

[Philip Dallmann:](#)

Hello inclusion believers and welcome to the Access Champions Podcast. I'm your host, Phill Dallmann, for this week's journey into the galaxies of accessibility, diversity, and inclusion. Uh, we got another great episode for you this week as we continue our Organizational Buy-In series with TDF, which is, ah, been a blast so far, and, ah, really appreciate the feedback we've gotten from our listeners. A lot uh, a lot uh, of great outreach and, and comments sent our way.

[Philip Dallmann:](#)

Um, so, um, excited to, to continue this journey. We have I think two more episodes, uh, after this one, uh, as I sort of lay 'em out, um, 'cause we did, you know, a substantial amount of interviews that day, uh, with uh, folks inside the organization. And then I'm excited to, to kind of look at uh, other organizations and companies out there, um, who, who have that full organizational buy-in, um, to, uh, to sit down with.

[Philip Dallmann:](#)

So, um, I have started creating my own little list, but if you guys, uh, out there have suggestions or thoughts, um, please, uh, shoot us an email, uh, at [accesschampion@gmail.com](mailto:accesschampion@gmail.com). Uh, we're always, even if it's other suggestions outside of organizations we'd want to sit down with, um, in this kind of setting, um, if there are other folks, other topics and things like that that you want to hear about, um, or you think would make for a great guest or segments, um, we'd love to hear from you. Uh, and I promise you we don't bite. Um, and so, you know, feel free to reach out to us, uh, via email.

[Philip Dallmann:](#)

Again, that's [accesschampion@gmail.com](mailto:accesschampion@gmail.com). Or hit us up on social media. We're @accesschampion on Instagram and Twitter. Um, and the Access Champion Podcast on Facebook. And we're pretty responsive, uh, I think pretty quickly, and our, uh, champion intern, Ms. Kelsey Rose Brown, um, is always down to respond and, and, and connect, uh, with you guys, so.

[Philip Dallmann:](#)

As I said, we're, we're continuing th-that series, and we're continuing it with TDF's director of education, uh, Ginger Bartkoski Meagher. Um, Ginger is, and I feel like I've said this every week so I hope that you believe uh, that I am earnest, um, and sincere in uh, in my thoughts, and, and, uh, feelings towards a lot of these folks over at TDF, um, because they are genuine.

[Philip Dallmann:](#)

Um, but Ginger is, is just a fantastic human, she's passionate, um, dedicated. Um, I was lucky enough to, uh, sit, uh, across from her but between a divider, um, for a few years there at TDF, and, and um, there wasn't a day where her department, uh, was not infused with, with laughter, uh, with joy, um, even when, when things are tough, or, or things don't go according to plan, um, or when snow happens, um, there's a, a persistence and a dedication, uh, in, in, the education department there that, that, um, can, can be trickled back t-t-to Ginger, uh, and how she goes about life, which is fiercely.

[Philip Dallmann:](#)

And so I'm excited to share conversation, I think you can tell. Um, cause I-I-I'll be candid, I always want to be transparent about these things, that, uh, Ginger and



I are friends, uh, outside of TDF and our time at TDF. Um, and uh, I think the world of her, uh, not only as a professional, um, but um, again, as a human, as, uh, as a mother, um, and you know, funny enough, uh, as I was kind of debating, uh, which interview to use this week, it was, you know, I was a little bit in my feelings, uh, and scrolling through, uh, Facebook and happened to see a post that she had, and I just thought, man, she's just amazing.

[Philip Dallmann:](#)

Uh, and just, you know, just fantastic and ... I use the word persistent, but she's persistent, she doesn't let things knock her down, she's constantly fighting through, whether it's, uh, uh, I think she was posting about with, uh, new math with one of her kids, or, or, you know, a-a blizzard during, you know, a full house buy-out of the Lion King. So, uh, you know, she's always going to make sure, you know, make things happen and keep powering through. So, I'm really excited to share that interview with you guys.

