

Philip D.: 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. We have a wonderful Thanksgiving special episode for you guys this week. An interview that we've been sitting on for a minute, and an interview that took a long time to come to fruition. Mostly, I just had to take my behind down to down to Philly to get it. We have Roger Ideishi this week, and I'm just over the moon. For long time listeners of the podcast, you'll have heard me reference him a billion times over, sing his praises, quote him, et cetera, et cetera.

Philip D.: He's one of those individuals out there, and there are a few folks out there like this, that I just can't wait to sit down and casually geek out about inclusion work with. It doesn't feel necessarily like something I'm doing in a professional capacity when we're having these conversations, and hopefully you'll see that a little bit in the interview. I just know that there's brilliance on the other side of the table and that there's going to just be exciting creativity in the air. And I think that's one of the things that I do love about Roger, is that he's constantly looking to create an evolve, and make sure that above all else, we as cultural institutions are serving the community in the way that they need to be served.

Philip D.: So, man, oh man, am I excited to share this interview with you guys. We weren't able to schedule a deep dive before that. And that's really on me, scheduling wise, mostly because I never followed up in scheduling it. But we will look forward to a Patreon exclusive and we're going to do a little bit of a deep dive into the world of autism friendly, sensory friendly, relaxed performances, and specifically the marketing of them and, and how we approach that. So that will be coming down the line, and that's an easy segue to remind you guys to check out patreon.com/accesschampions, and during this giving season, consider supporting the podcast, again for as little as \$1 a month. You can support us on there and receive perks like stickers, and swag, and on air shout outs and all of the above. So please do consider it. Again, it's patreon.com/accesschampions. We would be, as is on theme for this week, grateful.

Philip D.: As always, don't forget to follow us on social media. We're going to have a lot of really fun stuff, especially in the holiday season. We got creative last year, we had a whole episode that was just a Christmas poem. I have a few other things percolating up in my brain, right about now, to roll out during this holiday season and it's very exciting. So if you don't already, [@accesschampion](#) on Instagram and Twitter, The Access Champion Podcast on Facebook.

Philip D.: Just a another quick reminder that we are continuing to build out an advisory team for our soon to be launched ASL videos of the episodes of the podcast. We are looking for folks who are primary ASL users to evaluate the product that we're creating and make sure that it is both quality and effective, so we can fine tune it. As I say, every every week I am about doing something correctly, not



quickly, and that's why we've been taking our time with this and making sure that we do get it correct. You can reach out to us at accesschampion@gmail.com for that, and you can also reach out to us there if you have any topics or potential guests that you think you'd love to hear on the podcast. Please don't hesitate to reach out, we love those conversations.

Savannah: Hey Phil.

Philip D.: Hey Savannah.

Savannah: You know what's great?

Philip D.: Grilled cheese?

Savannah: No. I mean, yes, but-

Philip D.: Princess Diana?

Savannah: Yes, but-

Philip D.: Long walks on the beach?

Savannah: Imagination.

Philip D.: Ah, yeah. Imagination is pretty great.

Savannah: Well, you're in luck, because Kaiser's Room, our wonderful sponsor this week is all about imagination and connection.

Philip D.: I also love connection.

Savannah: Who doesn't? Kaiser's Room provides theater and dance classes for participants of all ages and abilities, based around creating connection through imaginative play.

Philip D.: Well, that sounds wonderful.

Savannah: It should. You're their executive director.

Philip D.: I am? I am. And as executive director, I should also let you know that Kaiser's Room has an interactive 45 minute multi-sensory musical coming up on December 14th, called Adventures in Winter Wonderland, which includes pictures with sensory friendly Santa. For more information and to buy tickets, go to www.kaisersroom.org. That's www.K-A-I-S-E-R-S-R-O-O-M.org. Kaiser's Room, imagination, connection, yes.



Savannah: Do you think you made the nice list this year?

Philip D.: I don't want to talk about it.

