

Phil 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 got another great episode for you this week, uh, the first interview that we're sharing from, uh, this year's Kennedy Center LEAD Conference in our popup studio in Denver, um, and a repeat guest (laughs), or returning guest. Uh, Brittany Pyle, who's the director of production and audience experience over at the Chicago Humanities Festival took time to chat, um, about a variety of things, including, uh, a really fun experience with Tom Hanks and, uh, a little bit of the, uh, ripple effect moments like that can ha-, have, uh, on audience education, specifically when it comes to access and inclusion. Uh, so really excited to share that new conversation, uh, with an old friend, and I think you're really, really going to enjoy it.

Phil Dallmann: Uh, I want to, I want to, at the top of this episode, since it's the first, uh, episode we're releasing, um, after the conference, I want to take a, just a, a brief second to thank, uh, the Kennedy Center and VSA team for welcoming us with open arms and, and really taking great care of us, um, at the, at the conference. Uh, last year, down in Atlanta, we were kind of new. I think we were maybe 10 episodes strong and just kind of figuring it out. We had some of the wrong equipment (laughs), lots of different things, um, and this year, uh, you know, coming back with, uh, definitely a more professional setup, knowing a little (laughs) bit more of what we're doing, and continuing to learn, you know, with each and every episode, um, but, uh, to walk in and, and just be welcomed so warmly, um, by the entire staff, uh, over there.

Phil Dallmann: And, um, specifically shout-outs to, uh, Betty Siegel, who I constantly, uh, talk about on, uh, uh, on this podcast, but also, uh, Sarah Schoenfelder and Diane Nutting, um, two of the other folks that have played such an integral, integral role, uh, in planning, uh, that conference as well as Jessica Swanson. Um, they are all just, again, A-plus humans, um, and, and there are more and more, and the staff seemed to grow like 10 times this year. I, I, I said to Sarah, when I was leaving, I felt like I couldn't turn a corner and not run into somebody, uh, from the conference staff and, and, who was ready and willing to help and, and, um, you know, we were really well looked after and, uh, I, you know, being welcomed so openly obviously helped us, uh, have a step, step up in, in, uh, getting some of the conversations that we got, um, with many of the, uh, conference presenters and attendees, um, all of whom are doing incredible work.

Phil Dallmann: We met so many wonderful people that we did not know, uh, even though we are starting (laughs) with a conversation with someone we do know, um, but we, we had a ton of fun. We, uh, were prompted to evaluate some of our practices, um, and we also, uh, dove into some new territory, having our, our first two, uh, guests, uh, who were either deaf or have, uh, significant hearing loss. Um, so that was awesome and we learned so much, um, and it has prompted us to, to look at some new ventures, uh, in the future, um, which we'll be excited to roll out, uh, hopefully sooner rather than later.



Phil Dallmann: As always, uh, (laughs) if you want to see some of the Kennedy Center LEAD Conference content as well, uh, you give us a follow on social media. We're at Access Champion on Twitter and Instagram and The Access Champion Podcast on Facebook. Uh, we also are, uh, consistently releasing exclusive content on our Patreon. Uh, if you're not familiar with Patreon, uh, it is a platform that allows, uh, consumers of art or educational product or the like, uh, to support on a, on a monthly basis, um, those projects, uh, and we are on there as, as an educational project, um, 'cause that is our goal, to, uh, gather all of this information and, and provide it, uh, freely, uh, to as many, uh, people as possible.

Phil Dallmann: And you can support us and hear some of the exclusive conversations that we've had, um, on Patreon for as little as \$1 a month. Uh, I think that's a pretty good deal, um, because you don't only, not only get that exclusive content, but you also get a sticker, um, and who doesn't love stickers? My wife is the only person I've ever met who does not like stickers. So I think that's a pretty good deal. We have other deals that, that rise above the \$1, but, literally, for \$1 a month, you get access to, uh, consistent, exclusive content, um, and, uh, our associate producer, Miss Kelsey Rose Brown, and I were brainstorming even more things, uh, to roll out on there, uh, while we were in Denver. So, uh, to do that, just go to [Patreon.com/accesschampions](https://patreon.com/accesschampions) or just go to [Patreon.com](https://patreon.com), type in Access Champions, uh, or click the link wherever you are listening to this podcast and it'll lead you right there. Uh, we appreciate any and all of your support.