[Philip Dallmann:](#)

Um, unfortunately it's this back-to-back weeks where, um, we have a bit of a somber note. Um, yeah, we lost, uh, a real champion in the disability community again, um, last week. Uh, I mentioned Carrion Lucas, uh, who was a tremendous advocate, uh, but, um, this week it's Mike Oliver, um, and again, he may not be somebody that you're familiar with, uh, but he is the one that we're - is pretty responsible for, uh, the social model of disability. Um, some of the principles came from other folks, but, uh, he really pushed it forward.

[Philip Dallmann:](#)

And, uh, if you're not familiar with the social model of disability, it's the idea of, uh, the removal of barriers to anything in the world is not the individual with the disabilities' responsibility. It is, uh, society's, um, to be more inclusive in that way. And that's how, um, I've always approached things as an advocate, or someone in this field of access, um, and something I very much believe in, and, um, I'm, I'm grateful for, for Mike's work, um, and, uh, how he really pushed things forward in that realm. So, sad to lose him, an-and, um, you know last week I, I kind of put a little homework out there, to dive into Carrion Lucas, but dive into Mike Oliver, and also dive into-to this social model of disability.

[Philip Dallmann:](#)

I think it's important, and I think it's something we're a little behind on here in the States. Um, in the world of arts and cultures access, I think we have moved that way, um, because you can kind of stem, um, a lot of times you can look at like how things are named, um, whether they follow the medical model, which really focuses on the diagnosis, or the social model, which looks at the service or the access being provided.

[Philip Dallmann:](#)

Um, in some ways you can look at it as something calling out a diagnosis like, autism friendly, um, versus sensory friendly. Um, and I think, you know, there are reasons for uh, organizations to choose one or the other, but uh one follows the medical model, one follows the social model. So, uh, again, um, you know, somber news to lose someone like Mike, but I think his work will absolutely live on, um, and continue to move forward.



[Philip Dallmann:](#) Finally, this episode is sponsored by CO/LAB Theater Group. CO/LAB Theater Group is a non-profit theater organization that provides individuals with developmental disabilities a creative and social outlook ... outlet, excuse me, through theater arts. They offer free weekly classes and workshops that encourage actors to collaborate as an ensemble and discover their individual voices. Tickets are now on sale for their annual benefit CO/LAB Live. A celebration of inclusion in the arts, where you'll enjoy drinks and light bites, mingle with CO/LAB actors, and get an inside look at a CO/LAB class in action. For more information, visit [colabtheatergroup.com](http://colabtheatergroup.com).

[Philip Dallmann:](#) And I know I mentioned this on the other episodes that CO/LAB has sponsored, um, but at CO/LAB Live, they're honoring a woman named Katie Sweeney, uh, who sits on their board, but she's also a huge advocate for TDF's, uh, autism friendly performances, and, um, has been really, I think since the beginning. Um, she has a great TED Talk, look it up. I know I said I'd link to it last week and I didn't, um, and that is solely because I forgot, uh, that I said it, and, uh, sometimes that happens if I don't read the transcripts thoroughly when I'm uploading the podcast. Uh, so I do apologize and I promise, I super promise, um, that it will be linked to in this week's episode. Um, across social media, so, um, check that out, um, and, uh, dive into CO/LAB.

[Philip Dallmann:](#) I'm, uh, you know, separately just a big fan of the organization and, and the folks over there. Uh, we did one of our first episodes, it was between one and 10, uh with the, the CO/LAB team and, and one of their students, Emanuel Frowner, uh, and it's one of my favorite interviews we've done. Uh, just a really cool group over there, uh, just doing the thing, kicking ass, and taking names, uh, in the name of inclusion. So, uh, check them out. Uh, I will be at CO/LAB Live, uh, and I'd love to see some of our listeners there too.

[Philip Dallmann:](#) And I think that is that for, for all the business of this week. Uh, so without further ado, access champion, Ginger Bartkoski Meagher.

[Philip Dallmann:](#) Alright, we are here with, uh, Ginger Bartkoski Meagher, the director of TDF Education Programs, uh, and, uh, fun enough, uh, not sure which in the series this will run out but we did the bulk of this interviews at the TDF offices, but Ginger was actually in the field today, so we have her-

[Ginger B.:](#) Hey, hey.

