**Down to the Struts**

Season 4 Ep. 6: Disabled Podcasters Unite

Host: Qudsiya Naqui

Guests: Cheryl Green and Thomas Reid

Transcript by Qudsiya Naqui

For more information:[www.downtothestruts.com](http://www.downtothestruts.com)

**Introduction**

[jazzy piano chords, bass strumming with smooth R&B]

Qudsiya Naqui:

Hi, this is Qudsiya Naqui, and welcome to the season 4 finale of Down to the Struts. Thanks for joining us for another six episodes about disability design and intersectionality. Today, we're going to get a bit meta with a podcast episode about podcasts. We’ll listen in on my conversation with Thomas Reid and Cheryl green. Thomas is the creator, host and producer of Reid My Mind Radio, the podcast featuring stories of people experiencing all degrees of blindness and disability. Cheryl is a member-owner and digital operations team lead at New Day Films and a member of the Social Audio Description Project Collective. Cheryl and Thomas were some of my earliest advisors, as I conceived Down to the Struts. Their wisdom and audio wizardry, guided me on my own creative path by introducing me to the ins and outs of making a podcast. Thomas Cheryl and I chatted about how they became involved in podcasting, their creative process, and a new and exciting initiative they are launching to support and grow the community of disabled podcasters. Okay, let's get down to it.

[jazzy piano chords, bass strumming with smooth R&B]

Qudsiya Naqui:

Thank you both so much for doing this. I am so happy to be able to have you on this podcast. I feel like my podcast wouldn't exist without the two of you. And I really mean that. So thank you so much. Great. Well, to get started, I'd love for you both to introduce yourselves. I've referenced you many times. So listeners who have been around for a while, you've probably heard me mentioned both of you at various times. But if you could just introduce yourselves and tell us about who you are and what brought you to podcasts.

Cheryl Green:

I can go first. and my office manager is starting to come around. So when you hear the incessant beeping, that's just my office manager.

Thomas Reid:

So, that bears some more explanation.

Cheryl Green:

I usually feed the cat around 6. And he starts counting down at about 4:30 So anyway, he's lurking, he'll start beeping soon. In addition to being a cat mom, I primarily am a closed captioner transcriptionist Subtitler, audio describer and I do panels and trainings for film festivals, filmmakers and museums around media accessibility. I also I I was making documentary films for a while but I think I'm just better at the access stuff than I am at filmmaking. And I have had a podcast. I was supposed to look this up. I don't remember how long I've had it for a few years. And I haven't been super active lately because of my workload. But yeah, I have a podcast called Pigeonhole.

Qudsiya Naqui:

And how did you come to start Pigeonhole?

Cheryl Green:

You know, I started on this streaming radio back in the day, I had a telephone plugged into the wall and call this number and it record conversations, the old school streaming radio, and it was on what's called the Brain Injury Radio Network, which is just you know, I, I don't know if it's still around, but it was like seven nights a week different hosts would have call in shows somewhere talk shows, somewhere monologue shows, and I was talking to somebody who wanted to start her own streaming radio show and I told her I could help her because I'm, I'm a little bit tech savvy. And I was halfway through writing down the instructions when I realized I didn't actually know how to start a streaming radio show. And so I made it, I set one up so that I could write the instructions out for her and then I had one, so I just started doing it once a week, started having this call and chat show on the Brain Injury Radio Network. And, and I just kept going and broadened out away from brain injury stuff and started doing cross disability stuff, long form interviews, no editing, no music, you know, it's just disability. And right around that time…my cat stepped on my laptop…right around the time that I was in the New Voices program with the Association of Independence in Radio. I don't know I got more focus and was able to hone in a little bit better about what I wanted to do artistically and content wise and got rid of the old show and launched Pigeonhole. I think that was 2017. But I can't remember.

Qudsiya Naqui:

I think that is so you Cheryl, that your whole podcast concept was born out of helping someone else that is emblematic of who you are as a person I feel like and Thomas, how, what brought you to your podcast, which is also a really interesting, interesting story that you shared with me in the past?