Phil Dallmann: Last little bit of business, we are continuing to expand our board. It continues to grow and grow and grow. Uh, and as I've mentioned on previous episodes, our board more closely resembles a steering committee, uh, rather than a traditional nonprofit board. Uh, there is no fundraising requirement, uh, rather just a requirement to bring your experience, your resources, uh, your insights, and so forth, uh, to the table as, as we continue to grow and grow and grow, um, and, and reach as many people as possible. So if you're interested in that, you can reach out to us at AccessChampion@gmail.com, um, and you can also reach us there if you have any comments, concerns, thoughts, musings, interesting articles, etc. Uh, we're, we're really always down to, to listen and to chat, so, um, please don't hesitate to reach out, and I think that's that.

Phil Dallmann: So without further ado, Access Champion Brittany Pyle.

Phil Dallmann: All right. And we have our second returning guest of all time, uh, Brittany Pyle, who is the director of production and audience experience at the Chicago Humanities Festival and was on our ninth episode very early on in our run, uh, and we are at the LEAD Conference, uh, in our new, much fancier popup studio than we had last year. Uh, thanks for taking the time to chat.

Brittany Pyle: Yeah, of course. It's great to see you at LEAD, the best conference in the U.S. (laughs).



Phil Dallmann: Indeed it is. Uh, I was, it's, I was talking to somebody today, uh, it was their first time, and I said it's the warmest conference I've ever gone to.

Brittany Pyle: Yeah.

Phil Dallmann: Everyone is just really kind, uh, and excited to help, uh, so-

Brittany Pyle: Yeah. I gave out so many hugs today on day one (laughing).

Phil Dallmann: Tha-, and that's the sign of a good conference, I think (laughing).

Brittany Pyle: It is.

Phil Dallmann: Um, so when last we talked, we, I mean, we dove in a, into a lot of, um, uh, different things that you were navigating from the festival. I mean, I think we, we really focused on venue.

Brittany Pyle: Mm-hmm (affirmative).

Phil Dallmann: Um, but I, I'd love to hear, and, and this is just 'cause we were just in a session together-

Brittany Pyle: Yeah.

Phil Dallmann: ... um, some of the other dynamics, and I also think you may have had a really, uh, fun experience with Tom Hanks this year as well, so I definitely-

Brittany Pyle: Yeah (laughs).

Phil Dallmann: ... wanted to hear about that, but, um, what are, what are some of the non, um, venue logistic things that you've, you've started to navigate?

Brittany Pyle: Yeah. Um, so, uh, Phil and I just came out of a session, um, about accessibility in cinema, and we are programming an event this fall that will be a screening of the 1992 film Candyman-

Phil Dallmann: Okay.

Brittany Pyle: ... and then having a panel discussion afterwards, um, about fear and public housing history in Chicago, um, which is perfect for our theme this year. Our theme is power-

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: ... and we're programming all events on that theme, and we have a lot of great local resources and local talent to speak about this.



Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Um, and what we do, we try to make sure everything can be accessible, so when I asked the theater to help us book the film, since we're not in the studio system, so I wouldn't know really how to get in touch with a distributor right off the bat, so since the venue we're using is a movie theater, uh, they offered to book the film for us. I just made sure please book a DCP copy so we have the option to have captions if we want to turn them on. Um, but they let me know, "Hey, we booked the film for you. It's good to go for that date, but it doesn't, it doesn't come with captions. Uh, this ver-, this version doesn't have captions," which I think, now knowing, it's fairly common that it's just hit or miss if something has accessibility wrapped into it. Um, there's no really a lot of regulations under the ADA for cinemas.

Phil Dallmann: Yeah, that was one of the jarring things to hear, um, because the ADA, while we all know is, is slightly flawed in some ways-

Brittany Pyle: Yeah.

Phil Dallmann: ... um, or has gaps. We'll, we'll say it has gaps.

Brittany Pyle: Heck, yeah.

