

Philip Dallmann: Hello inclusion believers and welcome to The Access Champions Podcast. I'm your host Phil Dallman for this week's journey into the galaxies of accessibility, diversity, and inclusion. Uh, this week's a fun week. Uh, it's uh, two Dans uh, on the episode. Um, first uh, we will have Dan Matthews from Camp Twin Lakes in Rutledge, Georgia, chiming in and continuing our conversation um, in the world of hashtag solve inspiration porn. Um, some real interesting perspectives, some candidness in things that could be improved, things that he's doing well, things that he wished he was doing better.

Philip Dallmann: Um and again continuing that conversation for all those- all those uh listeners out there um, who have thoughts on the subject um and maybe you're a little bit nervous to share them, worried about saying the- the wrong thing. Connect with us and let's- let's talk it out and see what your thoughts are um, and- and we'll set up a time to chat and get you on the podcast.

Philip Dallmann: Um, you can reach us at accesschampoin@gmail.com or reach out- reach out to us on social media on twitter and Instagram we're at Access Champion and on Facebook, The Access Champion Podcast. Um, very excited, we're going to be debuting some new uh, champion symbols coming out uh, in the next week or so. Our artist, uh, the Tommy Carr, uh, is uh, fantastic and has done tremendous work once again.

Philip Dallmann: Um, our second, uh, segment, uh, for this week's episode you know uh, post Labor Day gotta get that work in, um, is uh, from our Pop Up studio in Atlanta and it's um, with Daniel Ellison uh, who's a professor at Duke University and also works at the Gregg Museum of Art and Design in Durham, North Carolina. Real interesting dude, uh, doing a lot of different things, but has a fantastic take in furthering audio description through students um, and furthering their perspectives through working in the world of audio description. Uh, real, real interesting cat and uh, doing some fascinating work.

Philip Dallmann: So um, first to start off, uh, let's uh, continue that inspiration porn conversation with Dan Matthews.

Philip Dallmann: Alright, and uh, we are on the phone with uh, Dan Matthews who is the Chief Operating Officer at Camp Twin Lakes in Rutledge, Georgia and uh, thank you Dan for- for uh, joining us for this ongoing conversation about um, inspiration porn.

Dan Matthews: Yeah, it's my pleasure to be here, thank you.

Philip Dallmann: Um so in your- in your time at Camp Twin Lakes you know, what has been your exposure or your- your journey with uh inspiration porn?

Dan Matthews: Because we serve kids with illness and disability um, you know, just societally they're often you know, marginalized and all of that, but you know, even with the way we raise money, the way that we um have talked about ourselves it's

um, been in a- in a mindset of victimization. You know that we're serving these victims or ... and we've actually um, it's part of our sort of tongue-in-cheek um with our staff about the quote unquote poor little sick children um because, what we've learned is they're of course not um so fragile, not so um, you know, and some of them are not so inspirational frankly, but they're, you know, they're- they're um, just typical kids, um, that have unique situation and we've actually gone kind of the other direction with our staff.

Dan Matthews: Um, and- and when we train our summer staff, it's- it's more about you know, we have this unique opportunity um because these children have been through so much, they're uniquely qualified to be the game changers. They're uniquely qualified to- to change our society and therefore we need to equip them to do so. Um, so it's not so much about the quote unquote "poor little sick children," as it is um, you know, really equipping these strong children um to um, to- to be game changers.

Dan Matthews: Now when we raise money of course, you know, it's- it's the- the bald child on the cover, it's the kid in the wheelchair, it's the very visible disability or- or um, uh, illness that- that- that gets featured because, you know, that's to ... you know, the raising of the money ... that's the ... you know what the- the people think that they wanna see, or think people wanna see to raise money. Um and you know, we haven't really gotten away from that as well. Um, and it- and it also becomes you know it- it- it makes my skin crawl, but we still use some of the- the that sort of poor little sick child mentality um about giving them a week of you know being a child and this, that and the other, rather than you know, trying to be developmentally focused.

Philip Dallmann: And- and I would say that's you know, makes sense. Unfortunately, I think the more and more I speak to people, um, there's a lack of education um, on sort of the other end, the funding end, so the foundations, uh, individual donors and things like that of um, what they should be looking for as opposed to-

Dan Matthews: Yeah.

Philip Dallmann: ... you know, as you say, the poor little sick children. Um, have you guys ever thought about what the process would look like in ... wh- where would you would start ... I mean you're obviously doing a great job of educating your staff, um, would that ever veer over to your board?