[Philip Dallmann:](#) Hey, actually doing work. Love it.

[Ginger B.:](#) That's right.

[Philip Dallmann:](#) (laughs) Uh, so, uh, she's joined us on the phone, uh, thank you so much for taking the time to chat Ginger.

[Ginger B.:](#) It's my pleasure Phill Dallmann, [inaudible 00:09:49] long time listener, first time caller.

[Philip Dallmann:](#) (laughs) Uh, so one of the things I, uh, kick out about a little bit, uh, always when I meet people, uh, who work in the non-profit arts, uh, or at the service organizations, uh, I love learning how people get there because no one journey is the same and it's rare that, like, a four year old wakes up and says, I wanna save the world and do servicy things. So, uh-

[Ginger B.:](#) (laughs) Ironically when I was four I wanted to be director of TDF Education Programs.

[Philip Dallmann:](#) Amazing, amazing. And, and you accomplished that, and have a podcast. (laughs)

[Ginger B.:](#) [inaudible 00:10:24]

[Philip Dallmann:](#) Uh, but tell me a little bit about your journey.

[Ginger B.:](#) Sure. It is fun, isn't it, because very rarely do people who start out in the theater world end up doing exactly the thing that they thought they were going to do, which is almost always being an actor or an actress, uh, which is what I studied and undergraduate, (clears throat), and enjoyed, and loved. And then moved to New York and quickly realized that I wasn't cut out to be an actress, because it's hard, and people say no to you, and because I had always been interested in some sort of service, and that is sincere.

[Ginger B.:](#) I thought I was gonna join the Peace Corp, but instead I fell in love. Excellent reason to not join the Peace Corp, and join the Mayor Corp. So I was with the New York city teaching fellowship, and I worked in two schools in Brownsville, Brooklyn, and I though theater and theater arts and humanity. Uh, and I had a passion for education but it was hard. It was hard work. Uh, the education world is full of, of, uh, challenges and bureaucracies that can wear you out. And one of the things that made it really amazing and worthwhile is this partnership I had with TDF in a program that was then called Stage Doors.

[Ginger B.:](#) And so I was one of their partner teachers and I'd been working with TDF for three years when the person who, uh, was at TDF said they were leaving, and I was like, tell me about your job. And so he sort of gave it to me in a nutshell and I was like, Oh my God, that's amazing. That's like getting to do the best thing everyday. And sort of a beautiful combination of the things that I cared a lot about which were theater, and education, and getting young people to the theater, and changing the way that audiences look.

[Ginger B.:](#) So, I started at TDF 11 years ago, as an education coordinator. I know, right. I was young, I had so many less wrinkles. And in that time I worked my way up to director, and have seen our programs double in size. Uh, I've also had two of my



own children, so some really first hand experiences with kids and schools, uh, outside of the professional ones. So it's been something that is incredibly harmonious that seemed very right the whole way through.

[Philip Dallmann:](#)

Amazing. Uh, so uh, give us a little bit of an insight because the director of education at an entity like TDF, uh, I imagine is a lot different then what a director of education at other types of organizations would be doing.

[Ginger B.:](#)

Right. Absolutely. So, our department and our mission is very much part of the bigger mission of making theater equitable and accessible to everyone. And our focus is very much on students. Students from, uh, secondary up to college, and teachers, and educators. So, we're looking to make this incredible resource that New York City has of live theater from, you know, Downtown, to Midtown, to Uptown, to Broadway, to off Broadway, to off off Broadway, to [inaudible 00:13:41] and the lower east side. Uh, accessible to everyone.

[Ginger B.:](#)

And so we start in schools and institutions that already have, uh, students and structures in place to bring them to the theater. And so my job as the education director is to think about how we can do that, uh, to run a big, sweeter programing that we have where we take 11 thousand students annually to the theater, uh, and to be aware and thoughtful about the changing needs of audiences, the changing need of student, the changing needs of theater, and how to keep equity and access at the front of that.