Philip D.: Without further ado, finally access champion, Roger Ideishi.

Philip D.: All right. And we are here with a fixed microphone, after we lost one earlier in the city of brotherly love. Finally, and we have the elusive Roger Ideishi with us today and I'm so excited. You're frequently mentioned by a lot of our guests previously. So after a year plus of episodes, I'm really excited to have you on. Thanks for scooting up, pre presentation today.

Roger Ideishi: Thanks Phil. And yes, I am going to be elusive because we've got to speed this up, because I've got to get going somewhere else.

Philip D.: Roger has a flight in like 90 minutes after his presentation, and we've got to get him lunch too, so we will make this move.

Philip D.: So, we've known each other for a couple of years now, a little while. And I loved it because it was very small world. I grew up outside of Philly, but also, my very, very best friend, my best man text messaged me a couple years ago after a picture of us was on social media, and it was just, "How do you know the Roger Ideishi?"

Philip D.: And it was so funny that his office at the time was a couple of doors down from you at Temple. And I love the small world, because he's not associated with Accessibility, but he does teach there. All of that being said, all that small world-ness, I actually don't know how and what the journey was for you getting into the world of occupational therapy and disability, in general.

Roger Ideishi: So, as Phil said, I am an occupational therapist in my clinical background. And occupational therapy primary goal is to promote functional daily living skills in homes, school, work, society, community, just general daily living. And whatever barriers or challenges someone may encounter, an occupational therapists can help problem solve and figure out how someone could live a meaningful, purposeful life. So, on a very broad scale, that's our aspiration as occupational therapists.

Roger Ideishi: So, at the time, I'm not an artist, I didn't work in the arts industry before. I was always an occupational therapist, working in schools, preschools, primary schools, working with other occupational therapists, speech language pathologists, special educators. And we were doing our work and recognizing that we were pretty good at it. But the reason why we were pretty good at it, because in the classroom we control all the variables. So we create a situation



where the students are successful because we can control the variables for success, which is great.

Roger Ideishi: So when we write our reports, our clinical notes, we're saying, "Student is doing great. Student is doing great". Parents are happy about that. But parents would continue to bring other needs. They can't go to the grocery store, they can't go to the park, they can't do the things that families want to do. And we would hear this on a regular basis. So, the team that I was working with, that included special educators and speech and language pathologists, other occupational therapists, we started to figure out what we needed to do about that. And a lot of it was about creating a greater integration between home, school and the community.

Roger Ideishi: So we started reaching out to the community and tried to identify what were the reasons why families were having difficulty accessing daily community skills, like going to the grocery store, just doing the things that people do.

Roger Ideishi: And we'd started to uncover some of the reasons why families either didn't do it, didn't feel comfortable to do it, or why the community wasn't responding to making their venue, their place, their store a much more welcoming, inviting, and universally accessible venue. So, we started working with community organizations. Any kind, we didn't care what the community organization was. If a family said they wanted to do this, we were like, "Okay. Let's problem solve it. You want to go to a grocery store? You want to go to the library? You want to go to the zoo? Let's problem solve it".

Roger Ideishi: So we started down this road and slowly, over time, what started to happen was the arts organizations in Philadelphia, they all responded. "We're here to help you".

Philip D.: I love that.

Philip D.: It's unfortunately kind of unique, in my experience.

Roger Ideishi: Yeah. Well, I think part of it was opening up this dialogue and the families, the practitioners, service providers, the organizations, the school, sort of all aspiring for the same thing. If you look at any, particularly many of the cultural arts organizations, you look at their missions and their values, it always talks about accessibility or some universal purpose to the work that they do. But actually enacting those and fully understanding the layers that are involved in enacting those missions and values, those are elusive. Also, not because they didn't want to.

Philip D.: Right. It's not malicious.



Roger Ideishi: It's not malicious. Yeah, it's not malicious. Even today, even myself, there's still so many things I don't know, that I'm still learning every single day. As all of us who are working in Access, we're discovering things every single day, that we didn't know before.

