[Intro Music: “Robert Henry” by The Westerlies]

Angela Eaton
Welcome to Data Dialogues. Each Data Dialogue is a three-part conversation. The first two segments individually highlight a person working with environmental data that acts as a starting place for our group conversation with both guests. By talking through who's using what kinds of data, and how, we're working to personalize the landscape that environmental data is sitting in so that it can be more accessible and useful to everyone. I'm your host, Angela Eaton.

I'm here with Dr. Jarah Moesch and Daphne Frias. Daphne is a 23-year-old disabled youth organizer working on the intersections of gun violence prevention, the climate crisis and disability justice. She is passionate about uplifting the voice of Gen Z in all areas of justice work. Jarah's research incorporates queer crip theory, cultural studies, art and design practices to develop new models for justice and imagine new worlds. Hi, Jarah. Hi, Daphne.

Daphne Frias
Hi.

Jarah Moesch
Hi.

Angela Eaton
We're together. Yay. Both of your discussions were so interesting. I really hope that people go back and listen to those. So, let's start with Daphne's sparking thought for Jarah. Daphne wonders: Jarah, how do you imagine art's role in solving the climate crisis? And more specifically, how can we express the spectrum of disabled lived experiences in a future where art is part of the climate solution?

Jarah Moesch
That's a great question. And as we discussed earlier, it would take a long time to talk through the whole thing. But I would say, first of all, that art is already part of the solution, right? Artists and makers are creating, they're doing storytelling, which me and Daphne talked about already, or was mentioned already. But we make art about issues, we memorialize our dead, we create art for our banner displays—or banner drops, right?—our murals, our posters, our sidewalk

chalking, you know? And so through all of those methods already, what we're seeing out in the world, that is one way that art is already part of the solution. It's also about uplifting and supporting BIPOC artists who are making art. So sometimes it's financial support, sometimes it's, you know, amplifying online, or in various ways, right? I think, too, that art is—is as, is-slash-as—embodied experience and knowledge, right? So art, as we create our art about our own embodied experiences, they may not be specifically focused on climate justice or climate crisis. However, since we're living through climate crisis in varying ways, artists, embodied experiences and knowledge are being expressed. And that comes through and what we may not have the language for, in terms of talking about climate crisis in relationship to our own lives, we may be making art about it and it may be more obvious through those means, rather than the language we have. We make art to survive. I make art to survive; I assume other people do, too.

Angela Eaton
What kind of art do you— are you making right now?

Jarah Moesch
Oh, a lot of scratch drawings with my child. And a lot of drawings of cats, because she's into cats right now. So a lot of crayoning. But in my own work, I'm doing work around disability and transportation. So I have been drawing other worlds, other forms of transportation that don't exist today.

Angela Eaton
Daphne, we actually talked a lot about transportation and availability.

Daphne Frias
Yeah, I wonder if— For me, one of those future roads, I immediately think about airplane access for individuals who use mobility devices, specifically wheelchairs, but all mobility devices, and getting to a future where we can actually board planes in our devices safely, without having to worry about them getting destroyed. That's a huge anxiety producer for me. I have to travel a lot for my work, and the amount of times I feel like I have to turn down events or places where my voice can be amplified just because I'm so afraid of losing my mobility devices in the process is very often. And I tell people all the time: Imagine that you get on a plane, and then when you land somebody says, "We lost your legs." How would that feel? That would feel so incredibly

isolating and frustrating and bewildering. It's the same exact feeling for anyone who uses a mobility device. And I think for me, I really imagine a future where, again, we are not an afterthought, but we are a part of the initial equation—where we have ramp agents and workers in the airline industry who are trained to deal with our mobility devices as not just random fragments that are being put on an aircraft, but extensions of our bodies and the things that we need to survive.