Thomas Reid:

Well, I guess really, like becoming blind, had everything to do with my entry into podcasting. It began first with losing access to note taking. And this was prior to having access to like a screen reader or any sort of technology at that point, right. I purchased this little digital recorder, it was a little Sony, you know, fits in the palm of your hands, I have a really small one, Sony digital recorder. And I started using it to take notes. But then I started using it to like in replace of a video camera because I was that dad running around with a camera around. That was me. At the time, it was just my oldest daughter. But yeah, I was doing that. So instead of stead of doing that, at some I had a had a really newborn. So I started recording her with the with the little Sony digital recorder. And then a little bit after that, I started to get access to a computer. So I learned how to use a screen reader. And I was on a computer and I found some accessible software that gave me the opportunity to go ahead and edit these little files. And it was a Goldwave. This was like a just a single file digital editor, audio editor, you know, so that was around the same time, I was also working with an advocacy organization. And I put all of these skills that I was developing to work for the organization. So I started doing all sorts of stuff, they had like a little magazine, sort of audio magazine, I started producing some pieces for that. And again, still doing the stuff with my kids and throw some music in there. I was just playing with audio all the time. And similar to Cheryl, I ended up going to the getting a scholarship to the from AIR, Association of Independence in Radio and in 2014. And as part of that, I went to the Third Coast Festival and all that met some people and then I got a I got a email or something like that from somebody that I met. And they were like, Hey, there's this organization in New York, that's looking for people to create some original programming. So I was like, oh, cool, let me check this out, you know, this, this is perfect for you, this might be perfect for you. So I looked into it. It was a blindness organization, it was the Gateway Radio Reading Service. And so I was kind of like annoyed. I was really annoyed because I was like, Oh, I'm the only one they sent it to all the other folks who were who were at this, you know, non blind thing. And so after I got over my feelings, I decided, hey, you know what this is, this is actually an opportunity. And so, you know, I started producing content for them. And it was cool. And since it was only for the radio reading service, which you have to have one of those specialized radios for it back in the day. I said, You know what, I have a blog. Let me just share these audio files on the blog. And that's what I started doing. So it wasn't really a podcast at first. But soon after I made it official and went over to and got on Apple and so became an official podcast at that point. Yeah, that was cool. And then over the years, it sort of took shape into what it is today. So I was just really just kind of figuring it out. As I as I went along.

Qudsiya Naqui:

I love that and I completely identify with what you were saying about running around with a camera chasing your kids. I was that kid like my dad did that I would totally transported me I have such memories of my dad just being obsessed with his video camera.

Thomas Reid:

That’s really important—those films are great!

Qudsiya Naqui:

Oh, and so embarrassing to show your friends, your future partners. Awesome record Keeping Nice. So you both are just incredibly skilled, storytellers. So I'd love to hear a bit more about your creative process, how you go from, you know, raw audio files to these incredibly beautifully curated stories that send really powerful messages.

Cheryl Green:

Well, with a description like that Thomas has got to go first.

Thomas Reid:

You should go.

Cheryl Green:

So sometimes I do interviews on occasion, but For the most part, I kind of night did the same thing. When I film I kind of edit in camera, I edit in microphone, I get out there and I, I curate what it is that I'm going to record before I record it. So that the pieces that I want are there and they're very easy for me to find. So I don't make episodes very often because I almost never have any ideas. I'm don't have a lot of creative ideas on my own. I'm currently working on an episode about what it would be like to go on Yelp and read reviews about pain. What do you think of your pain? Oh, give that five stars. That hangnail again, anyway, because I was just like a flash of an idea. But it's been sitting there for four weeks. Now, when there's a story idea, it's sort of emerges, mostly fully formed. And then I just kind of chase it and try to make it happen. With the interviews that I've got on my podcast. Those often started with a particular topic or a point of interest or a specific reason I wanted to talk to that person. A lot of my editing is about cutting down for length, like one of my goals is I'm going to how short can I make this show? And how tightly Can I refine something to get down just to that nugget, my tendency is to bury the lead in conversation in stuff that I write in stuff that I record my audio description scripts, I'm always burying the lede. And so I tried to do this thing with my audio stories of it, just say what the story is about, just start with the actual topic and get right to it. So that's one thing. And then I you know, I like to do sound effects. I like to find music that makes my body feel a certain way, when I'm listening to the story being told, and then just kind of layering stuff. I don't have any training, I’m making it up as I go along. But I think I guess it's just really gut driven, and trying to emulate the sounds and vibes that I hear on other people's shows that I really like.

