**Down to the Struts**

Season 3, Episode 1: The Year of the Tiger

Host: Qudsiya Naqui

Guest: Alice Wong

Transcript by Ilana Nevins & Qudsiya Naqui

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**Introduction**

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

Qudsiya Naqui:

Hi, this is Qudsiya Naqui, and welcome to season three of Down to the Struts. Today we'll listen in on my conversation with Alice Wong. Alice is a disabled activist, media maker and consultant based in San Francisco. She is the founder of the Disability Visibility Project. This interview is very special to me, as Alice was the first person I reached out to for advice when I was creating Down to the Struts. I was touched by her generosity and felt instantly welcomed into the community of disabled podcasters that she quickly introduced me to. Alison, I talked about her journey into disability activism, her thoughts about representations of disabled people in media and culture and the new adventures she's embarking upon beyond the Disability Visibility Project. It was a joy to record this interview, and it is an even greater delight to share it with you all as the kickoff to our third season. And now, in the words of Alice Wong--and away we go!

Qudsiya Naqui:

Alice, it is an honor and just an absolute pleasure to have you and talk to you. And I'm really excited for this conversation. So thank you so much for joining me today.

Alice Wong:

Well, thank you for having me. It's always a delight to be on other people's podcasts. And it's just thrilling to see more disabled people podcasting. So this is just, you know, the best of both worlds.

Qudsiya Naqui:

I, you know, know and love your work very much. But I would like for the listeners to get to know you a little bit. So could you share a little bit about your background and what led you to your work in journalism and disability activism?

Alice Wong:

Yeah, I think it was a roundabout journey. It wasn’t anything I planned as a young person. I went away to grad school at UC San Francisco in the late ‘90s, and, you know, Originally I was going to be a sociologist, I was going to be teaching and doing research, and that didn’t work out. I started being a staff Research Associate at UC San Francisco for over 10 years. I was doing qualitative research about disabled people. You know, that was really wonderful, and it kind of gave me this great foundation. And Later on, in 2014, I created the Disability Visibility Project, which is an online community that’s dedicated to creating, sharing, and amplifying disability media and culture. And yeah, so far, it’s just basically a one-person operation where I have podcast, I have blog posts, you know, I splash around on Twitter, getting into all kinds of mischief, and I also collaborate with other disabled folks in different projects. So, that's what I do in a nutshell. And, you know, since we're talking about podcasts, we're getting very meta because we’re in a podcast right now. You know, I just want to say that I just did this past April with its 100th episode. So I started in 2017, and It was such a joy to watch. And since 2017, it’s just been so exciting to see so many people get into it. And it’s been great to see so many people, like you, and others, getting into podcasting and media. And this is how it should be.

Qudsiya Naqui:

Yeah, and I strongly encourage everyone to check out Alice's podcast the Disability Visibility podcast. I've referenced it many times on this podcast, and so have many of my guests. So do check it out, it's worth, many, many listens. And now you have a cache of 100 episodes. So everyone should just get caught up. So when you enter this space, and you started becoming, you know, a disabled creative, you know, for lack of a better term, you know, what were your observations about representations of disabled people in media and culture, when you were kind of starting up this work? What was kind of the status quo at that time?

Alice Wong:

You know, I would say that, I’m in my late 40s, I would say, for much of my adult life. You know, I really didn’t encounter that much disability culture, you know, by us and for us. It wasn’t until I was an undergraduate that I first started to read and learn about disability studies, and also disability history. So, I'm just like, oh, my goodness, there are disabled people, like, all over the world doing amazing things--Why did it take me so long to discover this? And I really, you know, came into community very late. Yeah, I think a part of that was a bit of my Own internalized ableism—and just, you know, not being comfortable because I pretty much grew up like…in many instances, at school, I was the only wheelchair user kid in my classes. And just, you know, I was so used to being the only one. You know, I definitely felt uncomfortable…uncomfortable, when I was with other kids with disabilities, and I really had to unlearn that, and that took time. You know, sometimes it takes a long time to unpack and identify, you know, these kinds of feelings. You know, I think, becoming more politicized, you know, that's really what helped me with my, you know, evolving identity, you know, as a disabled person.

Qudsiya Naqui:

I just really identify with all of that.

