

Philip Dallmann: Hello, inclusion believers, and welcome to The Access Champions Podcast. I'm your host, Phil Dallmann, for this week's journey into the galaxies of accessibility, diversity, and inclusion. Uh, we have a very special episode for you guys this week. Uh, we did last year and it was pretty well-received and, and, uh, we are gonna try and do this for, uh, other events and conferences and such, but we have our second annual, uh, lead conference preview episode leading up to, pun very much intended, uh, the Kennedy Center LEAD Conference in Denver, uh, this August, um, where, uh, where it will be at, and we're very, very, very excited to return.

Philip Dallmann: Uh, we had a great time last year with the popup studio, uh, with the podcast. We've grabbed all this mini interviews, uh, really just had a blast and learned a bunch on the fly about podcasting in, in open air and, uh, adjusting interview formats and, um, we walked out with a lot of, uh, great content. Uh, we learned, uh, when to just stop recording when Rihanna starts, uh, bumping in the background, uh, because we also had some unusable content, unfortunately.

Philip Dallmann: Um, but we are, we're just so excited to head, to head back to this conference, to head to conference, uh, myself and, uh, our Associate Producer, Ms. Kelsey Rose Brown will be there again. Um, the conference organizers, uh, ha- we've been in touched with and, um, it looks like we're gonna have a, a little spot to be in, um, that will hopefully, uh, allow us to have a little bit more control over our environment this year. So, keep an eye out. We're gonna have some signage.

Philip Dallmann: Um, more importantly, we're gonna have swag. We're gonna have, uh, suggestion signs. We're gonna play some games. It's going to be a blast, and we're going to learn a lot together. Uh, so just super excited for that. Um, I, I personally love this conference so much. Um, it was, um, one of the first places, uh, as I, I dove into this field, um, outside of the office I was working and that felt, you know, it felt like home, uh, pretty quickly. You're just surrounded by a lot of people that care, um, that, that are passionate, uh, that wanna help people, and that want to, uh, improve the world. They wanna make the world a better place, um, and, and, and they're ready to put the blood, sweat, and tears and to make it happen.

Philip Dallmann: Uh, and, and to be around, you know, a couple of hundred of those kinds of people, uh, it's really amazing, and it, and it's energizing, and it's, uh, there's like an electricity that kind of pulses through your veins when you're, when you're there.

Philip Dallmann: Um, so, uh, I, I've spoken a lot already about this conference. Uh, but if you aren't attending and you're listening to this episode, um, please don't turn it off. Uh, I, there's some other thoughts I'm gonna share as well, but also, a great opportunity to, to understand a little bit of what this conference is about, and potentially look at attending it in the future. Um, they do have some, uh, scholarship opportunities for, for students, um, and, and also, you know, look to

your organization, uh, as this is a, you know, a furthering education opportunity, um, especially if, you know, I don't know where the conference will be next year. If it ends up in your town, um, and you can, you know, some of those costs, uh, associated with attending an out-of-town conference aren't necessarily there.

Philip Dallmann: A little bit of business before we, we dive in. Um, uh, if you haven't already, uh, please go ahead and give us a follow on social media, especially, uh, leading up to the conference. And if you're attending the conference, please, please make sure you're following us, uh, so you can tag us in things, and tag yourself in things, and we can tag you in things, uh, and it's gonna be a blast.

Philip Dallmann: Um, we are @AccessChampion on Twitter and Instagram, uh, and The Access Champion Podcast on Facebook. Um, give us a follow. Uh, as I say, it often, um, we're about quality and not quantity. Um, we're always just being very, very thoughtful about the contents being put out there. Um, and our new Champion intern, Savannah Cooper is already diving in and curating a really, um, fun aesthetic, uh, across our social media. Um, you know, building on the, the groundwork that was built, um, or lead, uh, by our Associate Producer, Ms. Kelsey Rose Brown.

Philip Dallmann: So, uh, you know, give us a follow. Check out what's going on there, and, and hit us up on there. Share with us. Uh, interact with us. If there's things, uh, you wanna hear us address, tweet at us, tag us in things. Uh, share articles with us. Uh, you can also email us at AccessChampion@gmail.com. Uh, that email is also open if you are interested in joining our board. Uh, we do have a board. We're a New York State nonprofit. Um, and we have, uh, a bit of an untraditional board. Uh, it is not geared necessarily towards fundraising, but, uh, more towards, uh, what would be considered like a steering committee, uh, sharing of knowledge and resources and perspectives and passion.

Philip Dallmann: Uh, you know, I'm always looking for passionate individuals to join our board. Um, so if you are interested in joining our board, um, it's a remote, uh, position. So, you do not need to be in New York. You do not need to be in the United States, uh, to join our board. Uh, feel free to shoot us a, a message over at AccessChampion@gmail.com.

Philip Dallmann: Finally, uh, if you are digging the show, uh, for pretty much every episode, we're ha- having, uh, additional exclusive content, uh, on our Patreon. Oh, what's a Patreon? Well, it's a way that you can support us financially, uh, in our accessibility efforts. The baseline is \$1 a month. I repeat, \$1 a month. Uh, if you subscribe for \$1 a month, you get a sticker, which everybody loves, uh, as well as access to all these exclusive conversations, uh, such as, uh, last week's episode, where myself and Beth Prevor took a little bit of a deep dive into the world of, uh, or the, sort of the cross-section, uh, between interpreting, uh, for the theater, where it is right now, um, and the expansion of things such as like GalaPro and, and CaptionPoint and more personalized, um, technology, um, for

captioning versus, again, interpreting, and the logistics and, and all of those things.

Philip Dallmann: Um, and it was a really dope conversation. Uh, and you should want to listen to it and to learn from it. Uh, but, and you can do that for as little as \$1 a month. Uh, we have other tiers, and there's more swag and more benefits for all of those things, obviously, um, but if you sign up for \$1 a month on Patreon, you get access to all that, plus a sticker. I think that's pretty great. Uh, and you can find us on Patreon.com/AccessChampions or you just go to Patreon.com, type in Access Champions. We're the only one.

Philip Dallmann: Uh, and that's, that was business. Uh, before we dive in to sort of an overarching preview of this year's conference, um, I wanted to take a moment, um, a little of a reflection I've been having, um, leading up to this conference, and, and I wanted to share it with you guys about going into these type of things with a truly open mind.

Philip Dallmann: Um, we all like to think that we have an open mind, and that we're always trying to learn and all these things. Uh, but oftentimes, we do feel particularly proud of certain work. We do feel particularly empowered, um, by our, uh, "expertise" in maybe a field or with a particular program. Um, and we may not, uh, be as open to receiving, um, what other people are doing, uh, in similar work or, or with similar programs and, and taking from that and borrowing from that to improve what, what you're currently doing or what we're currently doing.

Philip Dallmann: And the example that I'm gonna use was a couple of years ago while I was at TDF, we went to the LEAD conference, and I got there early. Um, I was doing, I did one, sat in on one of the, uh, uh, pre-conference workshops or what have you. So, on the first day, um, there was a, a session on relaxed performances. Um, and it was presented by a woman named Kirsty Hoyle, who was in Access Champion, uh, and, uh, has done a lot of tremendous work over in the UK.

Philip Dallmann: Um, and, um, I had a bit of skepticism coming in. Um, I had been doing the thing at TDF for, for a little while at that point, um, was the, sort of the autism-friendly performances on Broadway and the national program, um, and definitely had a bit of a feeling of, uh, our way is, is definitely the best way. Um, and, uh, it was definitely a, a, a, an effective model to, to some extent or another.