Thomas Reid:

Yeah, that's cool. That's, I feel like that's a start for me, same same sort of thing, like figuring out and realizing what I liked about other shows, you know, just kind of listening to what they were doing. In the beginning, before I was podcasting. I was really nerdy about all of those sounds, even from just the vocals, and trying to get those vocals like, you know, like, if you hear a vocal on NPR, and you try to get that it's like, you're not gonna get close to $1,000 microphones, and they have great studios. But I kept like, oh, man, I want to get that sound, I want to get that sound, all of the sound design and how they using it, you know, ambient sounds in the field, like that stuff was just really, really cool to me. And then it was also thinking about, like, what was important to me, what were the stories that I liked, and I came to realize that I actually liked the emotional stuff to a certain degree that made me think and feel, you know, I would listen to some, especially in the early days, because I was listening to podcasts for quite a while. And in the early days, it was a lot of the the chat cast, you know, people sitting around talking that type of thing. And I was I was doing that at first. But it was these other sorts of things that I was listening to that was he was getting me, you know, yeah, the the, This American Life, there was this other one Morning Stories out of Boston, that I thought was just fantastic. Just kind of listening to all of that stuff. And I started experimenting when I can when I could. And like my process was okay, I do the interview, I record the interview. But what I was doing was sort of editing and writing the episode at the same time because I would listen and chop up and then kind of write down Listen, chop up. And I was really, really staying away from the way others were doing it, which was what I learned later was was the whole idea that you transcribe, and then you write, and then you go edit. And to me, I was like, Nah, I'm not gonna do that. That seems like a waste like to transcribe it. Oh, that's ridiculous. That's ridiculous. I fought against it for quite a while then then I tried it. When I was like, You know what, I got to start incorporating transcripts. And I loved it. I swear by it like, I won't do it the other way. And if somebody you know, asked me and they say, Oh, should I do it that no, do not do it that way. Do it this way. Number one, because I'm going to tell you, you need to have transcripts number one, so why not go ahead and start this process right there to make sure you have it because creating a transcript that when you have that first interview, transcribe it's really easy at that point. You know, it's why I always wonder why like, you know, certain shows on NPR or whatever don't have transcripts, because it's kind of come on guys. I know your process. Like, it's not hard for you to do that. So, but yeah, that'd be that became my process. I'm in terms of how I do it in terms of picking episodes. I'm really more. I'm real specific about that now and I'm trying to I produce in advance. So that's something that I've learned over the years. And I do I am in a season mode. Now. I also recommend that to anybody, think about it in terms of seasons, think about producing it advance, getting all your shows together, getting all that stuff, and then working on it, however you want to do it. But but doing it advance, because I was doing week to week before, and that was driving me nuts. Um, and so I got away from that. But yeah, and, you know, experimenting sometimes, like when Cheryl mentioned getting that idea, that's one of the things that I say, like, if I do get that idea, I have to do it now. Because there's lots of times where I don't think anybody's gonna like, I don't worry about that. No, I think I should do it. Because because it was given to me for whatever reason. So so let me try to try to work on this and, you know, learn something from the process.

Cheryl Green:

Because we have we have so much in common in our processes. It's really interesting to hear you say that I feel surprised that I didn't already know this. But I bet I didn't. I forgot. There was something you said about you don't want to do it the way other people are doing it. You were referring to transcripts. But I was glad that you said that because that is one of the defining factors of how I pick what is going to be on my show. It's not like I'm so great. No, oh, only the greatest will be on my show. But it's like, I've heard that story. I'm not doing it. And like I am driven by, especially like non disabled people. I'm not, I'm not only not going to give you what you want, I'm specifically not going to give you what you want, specifically. Because you can find it you want to hear stories about people's diagnoses, you want to hear stories about miraculous recoveries. I know so many places where you can find those, the more people ask for certain thing, the more likely I am to do a story like with my friend Grant, who told the story about hoping to grow up and become the moon. For their like career. It's so there you go. non disabled people. That's what, that's what the disabled dream of when they're young. That's all you're gonna get?