Roger Ideishi: But it was just so wonderful that, here in Philadelphia, these cultural arts organizations all responded. Pennsylvania Ballet, Philadelphia Museum of Art, Philadelphia Orchestra, Walnut Street Theater, People's Light, the Academy of Natural Sciences.

Philip D.: Walnut Street Theater, I saw my first play there.

Roger Ideishi: Yeah. Franklin Institute, the Penn Museum. All of these arts organizations responded to working with. The New Jersey Aquarium was actually the very first place that we actually started developing this partnership, just across the river, in Camden, New Jersey.

Philip D.: The main field trip location for every central South Jersey school. You always go to the aquarium. And it's a great aquarium.

Roger Ideishi: Right. Exactly. So we started exploring these partnerships, and at the same time, we started realizing that people, families, they all take on different roles within this idea of experiencing cultural arts. So I think on the first glance, we all think, okay, it's this patron experience, going to visit a museum, going to a show. But there's other multiple roles that we started to identify. So we started developing what we called artists and residents programs, where we would have principal dancers from Pennsylvania Ballet come and teach class at the school.

Roger Ideishi: Obviously, we had to write grants for this and that was a whole other layer that we had to learn and develop in the schools, and practitioners needed to develop those skills as well. But we were doing it. We did it. We figured out-

Philip D.: Where there's a will, there's a way.

Roger Ideishi: Yeah. We figured out how to do it, how to roll it into our daily routines, as service providers. We had museum educators, had these museum and residences. So we started to explore the multiple roles that any individual can begin to assume within the cultural arts realm.

Roger Ideishi: So it just happened. We didn't intend to move into arts access. We were really intending to move into community access, but it was the arts organizations, here in Philadelphia that really seemed to be the most receptive. So we were doing this for a couple of years, and I think it was around 2008, 2009, Lion King on Broadway, sensory friendly.



Philip D.: I know this by heart. October 2nd, 2011.

Roger Ideishi: 2011?

Philip D.: 2011.

Roger Ideishi: Right.

Philip D.: Yep. I've made that pitch several times.

Roger Ideishi: So, we were doing this work around 2009, around the same time, and then Lion King, Broadway. Which was just a massive game changer, particularly for the neuro diverse communities. And around that time, Smithsonian Institution, they started exploring these same sort of ideas of access, for neuro diverse communities. And they started doing their homework. They researched, some of the museums in Boston were doing great work in this area. Museums in New York we're doing some great work in this area. They heard about the work that was going on here in Philadelphia.

Roger Ideishi: So Smithsonian did their research and they started reaching out and talking to a lot of different people and they happen to get in touch with me, and they invited me down, just to have conversations and I've had a great partnership with the Smithsonian ever since. And because the Kennedy Center is right down the street from the Smithsonian, Kennedy Center started asking same questions. A lot of it was triggered because of the autism friendly Lion King show.

Philip D.: Yeah. When Disney does something, they do it big.

Roger Ideishi: Exactly.

Philip D.: And I also should acknowledge the team over at TDF at the time, which was Lisa Carling and Sarah Aziz and their consultants, which at the time I believe, it was autism friendly spaces.

Roger Ideishi: Yeah.

Philip D.: Who are all so integral into making that happen, which was a giant thing. It really was. Now, it's become a little bit more of like, "Oh, of course we do". I think they're doing six now this year. But to have done that first one-

Roger Ideishi: That first one.

Philip D.: ... to get that buy in.

Roger Ideishi: It literally was a game changer. A total game changer. So, Kennedy Center started exploring it as well. And then I started a partnership with Kennedy Center and they've been such a great partner for me, both the Smithsonian Institution and the Kennedy Center.

Philip D.: Well those are two heavyweights in a lot of ways. I don't want to cut you off because you may have been headed there, but I wonder how that influenced how you've been able to reach some of the smaller companies. Because you were working with these big guys that, but these big guys that are, what's the word I want to use to describe them? They're nonprofits. They have nonprofit hearts, you know?

