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UCSD Special Event- Remote

Disability Awareness Month - Crip Camp Discussion

10.13.20

J.Borynack

[Captioner Standing By]

>>NANCY RESNICK: Good afternoon. And welcome everyone. I'm Nancy Resnick and I serve UC San Diego as your Chief Human Resources Officer. It is my great honor to host today's panel discussion. The film Crip Camp is a powerful depiction how individuals can change the world. I'm so glad to be able to sponsor this event through the leadership of our disability counseling and consulting unit which is part of human resources. I'm especially pleased today we're joined not only with a large audience within UC San Diego but also colleagues and students and friends from across the UC system and beyond. It is wonderful to share this great level of interest and enthusiasm.

Thinking about disability rights through the lens of Civil Rights and human rights, we are confronted with a shameful history. We have a history of people with disabilities in our country and in the world being treated as less-than. -- has led to policies and practices in our recent history including institutionalizing people, forced sterilization, forced segregation -- and so much more. The topic of disability rights is powerful and is incredibly important, and it has a personal connection for me. My daughter Elizabeth is a talented poet, she is a courageous woman. She has taught me so much.

She and I have had the great good fortunate to have met some of the people we see in this documentary. When the director of my DCC unit shared with me we might be able to get Jim LeBrecht as a panelist for this event, I was so excited, and then I learned that Judy Heumann was also joining us. I was thrilled beyond measure.

Before we start our discussion and get to know our extra ordinary panelists, I would like to welcome our Executive Vice Chancellor Elizabeth Simmons to share some thoughts.

>>ELIZABETH SIMMONS: Thanks so very much, Nancy and thank you for the inspiring over view remarks which I deeply appreciate. It's a great pleasure to join you and welcome you to today's discussion. As I'm sure everyone here know October is Disability Awareness Month. This is the 75th observance of this month -- disability rights legislation in American history. The ADA was modeled on the Civil Right's act of 1964 just as the Civil Right's act represents a powerful impact in pursuing racial justice -- in every aspect of our Trident community.

Innovation is part of the UC San Diego's DNA and bringing together people with different perspectives, backgrounds and different life experiences can generate powerful new

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approaching to society's issue. As you will have seen in the film, while people with disabilities are often very adaptable and experienced problem solvers they're still frequently overlooked when building teams to solve problems.

So in these times, it is more important than ever we empower everyone to develop solutions to challenges the pandemic brought to light. Some of the challenges are related to the novel Coronavirus but others have deeper roots in our history. I anticipate today's discussion will be a great start. Now it is my pleasure to turn the floor over to our vice chancellor, Dr. Becky Pettitt who will introduce our panelists and start the discussion.

>>BECKY PETITT: Thank you so much. I would like to introduce our distinguished panel and say I am so thrilled to have this honor. First is Jim LeBrecht, Jim is codirector and coproducer of Crip Camp and a 1978 graduate of UC San Diego he has 35 years experience -- as an author and disability rights activist.

Welcome, Jim.

Nicole Newnham, Nicole is an Emmy documentary winning producer and director and 5 time Emmy nominee -- and the amazing Judy Heumann is an internationally recognized leader until the disability rights community. She was appointed by President Obama as the first special advisor for international disability rights and the US Department of State and served in the Clinton Administrations as assistant secretary for the office of special education and rehabilitative services.

Jimmy Cong, Jimmy is a 2018 UC San Diego graduate and currently a staff member in the office of Office for Students with Disabilities. Legally blind since birth, Jimmy has been advocated for inclusive design and been actively been improving campus websites for accessibility and inclusion.

Last but not least. Syreeta Nolan, majoring in psychology and human health. She is a student officer and cochair of the disability ad hoc committee. Welcome to our distinguished panelists. I'm going to start off with a question for Jim and Nicole.

Please tell us about your initial vision for Crip Camp what were your goals at the onset of this project and what is next for you?

>>JIMMY LeBRECHT: First off let me say it's wonderful to be here with everybody, and having graduated in 1978, my connection to UCSD is very deep in my heart. I think that our -- I think we set out to try to make a film that would reframe how people think about disability both people with disabilities and the nondisabled, and I know that personally I haven't worked in documentary film for very long. I seen a number of different films. I saw the power of documentary film and I saw there was still something lacking. I worked with Nicole as her sound designer and mixer. For 15 years, on 3 they are previous films, we've been friends for over 20

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years, it's -- it was a fateful lunch in which I said I always wanted -- I think maybe there is a good documentary in the summer camp I went to.

>>NICOLE NEWNHAM: I was so intrigued when Jim started telling me about Camp Jened, just the way he was conjuring up the this radical utopia with teenagers with disabilities in the early 1970's was already busting stereotype I didn't know existed. When he told me about it and said there was a connection between the libratory experience that he and Judy and other campers at Camp Jened had and the movement that came later that was incredibly intriguing to me.