Qudsiya Naqui:

Well, it's so interesting to hear both of you, because I feel like I'm the absolute foil in some ways. So you both clearly are artistic people who were fascinated by audio and sound design. And I am too I'm an avid, I've always been an avid podcast and radio listener. I am like the least artistic person alive. And I came at this because I had messaging goals. You know, I, I'm just a lawyer, I am not an audio producer, I have a brilliant, fabulous audio producer, who edits and helps me produce this work. And that's not my skill. But I, I felt that I had a message. And I had I love this medium. So I guess it's just interesting to hear. And I love the idea about taking your raw audio of doing the transcript i i Don't do that I actually do it the other way I produce and then I transcribe, so maybe I've gotten this all wrong. But because I was I was really focused on okay, I want to keep my format simple because this is not my I'm not skilled in this. But I want to send these messages and tell these stories. And like you, Cheryl, I really wanted to make sure I was bringing forward authentic disabled voices and centering those voices and not trying to pander to either inspiration porn or sort of tragedy narratives. And so yeah, I mean, it's really interesting to hear your journeys, because mine was kind of I came to this in a in a much different way. And the other thing is, it's a self kind of funded project. And in order to have really complicated audio production, which I'm not trained in, I would need a lot more financial resources. And that's something I'd love to talk about in a second is just why is there not more capital and more revenue being put into investing into into into our stories, and what can we do about it? So that's a challenge that I feel like I face as someone who is not sort of naturally gifted and artistic, but has all kinds of ideas. I'm like that idea generator but not the executer. So it's really interesting, but it's beautiful when those two things come together, right? When you have someone who has vision in terms of the production and the artistry of the audio, and then you have someone who's really driven by the content come together and collaborating, but yeah, that's, that's really interesting. So you all are like the OG disabled podcasters. You know, and like I said, I, I really owe you a lot of credit, you both gave me incredible advice. I never will forget Cheryl, I sent you my first little intro I had done and you wrote me back and you were like, you know, you can breathe, you can swallow. I had no idea what I was doing. I still kind of don't. But I think about you, I channel that every time I'm recording, especially when I'm recording the intro or whatever. It's something I'm doing by myself. I'm like, oh, I should cough or I should swallow or I should breathe. Cheryl told me to breathe, I should. So you know, it's just you both were really instrumental in helping me figure out how to do this, because I really had no idea what I was doing, to be honest. But how have you seen this space change the space of disabled podcasting, since you sort of landed in it?

Cheryl Green:

Well, first I want to say, I feel like there thank you. And I do finally remember that moment, I was like, oh, maybe Qudsiya doesn't realize that you really you can take as much time as you want, you're going to edit it as much as you need to. And, you know, we, I want to say that one thing that one of the biggest learnings that I have gotten and continued to get in disability community is to stop and know yourself, and recognize yourself and understand what it is that you want and need. We're always having those drives of like, Oh, I'm running out of breath. But I have to record this. Well, actually, you don't. If you're running out of breath, you could stop and breathe. And we do it all the time. And we go to meetings all the time where something happens, and you want to speak up and you can't or you don't or we just and this idea of checking in with your access needs. Maybe your access need is a better stretch before I record or I really do want to cough. It's just been so important. We're allowed to get to know ourselves and what we need and try to meet our needs, or have other people help us meet our needs. I feel like there was a lot of streaming radio and podcast people who came way before me. Like I said, I don't remember when I started doing this. So I don't I don't know where I am in the timeline. But one thing that I've seen change is people really go for it. And an asking, Qudsiya you're not the first person who I've had a conversation with, I want to start a podcast and you know, we have the meeting, well, here's what you need to line up. And here's what you need to arrange. And I'm still getting those emails and more people are starting podcasts. And another thing I'm seeing really change is that when I tell people, you have to have a transcript, they don't put up defenses. I feel like I encountered a lot more defenses in the past a lot more. Well, I don't have the budget, which is real. Like you brought this up budget is hard funding is hard. But I'm not hearing that put up front so much anymore. I'm hearing more people's thing, oh, well, how much does it cost? And where would I go to get that? There's more curiosity, there's more openness, there's more willingness, and more acceptance and understanding that making your work more accessible is it's such a good thing to do at first, like so cheesy to say it that way. It's really the right thing to do.