Dan Matthews: Yeah, absolutely and- and it's funny 'cause we're in a strategic planning process now um, and one of things that we're really diving deeper on are- are sort of programmatic outcomes. Um, and- and we've really had to um, confront that uh, that thought of oh well we're here because it's a nice- nice to have for poor- you know the poor little sick children to go to camp. You know it's a nice to have for them to be able to um, you know, have a week away from their illness, a vacation from their illness. Um, and- and so we've really started confronting that head on with- with you know, the thought that no, this isn't just a vacation

from their illness, but this a- a significant opportunity we have to have, you know, a sig- a critical mass of children who are facing the same challenge so that they can gain skills to become more independent.

Dan Matthews: So you know, and it's positioning it part of it's ... it really should be part of the continuum of healthcare services for children with chronic illness, because they can learn in this environment much better than they can at home. Um, from using that positive peer pressure, that all of those, you know, things to be able to give their own insulin, to be able to um, inject their own blood factor um, all of these things that would typically kind of set them aside at home, um, we're hopefully giving them the independence to be able to manage it themselves, thus adding to their independence. Which is the- the opposite of the dependency model of you know, the poor little sick children.

Philip Dallmann: Yeah, it r- removes that sort of savior complex.

Dan Matthews: Exactly, exactly. And it's funny, 'cause every year we have staff that come in you know, our summer staff that come in that have that sort of savior complex of you know, I'm gonna give everything I have to the kids you know, and this, that, and the other and it's- it's always fun to watch that sort of crumble away, 'cause usually it's in the first week. Um they- there ... I had a- a student um, a young lady who was a graduate student in child and family development with a concentration in child life, and child life is a profession um, that works in the hospital in helping children to adapt to their procedures, and understand their illness, and all of that.

Dan Matthews: Um and she came in and was just you know, thought she'd been in graduate school and I've got so much to give and you know, all of this and she gets here then you know, she happened to be assigned to a cabin of boys. She didn't sleep in the cabin, she just worked with 'em during the day. And she came in the office late one afternoon and was in tears and she was like you know, I had so much to give and all these you know, 12-year-old boys wanna do is- is- is fart and talk about girls.

Philip Dallmann: (laughs).

Dan Matthews: And it's just such a- and it's just such a waste of- of my you know, genuine, you know goodness that I want to impart on them. And I was like, well you know having been a 12-year-old boy, you know, I can tell you that a typical 12-year-old boy likes to fart and talk about girls and this might be the first opportunity they've had where they're not you know, in a- in a situation where they're kinda looked at differently that they can do that.

Philip Dallmann: Yeah.

Dan Matthews: So, to me, that's a win. You know it's- it's- it's you know 12-year-old boys being 12-year-old boys.

Philip Dallmann: I'm gonna need you to put that in your strategic plan for programmatic outcome.

Dan Matthews: Really? (laughs) Farting and talking about girls? Absolutely yeah.

Philip Dallmann: That's fantastic, that's- that's really amazing. Um and I- I think that's a really great um, sort of anecdote in- in- in explaining how one should evolve their views-

Dan Matthews: Right, right.

Philip Dallmann: ... in- in uh, this kind of work. Uh, so thank you for that.

Dan Matthews: Oh absolutely, absolutely.

Philip Dallmann: Um, well, thank you for- for taking the time to chat with us um, I- I think that's uh really wonderful, practical, uh perspective on- on the subject.

Dan Matthews: Yeah.

Philip Dallmann: As you said you know, before- before we started recording it, we're all working to be better at this so, um, and we're all, you know, trying to navigate uh, this world so, um, I wanted to say, you know, thank you for the work that you have done um, in- in this realm, um, and I look forward to- to seeing more.

Dan Matthews: Yeah, very good, thank you so much.

Philip Dallmann: Thank you again Dan, um, for taking the time to give us a call, um, and share your thoughts, um, and um, and what you're currently doing. I mean, uh, we're all just trying to make this better, um, trying to clean this up, um, these practices innately good. Um, as we've talked about before you know, we're trying to oftentimes you know, we've been talking a little bit about the funding stuff, trying to raise money for good program or you know, a good organization that's doing great work, um, but it's you know, we have to make sure that, um, ethically we're going about that the right way.

Philip Dallmann: Um and so, let's move on to our second Dan of the episode, uh, Daniel Ellison. Um, again as I mentioned, uh, a professor at Duke University and uh, also at the Gregg Museum of Art and Design so, without further ado, Access Champion, Daniel Ellison.

Philip Dallmann: Alright, and we're back at our pop-up studio here at the Kennedy Center lead conference uh, I am joined by Daniel Ellison uh, from Duke University, uh Gregg Museum of Art and Design.

Daniel Ellison: Two different places actually.