Jarah Moesch
Well said. That's exactly right. I agree with you; the issues for wheelchair users in the airline industry is— it's absolutely horrible how airlines treat wheelchairs and wheelchair users. Yeah, I mean, I can't say it any better than you did, so I won't try. But yeah, that's definitely a huge, huge issue.

Angela Eaton
This thing that you just touched on, both of you, was the story, and how the story connects back to the issue and how— that connection between the story and the issue. I look at it through data, but the data doesn't encapsulate, doesn't reveal what really is happening. You know, you said that this creates a lot of fear for you, or this creates a lot of anxiety, or stress and pain. And I'm thinking a lot—this tying this in between the art, the connection that people feel with the art, and the story; if you guys want to jump in and talk about that, that's really interesting to me.

Daphne Frias
Yeah. Well, for me, connecting data to what we just spoke about—you know, the airline industry breaks about 26 wheelchairs a day. One is already too much. 26, to me, feels like a million. And I think what that statistic shows is, one, there is an act of carelessness. But there's also so much that it doesn't show. There isn't statistics about what happens after: the month-long, lengthy process of what it takes to get your mobility devices back, the health implications of what it is like to live without your mobility devices. There's so much more data that needs to be created to properly reflect the pain and the displacement of what it feels like to go through this experience. And I really wish that we had those numbers and we had that data, because there are amazing people who are trying to work within Congress to pass new laws to change the way that disabled folks are being treated within the FAA. But we just don't have that data to say— we have our feelings and we have our lived experiences, but unfortunately, a lot of times what

moves the needle is having those concrete numbers. So I think if we did have some of that data, we'd be a lot farther along.

Jarah Moesch
Yeah, that makes me think about, you know, there are some disease organizations and some folks with chronic illness who have gotten together on their own and started to collect data about their own illnesses and whatnot. And I wonder if maybe that's something wheelchair users and their supporters can actually do as well. And that's a way of collecting data. We have the stories; how do we turn those stories into something that people will look at? And how do we also— you know, this is always, numbers are always about economics in this country as well, right? And so thinking about, you know, how 26 wheelchairs a day is a huge, huge number, and to the airline industry, they're like: "Oh, well, it's just 26 wheelchairs," right? So, they don't see it as 26 lives that have been changed, upended—in some cases, you know, people end up very, very sick afterwards, have severe health implications afterwards, as you said before—but they're not thinking about those things. So yeah, I think that, for them, it's just a number about: How much does it cost to replace a wheelchair versus training people, versus making, you know, redesigning an airplane to allow a space for wheelchair users to stay with their chairs, in their chairs. People use the bathroom on an airplane, you know? I mean, there's so many things that could be redesigned, but those things cost money. And so, until you make them understand that not doing those things also will cost them money—and that's part of the extractivism of capitalism, right? You have to do all of that work to prove that your life is worthwhile, and nobody should have to prove that their life is worthwhile. And that's what capitalism does. And so now I've gone off on a capitalism tangent.

Angela Eaton
So, wait, I— Okay. Jarah, one thing that you brought up in our talk together was this idea of being averaged out, and I really took hold of that concept. So, the way that you were speaking of it at the time was: Outlier information is not being included in general information, therefore we're not included in that dataset, we're not included in that viewpoint. And so therefore, we don't exist. So that's one way that people who have different experiences don't get to be reflected in a dataset. I'm also thinking, there's a whole other thing that could be happening, too. If the airline is saying, "26 people against how many millions of people did we move today," you're also being averaged out. So it's not so much just saying, "We need to have a representation in the dataset"—because we do; we all need to be represented in environmental

data—it's also, how do you handle that data? Right? Because if you just dump that data in there and say, "How many people were affected by the airlines today? Okay, 26, that's allowable"—it's not allowable when those 26 people no longer have mobility. Or when you have discrete datasets that are very, very small, you know, to the airlines in this case; if you have a situation like that, I want to think about how you treat that data. Because in one case, you don't want to leave it out. And in another case, including it erases it, too. How do we deal with that?