Qudsiya Naqui:

Thomas, I also remember very much speaking with you and all of your words of encouragement. And you know, as a as a fellow blind person, you were you really helped me demystify, you can find accessible means of doing this, I was really worried about reading things. Because I don't know braille. And, you know, when you were like, you can actually slow down your JAWS software and read along. And it takes time to develop that skill, but it's doable. And that was really encouraging to me. But I'm curious for you as being someone who really started off as a blind person doing podcasting very early. What changes you've seen in the years since you started Reid My Mind Radio?

Thomas Reid:

specifically since starting the podcast because I think I go back to when I think about podcasts, I'm going back to when I was a listener, right, just a listener which was early early, I Oh, four when it was starting. And that's before I can even you don't get it. I didn't have an iPod. There was nothing accessible for me to work with at that particular time. So when I was podcasting, I was literally sitting at my computer listening to stuff because I didn't even have the technology at that particular time. So so there's that like I think that's a that's a really big piece, especially if we're talking about disability. You know, that it took blind folks a little longer possibly to get into podcasting but like Cheryl said, you know, I give credit to, to ACB radio I always say to folks, you know that they've been, you know, they were early in streaming. Back in the 90s when when the internet came about, like they were doing streaming radio that early, when I found out that blind folks used to send cassettes to one another, because think about it, if you didn't have email, you didn't read Braille. Folks were making cassette recordings and sending that to each other. Like those who cannot read Braille. I'm like, That's the freakin podcast. It's just like I said, you know, your and sometimes there probably was conversational stuff. One of the big things that I see now is just the the corporate involvement like in 2014 they were getting involved they were really getting involved so yes, you had some of the the early radio programs the This American Life and stuff like that it was still new for them, right? Not every radio station had a freakin podcast and now you know, you have these conglomerates who are in there and and if you're getting into podcasting and you're thinking about funding and you're thinking about trying to get your listenership up listenership Excuse me, But if you're, if you're thinking about going that route, and trying to get ads, and all of that, it's like, you know, it takes a lot of listeners to be able to get sponsorship like that. That's why these conglomerates kind of, you know, create these networks, and lump all of that together to be able to sell it. So that's, you know, it's almost like it can be, it can be determined, because I remember when one of the early podcasts that I listened to, and I'm sure a lot of folks remember it in the blog community, or I think it's still on. But it's tech related as Leo Laporte, this weekend technology, watching what he was doing, where he started to build his network, he started build his studio, this was specifically around podcasting. And he was getting the numbers. And he was growing that and at the time, when I was thinking about getting into podcasting, he was like, oh, okay, I want to do this. I didn't know what I wanted to do, specifically, but I knew I wanted to do something. And that was like, really, really encouraging. That was exciting. And I feel like, I don't know, but I wonder if I was to beginning involved now, would it feel the same way? It doesn't seem like it went to me, because it's just, you know, the big guys are here, and I even worried about that, specifically, around disability. Because, to me, it's always a matter of time, until the mainstream, sees something in it sees an opportunity. And then they jump on it. You know, and I take that from if we look at other communities, you know, as a black person, you know, there was a time where nobody was checking for us, you know, we had, we had Soul Train, nobody watched Soul Train back in the day until they started and then and then now Oh, then they want to develop this. And Bt was around and then nobody's listening, watching BET, but black people. And then oh, now MTV comes around. And it's Viacom, and then they buy it. And it's, you know, it's that type of thing happens all the time. And so I'm like, Ah, it's a matter of time until an NPR comes up. And I think they do have have some sort of disability show. I haven't, I don't think I've checked it. I think they know something. Yeah, I think it's just a matter of time. It's just a matter of time. And then, you know, I don't think it would be authentic, you know, it's gonna be whatever they want to know. It's gonna be whitewashed. I mean, to be quite honest, it will be that for disability, I don't want to see that happen.