Philip Dallmann: Um, and, and for those of you who don't know the, the sort of Broadway autism-friendly performance model, um, it's a complete house bio sold at a discounted rate, uh, to a, to a mailing list, um, curated by TDF through, with the community and, uh, there's about two to three, um, uh, behavior specialists, uh, onsite, and then about 40 other volunteers there to support. There's photographers. It's, it's, you know, it's a, a big day at the theater, um, a big Broadway day, and then there's all these supports and all these other things and, and break areas and all that.

Philip Dallmann: Um, and I, I sat in the back of the session with Kirsty, um, and, uh, bless her heart, uh, Kirsty did take a few shots at, uh, some of the methodology that TDF was, uh, was, was implementing at the time, and actually, some of her information was a little outdated, so it wasn't necessarily accurate. Um, and, uh, I waited till the end. I introduced myself very like, "You didn't know I was here." Uh, and we, we had a bit of a laugh, um, but I, you know, I left the, the session being like, "You're wrong. You don't ... You're not doing it right. Uh, what we're doing is right."

Philip Dallmann: Um, as the week went, there was a, a write-in session possibility, and it ended up being a panel discussion, uh, with myself, Kirsty and Roger Ideishi,, um, who at the time, uh, was, uh, doing mostly sensory-friendly work. Um, I know, uh, definitely on imagination stage and, and I think at the Kennedy Center at that time, and maybe in one or two other spots.

Philip Dallmann: Um, and it was a discussion of autism-friendly versus sensory-friendly versus relaxed. Um, and we dove into it and, um, you know, a lot of great points were raised, so this, that, the other. Um, but I wasn't listening. I was defending. Um, I wasn't receiving the information that was being said around me, um, on either side of me on that panel, um, two incredibly intelligent humans, um, who were doing so much great work. Um, I, I had blinders on, um, because I was in a little bit of a culture of, of, you know, "This is how we do it, and it's effective and, and that's that."

Philip Dallmann: Fast forward, a few years later, I wish I had listened better that day, uh, because it took a couple of years, and there was definitely a, there was another seminar that, that Kirsty did with, um, the British Arts Council here in New York with, um, uh, Ross Haze from National Theater, and a gentleman from the RC as well whose name I'm blanking on, um, and I apologize if you're listening. Um, but, uh, they did the whole thing, and that really launched a lot of the relaxed performances in New York, um, and, and after that session, when my ears were a little bit more open, um, you know, I began to push within the walls of, o- of TDF to look at evolving, um, a- and what could be added on to the current model, um, or adjusted to the current model to, to feel more like accessibility and not necessarily like an event.

Philip Dallmann: And now, you know, a- as I've left that, that organization a- and as I work with different clients a- and things of that nature, I talk to different people, i- it is readily apparent to me that a lot of the principles that both, uh, Roger and Kirsty were talking about on those days are pr- are principles that I, I truly value, uh, when I think about it, and they make the most sense.

Philip Dallmann: During that conference, if you had sat me down and told me about audio description, I would have taken copious notes because I knew nothing really about that field. I knew nothing about that art, uh, o- or, or the methodologies involve and best practices. Um, but I had felt that I, I knew this. Uh, and the reality is I can know and we can know things and still learn. There's nothing

wrong with adjusting something that you think is working, and trying things and, uh, opening things up to your community that are working in other communities a- and, you know, as Betty says, uh, borrowing, you know, a little from here, a little from here, uh, to better serve your community.

Philip Dallmann: It's a bit of a long-winded story to say that, you know, as, as, as we head into this conference, as you head into this conference, um, you know, open ears, open eyes, open hearts, uh, as you, as you receive the information around you, as you have these discussions over lunch, over coffee, over drinks. Learn. Not everything is going to be for you and your community, but don't dismiss it out of hand because you never know, you never know if something that works in Cincinnati could really, really work in Brooklyn.

Philip Dallmann: They may be more that's similar than that's different than you think. So, uh, that's a learning experience I had. Uh, growth will say even though as, as just as a human, uh, to be, you know, better about that, um, but i- it's something I've been reflecting on and, and, um, you know, I, I, I think Roger is also a great example of it, too, because you look at, you know, he, he obviously still deals in the world of sensory-friendly, but a, a lot of his work now is in the world of relaxed performances, um, and I think, uh, agree, like, you know, while the ... We're still trying to figure out terminology that, that is all-encompassing of what actually is happening, um, and the supports that are happening, but like the move to truly the social model versus the medical model, um, i- is widely accepted now, right?

Philip Dallmann: Um, you know, there, there really are very few places following the medical model of autism-friendly anymore. Um, and, uh, I think that's important, and again, and if you look at somebody as brilliant as Roger Ideishi, continuing to learn, continuing to evolve, um, and, and this isn't me just trying to blow smoke off him, um, I, I think that's incredibly important, um, to, for all of us to take away. That's my mini, mini story before we dive in. Uh, so without further ado, let's go ahead and preview the 2019 Kennedy Center LEAD Conference.

Philip Dallmann: All right. We're gonna dive in to this year's conference. Uh, and I will say at the top, um, I apologize in advance if I miss anything, if I mispronounce any names, um, i- if you feel like I don't give you enough love, um, I mostly, uh, I'm reading this schedule, really, for the first time. Um, uh, I did a quick perusal, um, just to see, uh, where I was presenting, um, which is on the last day, on Wednesday, um, and we will talk about that, um, but, uh, uh, I haven't really looked at this yet. I'm really excited to dive into it. Um, and, and share with you, um, my excitement. So, let's get started.

Philip Dallmann: Uh, one of the great things about, um, uh, this conference are the, uh, co- pre-conference workshop. So, they're, uh, on the two days leading up to the conference, uh, this year, Saturday, August 3rd and Sunday, August 4th, um, and they're a little bit more of a long form, um, uh, session. So, they're a little bit, they tend to be, um, either offsite or they can be more, uh, hands-on, uh, um,

uh, and on a variety of topics. So, I, I think they're, um, they're really great. I've done them a few years. Uh, I, unfortunately, will not be doing them this year just scheduling-wise. Um, but, uh, I, you know, the first one on here seems pretty great, uh, the ADA and the Cultural Arts.

Philip Dallmann: Um, and, uh, it's a review of the titles of the ADA, general, nondiscrimination requirements of the law, uh, physical accessible features of a facility, and the employment improvisations of the ADA. Um, this is dope, uh, especially if you are a young organization or an old organization that's getting up to speed. Um, this really kinda gives you a little bit of a, or this, it seems like it will give you a little bit of a, a skeleton of, um, what your legal requirements are. Um, so don't get sued. Um, that's a, a, a good philosophy, don't get sued.

Philip Dallmann: Um, and the presenters are Dana Barton from the Rocky Mountain ADA Center, seems very qualified, uh, a- and Karen Goss, uh, who I believe has done, uh, either this, this presentation or a similar one before. Um, she's the director of the Mid Atlantic ADA Center, um, uh, over here on the East Coast. Um, so, definitely, uh, worth checking out.

Philip Dallmann: Um, at the same time, there's, uh, Back to the Future: Adapting Audio Description to New Technology, which, uh, is really great, and it is, um ... Oh, man! What a, what a fantastic session. Uh, it's an eight-hour session, which sounds like a beast, um, but it's led by Deb Lewis, who, um, you know, I was talking about the Four Horsewoman of Access. Um, she, she is the horsewomen, horsewoman of audio description.

Philip Dallmann: Uh, Deb Lewis has been doing this, uh, for a long, long time a- and really just killing the game, especially in training, and this looks like, uh, such an interesting, uh, session, uh, that goes through the process of, uh, of creating the description and production, delivery of audio description, um, looking at new apps, tools, uh, different approaches, different techniques. Um, that's fantastic.

Philip Dallmann: Um, if you have any interest in audio description, um, please sign up. I, I, I should also note that these pre-conference workshops, um, do come with an additional fee, uh, that seems to vary from session to session or it may be a baseline of 100, um, and this one is, it's such a beast. Um, i- it's 200. Um, but, you know, to get a, an eight-hour training with a, with a master, um, for that price, I feel like is well worth it.