Phil Dallmann: Um, film, to me, just seemed like a natural thing to, to have been in there, um, and then to hear John Waldo in there talk about it, who's, uh, a fairly accomplished lawyer when it comes, especially when it comes to captioning, um, uh, yeah. Anyway, that, that was disappointing-

Brittany Pyle: Mm-hmm (affirmative).

Phil Dallmann: ... but it also, uh, I hope for other people in the room too, like activated them a little bit in a like, "Oh, this is something we need to work towards, like we need to be vocal about," uh, [crosstalk 00:09:55]-

Brittany Pyle: Yeah. It's so interesting to hear the ro-, like the room when it's time for questions, for everyone to contribute either their own experience or their own creative problem-solving here.

Phil Dallmann: Yeah.

Brittany Pyle: There's someone from Sundance in the room-

Phil Dallmann: Yeah (laughs).

Brittany Pyle: ... and they're also grappling with the same questions.



Phil Dallmann: Yeah, I loved ... and, and, and, uh, not to, to completely share everything that was in the session, but like it moved from, uh, just the like logistics of, um, the, the, you know, captioning and things like that, but to, uh, how to navigate it from the filmmaking process and, and, uh, giving these filmmakers that oftentimes, uh, especially when it's like, uh, small films and, and art house terms, that's the term I was looking for-

Brittany Pyle: Mm-hmm (affirmative).

Phil Dallmann: ... um, very, very, very, very small budgets are being shot on, so how do we help them, one, think about access and then-

Brittany Pyle: Yeah.

Phil Dallmann: ... and then grow from there [crosstalk 00:10:45]?

Brittany Pyle: From the beginning-

Phil Dallmann: Yeah, exactly.

Brittany Pyle: ... not, not like, "Oh, this is the, the last step before the deadline," um.

Phil Dallmann: And that's one of things that, uh, I think, theater is doing a good job about, where we're seeing more, uh, integration into the design.

Brittany Pyle: Yeah.

Phil Dallmann: It's still not enough, um, to be clear, but, um, I'm hearing more and more conversations about, uh, access being included in like pre-production and like-

Brittany Pyle: Mm-hmm (affirmative).

Phil Dallmann: ... how does, uh, you know, when that starts, so that's, uh ... anyway, as we dive off the ... (laughs).

Brittany Pyle: Yeah. I, I won-, yeah, I wonder if theater has a more direct relationship with its audience compared to cinema. It's like theater, you have a loyal base and the staff who is responsible for the production seems somewhat, uh, available-

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: ... based on, you know, their website or, you know, staff directory or something. So I wonder, um, if the, if the feedback loop is, is more tight or something and, and when you're in the big (laughs) industry of Hollywood, like you don't necessarily have a relationship with all of the theaters that will end up having an audience and, uh, a transient audience for every showtime.



Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: That relationship to audience is very different.

Phil Dallmann: Yeah, absolutely. Uh, yeah, I have, it's just, you know, I could, I could find your email on a website, but let me find somebody from Warner Brothers-

Brittany Pyle: Mm-hmm (affirmative). Yeah.

Phil Dallmann: ... uh, a little more difficult.

Brittany Pyle: It's one's a lot more opaque (laughing).

Phil Dallmann: Yeah. Um, so I, uh, again, that was just an interesting thing that, uh, obviously you're navigating. Um, what are, what are some other things you've been, uh, navigating this year or successes, etc.?

Brittany Pyle: Yeah.

Phil Dallmann: Like it seems like, again, I follow the, the festival across social media, but I also follow you and it just seems like, um, you guys are really killing the game.

Brittany Pyle: Uh, I'm glad you think that (laughing). I'm glad that is also the external perception. Sometimes it, you know, it's a little harder making the sausage-

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: ... (laughs) on the inside. Um, one thing that I, um, uh, I have the privilege of being able to work on, um, at our organization now is we're embarking on another three-year strategic plan-

Phil Dallmann: Oh, great.