Ultimately we felt this film could be a love letter to the disability community and a way for people to come in and understand it. We felt this film could be a celebration and recognition of one of the great stories of Civil Rights in US history and one that has not really found it's rightful place in our cultural history or the way I think Americans tell ourselves the story of how these rights came to be.

It's just been such an incredible honor to be along for the journey and to have codirected the film in partner with Jim and gotten to know the people in the film. It's changed how I see everything in my life and being at events like this is special because this is actually what was our dream when we set out to make the film we would be able to participate in conversations like this and the film would generation conversations like this. Thank you for having us here.

>>BECKY PETITT: Thank you both for your thoughtful answers and thank you for the gift for all of us. I watched the film and was absolutely moved. So incredible work. The next question is going to be for Judy. What can you share about your experience staying connected with Camp Jened counselors after growing together as activists what has you meant for you coming become to Crip Camp?

>>JUDY HEUMANN: Let me start out by saying I'm a white disabled woman 72 years old, I have brown hair which is about underneath my ears and wearing red glasses. I have on Mexican silver earrings and a red sweater. I'm in the foyer in my apartment. Behind me are pictures of family and various memorabilia. It's great to be here. I never really lost contact with many of the people at Jened. A number of them, Neil Jacobson -- we were in the same special education classes in Brooklyn, New York. When we left camp we went back to school and saw each other everyday. When we went to high school, that changed. We went to different high schools.

Over the course of the years, I think really because of lack of accessibility, not just in New York but in other places around the country because we had no laws at that time that address the requirement of curb cuts accessible, buses, or trains. Public buildings didn't have to be accessible but we did a lot on the phone. I would talk on the phone. My parents were friends with a fur of my friend's parents.

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When I moved out to Berkeley for graduate school, a number of the people moved from New York to Berkeley. There never was a disconnect for a good 4 or 5 of us, the others, the 6, or 7, or 8 however many. I think what was great for me about the film and I really want to thank UCSD for having taken Jim into the school many years ago. He -- when he discussed it he said that was the school in his dreams. When he drove across country from Long Island to San Diego. I think university played a very important role not only academically but allowing him to see himself as a professional and a person of the world. I think you should all be very proud of him. But the bottom line is the value for me of Crip Camp was our ability as disabled people to reminisce and get into talking about what camp meant to us. I think for me, the bottom is camp for many us really enabled us to recognize the dreams we were thinking about were not going to become a reality if we waited for somebody else to do something.

The Civil Rights movement had impacted us but as you know the Civil Right acts of 64 not include disabled individuals. I think we saw as we're getting older, if we want a change to be made, we have to make it.

>>BECKY PETITT: And thank you and that you did. It was extraordinary watching your leadership in the film. I want you to thank you Judy for modeling inclusion by describing your appearance and your background. Thank you.

This question and by the way we're indeed proud of you Jim as an alum. It's good to have you back here.

>>JIMMY LeBRECHT: Thank you.

>>BECKY PETITT: This next question goes back to you. What can you tell us about the archival footage, what was it like to watch the footage after 30 years and is there any footage you wish you had access to or had preserved?

>>JIMMY LeBRECHT: I'm a 64 year old white guy with white curly hair and almost a white goatee. I have an auburn shirt. I'm dialing in from my office in Oakland, California. The black and white footage we shot in 1971 by this incredible group, the People's Video Theater.

They held on to all the tapes for gosh, for 45 years or so. Finally Nicole and I made contact with them. And as the story goes, Dan Levine and the people involved with that moved 17 times and moved the boxes of tapes 17 times. So it's remarkable that it exists and that we -- look I had this great memory of people showing up at camp I remember them handing me a camera one day to do a tour of the camp. It was that. I said I remember these people and the tape deck and stuff. They strapped the deck to the handle bars of my wheelchair. All I remember is the name. Group had people in it.

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She for 3 months tried to track down who the people might have been and finally found in the back of this recently digitized video freaks magazine a little mention of a tape for sale the crab epidemic at Camp Jened in New York.

We got the name of the group and tracked down one of the people that was involved there through an anarchist book store. We eventually met him were able to help finish financing of the tapes. It's a story about all of that.

These weren't my personal collection but there are people from Camp Jened like Shelly Coy and Steve who shot all of these black and white photographs that have been held on to. When we caught those, I mean, it was just remarkable what we were seeing. But Nicole so you and I got this hard drive one day with all these videos, these 11 black and white videos on them. It was like I don't know, opening up like -- it is like Christmas morning.

You want to talk about that for a second?

>>NICOLE NEWNHAM: I mean really it was like this wonderful experience about spending so many months talking about this camp but through the footage of being there. Jim didn't have a specific memory of most of the things that took place in the footage so like group of kids sitting around the table talking where he is leading the conversation.