Philip Dallmann: Oh two uh-

Daniel Ellison: So, I wear multiple hats so I teach at Duke and am involved in some projects there, but I'm also now a former board member at the Gregg Museum of Art, but still on their Accessibility Committee.

Philip Dallmann: Oh great, great, great, great. So, how many lead conferences is this for you?

Daniel Ellison: This is number three.

Philip Dallmann: Number three. Alright, so you're a vet, you've been here. Um, what a- what excites you or what have you been to so far that was uh, exciting to you, um, session wise or idea wise?

Daniel Ellison: Um gosh, I ... the- the area where I have been most involved in accessibility for the arts in general is arts access for people who are blind and very low vision, and so I've concentrated on going to some sessions that intersect with that interest and so ... and I'm also an attorney.

Philip Dallmann: Okay.

Daniel Ellison: And so I wear that hat as well when I look at all of these accessibility issues and- and so the issue of copyright and copyrightability of- of audio description-

Philip Dallmann: Okay.

Daniel Ellison: ... um, came up in one of the sessions that I attended. And- and I discovered that that wasn't just an issue that- that created a light bulb over my head, but it also created a light bulb over some of the audio describers heads as well. You know, when they see their works presented on youtube videos or um, you know or other ways that gee, they did this text and how does their creative element in describing something relate to something that is personal to them?

Philip Dallmann: Yeah.

Daniel Ellison: And uh, people start to have copyright issues in the underlying work and so the cre- you know, it's better that the other creative aspects of presenting um, the audio description starts to be part of it as well. So, as more audio description happens throughout the world and more creativity involved with that and that's going to start to- to bring that other hat that I wear of lawyer for the arts come into play.

Philip Dallmann: Yeah.

Daniel Ellison: So that was kind of interesting to see that hey, I'm not the only one who is thinking along those lines.

Philip Dallmann: You know, I had that thought previously once um, with-

Daniel Ellison: I'm glad you had a thought once.

Philip Dallmann: I had a thought once, I wrote it down ... but uh ... the, I was reading a describer's script and I- and I was like uh, it was for a show that was ongoing and I thought well, you know, another describer could just read this script and then I thought, well that doesn't seem right like it- it ... this was this other describer's act. You know, there is creativity involved um, and there is um, it's intellectual property I think um.

Daniel Ellison: Yeah, I mean it's- it's clearly, it may not actually-

Philip Dallmann: Unless, your contract says it's not-

Daniel Ellison: ... to get a little bit into the lawyer discussion here I mean, it is definitely copywritable-

Philip Dallmann: Mm-hmm (affirmative).

Daniel Ellison: ... in my opinion. But, is it a derivative work of the underlying work in a way that it is a translation, and a translation if it was simply for instance and simply that air quotes here.

Philip Dallmann: Yep.

Daniel Ellison: If it was simply a translation from English to Spanish for instance, um, although there may be some creative elements to that, it's still a derivative work.

Philip Dallmann: Right.

Daniel Ellison: In most people's opinion, and so gee, is translating a painting into an audio description of that painting, is that a translation in the same way that I need to get the permission of an underlying copyright holder you know?

Philip Dallmann: It's a great idea.

Daniel Ellison: To- to create that or to do anything with it once I've created it, maybe? I mean we're probably uncharted territory here?

Philip Dallmann: Yeah.

Daniel Ellison: And I know that legally, again this is sort of legal hat, I didn't mean to wear it so much with this podcast but- but the copyright act does allow for um, an accessible version of works to be made available, like the audio um, of- of some books I think has got some copyright exceptions within that world of copyright law.

Philip Dallmann: Mm-hmm (affirmative).

Daniel Ellison: And you know that ... that again, so is there an exception here, is my audio description of a- a painting-

Philip Dallmann: Yep.

Daniel Ellison: ... that's still under copyrighted that's going to come under some sort of exception if it's a limited purpose especially.

Philip Dallmann: Right.

Daniel Ellison: If it's like just in the museum that that's being used.

Philip Dallmann: Right.

Daniel Ellison: Is that okay? Or just in the theater, but once you take it beyond there? Does it add some layers? So, always fun stuff to think about.

Philip Dallmann: Absolutely (laughs).

Philip Dallmann: Um, what- what is uh, going on in your life right now that you're excited about.

Daniel Ellison: Sure, so um, as part of what I do at Duke, I'm an adjunct professor there and a service learning course that I've been teaching for 10 years, um, we landed as a result of going to a training to become an audio describer-

Philip Dallmann: Mm-hmm (affirmative).