Brittany Pyle: ... um, which sets all of our goals, financial and otherwise, for the next three years and one of the primary tracks through that would be diversity, equity, inclusion, accessibility. We have a work committee that is specifically focused on that and how that lens can apply to our programming, our audience engagement, and our financial, um, our financial goals for the next years. So, um, it's been nice. We've been also working with some really excellent external consultants that have been sort of facilitating our work groups, but it is, um, it is interesting like to see the sort of, um, barriers to equity that there are in a lot of nonprofit organizations and just arts and culture institutions at large.

Brittany Pyle: Um, if you're going to apply an equity lens or an anti-racism lens, that takes a lot of undoing (laughs). Uh, with the society, we, all of our institutions are born under, uh, it does take a lot of, uh, let's totally unravel the sweater and remake



a new one. Um, so that's ... I'm really grateful to be able to be in those upper level conversations, in that our work with accessibility, um, has sort of served as a nice foundation for this other work to layer upon. So that is, that is my, uh, main focus actually, aside from my day-to-day tasks (laughing).

Phil Dallmann: Yeah, just this other like very high level thinking, uh-

Brittany Pyle: Yeah.

Phil Dallmann: ... besides the, the day-to-day grind.

Brittany Pyle: Yeah.

Phil Dallmann: Uh, that's, uh, that's wonderful.

Brittany Pyle: Yeah.

Phil Dallmann: Uh, so, uh, I did see it. I, I, uh, you had Mr. Hanks come through.

Brittany Pyle: Yes.

Phil Dallmann: Tell us a little bit about what, what happened there?

Brittany Pyle: Yeah.

Phil Dallmann: Also, uh, America's Sweetheart, Tom Hanks (laughs).

Brittany Pyle: America's Sweetheart, Tom Hanks. Um, he was sort of a last minute booking in our fall festival last year.

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Um, he was on book tour for his, uh, new book about typewriters. It was short, a book of short stories and they all featured the motif of a typewriter. Um, so-

Phil Dallmann: God, he's adorable (laughing).

Brittany Pyle: He sure is and he was very nice to everyone on staff, very, very, um, outgoing and very kind. Um, I wasn't there. I was actually ... we, we program in many neighborhoods throughout the whole city and, often, we have many venues running at once and I was supporting, um, an amazing panel of women featuring Eve Ewing and Nikole Hannah-Jones and the granddaughter of Ida B. Wells on a panel about Ida, Ida B. Wells.

Phil Dallmann: Oh, NBD-



Brittany Pyle: Yeah (laughs).

Phil Dallmann: ... no big deal. That, that, programming that also next to Tom Hanks-

Brittany Pyle: Yeah.

Phil Dallmann: ... it's like flip a coin.

Brittany Pyle: Yeah. And, and honestly, I wish each of those had given, been given their true due by not being in the same time slot.

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Um, but I was supporting that program. So also the way, uh, Harris Theater for Music and Dance, we have Tom Hanks being interviewed about his new book. Um, anytime we're at, um, a really large spacious theater and anytime we have sort of a blockbuster headliner, I automatically schedule open captions, so I don't wait for someone to request that. It would be a clear benefit just to schedule them out, outright. So, um, we have our beloved captioner, Jo Gayle, working this event, and, um, when it's time for Q&A, uh, Tom Hanks turns around because the questions from the audience were pre-screened and they're being displayed on the giant screen behind him, but when he turns around to see the questions, this is the first time he notices open captioning is happening, and he kind of expresses some like surprise and then delight and then he starts playing with the captioner, being like, "Is this automated or is this a person?" And, at that poi-, point, our captioner, who normally would not insert herself into, you know-

Phil Dallmann: Yeah.

Brittany Pyle: ... she's, she is just trying to transcribe what's being said on stage, but she knows, from me, that we do have a little bit of, um, this problem within our audience that people assume that captions are automated and that it's not a human being that is working diligently to capture everything accurately, um, so she thought this would be a little moment for audience education.

Phil Dallmann: (laughs).

Brittany Pyle: So when he asked, "Is this a person or is this automated?", she inserted herself as the captioner and she said, "That's me. I'm up here." And he's like, "Up here?" And then he's looking for her in the sound booth-

Phil Dallmann: (laughs).