[Ginger B.:](#)

So that's a very breathy answer for uh ... A short way of saying we take the children to see the theater and try and make it easy.

[Philip Dallmann:](#)

(laughs) Well, you mentioned something that, uh, I find interesting is, uh ... One of the things that I think TDF is pretty good about, uh, and I know that you guys are very good about, is actually listening to the people that your serving. I think it's really, uh, one of the only ways that programs are so ... still successful.

[Ginger B.:](#)

Mm-hmm (affirmative).

[Philip Dallmann:](#)

Uh, tell me a little bit about, uh, so ... You know, one of the things we've talked about on this podcast, uh, is colonizations and decolonization and, and things like, uh, you know, Savior Syndrome and, and things like that.

[Ginger B.:](#)

Mm-hmm (affirmative).

[Philip Dallmann:](#)

Uh, so, y-you're innately going into ... A lot of your schools, obviously, are diverse in very different ways. How do you guys navigate not being sort of, uh, you know, that savior that's coming to save them with the arts, uh, how do you navigate that world?

[Ginger B.:](#)

Right, yeah, absolutely. I mean, that's a really fundamental belief, is that when you ... For me personally as an educator, uh, I'm a big believer that my job is to

learn from the people I am working for. And that's a really personal thing, right? But I also think that TDF echoes that. We are of service. We do not have the answer, we are of service to the answer you need. And that really guides our department.

Ginger B.: And so when we ... We work across, as you said, a very diverse spectrum of schools. We have schools that are very high ranking, science schools that, you know, students want to go to on their way to an Ivy League College, and then we have much scrappier schools that don't have those kind of resources. And we work in all of them.

Ginger B.: So one of the things we do is we don't prescribe a curriculum to teach because we're working in diverse communities and every single classroom is different, it has different needs, the teacher has a different plan about what they want to do, and the students have, uh, different, uh, needs as well. So we, we don't ever wanna say go teach this and come at it this way.

Ginger B.: What we try and do is train our teachers and teaching artists and give them a variety of tools that work across intelligences, uh, that access intelligence in different ways. We think about, is there an opportunity for a student to do something theatrically, to put something in their body? If it's an audio learner how can we make it that way, if it's a visual learner how can we address that?

Ginger B.: So we give them lots of different ideas and tools. We do the thing- same thing with teachers so that when meet together, they're the ones planning what it's going to happen in the classroom. So they can really tailor-make a curriculum that's meaningful to the students that they're serving.

Ginger B.: Uh, and so sometimes that can be something really ambitious, like a performance piece, and other times it is, it is something that is as simple as look, I have students who aren't as verbal and getting up in front of a room and speaking is challenge, so how can we give them this experience and make them feel like they have ownership over it, and, uh, belonging to it?

Ginger B.: And so, that's what we go in with. Is ... We are really trying to work with exactly who is in front of us in the way they need to be worked with.

Philip Dallmann: Uh, yeah. Great. (laughs). Uh, uh--

Ginger B.: And- but acknowledging that all of that is worthwhile. It's not like, we are the best and you're not. It's like, awesome. There's this great amazing tool called Live Theater that's utterly life changing and we can figure out how to get you to it in a way that works for you.

Philip Dallmann: Yeah. Uh, and, and I'll say, I know, uh, sort of, I guess, second hand, uh, uh, full disclosure, my fiance Zanza is one of your--

[Ginger B.:](#) Hey. (laughs)

[Philip Dallmann:](#) One of your teaching artists and kinda has a, I'll disclose, a little bit of a professional crush on you. Uh--

[Ginger B.:](#) Oh my God. You better stop.

[Philip Dallmann:](#) She, uh, she loves everything about what you do. Uh, but she's a TA for your dance program and I know a little while back she, she was working at one of the schools and really identified that, you know, she wasn't able to connect with the students there, uh, and that they needed, you know, to see somebody that looked like them, uh, and Zanza is a tiny white lady, uh, wasn't that person for them. Uh, and I, uh, obviously was [inaudible 00:18:47] to the exchange between you guys, but to see how quickly you guys were adaptable and realizing that you needed to fill that need to make it successful. Uh, without so much red tape or anything like that you just saw and did the thing. Uh, I think is, is impressive.