Philip Dallmann: Um, after that, we have, uh, Accessibility Planning: The Key to Successful Inclusion. Um, a- and this looks like, uh, you're building a, uh, an accessibility plan, uh, which is, uh, one of the first steps to, um, creating that sort of organizational buy in to, to access and to inclusion. Um, and led by John McEwen, uh, who's the ED at the New Jersey Theater Alliance, um, uh, was the boss of, uh, uh, we had Bob Carr, uh, former, uh, Access Champion and now voice over artist and still an Access Champion, I'm sure, in his everyday life.

Philip Dallmann: Um, uh, we had him on last year and, uh, this other person leading the session is Beth Prevor, uh, last week's guest, um, who, you know, is the ED over at Hands On and a consultant at Art New York and, um, if you, if you have any questions about her, uh, uh, qualifications, go ahead and listen to last week's episode and, and just hear how she's been killing the game, uh, for a long, long time.

Philip Dallmann: And then the, the other, the last, uh, pre-conference workshop on Saturday is Staff Training, um, which sounds super vague, uh, but it's so important. Um, and, uh, you know, this is led by Taleri McRae, also a former podcast guest, a few weeks ago. Um, you know, now one of the, uh, co-founders and co-EDs of, um, the National Disability Theater and a consultant, um, across the country just, again, doing a ton of great work.

Philip Dallmann: Um, and Diane Nutting, who, uh, is well-overdo to be on the show, um, has done incredible work for, for many, many years, um, across the country. Um, and, uh, this looks like a focus on a, a lot of your front-facing staff, um, and, and different strategies to sort of maximize, uh, training efforts, um, for all of your, your front-facing staff, um, and, uh, let me ... It looks like there, there gonna be an open book, uh, practical suggestions, sample training materials, uh, key components of thorough and effective training sessions.

Philip Dallmann: So, uh, if you're looking to train, uh, your staff and, and aren't sure how or maybe can't afford to bring in a consultant to it, um, and need to figure out how to do it internally, this seems like a great, great opportunity.

Philip Dallmann: Um, let's kick over to Sunday. Sunday, I will be here. Uh, I won't be attending these sessions. I get in very late Saturday night, um, and, uh, I will likely be asleep at the start of these. Fantastic. We're starting off with a great one, Exploring Art Through Scent with, uh, Marie Clapot, uh, from, the Metropolitan Museum of Art. Uh, Marie and Elisa Douglas were on last year talking about the Art of Scent. Um, and, and, uh, how they, uh, looking at curating, uh, exhibits and different artwork with, uh, with scent as an additional, um, uh, access point, really. Um, that's fantastic. I may have to figure out how I can wake up and also register for that.

Philip Dallmann: Happening at the same time, uh, is Sensory Friendly/Relaxed Performances for Live Performing Arts: Gaining Knowledge and Developing Skills, what we just talked about at the top of this episode, uh, and led by one of those humans we talked about, Roger Ideishi. Um, I- I- it's gonna cover the basics, uh, of, of these types of performances in live arts, theater dance music and, uh ... Oh, yeah, and you're gonna get practice on creating pre-visit materials training programs, marketing agendas.

Philip Dallmann: Um, uh, also on this, uh, uh, on this panel, um, or on this, in this, uh, workshop is, uh, Gina Gibson, who I don't know, but is an OT, uh, which is great, uh, as is Roger, uh, and a Sensory Inclusion Lead at Fraser, um, which is a great organization. Um, and Daniel Ricci, who the website doesn't describe. Um, but

again, I'm going to assume based off the other two's qualifications that Daniel is also, uh, super dope and doing great work.

Philip Dallmann: After that, we have, uh, NEA Accessibility Coordin- Coordinator Peer Session. Um, this is a, a, basically, a peer review session it looks like, share ideas with each other and learn from experts, uh, with the NEA in the room. Um, man, if you're looking for, for funding and you have a couple of programs and you're NEA eligible, this seems like the perfect place to be. Um, Beth Bienvenu, who's the Director of the Office of Accessibility for the NEA, which actually, uh, I should explain or easier, um, which is the acronym for, uh, National Endowment for the Arts, um, uh, if you don't know that already.

Philip Dallmann: Um, uh, one of, of the biggest, if not, not the biggest, it's definitely the federal, all the federal funding for the arts, uh, or the main federal funding for the arts. Um, and then also Lauren Tuzzolino, um, hope I got that right, uh, with, uh, who's the Accessibility Specialist at the NEA.

Philip Dallmann: Great. That's a great session to be at. Um, no matter the size of your organization, if you're looking for that NEA funding, uh, why not go there and kinda bounce some ideas that you have. Um, that's great.

Philip Dallmann: After that, we have Advanced Topics in Verbal Description, um, which will take place actually in the Denver Art Museum Congdon Boardroom. Dope. Um, and, uh ... Oh, this is great. Uh, so, this looks like sort of creative problem solving when it comes to verbal description. Um, uh, in this session, experienced verbal describers will come together to explore the challenges encountered in their practice by considering the language used on descriptive stour, descriptive tours, how multisensory elements could be incorporated in thoughtful and unexpected ways, and how multiple voices and perspectives can be brought together on descriptive tours. Dope. That sounds great.

Philip Dallmann: Um, and it's bringing together folks from, uh, Museum of Fine Arts Boston, the Met here in New York, and the National Gallery of Art. So, you got, uh, Lorena Bradford, um, uh, from the National Gallery of Art, uh, Hannah Goodwin, um, uh, from, uh, the Museum of Fine Arts Boston, and Rebecca McGinnis, um, from the Met, uh, here in New York. Um, that sounds like a, a great session.

Philip Dallmann: Uh, I apologize. Uh, I'm like just getting over being sick. Um, this episode as a whole, hardest episode to record. Uh, it took 12 takes on a Wednesday to try to get an intro before I gave up. Uh, and then on a Friday, uh, everyone in this office/studio decided to make, uh, just a ton of noise the entire time. Then I got sick. Uh, so, now, I'm on the backend of that. Everyone seems to be quiet, knock on wood. I won't know because that will make a lot of sound. Uh, uh, but, uh, yeah, it's been a whole thing. So, uh, I'm happy that this episode is actually happening.

Philip Dallmann: Um, oh, this is really great. Um, they're also offering a Free Basic Bundle for First Time Attendees, um, which is, um, a combination of a few of these, um, uh, workshops. That's really great.

Philip Dallmann: Razzle DASL Your Show. Um, uh, this, I feel like this, this was a session that's, um, uh, been done before, um, and I don't know these two, um, presenters, but, um, and, uh, but it's, it's looking at having a Director of Artistic Sign Language, uh, when providing ASL interpreters for your performance, um, which is an important aspect a- as you're looking at creating the art, the, the art of the Access, right?

Philip Dallmann: Um, so, we have, um, Mr. Kevin Dyels, Dyels, Dyles, uh, who's the interpreting agency owner for First Chair Interpreted Productions, um, and Aaron Kubey, who's the Director of Artistic Sign Language at First Chair Interpreted Productions. And, uh, um, I mean that if, if you're doing ASL, uh, or you're considering doing, uh, ASL interpreted performances, uh, at your, at your theater venue, et cetera, that seems like one to, to, to pop in on.

Philip Dallmann: Um, and then we have Touchable Paintings: Bridging Access and Images. Um, and this is looking at multisensory materials that are accessible to people with, with all levels of sight, um, without spending a fortune, um, and how, um, you know, different methods for creating touchable paintings and, uh, different tactile objects. Um, and Kim Crowell, the Associate Museum Educator and Accessibility Coordinator at the Crystal Bridges Museum of American Art, um, is presenting, uh, that session. Um, and that seems great.