Roger Ideishi: Right. Yeah. I think what I've discovered over time, there's TDF on Broadway and that's a whole different game. You know, after talking with you and talking with Lisa, and the variables that you had to deal with, with your programming. It's a different ballgame than say, People's Light has to do, even what Kennedy Center has to do, because Kennedy Center also has a different kind of mix and size. Different than what's going on on Broadway.

Philip D.: And every community is unique. But also then, one of the things that I know we had to deal with at TDF, and they continued to deal with at unions, which is a weird logistic that New York and Broadway specifically, they have very passionate unions and sometimes not the most flexible. But, the different aspects there were like, People's Light is a little bit different.

Roger Ideishi: Right, exactly. And so, hearing from the different folks and my peers and colleagues, like you and other people, understanding sort of the organic quality of this work within the community, within that particular cultural arts organizations. So always starting with that community voice because every community voice is so different.

Roger Ideishi: So, the Smithsonian Institution and the Kennedy Center, they both have, I think it's called affiliate institutions.

Philip D.: Right.

Roger Ideishi: I think that's what they're called. So, many institutions, large and small, across the globe, really, not even just across the United States, but literally across the globe, they often look to the Smithsonian and to the Kennedy Center for resources, for support, for direction and guidance. And when a lot of these neuro diversity questions or questions about autism came up, some of those questions were redirected to me. And that's how I started to develop my background and expertise in all of this.

Roger Ideishi: Like I said, I didn't plan on it. I still problem solve as an occupational therapist, because that's what I do. That's the way I'm trained. I think there's a lot of value to it, particularly in this kind of work. So I'm bringing this knowledge that I have, this clinical knowledge that I have to the arts access world. Then learning along the way, learning from each community, whether it's Minneapolis or Tampa, Florida or Albuquerque, New Mexico.

Philip D.: Do you feel like, with each of those spots, you take a little something and it builds your toolkit?

Roger Ideishi: Yeah, absolutely. And every place is so, so different. Flint, Michigan, just a whole different set of-

Philip D.: The Wharton Center, right?

Roger Ideishi: Yeah. Well, Wharton is in Lansing.

Philip D.: Oh, that's right.

Roger Ideishi: Flint's, yeah.

Philip D.: Oh, Michigan.

Roger Ideishi: And Flint, yeah, that really taught me how going to the community voice is what needs to happen. That's where you always start. And don't bring your agenda to the table.

Philip D.: Yeah.

Roger Ideishi: You're a practitioner. Or you were a practitioner, as well, before. And sometimes because of our training, we bring that, right? So, teaching myself, to sort of not let that urge to bring my agenda first. It's not that I don't bring some of the things that I know, but-

Philip D.: It's like figuring out what the project is before you open the toolbox, right?

Roger Ideishi: Yeah, exactly.

Philip D.: You may not need all of those tools and you may actually have to go buy a new one for this particular project.

Roger Ideishi: Yeah.



Philip D.: And I think you're hitting the nail. Again, to continue this metaphor right now, hitting the nail on the head, that it's counterproductive to walk in and say, "This is how you have to do this". rather than saying, "What do you need?"

Roger Ideishi: Right, right. A lot of times when I do these sessions and presentations, I know people think that I'm giving them this recipe book or this protocol of how things should be done. I do give them some anecdotal strategies, but I'm always worried that people are going to walk away from my sessions thinking, this is what has to be done. And it's not. You don't always need a social narrative.

Philip D.: Nope.

Roger Ideishi: You don't always need a quiet space. You don't always need to turn the lights up or down or make the music soft. That depends on the needs of that community, the needs of that organization and how they communicate with each other, not what you bring as a behavioral specialist or what I bring as an occupational therapist.

Philip D.: I always say, step one, open your doors.

Roger Ideishi: Yeah.

Philip D.: And then let's figure out the rest.