Brittany Pyle: ... like to point her out and then she just, she responds a few more times back and forth to him. And he was so delighted and laughing that he wanted to lead



the audience in a standing ovation for the captioner, um, which is ... I'm, of course, across town, so I'm getting texts from my coworkers saying like, "Brittany, the captioner just got a standing ovation and Tom Hanks led it," and it was so validating (laughs), so validating for access work. And it's like I know that he might've thought it was just like a, a cute moment, but I also chose to take it as Tom Hanks is also applauding our accessibility efforts (laughs).

Phil Dallmann: Oh, 1000% and also that you're not, your not wrong. What a great audience education moment, but also that video goes viral, um, or, you know, or the story goes out there and everyone's reading it, and I don't know how many times I, I clicked a different version of it.

Brittany Pyle: Yeah (laughs).

Phil Dallmann: Uh, but I have to think other people who just like love Tom Hanks or like are just a Toy Story fan are also having a moment of recognition with, "Oh, like a real person does this?" And then you have the thought, "Why?"

Brittany Pyle: Yeah.

Phil Dallmann: And it like leads to what a, what a great like ... even if that's a minute and a half train of thought-

Brittany Pyle: Yeah.

Phil Dallmann: ... from an article, 'cause, you know, as we process things in the age of social media, it's like you read a thing, scroll, read a thing, scroll-

Brittany Pyle: Yeah.

Phil Dallmann: ... um, that's great 'cause it, then it just lives somewhere back there. So those moments are invaluable-

Brittany Pyle: Yeah.

Phil Dallmann: ... um, not just for your organization, but for access in general, uh.

Brittany Pyle: Yeah. It was really interesting that the National Court Reporters Association reached out to me, and to Jo, our captioner, asking if they could do, um, an interview with us for their newsletter, and I think that's also how it sort of got out in the community for CART writers and things like that. Um, but-

Phil Dallmann: An, an under-highlighted community, CART writers-

Brittany Pyle: Yeah. Yeah (laughs).



Phil Dallmann: ... CART operators, they're amazing.

Brittany Pyle: I, they asked me sort of any, uh, barriers I saw to providing captioning more broadly, like widely in what we do, and at least how I answered that question at the time was there aren't enough professional and highly skilled captioners in Chicago to meet the demand and that, I think, is true of ASL interpreters in our city as well and I think that is an, a model na-, nationwide-

Phil Dallmann: Yep.

Brittany Pyle: ... um, that there's just not enough people in these professions, um, to meet the demand, and so it was like kind of a plug of I wish more like trade schools and universities were including this as something that you could learn to do for your career. And I know many captioners right now start in sort of the court reporting-

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: ... um, field first before they eventually make their way over into accessibility, but I would love it if, uh, that field could just expand.

Phil Dallmann: Absolutely. Uh, yeah, I, I, it's funny, we, I, I navigated something similar to that a couple years ago. We were expanding audio description while I was at TDF and just trying to reach a lot of Off-Broadway houses and we went, "Oh, yeah, we only have two. How are we going to do all this?" and then, you know, obviously as a service organization able to navigate a training with some city funding and all that-

Brittany Pyle: Mm-hmm (affirmative).

Phil Dallmann: ... but like you're, you're 1000% right because the demand is growing and growing and growing, um, and we have to have the people. You know, it's great that we're getting there and that we're getting organizations willing to provide it, but then, if there's only five people that are doing the thing, and there is a lot of work that goes into these-

Brittany Pyle: Yeah.

Phil Dallmann: ... uh, uh, a-, ac-, this access of-

Brittany Pyle: Yeah.

Phil Dallmann: ... I'm trying to think of a different term.

Brittany Pyle: (laughs).



Phil Dallmann: Um, but, you know, 'cause you don't want to burn everybody out either 'cause, you know-

Brittany Pyle: It's so true. And, well, and we form relationships and we kind of hold tightly to those relationships with our service providers because it's really important to me that the person not only has that skill, but also can, um, prepare for our events. So it's like I do my best to give as many prep materials as possible of like, "This is how you spell everyone's name that's going to be speaking and this is probably some words that will come up."