Alice Wong:

Yeah, I didn't have a word for what I was feeling, which was the word ableism, you know, until much later. And I think that's why words, you know, visibility, really, is helpful, because I didn't have this guidepost, I didn't have a vocabulary that really helped me express what I was experiencing, because, you know, this is why ableism and Other forms of systemic oppression, realize, oh, my goodness, this is not because of me as an individual, But it's about our culture, it's about our systems that create these conditions that I realized, and that was very politicizing for me, and that it wasn’t my fault. You know, these are ways that systems and institutions take away our power, they are keeping the power for themselves, you know, that was the big leap, just to know where I am in society, also where I want to be. It also, just by, kind of, just…understanding power dynamics…and what it is that I could do to create change. You asked me earlier about my career in journalism. You know, that’s why I started writing opinion pieces, you know, and started publishing pieces, I try to publish in various publications because, you know, I want to infuse policies and politics with my everyday life. And I feel like that's a really like powerful way to really make a point and I don't think there's enough out there about disability that is centered that way. You know, so much of what we see in news and media is, you know, often told by journalists who are not disabled, you know, they may interview a few disabled folks, but there’s still also a heavy prevalence of parents speaking on behalf of disabled people or advocates, you know, representing disabled people versus working with disabled people, and that’s just a huge difference. Yeah, most people don't, you know, don't really understand the nuances. So I really do want to see improvements and advancements, you know, everywhere, but especially in journalism, because so much of what we’re exposed to in terms of what we consider news and how we learn about the issues of our day, are created by journalists or media. So I'm honored to be a part of that kind of world in my own way. And that's why I did podcasts as well, which is, you know, I think with news organizations, it's very, yeah, it's not that easy to break into, right, there's a lot of gate-keeping, you have to have all these professional qualifications, but Now social media really and also podcasting opened up spaces for all kinds of people to create, and Report, and really use this medium. And I think that's really exciting.

Qudsiya Naqui:

Yeah, and speaking about, you know, trying to publish and write op eds, I recently was rereading a piece that you wrote for Eater a couple of years ago about plastic straw bands. And for people who are interested in sustainability and protecting the environment, it seems like a no brainer--plastic straws equal bad. And you provided so much insight into that issue from this perspective that most people don't hear and brought nuance to it--you can support protecting the environment, and sustainability. But you also have to understand the knock-on effects of that, for groups of people who are otherwise marginalized. And it was, it was, it was something as basic a concept as like plastic straws, but you, you lent it some real dimension and complexity and forced people to look at the issue in a different way.

Alice Wong:

Yeah, I tried. I think it's, you know, hopefully people realize that I never try to represent all disabled people, because clearly, just as I’m Asian American, you know, we are not a monolith. This is just one story out of like so many different disabled perspectives like there are, you know, people have other reasons why they need plastic straws. You know, there's just we need space for that. And I think that's really important to just both media makers or Journalists, who from these outlets do not realize the real complexities and diversity of the disability experience and just really flatten it. It’s about people with physical disabilities and sensory disabilities, but there's just such a universe out there. A lot of us do not agree with each other, which is great. A lot of us have conflicting access needs, a lot of people have dissenting opinions, and I think that’s really important. And I think that's never getting back to the journalists. There is more of a movement towards, you know, diversity, equity, inclusion and looking at the ways you know, journalism, truly you know, doesn’t serve under-represented groups. And there's a reason why right, like the profession itself is not diverse. The profession itself is not from these communities. And, you know, we saw that clearly, you know, during the massacre of Asian people in Atlanta, right? The huge gaping inadequacies of, you know, major news outlets—they didn’t know how to pronounce Korean names, they didn’t have connections in the Korean community in the Atlanta area. I think, you know, there’s so much work that could be done to make everything—in terms of representation, in terms of accurate reporting, better. And I think one way to do it is kind of these op-eds and things, but systemically, there needs to be editors, full time staff people…there need to be columnists…disabled people who are columnists at, you know, The New York Times, for example. You know, giving people a platform—I think that’s important. You know, I think, I’m not waiting around—I have my own platform—I built it over like seven years, but these things aren’t mutually exclusive, right? We want both—and we deserve both.

Qudsiya Naqui

Thank you. And to that end, I'm really interested. So as you said, you built this platform yourself. And could you share a little bit about your creative process how you thought about each podcast episode and then the body of podcast as a whole and then the anthology and just sort of putting all those the blog putting all those pieces together? Like kind of how did you conceive of the work in its individual components, but also as a whole?