Philip Dallmann: We touched on that little bit, uh, in Lucas Livingston's episode at the Art, uh, from the Art Institute in Chicago. Um, they had some, some really interesting multisensory stuff happening there, too. Um, and I know they weren't, um, spending a ton on it, especially as, um, 3D printing and things of that nature coming a little bit more, um, affordable, you know. Um, so, that's really, really great.

Philip Dallmann: Um, and then there's a special event that night, um, uh, at the De- Denver Performing Arts Complex Studio Loft, uh, performance of the Musical Chicago, uh, presented by Phamaly Theater Company, which is a, uh, a, uh, amazing, uh, inclusive, uh, theater company full of artists with, uh, disabilities. Um, I'm very excited, uh, both Kelsey, uh, and I will be attending that performance. Um, really, it's my first. Uh, I've known of Phamaly for years, uh, and it is Phamaly, P-H-A-M-A-L-Y. Um, uh, if you don't know about them, look them up. Hit them up on Google. Um, they do incredible work, um, have for, um, you know, a long, long time, uh, 30 years. Actually, the script says it here, 30 years.

Philip Dallmann: Uh, and they're going to Chicago. Um, and if you know me personally or, uh, you know that my wife is a huge, huge Bob Fosse, um, student, um, and, uh, a lot of her work is influenced by that. So, I'm very excited, uh, to go see their take, uh, on, on this, uh, musical, um, and, uh, report back to her.

Philip Dallmann: Um, and then we head into the real conference, right? Uh, or the next step. Uh, so, uh, Monday launches the actual conference. Um, there's always a really great welcome, um, uh, at the top from, uh, the conference's founder, um, slash fearless leader, uh, Betty Siegel. Um, I could go on and on and on about, uh, how highly I think of Betty, um, and the work that she's done and continues to do, and how, um, she empowers others in the field to, uh, improve and collaborate, um, and, uh, I mean, this, this conference, I mean, all the work that she does, uh, with VSA, uh, at the Kennedy Center, um, is a testament to her, but I think this conference is, is a little bit of a living monument, um, to her and her work.

Philip Dallmann: Um, and her forward thinking of getting, you know, however many years ago, uh, those folks that were doing this kinda work from across the country in a room together, and saying, "Let's work together." Um, uh, uh, I've said it on here before, um, and this is definitely bred into me, um, and, and put into my DNA from the LEAD conference is that I'm interested in collaboration not competition.

Philip Dallmann: Uh, I think there's just, uh, such opportunity across, across the field to work together to continue making, uh, cultural arts a, a better place, a more inclusive place and really be the standard for, for how the rest of society should operate. So, um, I did end up going on a little bit, um, but that's all thanks to Betty. I always look forward to her welcome, um, address. I think it's always really invigorating.

Philip Dallmann: Um, and then we head into the keynote, which will be Rebecca Cokley, um, and she is the Director of the Disability Justice Initiative at the Center for American Progress. Um, and then she has a lengthy bio. She's done a ton of work. Uh, so, I'm very excited, uh, to hear from her. Um, I think the legal perspective, uh, sometimes and then sort of the advocacy perspective, um, we don't necessarily touch on it a ton here or we haven't, um, besides maybe the Michelle Bishop episodes with, uh, the voting rights. Um, but, uh, I'm excited to hear from her, and then hear what the current work is hap- what current work is happening, especially, um, in the current climate, you know, that we're, we're navigating right now.

Philip Dallmann: Um, and then we're gonna dive in to some sessions. I'll say this is first set, and these are all kind of happening simultaneously, and then we'll move to the next set of things, and so, so on. Um, in this first set, we have A Word About Words: Language, Meaning, and Intent. Um, fantastic. Like, uh, so hyped that this is here because we talk about this on the show a lot. Language is ever evolving. Um, and, and it can be scary and, and when we interact with others that are, are not like us and, and we get, get fearful and then, "Oh, we're gonna say the wrong things," so we don't say anything at all or, or we maybe too aggressively say something, um, or get stubborn for no apparent reason.

Philip Dallmann: Um, this is great. Uh, and it is led by, uh, Robin Gallite or Gallite, who's the Deputy Director of RedLine Contemporary Art Center. Uh, Damon McLeese, who's the Executive Director of the Access Gallery, uh, and Danielle Schulz, uh, who's the Manager of Adult and Access Programs at Denver Art Museum, and actually, uh, will be presenting with me, uh, later in the week, but we'll hit that a little bit later.

Philip Dallmann: Um, Accessing Cultural Cinema i- is also happening at that time. Um, and, uh, this, I mean, it looks like a look at what's happening over in Ireland with creating access at the movie theater, Alicia McGivern, um, the Head of Education at, uh, IFI. So, that's great, uh, especially if you're associated or you just, uh, have a local movie theater, then maybe you wanna lend some advice, too.

Philip Dallmann: Um, Audio Description Revealed, uh, is also happening. Um, this looks, uh, as opposed to the, the pre-conference workshop that's like a deep dive into all the different, um, tech that's happening, um, and different methodologies on this, this looks just a little more of the, um, introduction to audio description, uh, for your organization, um, so, uh, and Deb Lewis is leading that again. Again, you know, uh, as I said, the horsewoman of, of, uh, audio description, and especially when it comes to training and, and helping your organization get started with it.

Philip Dallmann: Um, we got an intro to access law, very important. Uh, again, um, looking at, making sure you don't get sued. Uh, Robin Jones from the, the ED from the Great Lakes ADA Center, uh, I know, uh, she's done this session before. Uh, it's always well-attended because we're all trying to make sure that we're doing, um, uh, obviously, upholding our legal obligations, and then some. Um, but, uh, that's always a really great one.

Philip Dallmann: Um, Contextual Inquiry Research with Diverse Audience: A Different Approach to Museum Evaluation. Oh, this is great. So, this is looking at how you're evaluating your programs and are you evaluate, evaluating them in an accessible way. Um, so that's not something that you always think about. Um, while you're making the exhibit accessible, how you're interacting and evaluating how effective the exhibit is, are, is, are your surveys and are your questions, uh, and your, you know, the way that you're asking things, um, actually accessible?

Philip Dallmann: So, you got Ashley Grady on this, um, from, uh, the Smithsonian, uh, Janice Majewski, um, who's from the Institute for Human Center Design, uh, and Beth Ziebarth, Ziebarth from, also from the, uh, Smithsonian. Um, so that seems fantastic. Uh, I'm a data junky, so, uh, I'd love to, to learn more about how to make sure that our, um, the organizations I work with are gathering information in an accessible and inclusive way.

Philip Dallmann: We got a Deep Dive: Local Access Knowledge Networks. So, uh, deep dive conversations are new this year. Uh, they provide an opportunity to explore topics that move beyond basic program foundation, philosophy and practices.

Uh, these are designed for those with more advanced levels of experience, these smaller, loosely facilitated conversations will explore the trickier questions and challenges, uh, next steps for program sustainability and enhancements, et cetera. Um, and this one, Local Access Knowledge Networks will be led by Natalie Kennedy, um, who, uh, is from the Minnesota State Arts Board. Great. Uh, Local A- Access Knowledge Networks are so important, and they're starting to really pop up everywhere, uh, which is really exciting.

Philip Dallmann: Uh, Just the Ticket, uh, is, uh, next. Um, and this is looking at the ticketing experience, uh, Taking Ticketing Execution Above and Beyond Compliance. So, again, not just not getting sued, uh, not just being fine, uh, but let's look at best practices. Uh, that's really exciting. Uh, Alex Boyle, who, uh, is from Art- Reach, who, uh, we highlighted a few weeks ago, uh, working with the Constitution Center, uh, in Philadelphia. Um, and, uh, Dani Rose, who is from the Kimmel Center, um, also Philly base are leading this. So, Philadelphia, show up and show out. I'm not mad at it.