Jarah Moesch
Yeah, that's a good question. I think, too, you know, that's a lot of what happens in design, as well as in, you know, the design of our data, the design of our objects, of our processes, and all that as well, right? So, I have a lot of engineering students in my courses over the years, and one of the things they come into class with is, they sort of do this idea where we design for those at the center. And, you know, the argument might be to design for those on the edges, right? So what happens if we center disability in what we do? What happens if we center disability in that data first. So we start with the disabled users, and we say, "Here's how they're being treated in this particular instance. And these disabled people are being treated in this particular way. And because this is happening, if we fix this, we also fix it for other people, right?" And so thinking about the ways that, if you aim for the person who's being affected the most and you solve that, then you're also solving for other people. And there's been a lot of talk about that in the design world. And universal design sort of falls into that, right? And so of course, sometimes, if you design for one user or one disabled person, you may also have conflicting disability needs with other users. So how do you find those balances, right? And somebody may still be affected in some way, shape, or form. And so those are also questions, too. So it's not only, you know, finding the— enabling people's voices to be heard and not to be weeded out, but also, once they are heard, to see how they sit next to other people's voices and needs, as well.

Daphne Frias
Yeah. This makes me think about how—and I think we talked about this in our original conversation—access doesn't only just benefit disabled people; access benefits everyone. And I've always been curious to have data that reflects that, where it shows how many individuals use an elevator, how many individuals benefit from curb cuts, and sort of like the mainstream ideas of disability. Because like I was saying with the climate crisis, disability can happen to you at any time. It isn't like, you know, it happens once and then it's over; it's a continuous process,

even for someone who is already disabled. Our disabilities, you know, they expand and they change, and anyone can become disabled at any moment. So I think really having data to show how the idea of access is so much bigger than just the community that everyone already perceives it to be would be incredibly powerful.

Jarah Moesch
Definitely. And then to add to that, also, I mean, stairs are a form of access as well, they're just access for a particular kind of body. And so when you think about, you know, curb cuts and ramps and elevators and stairs: again, if we aim for the person who has the particular set of access needs, that also fits everybody else, right? Because a ramp is also good for strollers, for shopping carts, for carrying packages. But even so, we should still be designing, we should— it shouldn't have to matter for everybody; if it matters for one person, it should matter for everybody anyway. You know, I think that's sort of across the board, it's not only with disabilities, with everything else too, right? You know, you hear a lot of conversations around, you know, "Because it affects my mother or my brother or my sister, I care about it." But you should care about it even if you don't know a person, right? And so it doesn't matter if you might be disabled in the future; it doesn't matter if a sibling or somebody is disabled. That's not why you should care. You should care because you actually want everybody to have an ability to do what they need to do or what they want to do with their lives and to not have it be hindered.

There's climate grief, right? And we don't talk about that enough, I don't think. But, you know, for somebody like yourself who's working in climate justice, and you're in it, really in it, all the time, and seeing everything big picture as well as all the minute details. You have, you know, one version of climate grief. My students who come and take my climate justice class—it's called Designing Climate Justice, we talk about how you might design the world differently, to rethink how we might make a more just world—but they come in not knowing anything, and they come to realize that they actually do know something, right? And what they do know, to some extent, is the grief. And so some of them are just sort of concerned from that environmentalist perspective, and some people are like, "Oh, I've been living this my whole life, you know, I hate—" or they come from neighborhoods where they've had inequitable access to things, where there's been more air pollution, where they're living on, you know, fenceline communities and things like that, or they're coming from a city where they live near a bus terminal or something along those lines. So they're dealing with— those are actually also climate justice

issues, right? Everything is tied together. And I think that people don't realize that until they— because they don't have the language to talk about it. And that grief is a huge harm.