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Um, but, in our case, Jo, um, does a lot of work on her own before our events too, just like looking up these people's videos on YouTube, trying to get a sense of how fast they talk, maybe some of their presentations will be similar to ours and kind of capturing, uh, terminology in advance.

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: And there have been such impressive moments in which ... (laughs) we had a program about psychedelics and (laughs) our captioner, Jo, without hesitation, got the word psilocybin, uh, perfectly right and the audience just gasped that she got it right, (laughs) but it's because she did all of that prep work-

Phil Dallmann: Yeah.

Brittany Pyle: ... and she pre-programmed all of the correct spellings into her machine (laughs).

Phil Dallmann: I think people don't realize the, the prep work that goes into those things.

Brittany Pyle: Yeah.

Phil Dallmann: You know, we, depending on when this airs, uh, a couple weeks ago, I sat down with Beth Prevor, um, who runs Hands On, uh, interpreting in the city, and just hearing her describe the process of a theatrical interpreter, uh, which I knew, but if you actually listen to like this many weeks out, this many meetings, this many meetings, this is how we're breaking down the script and really translating it in a lot of ways, it's not something you think about. Oh, you think people just come up there and they interpret-

Brittany Pyle: Mm-hmm (affirmative).

Phil Dallmann: ... it's not the case. Same thing, uh, this morning, there was a discussion, uh, with Ed Lewis, uh, about audio description-



Brittany Pyle: Yeah.

Phil Dallmann: ... and we were talking about pre-show notes and things like that, like there's, there's just so much work that goes in before the actual access that, um, you know, I don't, I, I definitely don't think the general public, uh-

Brittany Pyle: Yeah.

Phil Dallmann: ... recognizes, but I also think sometimes the people we serve don't necessarily know. Um, we want to make sure that, um-

Brittany Pyle: Yeah.

Phil Dallmann: ... they know as well and, uh-

Brittany Pyle: Unseen, highlighting unseen labor-

Phil Dallmann: Yeah.

Brittany Pyle: ... that's going to be one of my goals (laughs) for 2019-

Phil Dallmann: I love it.

Brittany Pyle: ... highlighting unseen labor (laughs).

Phil Dallmann: Highlight unseen ... Kelsey's in the room with me. I think we have to have a, a unseen labor, uh, series potentially.

Brittany Pyle: (laughs). Yeah.

Phil Dallmann: Uh, she's nodding, so ... it doesn't, it wasn't a terrible idea.

Brittany Pyle: (laughs).

Phil Dallmann: Uh, she has no poker face-

Brittany Pyle: (laughs).

Phil Dallmann: ... so I, if, if it's terrible, I know. Um, but, uh, that's a, that's a good idea. I, I will credit Brittany for, for that series.

Brittany Pyle: (laughs). Thank you (laughing).

Phil Dallmann: Um, fantastic, so, um, I'll get you out of here on, on this, um, anything, I, we ... obviously a three-year strategic plan is definitely down the road there.



Brittany Pyle: Yeah.

Phil Dallmann: Um, anything in the little bit closer future that you're, you're excited about or, um, 'cause you also have a dual role, um, as well. You're involved with the CCAC as well.

Brittany Pyle: I do.

Phil Dallmann: Yeah.

Brittany Pyle: Yeah, um, and CCAC has our official, official nonprofit status. We're 501(c)(3) now. Um, I always feel like it is, it is such a challenge to jug-, juggle, um, my extracurricular activities, (laughs) if you want to call CCAC extracurricular 'cause it is so embedded into my life as well, um, but all of the, um, massive tasks just in my nine-to-five.

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Um, and, um, one thing that I think is really important and I'm really glad has happened at the Humanities Festival is that is now more people are able to have accessibility work in their job description as well. Um, my, uh, colleague, who, um, was hired recently, I created, um, a job, audience services coordinator, um, and Daniella Mazzio is here with me at the LEAD Conference. She's able to come. She's doing accessibility as part of her, um, job description as well and just spreading that around as much as possible is, has been such a lifesaver.