Qudsiya Naqui:

When I got into this, for example, I, you know, I was being pulled in lots of different directions. And I've learned to be very vigilant. And because probably not the level of you two, but I'm definitely getting those emails and asking for paid ads, bots. And I've been getting some communications like that. And I'm very protective of the authenticity of my own voice and my story and the stories of my guests. And I want to have a space that's run by us controlled by us, where the messaging is something that we create. And so that that is really, really important to me, and I don't want to lose sight of that. And it sounds like the two of you are very much in the same, in the same in the same boat. And to that end, I understand that the two of you have entered into a new collaboration, and I wondered if you would be willing to share with our listeners.

Cheryl Green:

I'm usually more doomsday in general than Thomas. I think I don't actually see that corporate takeover of disability stories coming because I still am encountering too many people who are like we want to do a disability story, but we can't think of one we're an architecture and design podcast. And we, I won't say the name of it. But you know, some people might guess which one it is a big one, we can't think of any, like, you can't think of an architecture or design story around disability, then they finally did one. And there was a lot of airtime given to non disabled experts and guests on the show. And and here's the other thing. The framing of the story totally sounded like we anticipate our audience is almost entirely non disabled people. And they might be that is still the majority, even across the globe that is majority non disabled people. But I hear you major funded podcast when you finally do a disability story. And you can't even do it from any kind of disability perspective. I'm aware of that. And I've unsubscribed to your show. Someone Thomas and I are working on we have been chosen by the Disability Visibility Project of great, great Alice Wong fame we have been funded through the DVP to start something and it was basically start something start anything What do you want to start that will bring together disabled podcasters and podcasts about disability life and culture in so we're starting a hub. It has a name and has a bunch of nicknames. It's got all sorts of interesting stuff going on. We have not released the name yet or the website where it's all in the works. But some of the initial plans include putting on a survey to podcasters to people who wish they were podcasting, but they're not to podcast audiences, and really digging in about what are people making? What is the access offered? What and what resources do you want indie need? What perspective are the stories coming from, so we'll put out this survey and find out, you know, what's going on in the community, what's out there what people want, we're also going to put together a living database of disabled podcast and content creators, so that people can find the shows and promote them and find each other, hire each other, do skill shares, you find this disabled musician in the database, hire them to make your theme music? Well, we want to be kind of a learning and resource hub. So there's a lot of resources out there that are very good around all aspects of podcasting, but they're not necessarily accessible. There may be an captioned YouTube tutorials or various tutorials where they're like, see this, press this button and then make this happened. And there's no audio description, etc. Stuff is not always cognitively accessible or findable. So we want to gather the resources that are accessible, we want to find out what information and resources the community wants, and we can make those learning pieces and those tutorials. Thomas, I want you to talk about that part.

Thomas Reid:

Some of the things like like, you know, we said all the resources out there, but presenting that type of information. It doesn't always have to be stale. You know, it doesn't have to be so cut and dry. Do this, do that then do this. No, no, we can we can, we can add some conversation, we can jazz it up. You know, I like making things funky. That's my thing. So you know, whatever. We can make things funky, like, you know, and have some fun with it. And I think there's a space in this project to disseminate information out in a really cool, engaging, fun way.

Qudsiya Naqui:

Very exciting. And if I ever decide I should suck it up and learn how to audio produce, I'd love to know about accessible programs where I could learn how to do that. And I'm sure that's a struggle for us blind folks is finding things that work.