Daphne Frias
Exactly. Yeah. I always say that— Like, that's why I was talking with Angela about language. Like, I was experiencing environmental racism my whole life and I literally didn't know because I, one, didn't even understand or know what environmental racism was, and I didn't have the language to express or explain or identify any of those things. And then, in medical school, it's been such a weird journey to tie my advocacy and activism into medicine. Like, the system of medicine is so archaic and does not want you to bring any sort of justice work into the patriarchy and complex that is the medical system. And when I was applying to medical school, I had so many admissions counselors tell me, "Oh, you have to give up being an activist in order to be a medical student." And I was like, "Yeah, that's not happening."

Jarah Moesch
Yeah.

Daphne Frias
That's clearly not the program for me if you believe that.

Jarah Moesch
Right.

Daphne Frias
And, like, for me, it's so obvious that being a physician is to be an activist and advocate for your patient.

Jarah Moesch
Absolutely.

Daphne Frias
For me, those identities are indistinguishable. And I created a Climate Justice Club at my school where we talk about: How do we treat climate grief and climate anxiety as future physicians, and really just talking about how do we identify that language. And then the Lancet Countdown, the

medical journal—I was able to be part of this publication where physicians were actually talking about the patients that they're seeing and how climate anxiety and climate grief is actually presenting as a social determinant of health. And the way that, like, especially young people, having been displaced from their homes and having to move and even places that we consider safe, like our homes and places where we're growing and thriving, actually having those environments being dangerously impactful to our health—that's so detrimental to our mental health, where the place where you should feel safe is actually the place where you're actually becoming more sick and less safe. And having those conversations has been super interesting, and I'm super grateful to be able to create the onus for these conversations because they really haven't been existing before that.

Angela Eaton
Yeah. Well, one of the things that you said last time that I was really excited about was, you said that if you had your perfect dataset that you would just completely redo the ADA. And I was like, "Okay, let's go. Let's see what this looks like." So we talked about it a little bit, but now that we have a designer in the room— [laughs]

Jarah Moesch
[laughs]

Angela Eaton
Designing— Disability designing or intersectional designing for data and data access and data inclusion, not just what the data can do, you know, not just the result of the data, but the data itself and how we collect the data, how we interact with the data, what it means to us, can we see ourselves in it; all those things.

Jarah Moesch
Just because there's physical access to certain things doesn't make it accessible in the long run, right? Each individual object being accessible does not make an accessible life for individual people, but also for individual items, objects, right? So an elevator, not where the elevator is located, not what that elevator in the— you know, or ramp in the back of the building means, especially for, you know, for Black Americans in this country, right? You're going to send a Black wheelchair user to the back of a building? Like, the history of that is not— right there, right? But architects don't think about those things. Why not? Designers don't think about those things.

Why not? Because it's not part of the curriculum, right? And so to sort of go back to the ADA conversation, the ADA has turned everything into a checklist: "Have I done this? Have I done this? Have I done this? Great, I'm done." But that's not actually the lived experience of people with disabilities. And, of course, a multitude of disabilities, right? What creates access for one may prevent access for somebody else. So coming up with the ways that you can sort of think through, with disabled people, how to make something more accessible, right? And so, nothing about us without us, right? That's a key slogan right there. That's a great way to start thinking about design. And it's something that I try to work with my students on as well. Like, you can't really design for somebody. You have to design with somebody. And for versus with, right, that's a big difference right there. So that's sort of where my brain was going, was thinking about all of that.

Daphne Frias
I think for me, I've always— part of my neurodivergence is depth perception and understanding how diagrams and graphs are put together and things of that nature. So whenever I'm presenting my data, I always try to find ways that sort of curb my neurodivergence. And I always think about: How are we presenting the final product of the data that we've collected? And I think that in itself is incredibly exclusionary in terms of, how are we graphing our data? How are we presenting? And how are we making it available to people?

Angela Eaton
Are you talking about visualizations?

Daphne Frias
Yeah, visualizations.