Philip Dallmann: Uh, we also have, uh, an NEA Grantee Showcase: Accessibility All-Stars. Um, that's really cool. Uh, so, it looks like the NEA is gonna highlight some of their, uh, more exciting, uh, grant projects that they've funded, um, recently.

Philip Dallmann: Um, and then we have Planning an Implementing Performing Arts Programs for Individuals with Dementia and their Caregivers. That's a really interesting thing, um, because I think that's something that we've been looking at, um, across Access is, what is the holistic approach to access and inclusion? Are we serving the entire group that's coming, not just the individual with maybe the disability, um, but, you know, family members, caregivers, et cetera. Um, so, that's really great that this is happening. I'm really excited to see that as presented. Uh, one of the presenters is Miranda Hoffner.

Philip Dallmann: Um, as I've mentioned on the podcast, she is my ... Uh, I give a lot of love to Roger Ideishi, but gone to my head if I had to say I have one Access role model, it is Miranda Hoffner. Um, I don't know when she sleeps. Uh, her hustle never stops, and she's one of the most caring individuals I've ever met. Um, so, I'm a, a big fan, um, and eventually, we will get her on the podcast. She does crazy work across Mac, across Lincoln Center, everywhere. Um, just so, so great, A+ human.

Philip Dallmann: Um, and Sophie Moss, who I don't know, um, but is the Director of Education and Community Engagement, uh, from the Albany Symphony. Um, so that seems like a great prayer, uh, prayer, great, uh, pair. Uh, a- and with that stumble, uh, we're gonna take a short break.

Philip Dallmann: This episode is sponsored by you, our listeners. Did you know that you can be one of our sponsors just for \$1 a month? It's as easy as signing up on Patreon.com/AccessChampions. You give us \$1 a month, we send you a sticker, and you get access to exclusive conversations such as Interpreting in Technology with Beth Prevor, uh, deep diving on supports for, uh, adults with autisms with

Talleri McRae, and you get to hear me quiz on the constitution by someone from the National Constitution Center. How great is that?

Philip Dallmann: Uh, so, for \$1 a month, you can support all of our accessibility efforts, uh, as we strive to make this podcast, this organization, this nonprofit, uh, as accessible as possible. We are, obviously, we have our, our weekly transcripts, uh, but we are also undergoing, uh, the design of a new website that will, will strive to be as accessible as humanly possible. Um, but all of these things do cost money. Um, and, uh, we would love your support. So, for \$1 a month, we ask you. Go ahead and give us a, uh, click on over to Patreon.com. Type in Access Champions, and give us some support.

Philip Dallmann: All right. Uh, and now, after that break, we head into, uh, uh, there's a basic session, uh, about physical accessibility. Um, this looks like an overview of, uh, what venues and, uh, businesses that are open to the public, uh, are required to do. And, um, previously mentioned Janice Majewski and Beth Ziebarth are leading that.

Philip Dallmann: Uh, then we have Catch The Vision: Multi-Sensory Approaches to Accessibility for Visitors with Vision Loss. Um, this looks like a pretty large panel. It looks like the Clovernook Center from the, for the blind is presenting that, uh, which looks really great.

Philip Dallmann: Uh, Creating A New Agenda, uh, looking for new ideas for training sessions, um, different ways to train. Great. Uh, love this. Led by Eileen Bagnall, um, for, from ARTabilityAZ. Uh, she was on the podcast last year. We got her, uh, actually, at the LEAD Conference. We did a, uh, a nice, uh, nice long conversation, uh, and Lee Brown, um, who's the Front of House Coordinator and, uh, ADA Coordinator at the Mesa Art Center. Um, so, that's a great team, uh, to learn a little bit from, um, especially when it comes to training.

Philip Dallmann: This is a really interesting one, Cultural Representation in ASL Interpretation. Now, we've talked about this a little bit in the podcast, but as we move beyond just providing a service, but making sure the service i- the service providers are appropriate for that particular performance event, et cetera, um, is kinda that next step. Um, and it looks like we have, uh, Kevin and Aaron from First Chair Interpreted Productions leading us, as well as, um, Fred Beam, um, who, uh, looks, uh, is from the National Technical Institute for the Deaf. Um, fantastic. Uh, I can't, uh, I almost 1,000% going to sit in all that session.

Philip Dallmann: Then we have another deep dive, um, on Diversity and Disability. That's really great, led by last week's guest, uh, Beth Prevor. Uh, very excited to hear that session, uh, and conversation.

Philip Dallmann: Uh, we have Inclusive Exhibits, uh, By Design, uh, led by Ruth Starr, um, from Cooper Hewitt, also on the podcast. We, we, uh, loved our conversation with

her. Um, and, uh, they're doing incredible work there, uh, as it, as it pertains to design.

Philip Dallmann: Um, Lessons from the Garden: Growing Inclusive Programming from the Ground Up. Um, oh, great. So, uh, this is the Brooklyn Botanic Garden, which is here in New York, and the Huntington, and California. Um, and, uh, they have some in-uh, great inclusive programs, uh, I know at the Brooklyn Botanic Garden, uh, and so I'm assuming the Huntington does as well. So, um, if you are associated with a, a local garden, um, this might be a great thing to sit it on, um, to learn and, and share with, uh, especially if they're not, um, an organization that may be or may not be large enough to, to send folks to these type of conferences.

Philip Dallmann: Um, Small Org, Big Impact: Making a Lot Out of a Little (You can Do It!). Uh, love that. Um, this looks like some creative, uh, budget problem solving. Um, so, I love that. Uh, stretching a dollar as far as it can go. Uh, led by, uh, Jackie Baker, who's the Managing Director of Bricolage Production Company. Um, and, uh, you know, we had a Managing Director on during the TDF Series with Mike Nauman. Um, and I think they're really an underrated, uh, position when it comes to this creating programming, um, or evolving programming, um, because they can be such an asset to you and figure out how to stretch, uh, your budget and stretch your dollars, and make them go the farthest because they really understand, uh, the impact of a dollar. Um, so, really, really great.

Philip Dallmann: Um, and then, uh, oh, great. Uh, connecting to what we said a little bit earlier when it came to, uh, folks with, uh, dementia, um, we have We Are Family: Engaging Neurotypical Family Members in Access Programming to Enrich Everyone. So, again, looking at the whole family, um, as opposed to, uh, just the individual with the disability. Uh, we have Beth Ann Balalaos, I apologize, uh, from Long Island Children's Museum, uh, Charlotte Martin, um, who will get a shout out actually on a future episode. I forget who I was interview, um, but she's over at the Intrepid, has been doing incredible work for a long time over there, um, and Ellen Peiser, um, who's also at the Intrepid. The Intrepid is a, a, an incredible museum, I guess, exhibit. Uh, it's a, it's a ship, um, but they do great work over there.

Philip Dallmann: Um, and then there are, uh, Affinity Group. So, th- these kinda break down into different subsections, um, where, uh, folks will be able to, uh, chat about, uh, a variety of different things, and, uh, from similar organizations, uh, and, and kinda share ideas and ask questions of each other, et cetera, et cetera, which is really great.

Philip Dallmann: Um, and then that night is the opening night party, which is always, uh, a blast. Um, and it's at the Denver Art Museum, um, which I'm sure is stunning. I'm looking forward to being there. Um, and, uh, that's day one. All right. Let's head over to day two. I'm trying to, to move as quickly as possible through this, so it's an efficient preview, but many of you can listen to this on the flight there. So,

depending on how far you're coming from, maybe this is just one part of your flight.