Thomas Reid:

Yeah, there we go. We if I could throw one other thing, because this is not like Sherilyn eyes first collaboration, we've done some cool things and got some other cool stuff planned. But um, you know, I want to tell you a little bit cuz you might be I think the audience would be interested in this because we did a workshop. It's called “Audio Description in the Making.” And Cheryl invited me to participate in this workshop that she was creating and planning at the Access in the Making Lab, which is part of Concordia University in Canada, and shout out to the professor Sally and the fine folks up there. So we talk about this idea that audio description is art. We talk about that a lot all the time, right in the community. Well, some of us in the workshop, we go even further and show how audio description can influence art in the beginning, right. So we had like about 11 grad students who signed up for this and after some discussion that we led around audio description, we had them pair up and choose something to describe. And the task after that was to take that description. and make it into a new piece of art. So again, putting the description first and seeing what comes out of the description. And that could be anything from a poem, one to two minute movie or a play or something or a dance. Like it doesn't matter what you do, but create something that started from that description. You know, I would describe the the end results as just fire. But I'm not audio description. I'm not the audio description writer here. So I don't know Cheryl wants to improve on on that description. Right? Not that, you know, informative, I guess.

Cheryl Green:

Oh, no, that that was the perfect description, the length of the pause before you said fire. Yes. Yeah, I mean, this stuff they made was incredible. And, you know, we, I mean, I go to Vocalize Describer Cafe I do continuing ed, I talked to other describers. And I hear other people say, like Thomas was saying, and and like Thomas and I have said on panels say that the audio description should not be an afterthought it should be thought of at the beginning. But this is the only time where I've encountered anything. I mean, I didn't encounter it, we did this. But it's the only place where I've come across the next level of it, which is scrap the original piece of art, your art comes from the audio description. We're not saying just to make your audio description more creative, or just add more long pauses during the movie for audio description. But to completely reframe it, access Art Access as art art that is accessible, but not ADA compliant, accessible, just like beautiful accessible, they will be releasing the new artworks that they made pretty soon on some kind of website page on the internet. At some point, I don't know the URL or web shall be housing it internationally.

Qudsiya Naqui:

I found out recently I'm one of the only people that still says www. I didn't realize I didn't realize that wasn't cool anymore.

Cheryl Green:

I still do it some you know, I hear a lot of people still do it actually. And they often do that WW dot. They they only say don't say the dot

Qudsiya Naqui:

I say the third W I do the third W but I was told that this is faux pas now so I'll have to lean in but yes, I I love that. I love the genesis of a piece of art being the audio description. It is that is beautiful. And I look forward to checking out www dot whatever once it’s available.

Thomas Reid:

This one's gonna be just http, colon slash slash.

Qudsiya Naqui:

Okay, got it. Got it. Got it.

Cheryl Green:

I mean, if you want any kind of like hint, in the workshop, Thomas had me impromptu nope, nope, practice audio describe a song. So just like to give you a taste of like how off the beaten path.

Qudsiya Naqui:

Instrumental?

Cheryl Green:

oh Yes, Instrumental,

Thomas Reid:

instrumental because you know, music makes a picture in your mind. And again, it's art. So it could be something specific for you specific for me. But in this case, it was specific for Cheryl, it was her assignment. And she came through

Qudsiya Naqui:

that that would require me to really fire up the creative juices for sure. I'm really looking forward to what comes next with your new collaboration. And I hope I can use the platform of this podcast to promote it and to share the survey and share the resources that you provide. I'm sure I myself could stand to benefit from them as I'm certainly a novice at this and have a lot to learn myself as well.

Thomas Reid:

You’re not a novice because now you're not a novice, because what you're doing what you're doing right now is is is absolutely creative. And artistic, because you're like I said, yours is just before you do the pre production. And you I can't do what you do. Because number one like to just guide nicely through that, that is hard. Cut it out, you definitely aren't in that and you do a fantastic job with it. So

Qudsiya Naqui 39:26

you are too kind.

Cheryl Green:

part of this idea behind the hub. And it's not like we talk about it all the time this way. But part of it is that we do all need each other everybody. Somebody's got something that you don't have and you've got something they don't have and you can work together and whether it's directly like you know, collaborating or talking like we are or you listen to somebody shown you get an idea and you've taken that knowledge that way. I could sit here all day and tell you all the things I'm not skilled at yet because I've got a long list But then I also say, well, by Who do I know who's who's who's done that and can show me how and we really want the database to, to be alive for that reason. Because you know, who's not looking out for the disability community. Now it would be the non disabled. So we've got each other's back.