[Ginger B.:](#) It is. And here is the thing, New York is beautiful in its diversity. It is stunning in how many incredible artists we have doing different things. And so what I try and do as the director when we are hiring people and we're replacing people is realize that we work in schools where, to have four or five different languages spoken in one classroom is not unusual.

[Ginger B.:](#) We're serving some schools where the populations are primarily people of color, or where they are primarily young black men, and it can be uncomfortable to say, oh, gosh, we should probably find someone who looks like the students we are teaching, but what I've learned, and there's been trial and error here, I've made dumb mistakes, is that there's nothing wrong ever in talking to people you're working with and saying, hey, what works best here? Do you need a female energy in this room? Do you need a male energy in this room? Do you need a non-binary energy in this room? Do you need to have someone who looks like you're students talking to them to be taken seriously? What works in your environment? Listening to what they are saying and finding it.

[Ginger B.:](#) We are so lucky to have such an incredible group of teaching artists who are multi-lingual, and multi-racial, and they have different gender expressions. So, we have this great group of artists who do the hard work, I mean, they are really the ones in the classroom making it happen. Uh, I'm trying to listen and make sure we serve it. And yes, sometimes that means having conversations that can feel clunky, you know, you're like, oh gosh, how do we change the demographic of our organization, or how do we change our p-, you know, the people who work for us. Because we've looked around and everybody is white. Well you say, hey, that's a problem, let's own it and be really open and honest about it and just solve it.

[Ginger B.:](#) [inaudible 00:20:50] we need to do better. We're looking at everyone we serve, and what New York looks like, and what we want the audience to look like, and we're gonna reflect that. Uh, and the only way to do it is just be really transparent. Even if it feels a little uncomfortable, because what I found most of the time is that my discomfort comes from being in a place of privilege, or making assumptions that aren't true and ... So I'm really excited to always evolve. And I want the programming to reflect that. Always. And I, I think it does.

[Philip Dallmann:](#) And I will, I'll co-sign on that that I think it does, uh, and I think it has. Even from watching when I was there, we were just a small barrier away from each other, uh, and uh-

[Ginger B.:](#) (laughs) Oh Phil, you have [inaudible 00:21:33] conversations.

[Philip Dallmann:](#) (laughs) Oh, and, and for those at home, the education department would call each other, uh, even though they were all, all of three feet away from each other.

[Ginger B.:](#) Look, it's an open office, you don't wanna yell. I'm naturally loud. (laughs)

[Philip Dallmann:](#) (laughs) Uh, it was amazing. But you do have, you know, I-I-I always wanna make sure I note this, you have a great team, uh, that, that you work with.

[Ginger B.:](#) Yes, absolutely.

[Philip Dallmann:](#) Uh, you know, Ali Whelehan, and, and obviously I'm biased with Tyler Riley as well, he's a good friend of mine. Uh, and I know you have another addition to the team.

[Ginger B.:](#) Yeah, [inaudible 00:22:09] came on to our community engagement side and uh ... and those are, those are the core people who work, uh, in the department, and then we have, as I was talking about, our 20 teaching artists who really go out in the field and are doing it, they are amazing. We have the consultants who also work with us. So this is by no means a one person show. This takes a huge army of people. And it also takes a lot of thoughtful taking and discussion, especially when we're trying to figure out how to do something right representationally. How to make sure we serve people the right way, uh, it takes a lot of conversation, and it's fantastic.

[Ginger B.:](#) Recently, I'll give you an example, we're getting ready to do our final full house of Kinky Boots, which is a completely joyful experience that we got to do a number of times and we do ... Go ahead Phill.

[Philip Dallmann:](#) No, I was gonna say, it is. I can actually, I can account for that first hand. I was there a couple years ago and then also, uh, I know, uh, on the actor side, uh, Stephane Duret is a good friend of mine, uh, who is an understudy for Lola, and he was on, I think, for your last full house [crosstalk 00:23:18].