Philip Dallmann: On Tuesday, uh, the great thing about Tuesday is it starts with Snapshot Sessions. Um, and these are 15 minutes sort of informal small group presentations. Um, and it runs for, oh, more than an hour, um, at three rounds. It's great. It's ... You get a little taste, you know? A little taste about something that's going on somewhere. Um, and, and, uh, the ability to connect with somebody, um, who, uh, is doing the thing. Um, so, uh, it's, it's really, really great.

Philip Dallmann: We have Access to the Arts: ADA Basics and Resources. Um, that's great. Uh, Admissions and Ticketing, uh, to Personal Care Attendance, that's very fascinating. Um, and that's, uh, previously mentioned Dani Rose from the Kimmel Center. That's really cool.

Philip Dallmann: After LEAD: Strategies for Creating an Action Plan, that's a really important thing, uh, because when you go to these conferences, it's really overwhelming. You just have a notebook full of, of ideas and, and excitement, and just what do you do with it? Where do you start? And it's sometimes just so overwhelming that the, the notebook ends up, uh, on a shelf and, and, and, you know, very little ends up happening, and that's led by, Alex Boyle from Art-Reach. So, um, really, uh, that's a, a great one.

Philip Dallmann: All-Access Opera Education, uh, from the Nashville Opera. That's great. Uh, Audio Description As A Learning Tool For Young Children, uh, that seems super cool, and that's something I really thought about. Kat Germain, who's a, uh, audio describer herself, uh, leading that one.

Philip Dallmann: Uh, Bringing the LEAD Love Home, Eileen Bagnall, um, always just a wealth of knowledge. Um, Accessible Arts Space From Scratch, uh, seems great. Uh, Creating Local Access Knowledge Network, uh, that's you know, again, we were talking about that these are starting to pop up. These are these connected, uh, net- these networks, that's, that's the term, uh, such as, uh, such as Mac or the CCAC. Um, I know that Denver is starting one and, and there's a few other popping up. Um, these are really great, and they, they really should exist in every city. Um, one of my favorite humans, Rachel Arfa, um, i- is part of this, uh, uh, Snapshot Session with Lorena Bradford from National Gallery of Art, and Natalie Kennedy from the Minnesota State Arts Board.

Philip Dallmann: Um, Creating Accessible Public Art is one. Cross-Modality Design Approaches for the Multi-sensory Experience, very interesting. Uh, Designing Accessibility: Aesthetics of Access, this is really interesting. Looking at it as, uh, part of, uh, production design. Um, and that's really great. Actually, uh, Elena SV Flys, who was on the podcast and a sort of a mini interview last year, maybe we'll be able to grab a longer interview with her this year. Um, it was mentioned about what's happening over to Eastern Michigan, where she is leading this program

by Evan Hatfield, our, our one year episode, um, about how, uh, integrating it at this step and, and education is so important. Um, and it's kinda playing the long game. All right. Let's keep on diving.

Philip Dallmann: Uh, Esta- Establishing an Access Community Advisory Council, uh, focused on tactile models. Um, I am gonna start skimming because there are more here than I thought there would be when I started reading all of these. Job Training for High School Students with Developmental Disabilities led by another one of my favorites, Alison Mahoney. Um, oh, great. Web Content: Guide to Accessibility. Digital access is so scary. Uh, and, uh, we have someone from the Carnegie Museums of Pittsburgh, Regina McDonald Russian, um, leading that one. That's really important.

Philip Dallmann: Um, uh, Know Before You Go Videos, that's really great. Um, that's a, a, you know, uh, as we look at different types of prep materials, um, videos are such a great, um, and, and not as terrifying venture as you may think. Oh, this is interesting, Partnering For Health: Museums, Hospitals, and Patients. Um, museum programs for and with hospitals. Um, that's really cool. Uh, Christina Vanech, um, from the Met, uh, is leading that one. That's really interesting.

Philip Dallmann: There's two sensory-friendly, um, sessions here. Uh, one, Five Easy Steps led by Reagan Linton, um, who's the Artistic Director of, of half are mentioned, Phamaly, and Lisa Rigsby, who, um, is part of, uh, uh, Art, Art of Access Denver. Um, and, um, Sensory Friendly Theater: Crafting An Inclusive Experience For All Ages, um, is, uh, being led by Johannah Maynar- Maynard Edwards, um, who's the ED of the Women's Theater Festival, uh, of North Carolina. Uh, so, those seem like two pretty great ones.

Philip Dallmann: Um, Road to Access led by Anne Fullkamp, Fullenkamp, um, and, uh, Viv Shaffer, both from the Children's Museum of Pittsburgh. Um, we got a Touch Tours one, um, and Where Are They Now? A Year in Review. That's cool. So, there's people that, that initiated stuff last year, uh, and where they've come in a year. That's really great.

Philip Dallmann: Then we dive into the actual Tuesday, uh, which is Access by Examples - a mini-LEAD in 80 minutes! Um, we have the, uh, you know, this is, this is great, especially if you're a first time attendee, Creating An Access Plan with Betty Siegel, masterclass, you know, one of the best to do it, um, and, and you get to just learn from, learn from her, um, to launch, um, and, and she's got a, I guarantee you, she's gonna make you feel confident, um, in designing that plan.

Philip Dallmann: Um, Caregiver Respite Through Creative Engagement, that's really interesting. Um, I love that. Uh, always, you know, again, as we're talking about serving the whole family. How are we, uh, providing respite for, for some folks as well. Um, that's awesome. We have a, a, a deep dive here, um, with Specific Challenges of the Presenting House. So, you're, you're not necessarily, um, creating all the programming that's coming through your facility, uh, you are a presenting

house, so tours come through and things of that nature. Um, that's really awesome. Um, so, if you are a presenting house, you need to be in the session because it's leading, it's being led by Carol Krueger, who's the Theater Services Manager at Denver Center for the Performing Arts, and just a champion of all sorts.

Philip Dallmann: Um, DIY Camp, Captioning: Going Rogue. So, looking at DIY captioning, um, Corinne Bass of Peppercorn Theater, um, with Matt Bivins, who, um, actually, on this day, on Tuesday of the conference, will have been the guest on that episode. So, you can have started off your day listening to Matt Bivins talk about the art of captioning, uh, and if you're a Patreon supporter, you will have heard his sort of his principles and things to that nature.

Philip Dallmann: Uh, then we move on, The Price is Right. Um, I love that, Lowering The Cost to Build New Audiences. Ooh! We got a Touch Tours session, very important. Um, a- and something that I, I'm constantly, uh, wanting to learn more about.

Philip Dallmann: Um, and then Inclusive Internships for Youth with Disabilities. That's really important as well. What we have here is the, uh, a new section, uh, which is the access clinic, um, and this provides the opportunity for brief one-on-one conversations with, uh, the "seasoned veterans" specializing in a specific area of, of, or field. Um, that's a great opportunity. Um, you know, there are a lot of people who have been doing things for a long time, and doing them very, very well, and if you're new to this, um, you know, that's, that, it doesn't get better than to be able to just sit down and chat with folks.

Philip Dallmann: And then, uh, you know, we have the Affinity Groups, um, uh, a little bit of a, a different, um, set of, uh, role, different roles, um, for the Affinity Groups on this day to curate different conversations.

Philip Dallmann: Uh, then there's a nice little break, and we head into, uh, Best Practices, uh, For Inclusive Design in Digital Environments, and that's being led, um, by, uh, some of my favorite humans, and actually two previous pod- podcast guests, Colleen Mullen, um, who, uh, took over, uh, my position, uh, TDF's Manager of Accessibility Programs, uh, and was on the podcast during the TDF series. Uh, one of our first guests, Christina Trivigno, um, and one of my very best friends, um, and then Len Burns, um, who has been mentioned on the podcast probably on Christina's episode, um, who was so important in the design of Theater Access on NYC, um, and is also just a, an amazing, uh, human a- and, and digital access expert. Um, so that's a, a presentation not to be missed.