Roger Ideishi: Right. I try to be very cognizant of that, because I'm afraid that's what's going to happen, and sometimes when I look out into the landscape across the country, it kind of feels like it's starting to turn into that.

Philip D.: Oh yeah. That we have to do these five things and therefore it's sensory friendly or relaxed or whatever.

Roger Ideishi: Yeah, exactly.

Philip D.: Yeah. I a thousand percent agree.

Roger Ideishi: Yeah. And I'm very concerned about that.

Philip D.: I just had a conversation downstairs with someone, who is not necessarily in this specific part of the disability field, and they were saying, "Well, there's this one show and it's all of this spectacle, and I just don't know how they could ever do it sensory friendly, autistic friendly, relaxed".

Philip D.: And I just turned, I was like, "They just have to open their doors. We'll figure out the rest". But, prep materials, whatever, we'll figure out what the community

actually wants. But there's no reason they can't still have all that magic and still have it be, again, the art that. The actual art.

Roger Ideishi: But the word itself, neuro diversity. Diversity. Spectrum. There's no magic recipe to this.

Philip D.: Yeah. Everyone's going to experience art in their-

Roger Ideishi: Differently.

Philip D.: ... very different way. Just as a folks who identify as neuro-typical do.

Roger Ideishi: Right.

Philip D.: In that same conversation, I said I was at a matinee with a mostly over 60 crowd of, Ain't Too Proud to Beg, and it was the most vocal audience I've ever been around.

Roger Ideishi: Right.

Philip D.: Not an autism friendly, obviously. But, the audience was receiving it in their way and they were responding how they're going to respond, and it was unique to that group of people.

Roger Ideishi: That group. Exactly.

Philip D.: I'm a jumper. When I'm watching the show, if something surprising happens, I jump. My wife always hits me, she's like, "Stop".

Philip D.: I'm like, "Listen, I'm experiencing it".

Roger Ideishi: For some reason, I could totally see that.

Philip D.: I'm a little bit excitable, guys. That has been very clear.

Brittany Pyle: Hello podcast universe. This is Brittany Pyle from episodes nine and 68. Did you know that there's a way to get even more amazing Access Champions content. For only \$1 a month, you get access to even more exclusive interviews, games, and coming soon, a book club. Go to www.patreon.com/accesschampions to sign up. And not only will you get all of that content, you will also get all sorts of other perks like amazing swag, on air shout outs, stickers, and more. Join our team of inclusion warriors for only \$1 a month at www.patreon.com/accesschampions.

Philip D.: So, obviously we're talking a little bit about now where we are as an industry or as a field, really. Our sub-sect of a field. What are some of the things that you're currently working on?

Roger Ideishi: So, right now, I've actually started to move away from this idea of strategy based programming. Because what I've seen, and some of my concerns that I just expressed. I give people some basic tools, simple strategies, but really trying to give them principles and guideposts on how they should approach the situation and problem solve the situation, rather than, "This is what you need to do".

Roger Ideishi: I've been noticing, even in my own interactions with different cultural art organizations that, that's been my shift, and starting to really look at how do I facilitate the community and that organization having productive, effective conversations? Because everybody comes with their own preconceptions. Communities come with some of their ideas. Like, well, how does the museum even know about me and my community? They've never invited us in before. They're not healthcare education specialists.

Philip D.: And sometimes, what's the ulterior motive?

Roger Ideishi: Exactly. You're just doing it, making a checkoff, because of ADA or whatever reason. And then you end up feeling good about yourself, but you really aren't meeting our needs. So, I hear from many people in the community that that's their concern, a very legitimate concern. And then you can hear from the organizations community, like, so how much is it going to cost? And do we have to rearrange our entire programming? They're concerned about their own pragmatic logistics.

Roger Ideishi: So I've really noticed my shifting role of being a facilitator, of bringing these two communities together to develop an effective communication between each other. And then noticing how each of those social units are changing and responding to each other.