[Ginger B.:](#) Yes, yes he was. And he rocked it, he killed it.

[Philip Dallmann:](#) (laughs) He, he is quite good. He's a talented, a talented gentleman.

[Ginger B.:](#) Yeah. To say the least.

[Philip Dallmann:](#) But yeah, go ahead.

[Ginger B.:](#) So, uh, so we've done this a number of times and we've had the opportunity to do number of trainings around it and we've done a whole bunch of different stuff, drag 101, uh, you know, musicals, uh, and last year we just sort of deeped our toe in cuz we always sort of avoided talking about the gender representation in the show. We were like, I don't know, I don't know, if that's what that show is about, and I don't if we're gonna do it the right way or not.

[Ginger B.:](#) So we deeped out toe and then just did a, a pretty, uh, a pretty basic workshop on gender, uh, representation. And the teachers were like, oh my God, this is amazing. We really need this. Is something we really need in our school and we need to talk about, and we wanna talk about, we just don't have the tools.

[Ginger B.:](#) So this year, uh, speaking of, it takes a village to do it right, we sort of reflected on it and we were like, listen we're not experts here so we're gonna reach out to people who are. And I asked our amazing group of teaching artists, I was like, we need someone who is an expert in trans-awareness to come in and partner with us in this workshop, and within five minutes we had all those great recommendations.

[Ginger B.:](#) And so now we have someone that really lives and works in that world to better serve that training. But that's just it. It's not something we just sit and do in isolation. We have this whole beautiful city of artists to help support us, uh, and what we do.

[Philip Dallmann:](#) That's amazing. I always felt like a ... Well, again, I've sat across the way, that there was always someone new coming through that I hadn't met quite yet, that was coming over to talk about something, uh, whether it was teaching artist consult, and a board member, what have you, uh-

[Ginger B.:](#) Right. Isn't that nice how you, how you, how you remember that fondly?

[Philip Dallmann:](#) Oh yeah.

[Ginger B.:](#) You're not like, what's this parade constantly up in over here?

[Philip Dallmann:](#) Yeah, I was like, who are these people? (laughs)

[Ginger B.:](#) No, it's great. I feel so lucky when I think of all the different people we've got to work with. [inaudible 00:25:18].

[Philip Dallmann:](#) Yeah, absolutely.

[Ginger B.:](#) And have got to grown personally. It's, you're like, God, I can't believe ... Some days I just can't believe you get, you get to do this. I'm like, this is my job, you know. This is awesome.

[Philip Dallmann:](#) Absolutely. I'll, uh, I'll get you out of here in this, uh, because as noted you are bouncing not only leading the way in this education department here, but you are also a mother of two, uh, I got make sure you don't leave those kids stranded.

[Ginger B.:](#) Yeah, practicing what I preach. Dragging those kids to the theater every chance we get.

[Philip Dallmann:](#) Nice.

[Ginger B.:](#) And by dragging I mean inviting them into the space with open hearts.

[Philip Dallmann:](#) Mm-hmm (affirmative). Yep, yep. That sounds about right. I'm sure you never lifted Henry up and brought him in. (laughs)

[Ginger B.:](#) Never once. (laughs).

[Philip Dallmann:](#) But I like to let, uh, you know, I like to leave with positivity, uh, which, uh, I know some people get annoyed with but, I think when you out good energy and dreams out in the world they are more likely to happen. So I like to let our guest dream their dreams, uh, what would you like to see the future of, uh, you know, these education programs at TDF be and the impact on the city?

[Ginger B.:](#) Right. Uh, I think big picture, these are programs that can really be tools to help shift an ideology about culture and diversity and the way things should look, and who has a right to the theater, to art, to every thing, right. I, I guess in a way is a little bit of my own personal political feelings that I think that art and theater can be life changing and can be radical, and can change the culture of, of a place, right.