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Um, and I am optimistic that now that we're doing a strategic plan that includes, uh, the EIA work, um, that it is sort of embedded into everyone's day-to-day and it is baked into all processes and is, you know, as much as I've tried to do that myself and like be that person that's training everyone to bake it in, it's hard when it is just one person and just one voice, um.

Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: If it's more at the institutional level, we're like building this in, um, and we're doing that because it's part of our strategic plan and we've invested money in consultants to do this work, I'm very optimistic, um, that it, it'll be really culture-changing. Um, so I think that's sort of what I'm looking ahead to. Three years is a long time to wait.

Phil Dallmann: (laughs).

Brittany Pyle: There's, I mean, there's a lot of people, uh, are our staff that, uh, feel the same impatience that I do of like can't we just start doing things now?



Phil Dallmann: Mm-hmm (affirmative).

Brittany Pyle: Like ... and, yes, the answer is yes, that you, there's low-hanging fruit all the time that you can start making small changes and you don't necessarily have to run permission up the flagpole for everything, um, and, uh, I think that there are a lot of things that we can, we can start working on, um, sooner rather than later. Um, yeah.

Phil Dallmann: Well, that's fantastic, uh, and I always want to say congratulations anytime anyone in the nonprofit sector is allowed to expand their staff-

Brittany Pyle: Yes (laughs).

Phil Dallmann: ... so congratulations on that.

Brittany Pyle: Thank you.

Phil Dallmann: Um, I, I think that's wonderful. I think you're clearly, I mean, even in a year's time, uh, year and change time from us last chatting, um, the impact and, and the growth that the organization's had through you is, is absolutely tremendous.

Brittany Pyle: Thank you.

Phil Dallmann: So, uh, as always, thank you for that work. Um, thank you for taking the time to sit down again (laughs)-

Brittany Pyle: Yeah, absolutely. [crosstalk 00:26:21]-

Phil Dallmann: ... um, and ... oh, go ahead.

Brittany Pyle: I was just going to say there was a word from our, one of our consultants, um, on the strategic plan that was expressing that, uh, she said, "It's, it's my goal to make sure the people who have been, whose work in accessibility or equity, racial equity, um, has been sidelined as their quote-unquote passion, do not have to shoulder all of the work," um, and that is a nice message, I think, that it's like, yes, it is my passion, but really it's like I, my skills in this area and the professional development invested in me is an asset to the organization and it should be treated as such and not necessarily my passion or my hobby 'cause that is a little bit irrelevant to the day-to-day.

Phil Dallmann: Mm-hmm (affirmative). Abso- ... that's perfectly well said and (laughs), and I'm going to get you out of there on that.

Brittany Pyle: (laughs).



Phil Dallmann: Um, so, again, thank you so much and, uh, as always, thank you for being an Access Champion.

Brittany Pyle: Thank you.

Phil Dallmann: Thank you, Brittany, for taking the time in the, in the midst of a busy, busy conference schedule, uh, to, to chat and, uh, you know, you may be our first three time guest 'cause, uh, it's always a great, great conversation.

Phil Dallmann: Just a reminder that if you want, uh, access to some exclusive content, uh, that we are continuing to roll out, uh, go ahead and support us on Patreon for just \$1 a month. Again, that's \$1 a month equals exclusive content plus a sticker, uh, and we really, really appreciate that. Uh, we're at Patreon.com/accesschampions or just click the link in the copy of wherever you are listening to this episode.

Phil Dallmann: Thank you, as always, to our executive producer, Matt Kerstetter, for making us sound great each and every single week. Uh, thank you to our associate producer, Miss Kelsey Rose Brown, for all of the work that she did, uh, while we were in Denver and more. Uh, thank you to Tommy Karr for that sweet logo and to Eric Walton for our amazing theme song. Uh, thank you to Savannah Cooper, uh, our champion intern, for all the work that she'd done across social media. Um, and thank you to you all, our listeners. Uh, it was great to meet so many of you at the conference, uh, and, uh, I hope you'll continue to listen and continue to, to, to share, uh, the podcast with, with, uh, your friends and colleagues and, and more as we continue to grow, so thank you.

Phil Dallmann: Uh, we'll be back again next week and, remember, inclusion believers, never stop running through that brick wall.