Daniel Ellison: ... um, my mom has been blind for the last 10 years or so, she's 96. That led me to take this audio description training class and as a result of taking that class, it alluded to audio description of artwork and that light bulb went ov- over my head saying ah, I could have audio description of artwork as [greeting 00:18:27] of project for students to work on in my class.

Philip Dallmann: Yeah.

Daniel Ellison: And so, developed the Durham Audio Described Art Project. The initials of which create DADA Project. And so, been working on that now for three years as it has now nine works of public art in Downtown Durham described, nine works in the permanent collection at the Natural Museum of Art at Duke, art in that um ... we added another nine works that have the texts of the audio description, but it is not yet been put into the system that allows accessibility, access to those descriptions. So working on that, trying to get an app that these works go into and that's what excites me these days.

Philip Dallmann: That's a- an amazing opportunity for those students I think, uh, to be exposed to this other field, um and-

Daniel Ellison: And it- and it- really expands their sensibilities on- on these issues.

Philip Dallmann: That's tremendous, that's really tremendous, uh.

Daniel Ellison: And one- one of the students so, I have them write reflections every week, and, 'cause that's part of what I've learned is the pedagogy for service learning is you're supposed to think about things.

Philip Dallmann: Mm-hmm (affirmative), yeah.

Daniel Ellison: And- and several of the students have pointed out the relationship to their own lives, they are not people who are blind or low vision necessarily, but gee my grandmother is and I you know, I will go to things with her and so it resonates with some of the students pretty closely.

Philip Dallmann: Yeah.

Daniel Ellison: And for others, it's like oh, I never even thought about that.

Philip Dallmann: Yeah, and- and I think both are incredibly valuable you know, as soon as you start considering other demographics in your life I feel like it ... you now have a fuller perspective of the world, which is a tremendous thing to be happening at a university. I- it's what should be happening at a university.

Daniel Ellison: E- ex- exactly.

Philip Dallmann: It's amazing that you're doing that.

Daniel Ellison: Exactly, and going to lead, I mean there so many people doing so many exciting things around the country and around the world.

Philip Dallmann: Yeah.

Daniel Ellison: I sat in at a presentation by folks from the museum in Taiwan, an art museum in Taiwan and what they've done at the museum, um, is amazing. That they've created a permanent installation exhibit specifically with the mindset of we want to make this totally accessible.

Philip Dallmann: Yeah.

Daniel Ellison: And so the process of creating 3-D modeling um, 3-D tactile um corollaries to the paintings that are on exhibit, I mean is- is just amazing and the person who was talking about the 3-D printers totally went above my- above my head on

that. But it's like wow, this is really cool, maybe I don't really need to know all the details on this because I'm never going to be the guy-

Philip Dallmann: That person, but you got the gist.

Daniel Ellison: But yeah, I can send it to somebody. Say okay, go to China, learn about that.

Philip Dallmann: Yep, listen I know my, I know my box and then if I want to go out of it, I know I gotta go find an expert and frankly, what a great place to meet people that are experts in other fields, uh?

Daniel Ellison: Yeah, although what's exciting also is that I want to be an expert on all of it, but I can't.

Philip Dallmann: There's not enough hours, we have to sleep sometime uh, is what I- I remind myself uh, when I'm up at 3 a.m. learning about uh, I don't know, medieval history for no reason other than it sparked my fancy and I was like, I should know more about this. Um, but uh, well thank you for sitting down with us.

Daniel Ellison: This was great.

Philip Dallmann: And um-

Daniel Ellison: And I'm looking forward to getting some swag.

Philip Dallmann: Yes (laughs) yes we have a t-shirt.

Daniel Ellison: For those of you out there in radio podcast land, there are these amazing superhero looking Access t-shirts.

Philip Dallmann: Yeah, they're fantastic and we'll actually, we'll hopefully by the time this airs have them available for purchase on the website. Um but we'll always bring them with us when we're out and about so.

Daniel Ellison: Cool deal.

Philip Dallmann: Thank you again.

Daniel Ellison: Thank you.

Philip Dallmann: And I'm sure we'll talk again soon.

Philip Dallmann: Thank you to both of our Dans uh, Dan Matthews and Daniel Ellison for being just champion Dans uh, and uh, and- and taking on incredible work and looking to the future and- and moving this field forward. Um, so thank you for taking the time both of you to chat with us on the podcast, uh thank you to our producer Matt Kirtstедder for uh, making us, making these episodes just

amazing every single week um, and thank you to Eric Walden for the theme song, never gets old, and of course our champion intern, Miss. Kelsey Rose Brown, um, who is consistently killing the game. Um, we will be back next week with another episode, so be sure to subscribe and share the podcast on whichever app or site that you listen to, um, and remember inclusion believers, never stop running through that brick wall.