[Ginger B.:](#) So instead of being inherently violent and selfish, perhaps we can create a culture that is inherently empathetic and giving. And these are the tools by which we do it. And so, (laughs), in the biggest, brightest of futures, we serve more and more students, so more and more have an opportunity to participate in a thing, and are inspired, maybe not to become a part of it, because is not the point to make every one an artist, but to know that there are tools with which you can change the world, because every one wants, uh, to, you know, be the change, or change the world in the way you wanna change. How do you do that? This is a tool for it.

[Philip Dallmann:](#) Absolutely.



[Ginger B.:](#) This is a space, and an opportunity, and a mechanism, and an art form that can do that. So, [crosstalk 00:27:57]. I don't know how we're gonna do it, but you know dreams are big.

[Philip Dallmann:](#) Dreams are big.

[Ginger B.:](#) We're gonna do it by keep on doing what we do and doing it better, and being thoughtful, and-

[Philip Dallmann:](#) And I, and I, from observing you I, I, feel like every one should have confidence that that will happen.

[Ginger B.:](#) (laughs) That's awesome. This has been very affirming. I feel, let's ... Can we do this every morning around 8:30, just like this pep talk, this will be great.

[Philip Dallmann:](#) (laughs) I, I may have to send it via text message at 8:30, the, the vocal cords-

[Ginger B.:](#) Really, this doesn't work for you every day?

[Philip Dallmann:](#) Ah, vocal cords really aren't warmed up then.

[Ginger B.:](#) (laughs)

[Philip Dallmann:](#) Uh, well, thank you so much for taking the time. Uh, I know you're out and about today, you're in Staten Island, right.

[Ginger B.:](#) Yes. I was in Staten Island visiting a high school that we serve there, and are able to do more work there.

[Philip Dallmann:](#) Awesome. A great example of what we just talked about.

[Ginger B.:](#) Exactly.

[Philip Dallmann:](#) Uh, som thank you so much, and thank you for all the work that you've done and you continue to do. Uh, it's, uh, incredibly important, and, and there's so many people, uh, that benefit from your hustle, so thank you and-

[Ginger B.:](#) And you too. This is rad. Is awesome. I'm excited about this podcast.

[Philip Dallmann:](#) Yeah. But, yeah, so thank you for being an access champion.

[Ginger B.:](#) My pleasure. And you.

[Philip Dallmann:](#) Thanks again to Ginger for taking the time to chat. Uh, uh, it was great. I though it was just, and I think, you know, I mentioned it, but so perfect that, uh she wasn't actually able to interview in person because she was just doing her job real well, uh, that day.



[Philip Dallmann:](#) So, uh, really fantastic, you know I rushed back to hop on the call because we had a short period of time, because ... which I thought was a great little microcosmic of ... She was out there, bringing t arts to the masses and then has to go quickly and, uh, just be a bad ass mom, uh, to those kids.

[Philip Dallmann:](#) Again, thank you Ginger for, for giving us some time to chat and, and share the amazing work that you're doing here, uh, in New York, so ... Uh, and again thank you to David Lasche for coordinating all these interviews, uh, they really wouldn't, you know ... uh, angling all these folks during gala season I'm sure, and I know actually, uh, is not easy, so, uh, incredibly appreciative for that.

[Philip Dallmann:](#) Uh, we will continue this series next week. I'm not sure who the guest star, we'll see how the spirit moves me, uh, to ... because we have a few, uh, few more interviews, uh, in the can. Uh, and then we're gonna move on, and I'm excited to share, uh, a lot of the interviews I did while I was out in Chicago. I think that you're gonna really enjoy them. Uh, and, yeah, that's that.

[Philip Dallmann:](#) Uh, thank you as always to our producer Matt Kerstetter, uh, for making us sound great each and every week, uh, our champion intern miss Kelsey Rose Bion, who's [inaudible 00:30:46] in a variety of ways for us, and of course, mister Eric Walton for that fabulous theme song, uh, never gets old.

[Philip Dallmann:](#) Uh, we'll be back again next week, and remember inclusion believers, never stop running, through that brick wall.