Alice Wong

The guiding principles that's worked for me speaking for myself. You know, I try to think about like, what do I want to do with my time is valuable to me. It also is to others. I think about what decisions, I think about whose decisions. I think about what interests me, you know, what am I curious about? What do I you don't really what to dive into? You're like, this is like, the real passion, right? Like what do I feel incredibly passionate about? I also think about like, what are things that are you know, out of work, but also fun, you have a creative process, you know, what to do things that are fun and pleasurable. And I think that's something that creatives sometimes forget, it can't feel like torture, sometimes. The creative process should also be fun. We have a lot more ways to do it. Rather gentle process than we realize that it doesn't have to be something that is monumentally difficult or overwhelming, and I think giving myself permission to slow down or take a break or create projects that aren't so daunting. You know, projects that are short term. I could work on things that are longer term. You know, I do think that it's just my theory. It's a podcast episode. You know, just it takes time, and I think one of the biggest things that I've kind of figured out about myself after it's not your process to is to be with the thoughts, feel like you have to keep up. Or if you have to stay up there as soon as possible. Because it's just tough. But let's say there's an issue that's I do feel that I try to sort of a resist the notion or the pressure to have something about that immediately. So for be here, I really want to be intentional with everything that I do, and also have faith that that got made in the moment, but it's still good, you know, that it'll eventually find an audience, I think the most important thing is, do I enjoy it? Do I feel proud of it? If I put it out there, you know, if I feel good about it, that's really what matters, the posts that are out there. I have to have faith that, you know, it'll be useful, or just places where I don't realize the different ripple effects, but you release it out there. You know, it has as a life of its own now. That's really good. I think that's, that's where the satisfaction is. Those are things that help me figure out like next steps, in terms of, all those different measures possible. Don't worry, to try to finish you know, I started DVP in 2014. You know, around 2016, I, I knew I wanted to do a podcast because, you know, podcasts are tricky. I really waited, I just, you know, I wanted to I just do both of it. I want to budget for the, you know, transcriptions or just, you know, audio producers because I do need more help than just editing. And just, you know, given the workflow, the workflow, in a way that works for me. That's important, that it doesn't have to be work 24/7. That we should create space to rest, that is deep and sustainable. So I was very mindful of that in terms of conceptualizing, planning it out it really taught me who the people that I want to talk to you like this is that said that also differentiate yourself? Who is the people that are interesting, and I had a spreadsheet for years and I'm curious to hear your process too, but I had a spreadsheet with like, you know, proposed episodes. Sometimes the topic stuff first and then I'll find the right person, sometimes it's people that I want to talk to and I'll figure out oh this is what they are passionate about. Maybe this episode will be about this. Sometimes it's just being observant and being with people and letting them get a sense of who I am I know them a little better and when I invite them on the podcast. It goes better, with the podcast, we already have a rapport. And I think that helps too. I have interviewed folks that I don't know before but it's also fun, scary aspects because you have no idea what's going to happen in the hour. There's the element of risk, there's adventure, and an element of like experimentation, learning new things. if We already have a rapport without ever dealing with before I do, they're always those are always going to be fun, scary aspects too, because you have no idea of what's going to happen in that hour, you know. And I think that's a different aspect too, to do things that have an element of risk, an element of adventure, and also an element of like experimentation and learning new things. And I think that’s what every gradual part of my work, with the disability visibility podcast, all of it was baby steps, it was a podcast that I self-published, an anthology in 2013 because I really wanted to have a response to several people in response to the Trump administration. the initial idea started in 2016 and the anthology just came out in 2018 so yes it took a while but it's a beautiful thing to happen in that hour, and that's a different aspect too, to keep doing things that have an element of risk, an element of truth, and experimentation and just learning new things and the Anthology, which came out a while, but it's a beautiful, small anthology of essays about the relationship between resistance and hope and there really was for us, it was really speaking toward this particular time. You know, these things also taught me a lot of editing skills, and be a publisher. It is also led me to having this you know new anthology published by a major publisher so that's things that I never thought I’d do but were things that were essential stepping stones. So it's been pretty amazing so far and such a privilege, such a real delight. And I just feel so much gratitude to be able to do what I do and be in partnership and in community with so many people. That to me is the greatest gift.

Qudsiya Naqui

I'm so grateful to you for sharing all that. And there's so much of that that resonated with me and my own process and my own thinking around doing the podcasting work. And I personally love the anthology and I'm so excited for the next one. You know, I think that your journey is a testament to this idea of if you just follow what brings you joy and brings you passion. It leads places even though it doesn't seem to at first, it takes time and a lot of heart and energy. And I think your story is such a testament to that. And so now you know, you're here, you've published your first work, you're on to the next and you've completed 100 episodes of your podcast and so what's the next frontier for you Alice?