Angela Eaton
Or are you talking about any kind of— Right, because I always, I don't know this firsthand, but I wonder how visualizations work with readers [editor's note: text-to-speech readers]. And if readers can even, you know, if they have to skip over them, if they're interactive visualizations, or how that works.

Jarah Moesch

I was gonna say, it probably depends on the access levels of particular websites and whatnot, and how much they allow and how much is written in, right? So I mean, disability access online looks— it can get pretty complicated pretty quickly, in terms of what people are willing to do to make things work. So, you know, access is: every image, every graph, every chart should have alt text, every audio file should have a transcription, you know, those are the things that— right? And then in terms of screen reading, you know, screen readers, there are places you can go online to test anything that you're putting up online to see how a screen reader reads it. So you can actually do that work, right? But what happens is that people follow the laws and they say, "These are the laws that have to be followed. And this is what I have to do." And they do the most minimal amount possible to meet the letter of the law and they don't worry about anything extra. And actually, there's an app that lays on top of lots of websites, you'll see it, it says access, it's got a little stick figure, kind of— I don't remember what company it is. There's a couple companies that do it, but one of them has really taken hold. And people use it on their websites to make it more accessible, but it actually breaks screen readers. The disability community has been very upset about it. And it makes it less accessible than it would be otherwise, because it doesn't interact properly with screen readers and it has a whole host of other issues as well.

Angela Eaton
I see you nodding, Daphne. What are you nodding?

Daphne Frias
Yeah. I'm picturing that stick figure, a little circle person that's always at the bottom of these websites. And I was actually with a friend, one time, who utilizes a screen reader, and I saw firsthand, in person, how that accessibility plugin destroyed their screen reader.

Angela Eaton
What is the accessibility feature that it's supposed to be giving you?

Daphne Frias
It's trying— It's supposed to be able to read out what's on the website. But the way it's encoded is not compatible with screen readers at all. And I think the problem with plugins and solutions like that is it's sort of like painting over a wall that's broken; the wall is still broken at the end of the day, and it makes the issue look prettier, but the issue is still there. It doesn't actually solve

the problem. And I think it creates this false idea of access, where it's like, "Oh, I just click a button and it's okay, and it's okay for everyone." And that's not how access works. We are a diverse community with diverse needs, and there isn't a one-click-button fix to define what access looks like.

Angela Eaton
But I took you down a side path for a second, where you— You had another thought that you were trying to get to.

Daphne Frias
It reminds me; there's this amazing community of disabled influencers that are now on TikTok, and they're documenting their lived experiences. And I think it's the coolest thing in the entire world. And there's this one young lady I follow. I cannot remember her name at the moment, but she documents her life living on a college campus, and trying to get around to different parts of campus. Her dorm is literally right across the street from the dining hall, but she has to go all the way around the other side of campus to get into the physical entrance, instead of literally just crossing the street. And then when she gets to the entrance of the dining hall, the button, the accessible button for the door does not work, and she cannot get into the dining hall. And, like, there's nothing more that encapsulates the frustration and the ableism that currently exists within the idea of accessibility inside America and within society as a whole; where it's like, we have the signs and the button is there, but the button doesn't actually have power, and we have curb cuts, but the path to the curb cut is full of potholes that's very unsafe for individuals with mobility devices to actually go on. And, yeah, it just— it's exhausting to have the bare minimum. It's kind of like somebody playing a joke on you every single day, where it's like, "We did it, but we didn't really do it, because it doesn't actually work functionally." Yeah, it's incredibly frustrating.

Jarah Moesch
Yeah.

