, so you can see the panel. And with that, I would love to just close it out and

01:58:39 To our panelists. Just imagine that there's a room full of applause that you deserve deserve to hear, although unfortunately you can't right now. So thank you all for joining us and until the next one.



Sara M. Acevedo

01:58:53 Thank you so much.

01:58:59 India Harvile. Thank you.