Roger Ideishi: So my work now, I've been shifting to really looking at this more organizational process that I see happening. So, particularly down in Albuquerque, New Mexico, this really did emerge completely organically. I got involved in the Albuquerque community, really through my occupational therapy work, not through Arts Access at all. They were occupational therapist who were really interested. They've heard about my work through occupational therapy and they wanted to explore this.

Roger Ideishi: So, I went down there and I engage with them about a process, not about strategies or protocol, but about a process. And they just rallied the community,



both the disability community and the arts community, and they're organically evolving this really wonderful partnership there.

Philip D.: Is this independent of University of New Mexico?

Roger Ideishi: Yes. Absolutely independent. This is totally organic, from the grassroots.

Philip D.: That's fantastic.

Roger Ideishi: I'm just watching this with amazement and trying to document it, and watch how this process is evolving. And they're bringing in government people, they're bringing in arts people. They are reaching out to academic people. But the disability community and their allies and advocates, completely, completely organic because something like this had never really happened in Albuquerque before.

Philip D.: Albuquerque is a really interesting town.

Roger Ideishi: Yeah.

Philip D.: A few years ago, I moved a buddy, took a position at University of New Mexico, and we drove down, and we spent a little time ... Or, I spent all the time, he spent years. But, the art scene there was really interesting. It seemed to have, at times, a little Midwestern vibe with the people, where people seemed to be looking out for each other in a way that isn't always happening in the Northeast.

Philip D.: But yeah, it was really interesting and I am not surprised to hear that something organic in that way would happen like that there.

Roger Ideishi: Yeah. And everybody, when the groups got together, they all realized they were on the same mission. They just never really knew each other. So, now they're all engaged with each other. And I just find it really fascinating, when you look at New York, or Philly, or Pittsburgh or Chicago, we've been doing this for a decade or more, right?

Philip D.: Yep.

Roger Ideishi: And Albuquerque is discovering it. In some ways, I take responsibly. Albuquerque should have known about this 10 years ago.

Philip D.: Mm-hmm (affirmative). Oh, I think about the LEAD conference, and I'm like, how did we not have a rep there?

Roger Ideishi: Right.



Philip D.: Because all of us who attend are working in the field we're trying to reach. And I'm now running through my head right now of national partners, when I was at TDF and I'm like, Oh yeah, I think we completely missed Albuquerque.

Roger Ideishi: Yeah. And how we share, how we disseminate. And so that started to get me thinking about, there's a whole other layer of process that, either we're not attending to, or we haven't done, we haven't done the outreach. But Albuquerque, they were ready. They just needed a little spark there.

Roger Ideishi: So, I'm interested in that process. I'm sure there's other communities out there that are in the exact same place as Albuquerque, New Mexico, who are ready, who have the mission, who have the aspiration, who have the skill set to do this. But it just hasn't exactly gotten over that hump yet. And I'm sure there's other places out there.

Philip D.: There has to be. Absolutely.

Roger Ideishi: Yeah, exactly. So, what can we do, as Access Community? Arts Access Community. What can we do to really facilitate this even more, besides just everybody focusing on New York, and Philly, and Chicago, or D.C. You know what I mean?

Philip D.: Yeah. Those places are important, but they have already moved forward in such a way.

Roger Ideishi: Right.

Philip D.: And honestly, how do we learn from some of these other communities, as they do it in a much more organic way?

Roger Ideishi: Exactly.

Philip D.: Not with the DOJ coming in or doing whatever.

Roger Ideishi: Exactly.

Philip D.: And maybe not facilitated by a giant service organization or what have you. Because as we were saying before, again, what can we pull from there and take back to New York, and like take back to these other cities? And grow and grow and grow and continue to serve the community even better.

Roger Ideishi: Right, yeah. So that's where I've been shifting to lately.

Philip D.: I love that. It's a podcast, so you can see that the smile on my face. It's so large. I love it so much. One of my favorite things to do on the show, because we're not



asked to do this that often in the nonprofit or service provider field, is to ask our guests to dream their dreams. It can be as big as what you hope to see across society, or it can be Philly specific whatever. But what are one or two hopes that you have for the future?