Angela Eaton
I'm thinking a lot about this kind of layering and checklisting, as opposed to integrative thinking about all the things that might need to be working in combination for access to happen. And when I think about that, you know— I'm going to go back to visualizations for a second. I think

visualizations are really interesting to me, because they're graspable, and they're shareable in a way that raw data is not. And visualizations, as we— you know, I have seen a lot of visualizations completely mislead, give either a heightened kind of crisis feeling or a diminishing of what's going on through the visualization. I think a lot about how the youth movement uses a lot of visualizations and a lot of memes in order to express what they want to convey in terms of climate crisis. And especially environmental objectives that they have. And so I'm thinking all of these things, about the power of visualization but yet how it has these layers that sometimes increase accessibility, sometimes increase inclusion through the storytelling of the visualization, to go back to the storytelling idea, and sometimes, actually, kind of obfuscate everything. And then now I'm actually further away from the issue, I'm further away from the inclusion—especially if it's only in English—I'm further away from being able to understand what's happening and going on. And so I feel like I have this love/hate— you know, like, I really like the raw data, I want the raw data to be open. And at the same time, I see this use for visualization, but I see all these complications with it.

Daphne Frias
I think when you're talking about visualizations, the first thing that came to mind is the use of social media and how these visualizations and these graphics get shared in a story or get shared on a feed post and then they're reposted a million times across the internet. And the graph looks good, and it says something, but people don't really understand what those numbers mean and who are behind those numbers, and the lives and the people that those numbers are representing. And I think that's like— I think that does so much more harm than what the graph, or whatever the visualization is trying to convey. I also think that there's a huge— there is becoming an issue of: Are the visualizations oversimplifying the issue so that it has a form of instant gratification? So we can say, "Oh, here it is," and we can share it all over social media for, you know, the hot-button topic of the week, or whatever it is that's circulating through the news at that time. So I think there needs to be a more detailed approach to, how are we creating these visualizations in a way that can share data to create more access, but in creating more access are we actually diluting the message of what the visualization is trying to say?

Angela Eaton
Do either of you use visualizations, or create visualizations, or share visualizations?

Daphne Frias
I'm trying to think of my social media, and this one particular time I did a post talking about SSI and how it's actually very exclusive, and the multitude of criteria you have to meet in order to get SSI is absolutely ridiculous.

Angela Eaton
So, just for everyone, can you describe SSI?

Daphne Frias
Yes. So, SSI stands for Social Security Income [editor's note: Supplemental Security Income]. And most individuals who are on SSI have a form of disability or a health issue that prevents them from having stable employment.

Angela Eaton
And it's in the United States.

Daphne Frias
In the United States, yes. It is only for citizens, currently. So, in my post, I think I was trying to get to how we always praise marriage equality, but there actually isn't marriage equality because a lot of disabled folks cannot get married without losing their SSI benefits, because then they become a joint income with their spouse and that income then goes over the qualifications for what you have to meet in order to qualify for SSI. And when I was sharing this data, I took the national averages of income and et cetera. And most of the comments was like, "This data doesn't represent me, I don't fall onto this average." And I was like: That is exactly the point of why I'm doing this post, because the data that exists doesn't actually represent us, and everybody who's commenting missed the whole entire point of the post. But while I was angry at that, I realized that it was actually creating the conversation that I wanted to have created in the first place—people realizing that, you know, averaging out and having the statistics is sometimes or often times worse than not having anything at all, because I think it creates the sense, "Well, we have the data, so we've done the job." But actually, you're not representing the community that needs the data to help them in the first place. So I think, in creating the visualizations, sometimes it is helpful that they are wrong because it allows people to realize that they are not actually being represented in the data that's being put out there in the first place, if that makes sense.