Thomas Reid:

Yeah. And Qudsiya has a team, like, that's something that I wish I would have done. From the beginning, establish a team and really give it more thought. I mean, there's, there's advantages to and so there's a whole thing about just going for it. That's cool. But the idea of planning it and getting a team to work with, yeah, that's amazing.

Qudsiya Naqui:

Yeah, I'm very fortunate in that way. Avery, my who does my social because Instagram is horrible to deal with. And and Elana who's our audio, wonderful, wonderful audio producer, I, they're my, they're not just those two things, they are my thought partners, they are the people I go to for advice that give me ideas, and I give them ideas, and it's just a beautiful, it's a beautiful synergy. And I always thrive in that kind of an environment. So I feel really lucky that I've that they had the commitment and the passion and what have you. But you know, one of the things that Alice and I have talked about is those skills, they're valuable. And part of this is also being able to have resources to compensate people for their hard work, which I'm so fortunate enough to be able to do in the case of my team, the best that I can, but it's it feels never enough, you know, and and so I think that's, that's where I think coming together like you describe as a as a community, and finding ways that we can basically force others to invest in us. And let us tell our stories is, is I think, I think is the next step. It's the it's the counterpoint to what what you're describing Thomas, like, we can sort of redirect away from kind of just joining the mainstream of podcasters and following the same model, by creating our own way of doing it with the same, hopefully lucrative results.

Thomas Reid:

Yeah, no, I think it's, I think it's possible, just figuring it out. It goes back to that mutual support, everyone kind of supporting each other would be fantastic. Link, there are some non disabled folks who get it and have the money and want to put it up or some disabled folks who have the money and want to see things happen. Like, you know, they're out there. And and, you know, you know, for me, at least, I always think about that, that whole idea, like, Yes, I will definitely take some money. But I don't want to take your opinion in what I'm doing. So you know. And so if this, you know, somebody who just kind of wants to say, Hey, I love what you're doing. I want to make it easier for you to do it. I want you do more of it. Now, that would be fantastic. So maybe I'm dreaming too much. I don't know.

Cheryl Green:

You know, keep going. Keep going.

Qudsiya Naqui:

I mean, yeah, that's that's, I believe in your dream, Thomas. I do. I really do. I think that that environment is out there. Other other podcast collectives have done it. Well, this has been delightful. Thank you both so much. This is a really great way to wrap up our season in the spirit of hope and excitement for all of the creativity that is to come. So thank you.

Thomas Reid:

Cool. Thank you.

Cheryl Green:

Yeah, thank you so much.

[jazzy piano chords, bass strumming with smooth R&B]

Qudsiya Naqui:

Thanks for joining us for this episode of down to the struts. For those of you who listened for the first time this season, welcome to our community. For those who joined us after listening to past seasons, we are so grateful for your continued support and interest in our work. This podcast would not be possible without the energy and creativity of our audio producer Elana Nevins and our social media manager, Avery Anapol. Special thanks to Claire Shanley, for designing our logo, and to Eiffel gangsta Beats for our theme music. My infinite gratitude goes out to each and every guest that joined us this season. We learned about everything from how to bring community organizing and disability inclusion to public policymaking to bringing disability justice principles and practices to academic work, to the contributions that disabled voices can make in fiction and literature. Together our guests have taught us that approaching all aspects of life with it disability perspective can make systems and structures better for all of us. We are going to take a break from your feeds so we can prepare another impactful season of interviews. In the meantime, if you'd like to become a patron, you can visit patreon.com/downtothestruts to support the awesome team that brings this podcast to life. You can also join our Facebook group down to the struts podcast to become part of our growing community. And you can also find us on Twitter and Instagram at down to the struts. Finally, don't forget to subscribe rate and review the podcast on Apple podcasts, Spotify, Stitcher or wherever you love to listen. Thank you so much again for your support. And we are looking forward to bringing you more stories about disability design and intersectionality in season five