Alice Wong

So it's pretty funny Yeah, as I mentioned, these things that just organically grow, and build and get better over time. So after my Anthology, Disability Visibility first person stories for the 21st century came out last year I thought what should be my follow up you know, even before that book came out, it's just in terms of okay, yeah. Yes, this is my last shot of opportunity to publish with a major publisher which I do to really build off the moment, should I submit another book proposal, if I do I want it to be different. Yeah, other first pitches, oh, I want you know, are you going to do a part two of the anthology. I thought about that. I thought maybe this is the right time to look back at my work and tell my stories. So I have to am working on my memoir and it's going to be a memoir with a few essays and collections. So this is what I did the proposal last year for this new book, I collected all these spreadsheets. I created a spreadsheet, especially with all of my past work that's published and I was like Oh, damn, like there's, there's a lot and I was kind of amazed by that. I thought this, you know, this is a good time to take it to me and center myself and be okay about that. I think I'm so curious about you. I feel comfortable as the interviewer and just letting the guest shine. This is why I do try to push myself to do something different and that feels a little uncomfortable, but also feels right at the same time. So this entire year, I've been working on my memoir, it's called Year of the Tiger, which will be out next year 2022, which is the actual year of the tiger so I’m turning 48 next year, and as a Chinese American, this is year by year. There's no further ado here. And I still get really excited. And I think the title came to me first. You know like ok this is meant to be because you know I was looking at the calendar, thinking about what I want to do in the future, I am so lucky to be alive, especially since the pandemic I feel like it's been so rough for so many of us. And to say this is my time and I'm going to take it and not apologize for that and I think the pandemic is definitely a factor in that. Feeling so unsafe and vulnerable and still be able to hopefully come out of it and come out of it still telling my story in different ways. that to me I think is probably the reason to have a book that looks back and also looks forward. it's an opportunity as I’m writing it right now it's a real type of reflection, it's such a luxury to be able to do this and I just am super excited about it. and that to me is such a wonderful new use of my time and energy to really dive into this this year. so this year and next year will just be all about the memoir and getting the memoir out there but I’m going to really use the memoir to center issues of Asian Americans and AAPI folks with disabilities as well. you know there are also ways to leverage the book and create community. so that is my plan for 2022!

Qudsiya Naqui

That is so exciting Alice, congratulations. I'm so excited for you. I can't wait to read it. I will be pre ordering as soon as I can. And sharing it on my networks as well and encouraging people to read it and I am so excited. I'm so happy that you're doing this and I can imagine the discomfort of it. I identify with that. But if anyone can do it and do it beautifully, it's you know, I I'm so delighted to hear that. And I have one more question. And then I promise you that you could ask me some questions. So we'll turn the tables a little bit. But I, I want to ask, and I think you've answered this in some ways in the course of this conversation, but what do you hope to see both in terms of the representations of disabled people in media and culture and the actual, you know, work of disabled creators? You know, what is your What is your vision? What do you hope to see in the future now that you've blazed this trail along with others?

Alice Wong

you know I’d just like to see, I’d like to flip the question, you have lots of listeners who are no disabled and are allies who listen to the podcast. But I think I would like to see nondisabled people fully support our work as disabled creators, artists, writers, you know, whatever, because I think, you know, creation, you know, there's a lot of work. There’re not enough avenues to invest and support and to be honest pay people for their work. And I would love to see, or to people just either institutions, foundations, companies, nonprofits, really think about that, you know, what are some ways to support the work of disabled people in your local community, or that are working on interested areas that you are looking at, if you have budgets, for speakers, or staff, or consultations. Think about where you want to put your money and resources. So I think I mentioned earlier, I want to see more of us everywhere. I would also say that there's also debate that requires those who are in decision-making positions to put a priority on us. And I don't think that's happening to the degree that will close the disparity, right? Like there's just pretty much it almost every field, there's not enough disabled people, in particular disabled people of color. So let's just put that out there. I would also say that disabled people of color are not unicorns, we are out here. You and I are here, we are out here, we are not tokens. But we should be supported because of all of the brilliance and skills and expertise that we have. So I want to see more support a very tangible material support for disabled creatives. So that that would be my response and revision to your question if you don't mind. And I think that's the message hopefully that, you know, your listeners will take to heart. And I think that's your listeners should look at their bookshelf. Look at your bookshelf and ask yourself how many of these books are written by disabled people and if there are zero ask yourself why is that? So just think about that, that might be one way to get started. You know, I was wondering about you. You know since we're both podcasters, why podcasting for you. In terms of this medium and real labor of love. A lot of people don't understand it's not something you just throw together, it is a labor of love. So I want to hear your origin story and what you see as your future with this podcast and where do you want to go with this podcast? to the moon!