Roger Ideishi: Yeah. So, I actually started to refer to it a little bit earlier, although I hadn't been really addressing it or emphasizing it in the work, or even the concepts that I was developing. But this idea of role development. We recognize that children and youth, schools, for me, that's where a lot of his work emerged from. That children and youth and their families really perceive different roles, as they started to engage with cultural arts organizations. And we tended to focus on the patron or the participant art making experience. But in the last number of years, a recognition that there's other roles as well, like employment, like professional work.

Roger Ideishi: And I know there's lots of things happening around the country in relation to some of this work. Ashley Grady at the Smithsonian Institution, really exploring employment. Using the Smithsonian as a tool for employment with the disability community. Incredible work going on there. The National Disability Theater with [inaudible 00:34:54] and Mickey.

Roger Ideishi: Thinking about these multiple roles and the opportunities and choices that people have. That anybody has. We have the choices to make about our own life aspirations and acknowledging that, for some people, those opportunities and choices just don't exist. I do think there is responsibility, particularly on the organizational side, to really facilitate that change. And I think recognizing this role development or role diversity, looking at organizational change. So I think my own work as it's evolved and changed and been redirected, that's something that I think really needs some close attention.

Philip D.: Yeah, I would agree. And I think, as you're seeing these programs, like Ashley's running, I know supporting transitions that MAC has been working with, cultural organizations in New York. As these ones pop up, you can see that this need has got to happen, and that the conversations need to shift into the organizations, not necessarily from a service organization.

Roger Ideishi: Yeah, yeah, yeah.

Philip D.: Absolutely.

Roger Ideishi: Yeah. And I think the cultural arts, not that it's a better place than any other place, but it's a place where it needs to happen. Just as any other organizations throughout the community or society, it needs to happen. Because we live in this arts access space, more needs to happen. So, I think that's something that I



would like to support, and if there's ways I can support that development within the arts access realm, that would be something I look to in the future.

Philip D.: Fantastic. Well I support that, as you know. Thank you so much for taking the time to chat, the ever elusive Roger Ideishi.

Roger Ideishi: And I'm off.

Philip D.: Yeah. Any time. Thank you for, obviously, all the work that you do. Thank you. I'll say, for always being so kind to me and sharing knowledge, and having really riveting discussions about this field. So I always appreciate that.

Roger Ideishi: Thank you. It's been a great friendship for all these years.

Philip D.: And thank you for being an Access Champion.

Philip D.: Thanks again to Roger for taking the time in between all of his travels, to sit down with me in Philly at the Art-Reach symposium. And thank you to Art-Reach, again for taking such good care of us with the podcasts there that day. And it was just really wonderful and I look forward to coming back down that way, hopefully sooner rather than later, and chatting with more folks.

Philip D.: But yeah, thank you to all the folks in Philly that really just made it such a wonderful experience. And again, Roger, for taking the time and being so candid about his journey and the work that he's doing, and what he hopes to see in the future.

Philip D.: Once again, I'd be remiss again, as are launching into the giving season, please do consider supporting the podcast on Patreon. Again, that's patreon.com/accesschampion. It is literally only a dollar a month to support us. We are incredibly grateful and we also provide fun opportunities and swag in return. So again, please consider us, it's patreon.com/accesschampion.

Philip D.: As always, thank you to our executive producer, Matt Kerstetter for making us sound great each and every single week. Thank you to our associate producer, Miss Kelsey Rose Brown for everything that she does. Thank you to Savannah Cooper, our champion intern, for all that she does across social media. Thank you to Tommy Karr for our dope logos, and thank you to Eric Walton and Austin Begley for all the music on the podcast.

Philip D.: We'll be back again next week. Have a wonderful, wonderful Thanksgiving, and remember, never stop running through that brick wall.