Philip Dallmann: One of the other sessions is looking at, um, how to facilitate, uh, bringing day hab, uh, programs, uh, to your, uh, facility, uh, your, your institution, et cetera. Um, uh, a Veterans In Museum session led by Hannah Goodwin. That's kinda huge, and, uh, Ronit Minchom, who I don't know, but is from, uh, the Museum of Fine Arts.

Philip Dallmann: A Pre-Visit Materials, um, session, led by Roger, Gina, and Ashley, um, who were, who were on the previous, um, sensory-friendly, relaxed, uh, pre-conference workshop. This is a really huge one, uh, uh, Planning for the Possible: Preparing For and Reacting to High Emergency Situations. You know, we don't like to think of, of when the work can happen, but we do need to be prepared for that. Um, and that's, uh, being led by Captain Sally Garrison, uh, from the the Tempe Center for the Arts. I think it's first time I've ever I me- uh, mentioned someone with the title of Captain on the, on this podcast, but that's, that's dope.

Philip Dallmann: Uh, Supporting the Work - How Funders Are Lear- Are Leaning in to Access. That's really great. It looks like, uh, you know, Beth from the NEA, uh, we have the Ohio Arts Council represented on there, City of Raleigh, and, um, as well as the Pittsburgh Arts Council as well.

Philip Dallmann: Um, then after another short break, we have, uh, inter- an Interactive Training Toolbox, um, uh, which looks like a great session. Creating Accessibility with Limited Sources. Again, like, uh, one of the things you can look at in this conference is you can find, um, other folks who are doing access and inclusion work on your budget. Um, so, that, you know, a lot of, uh, organizations I've, I've mentioned so far are very large. Um, there's a lot of small organizations represented here that are doing access on a tight, tight budget.

Philip Dallmann: Um, we have, uh, Crip The Met: Including Disability in Art Museum Interpretation. Marie Clapot, Rebecca McGinnis, doesn't get better. Um, uh, similarly, similarly to that, uh, ASL session about representation, uh, we have a deep dive in diversifying audio describers led by two previous podcast guests, Talleri McRae and Evan Hatfield. Um, you know, those are, again, two top 10 humans, two top 10, uh, folks in this field. Designing and Implementing Accessible Exhibits, Kris Nesbitt, again, another, uh, Access Champion flipping the sort of, uh, what Carol Krueger was, you know, uh, highlighting, uh, as being the presenting house, um, looking at what it's like to be a, a renter.

Philip Dallmann: Um, we have Guests in Other People's Houses session, uh, led by Brandon Cordrey, who's from the Visual Art Exchange, uh, Hillary Pearson, who's from the Harris Theater for Music and Dance, and Brittany Pyle, who was on the podcast last year as well from the Chicago, uh, Humanities Festival.

Philip Dallmann: Consumer Choice Part 2: Growth and Sustainability, looking at growing your programs, offering options, Hannah Goodwin, Beth Ziebarth, Betty Siegel. Check, check, check. Uh, Intersection of Disability and Diverse: Linguistic and Immigrant Communities and Art Access. Wooh! That sounds awesome. Roger Ideishi, Marcie Bramucci, uh, who's from People's Light. Uh, love a lot of the stuff happening over at People's Light. That sounds like a great, um, uh, session. Looking at the intersection of disability and linguistic diversity, um, is, is huge. I think that's really great, and there are probably aren't two better people to be leading that session.

Philip Dallmann: And then we hit the homestretch, Wednesday, the final day of the conference. We have, uh, another sort of, um, uh, emergency-based session to start. Um, Emergency Management and a deep dive led by Susan Duncan. You know, uh, these are important conversations to have, unfortunately. Um, we just need to be prepared for, for everything, and then, uh, when nothing happens, we can all be very happy.

Philip Dallmann: We have, uh, uh, an, uh, open conversation, um, about interpreting, uh, ADA law with Robin Jones, and Betty Siegel. Check, check. That seems great.

Philip Dallmann: Oh, this is really interesting. Uh, Making Forms Accessible Using Adobe Acrobat. How many of us send out PDFs and W9s in, in, in Adobe? Are they accessible? I actually do not know. I do not know. I, this morning, as I'm recording this episode on, uh, July 23rd, I sent a W9 out. Do I know if it was accessible? Absolutely not, and that's, that's a shame. So, Sharon Rosenblatt. Uh, I will be coming to this session because I need to learn, uh, about making forms accessible or I'll, uh, I'll be praying that Kelsey is going to the session if we have an interview at this time, um, but I need to know. That's so important. Also love the title, Get Information. Come on, threw us some Beyonce at, at the LEAD Conference.

Philip Dallmann: Uh, Inclusive Volunteer Programming, uh, Alec Lawson, um, who has been doing the thing at Baltimore Center Stage now for a while. Um, I remember chatting with him when they were just launching, uh, the program there, uh, while I was at TDF and, and he's really growing a, a tremendous program there, um, and he's bringing his House Manager Faith Savill, uh, and, uh, a Volunteer Coordinator Lindsay Jacks. So, that's really, really great.

Philip Dallmann: Um, so, if you do have a volunteer program, um, looking at, making sure it's actually inclusive, uh, not just that you're supporting an inclusive program, but again, it's that other added aspect is, is your support actually inclusive.

Philip Dallmann: Uh, there's gonna be a masterclass on Touch Tours by Evan Hatfield. Um, you know, he, he's been doing it for a long time. He continues to do it extremely well, and he continues. Evan is, uh, and I'm gonna, I'm gonna turn left here for a second, um, and he hates when I do this, um, but Evan is, is the best example of what I mentioned at the top of this episode, um, in not believing that he knows the only way.

Philip Dallmann: Um, and as he, as he's on a, a, a different journey outside of Steppenwolf now. Uh, hi- his mind is so open to learning even more so. So, I'm really excited for what he's gonna continue to bring, um, but he's done a great job with, uh, Touch Tours and evolving best practices with that. So, that's, uh, worth, uh, a listen.

Philip Dallmann: Uh, Partners and Rivals, um, Championing Access Across A Community. So, this is looking at how Pittsburgh just started collaborating. That's great, and it's got

the who's who from, uh, from Pittsburgh doing the thing. Roger, uh, Anne Mulgrave, Dennis Robinson, Jr., Viv Shaffer, Justin Tognarine, and Vanessa Braun, um, that's a great group.

Philip Dallmann: And we have, uh, uh, John Waldo and Tina Childress leading Wide Open Spaces. Um, and this is looking at, uh, areas that are not necessarily in, in, um, movies and live theaters and concert halls, and things of that nature.

Philip Dallmann: Oh, this is cool. 15 Ideas in 60 Minutes: Accessible Program on Di- uh, Program Ideas You Can Do Tomorrow and, uh, uh, this is led by John Orr, um, who's the ED at Art-Reach, uh, who I met for the first time last year, which was wild, uh, that we hadn't met yet, but just a really great guy, uh, and Katie Samson, uh, as well from Art-Reach, um, who I mentioned before, uh, as presenting earlier.

Philip Dallmann: Uh, 2020 Call to Action Plan, um, Captioning and Audio Description Available at Every Performance. Um, this, uh, is an interesting panel. Um, this panel takes a look at what we need to consider now as reasonable accommodation for patrons with hearing or vision loss. New technology options are currently available that develop, deliver pre-programmed captioning and audio description at every performance from any seat. Larger venues are already starting to provide these services and smaller venues are looking at ways to implement similar accommodations. Where does the law stand on this? Um, this looks like a call to, hopefully, a call to action plan. Um, you know, it's led. Uh, we have Tabitha, uh, Allum, Allum, um, who is the Smart Caption Glasses Consultant at the National Theater, which if you haven't seen, they have, um, caption glasses now available, um, at the National Theater, uh, which seems really awesome.