Qudsiya Naqui

Exactly, to the Moon to the stars. That's a good question. And I guess I you know, I've shared My sort of personal story in one way or another on this podcast, and outside of it, I was very, very honored to be a guest on Thomas Reid's, Reid my mind radio recently. So, if you want my life story, there you have it. But I think for me, I am a person who always felt like they belonged, nowhere. And that in that sense for a lot of different things, so from being not totally blind to spending part of my life really identifying with being sighted, but then losing a lot of vision over time. So like, kind of not really being blind, not really being sighted, being Indian, but Muslim, which really confuses people, and also being a non-sort of non-practicing Muslim, but wanting to identify with Muslim culture in some ways, in some ways, not. And just there's so many ways in which I never felt like I fit into any box. And in moving to DC, and that was the first time like you, Alice, I really came into my disability identity a lot later in life, and I, you know, moved to DC and that's the first time I ever had a blind friend. And that friend really transformed my life in a lot of ways. And I, I really, I really felt at home in this community, because no one is in a box, as you were saying. So clearly, you know, we are diverse, we are vast, we come from all sorts of experiences and walks of life. And, you know, we're blind, we're deaf, we're this, we're that we're Asian, we're black, we're white, you know, and I just really felt at home in this place where everyone is sort of other in their own way. But we are unified in a lot of ways. And so I really found myself in this community. And as the pandemic settled in, and we all were at home, I thought about, you know, how can I contribute to this amazing community that has given me so much over the last few years, and I've always gravitated really quick to the podcast world because as a blind person, it felt so equalizing in a certain sense, because, you know, with film and visual things, especially when audio description is not ubiquitous, and it's getting better, but it's, it's still not quite there yet. You know, I felt a divide between myself and other people who experienced visual forms of art and cinema, etc. and podcasting felt so sort of equalizing for me because I thought, you know, I'm listening to this a sighted person is listening to this, we're having the same experience because we're both listening to it. And I just, I felt like it was it was access, it felt like access for me to, to so many things like the news to art to storytelling, and I really enjoyed just losing myself in in other people's stories. And so I thought, you know, I want to contribute to my disability community, I want to add something of value and I love this medium. So I mean, it felt podcasting felt like sort of a no brainer to me in that respect. So that's kind of what led me led me to do this.

Alice Wong

You know, for your listeners. You know, I got an email from you. You were trying to, beginning to start out your podcast. It was such a nice like I was so delighted to hear from you. We didn't know each other this is what community is, is the fact that you know there's such generosity out there of course there are trashy, garbage space but there's also a real generosity of spirits in relationships at really within the disability community have also deepened my understanding. But also, I would say has saved my life you know that just don't say that like dramatically, I do think that the relationships that we make, that have sustained, have really keep us going. And I think that's evermore true since the pandemic when we've been kind of unable to be together in person and yet we really know when the chips are down you know who your friends are, you know who you can count on. and that's a real very special way of living. and I think as a podcaster that is really cool. and you were just really, so sweet, and I referred you to Cheryl green, another fantastic podcaster, a filmmaker, an activist, an all-around just lovely human being. Because, you know, she helped me get my bearings in terms of podcasting, you know, I was really unfamiliar with things and I didn't want to mess up and needed some pointers and she really helped me. what was your experience learning the ropes and being on top of this podcast and being part of this community of podcasters?