Jarah Moesch

Then it doesn't matter what the data looks like when you do present it. And then when you do present it, it can be presented in a multitude of different ways. And then depending on how it's shared, it gets contextualized differently. And therefore, it can be misunderstood or misconstrued or, you know, flipped. I've seen things that I have posted, not necessarily data, but I've seen things that I posted taken by somebody to be used sort of in opposition to what I was actually saying purposefully, right? And so there are those ways that data— Anything can be manipulated, right? But because data, especially when it's numerical, when you get into numbers, a lot of people don't really understand what those things mean, and so it becomes harder to understand. So, like, I have seen graphs where they're missing everything on the bottom, you know, like there's no information about what the bottom even means. So I'm looking and I'm like, "I don't even know what this is supposed to say," and somebody's got like a whole, you know, they've written, like, a whole diatribe about what this thing is saying. And I'm like, "How do you even know that? It doesn't tell you what the whole bottom line is supposed to be about." So, yeah, I don't post too many things; I don't post a lot of data or graphs. But what— I'm more story focused as well. I try to, especially in the classroom, I try to talk about stories, I try to talk about communities, I try to move us away from objects and into, like, "Let's take a step back. Like, I know you want to make this thing. And I know you think that this is going to solve this problem. But maybe that's not even a problem to begin with." So, what happens when we step back one step and say: "What is the space we're even in right now?" In design and engineering, it's called a problem space, but if you say, "Let's take the word problem out, and let's just talk about what, you know, what is the space that you're interested in? Oh, you're interested in the space of a college campus. Okay, great. So now, what are some of the things that you observe? How do you figure out what people need in that space? How do you understand who the people are who are using it and what might need to happen, rather than just deciding that the solution is to, you know, put an elevator in the back of the building, right?" So, like, the parking lot that I park in when I'm still on campus: 56 Steps to the entrance of the building. And if I go there, then there is a key that you use if you have access to it, which I have never asked for, that will give you an elevator to the next floor from there. It's like one of those little internal lifts, and then you can go to the elevator from there.

Angela Eaton

I have a couple last questions. What are you all— what are you listening to, watching, or reading, or thinking about out there in the world; something that's coming from the outside of you and that you're enjoying.

Daphne Frias
I'm really having a moment with, like, orchestral symphony music. And oh, my God, so this artist, his name is Cody Fry, he does really good mixtures of pop music influence with, like, symphony and orchestral music at the same time. He works a lot with Ben Rector, and they create this, like, incredible pop fusion of symphony and pop music. It's super good. And he started this project called the Symphony Sessions, where he actually live-records the songs and you get to see him conducting the orchestra and this whole project, and it's super, super cool. Sharing music is one of the ways that I express love to other people and show them that I care, and my best friend and I, we always share music and playlists with each other. And I've been sharing with her all this symphony orchestral music and she's like, "This is the greatest thing I've ever heard." And we're just vibing off of that. It's just been a really, really fun time.

Angela Eaton
I would love [inaudible]. Jarah, what have you been hanging out with? What do you love?

Jarah Moesch
Yeah, well, listening is about all I do right now, because I'm also teaching, reading final exams and projects and stuff like that. So that's where I'm at at the moment. But I will say that, regardless of what music it is, we have music on in our house from about seven o'clock in the morning till about seven o'clock at night. And we have little mini dance parties, the toddler and I, throughout the day. And it's amazing to just have music and to just, you know, break out to dance and listen to whatever's happening. We have classical, we have kids' music, we listen to a lot of different kinds of stuff, but The Okee Dokee Brothers and Octopretzel are the two that we're listening to right now, a lot. We have those two on repeat, because they're great to dance to. And so that has been sort of what I've been doing, and that's what's keeping my heart full right now.

Angela Eaton
I love it. Thank you so much for sharing all of that and all of your joy and all of your thoughts with me. I really appreciate it. Thank you so much.

Daphne Frias
Thank you.

Jarah Moesch
Yeah, thank you.

Daphne Frias
This feels like those books, like Chicken Noodle Soup for the Soul. Like, this feels like that in real life. Like, it's cold today, I feel cold, and this was very warming for my spirit and my mind. So thank you.

[Outro Music: “Robert Henry” by The Westerlies]

Angela Eaton
This is one of a three-part conversation series. To listen to Daphne and Jarah's one-on-one conversations with me, please visit us wherever you listen to your podcasts or at openenvironmentaldata.org.

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