Philip Dallmann: Uh, Lisa Carling, uh, again, one of those Four Horsewomen in Access from TDF, Roger, uh, John Waldo, and Kyle Wright, um, who I love as well. Um, and, uh, from the Schubert Organization, um, and who's really led the, the push of, of GalaPro, uh, across Broadway here. Um, so that would be really interesting.

Philip Dallmann: Um, uh, I love those conversations. Um, looking at what this, what this can be and, and again, if you're listening to this, we talk about this on the episode with Matt Bivins is that these things, um, are not or live open captioning or, or live audio description, but and these things. Um, so, access is options. I, I firmly believe that, and if we're creating options not only on performance day, but at price point, you know, we're, we're moving towards actual inclusion. Um, so very excited to, to hear that, that panel.

Philip Dallmann: We got a deep dive on Programming For Individuals With Dementia And Caregivers from, uh, Carolyn Halpin-Healy, uh, from Arts and Minds. ABCs of ALDs, that's really cool. Um, I love that, uh, breaking down. This is on listening devices, um, and understanding the audience experience. Mark Annunziato, uh, from, uh, Sound Associates. The man knows what he's doing. He's been doing it

for a long time. Uh, I love seeing him every year. Occasionally, we run into each other here in New York.

Philip Dallmann: Um, uh, you know, Sound Associates is always looking to make sure they have the best tech. Um, so, uh, that's, you know, if you're using ALDs, it's a, a good place to start, uh, and check in.

Philip Dallmann: Um, then we have a, uh, we have a nice break with some more Affinity Groups, and then homestretch of sessions, I think. Uh, yeah, the National Fossil Hall, uh, and their accessibility, uh, endeavors is really great. Um, accessibility, Building Accessibility Into Organizational Structures, that's interesting. Um, a- and, you know, as you're looking at sort of that organizational buy-in, um, again, led by Ruth Starr from Cooper Hewitt, and Emmanuel von Schack from 9/11 Museum, uh, both A+ humans and A+ Access Champions.

Philip Dallmann: Um, how's this, they, I think they did this last year, and I love the title, uh, How To Single-Handedly Train Everyone Like An Accessibility Boss, uh, led by Brittany Pyle and Lynn Walsh, both previous podcast guests, uh, who are doing amazing work.

Philip Dallmann: Um, Implementing Accessible Tech for Inclusive Higher and Retention of Employees, Sharon Rosenblatt is on that one as well from, uh, the previous Adobe, uh, form. Um, and, uh, Dana Marlowe, from Accessibility partners as well on that one. That seems very interesting.

Philip Dallmann: Um, we have, uh, Daniel Ellison, who was on, uh, the podcast last year, and we spoke, actually, at the conference, um, uh, at Duke, who led, um, the Durham, uh, Audio Described Art, uh, Project and, uh, working with Duke. Um, so, I'm sure that's a really exciting one.

Philip Dallmann: Uh, and then shameless plug, uh, we have When the Unexpected Happens, uh, which will be led by myself, Lew Michaels, who you'll know from a lot of points to ponder, uh, Danielle, the, the previously mentioned Danielle Schulz from the Denver Art Museum, uh, and Sarah Hom from Roundabout, who was on, uh, you know, a few months back as well, uh, where we're gonna look at like, I'll, I'll say it, the original title for this, this panel, uh, or this, this, uh, sort of, uh, interactive learning group is What Do You Do When The Shit Hits The Fan? Uh, uh, um, what do you do?

Philip Dallmann: Uh, so, there'll be some unique scenarios and group problem solving, and we're gonna have a lot of fun, uh, and we're gonna learn a lot from each other, um, which is always really exciting. We just had a conference call the other day. I'm really excited to do this. Lew and I did it last year. Uh, the previous year was more of a panel, uh, story time situation, uh, and, uh, but we made it a little more interactive last year, and, um, and, and this year, we're, we're keep on going. I'm really excited about it.

Philip Dallmann: Um, nice little break, and then we head into Beyond the Relaxed Performance: Expanding Theatrical Opportunities, um, and this is led by just the who's who of, and who's been on the podcast. Ali- Aliza Greenberg and Alison Mahoney, our very first guests, Becky Lei- Leifman, uh, from, uh, uh, CO/LAB, who we love, and Sara Morgulis, who's from Actionplay.

Philip Dallmann: Um, so looking at a lot of the, the great, uh, performance and theatrical opportunities that are happening here in New York, uh, with different, uh, organizations, uh, is really, really great. Um, again, Access- Accessible Programs and Tours on a Budget, love that. Uh, Human-Centered Research at the Field Museum, love that, Katie Hench from, uh, Infiniteach is on that. Um, uh, and, uh, uh, a researcher named Stefanie Mabadi is also with her on that, uh, which is really great.

Philip Dallmann: Uh, a Service Animals session, um, you know, I feel like Service Animals are coming up more and more and more, um, especially as we navigate the world of emotional support animals versus service animals. That's a really, um, you know, uh, important thing to understand. Um, and then Welcoming to Arts Access Day, um, so, and that's led by David Chu, uh, Kiyomi Emi, uh, from Center Theater Group, uh, Deb Lewis, and Kyle Riley, um, from Segestrom, um, and, and that's that.

Philip Dallmann: That's the conference, and then, then we, then we all go, uh, to, uh, History Colorado, it looks like, uh, for the LEAD Awards Evening, uh, where we get to celebrate each other even further, uh, a- and the work that's happening across, across the country, across the world, um, and uplift each other for another year. It's a, it's a big conference and, and it's, uh, it can be hard to choose and, um, I, I feel like it's the thing that keeps me coming back is there's always something more to learn. Um, and, um, luckily, if you are a first time attendee, I know they do little, um, mentorship type set- setups. Um, so, hopefully, you, you'll feel supported.

Philip Dallmann: Um, if you do feel overwhelmed, uh, and you're just like not sure what's going on, you're not sure who to talk to or anything like that, um, the podcast will be, uh, set up in a space, and we will have some signage. Come on through. Come take a breath. Come meet me and Kelsey, uh, and chat a little bit. We don't even have some chat on air. Uh, and, and, and feel supported.

Philip Dallmann: Uh, we're there for you. Um, we're so excited to be here or to be at this conference to, again, to learn, um, to meet new people, to share new stories, um, and continue our, our, our mission o- of spreading, um, all of this work that's happening across the world. Um, you know, 46 states, 17 countries, uh, we wanna keep growing that, um, because we want people to have access, uh, to, uh, this knowledge, to all of these experts, to all of these Access Champions. So, um, if you, again, if you're there, you feel any kind of way, you need a break, wanna sit in and listen to somebody being interviewed. Come on through. Uh,

let's hang out. Let's play a game, uh, write on our suggestion board like we're gonna do the thing.

Philip Dallmann: So, that's that. Uh, as always, thank you to our Executive Producer Matt Kerstetter, uh, especially for episodes like this that are such a beast, uh, for taking it on, uh, and making us sound great each and every single week. Uh, our Associate Producer, Ms. Kelsey Rose Brown, uh, who does so many things, um, and will be with me in Denver. So, come on through and say hi. Uh, and our Intern, Savannah Cooper, our Champion Intern, um, who is, uh, just off to the races, uh, especially in the world of so- social media.

Philip Dallmann: Um, thank you to Tommy Karr, uh, for our logo. We're gonna be bringing some new logos, uh, hopefully, to you soon, uh, and our air quote for that dope theme song, it never gets old. Uh, we'll be back again next week, uh, with Matt Bivins from CaptionPoint, and, uh, if you listen to it before the, uh, y- you attend sessions on Tuesday, make sure to rundown and tell Matt how much you enjoyed him, uh, and, uh, that's that, and remember, inclusion believers, never stop running through that brick wall.