Qudsiya Naqui

Yeah, and I just have to say, so I, you know, I, had to put on my brave hat and I just sent you an email. And I remember thinking, I'm emailing this really famous person, there's no way they're going to respond—I mean, they have better things to do than respond to me. But I'm always of the opinion that, you know, you just got to, you just got to shoot your shot, as my social media manager likes to say, and you might not hit the mark, but it's worth a shot. So I emailed you, and I was just floored by your generosity and responding to me—within 24 hours, might I add—and you were so kind, and you were so warm and honest. And you know, you're in the middle of your book tour, if I remember correctly, and you were super busy. And you're like, I'm in the middle of a book tour right now. But please talk to my friend, Cheryl Green. And Cheryl was, as you just described, phenomenally generous—with her time, with her advice. I remember sending her my first audio recording, because she said, "Please send it to me. I'm happy to, you know, I do a lot of voice work." And I send it to her. And she was just like, "You might want to not swallow in the middle of your sentence." And she's like, you know, "You can take a breath, you might want to breathe a little, and you can edit that out." And I was like, "Oh, that's true, I can edit that," you know, she was just so generous and helpful. And she also helped me understand how to do a good transcript, which was something I know is really important to you. And it was extremely important to me. I felt that my podcast was worthless if I didn't make it accessible to everyone in every mode possible. So I was really grateful to her for teaching me about transcripts, and I'm still perfecting the art. But you know, that was a really valuable learning experience for me. And I also remember I was working with—I had recruited a student from like, from my alma mater, from Barnard College, who was working with me, and she connected me with another Asian American podcaster, who was doing like a training and who generously allowed me to join this little group. And I learned a lot about how to build your website, how to have a hosting site, how to connect to the podcasting applications, how to do your social media. So I learned a lot from that. And it was all just very new territory. And then of course, I had my, my two team members, Ilana, and Avery who, you know, Ilana is the audio producer. And Avery runs all of our social media and website management. And I really thrive in working in a team and I was so grateful to have the two of them as thought partners, and I think every everything about my podcast has been better because there's been more than just my brain creating and generating ideas. And to your point about more money being put into this work, you know, those two people who I work with, and I know you had a team as well, you know, I want to be able to compensate them right now. I've been doing this project completely on my own steam and it's against my values to have creative people putting their creative effort and work into something without being compensated, because that work is of great value to me, and to just the world. And so I totally second your motion about more investment in our work and I hope that by putting work out there and seeking support, you know, we can move that forward a bit further.

Alice Wong

Absolutely. And I think that's you know; a labor of love doesn't come cheap. There's, you know, most of TK's a labor of love, because you're doing this for the community, that doesn't mean that it shouldn't be compensated, right? There are reasons why we want to do this, but it's also: People need to eat, people need to sleep, people need housing. And to do a podcast with that kind of care and thoughtful design, and access—it does require a lot. And, you know, there's other ways that, you know, later on, if you do some sort of Patreon, or just some sort of like tip jar, or if you have a PayPal account, let me know, and I will blast it on social media, and tell everyone to support you, because sometimes, you know, this is what we have to do when there aren't formal mechanisms in place, to where there aren't formal, kind of, avenues of support. So crowdfunding is kind of a sad commentary on capitalism, with the fact that people are crowdfunding their healthcare, people are crowdfunding their work. But it is, you know, one avenue, one option. So whatever you end up doing, just keep me posted, because I want to support you. I want to support all the future disabled podcasters and media makers out there. You know, so many of us who really do amplify each other, like Cheryl Green's work. But also, there truly are kind of six degrees of separation, I mean, Thomas Reed is somebody I had on my podcast. He is just another wonderful, wonderful person that is doing amazing work and deserves a bigger audience, and also just deserves all the flowers.

Qudsiya Naqui

Yes, absolutely. I completely agree. I will keep you posted about everything regardless, so expect to hear from me. This has been such a delight, Alice. I cannot thank you enough. I'm very star struck. Thank you so much for being on the show.

Alice Wong

Thank you for having me. It's just—it's been such a lovely time talking with you, and just getting to know you better. This is just the beginning.

[A slow, jazzy hip-hop beat plays.]

Qudsiya Naqui:

Thanks for listening to this new episode of Down to the Struts. Over the next 10 weeks, we'll be back in your feeds with five new episodes that explore disability, design, and intersectionality. Remember that you can subscribe to the podcast on Apple podcasts, Spotify, Stitcher, or wherever you love to listen. Subscriptions help to amplify our work, and we always love to read reviews from our listeners, so be sure to leave one.

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Finally, this season we have an important ask: This podcast has been a labor of love, but it has not been a labor without cost from the audio equipment, to the website, to the incredible team that makes this all possible. This work requires investment in the valuable talents of some amazing humans. You can help support this work and become an engaged member of our community by visiting www.patreon.com/downtothestruts. We'll include a link in our show notes. Your support will give you access to some cool benefits. And most importantly, you'll be investing in the amplification of disabled voices.

And if you're not able to contribute right now that's okay, too. Listening to the show and sharing it with friends is so important and we are so grateful for your support. Looking forward to getting back with you in episode two so we can get back down to it.

[The slow, jazzy hip-hop beat grows louder, and ends with a series of staccato drum hits.]