So it just was like magic. Like suddenly being back there. There is my first girlfriend and there I am blowing her a kiss. The thing stopping in the track was the scene everyone sitting at the table and listening to each other and realizing we were going to be able to give the audience and experience of sitting at the table with the campers and they're seeing and witnessing the culture that had been created at the camp where people really listen to each other and really valued each other experience's and finding a sense the community and empowerment. Then we knew we had special film on our hands.

>>JUDY HEUMANN: Was that staged? Was that something the discussion did someone suggest that discussion be filmed or was it already happening and you filmed it?

>>JIMMY LeBRECHT: Here was the thing about the people's video theater and that moment in time. They came into the camp they bumped into people at Camp Jened from a gas station nearby. They could have gone in and said camp director said you're taking care of the handicap people. That wasn't the time or what the people was about. They want -- as you see in the film they said look we're here, this is who we are. Tell us what you would like to do. So we, a group of us said we would love to make a video that is our message to our parents.

So they give us agency. They didn't infantilize us. They didn't think of us less than a group of teens or young adults. We grabbed it. We grabbed it really well. This wasn't like this was happening everyday once a week during arts and crafts. Judy you talked about being in the bunk late at night and you would see how the world would be different. I think the boys bunk

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we weren't quite talking about the lofty ideas like that. But Camp Jened was a place in which personally my experience my whole identity of somebody with a disability and this knowledge that wanted to effect change became apparent to me. Meeting Judy -- I love Judy.

>>JUDY HEUMANN: I love you too. Notice I call him Jimmy. Everyone else calls him Jim.

>>JIMMY LeBRECHT: And at camp, Judy, had just won prevailed in this lawsuit -- here I am this 15 year old kid thinking the world is unfair. I can't get my wheelchair here, I can't do that. To have an example in front of me saying no you're wrong you're not treating me right and can prevail it opened up to me what I thought the possibilities were for myself and set an example for me about someplace where I can put my energy. So that camp and that experience and Judy and the other people there set a course for my live that leads us here today.

>>BECKY PETITT: Thank you so much for that. Judy do you have any reflections on the impact of the film for you?

>>JUDY HEUMANN: Yeah, I file like this is an amazing film and it's an example of well -- this film would not be what it is if it wasn't for Jim and Nicole, the reason I'm saying that is as you read in their bio's they're both respected and well established people in their fields. Not only were they able to produce a very dynamic film but they were also able to get their idea before donors who probably wouldn't have given them the time of day if they weren't already well-established people. For me, this is one of what I hope will be more films.

Certainly not on the level of this film because it's really a well-made film, but it does allow people to see there are so many stories. So for me what I want to see coming out of this, in addition to allowing disabled people around the world to learn about the history, an aspect of the history what was going on in the US during that period, but they also have their own stories. Our stories are all valuable. That the nondisabled community it pretty much says over and over again, I don't know why we didn't know the story. Partly they don't know the story because films exist in a very limited way.

Partly because they weren't looking. So I think this film allows kind of to pull away like the curtain as many see as a story that wasn't worth telling about what some of us in those days called hopeless, helpless, cripples, and turns it around to allow people to see the diversity. It's diversity in race and sexual orientation.

So this film really allows people to see not everything about everybody who has a disability but allows you to really look at the breath of the -- a portion of the breath of the community and really I hope allows people to see not only what they didn't know the slice of what they do know but most importantly for me is to really look at what is their responsibility to ensure that the story that exists historically and today are not shoved under the rug any longer.

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>>BECKY PETITT: Fantastic, thank you so much. You mentioned it being important to know that many people with disabilities have their own story as well. I want to direct this next question to Syreeta Nolan who is one of our student leaders. Syreeta, you're sitting with legends and national leaders in the disability rights community. As an activist yourself, do you have any questions about furthering your advocacy at UC San Diego?

>>SYREETA NOLAN: I'm so excited to be here with you Judy and James. So now I've gotten that one over. Haha. So, my first question like I was thinking about how I wanted to formulate my questions, I wanted to see how UCSD -- I found UCSD strategic plan for inclusive excellence 8 words of students centered, research focused, public, university and in this 4 minute video. The doctor who directed our virtual experience and peer engagement says this quote that sticks with my heart that says, "I'm more engaged when I feel you value what I bring to the table."

So this is the level of inclusion I really agree to have in programs that will support me in my next step in grad school. I found I turned to academic Twitter to fill that gap. So all of this to ask, how do you envision a truly diverse, equitable -- to make this a reality ?

>>JUDY HEUMANN: Jim you want to?

>>JIMMY LeBRECHT: Sure I mean, look. I think that the way that we made positive change is doing what you've done, Syreeta, by you reaching out to me at one point and we started talking and made connections. It's important for us to be able to have access to people who can affect the change. It's important for us to find the community that allows us as a group to have kind of our -- what do they call it? Our hive-mind. You know? All of us coming together and listening to each other and understanding what our needs are.

And, when I say needs, I almost felt funny I don't want to say "Needs." I almost want to say when we exclude or marginalize anybody, we're losing something. If you don't know the community or the people, you may not know the value of their perspective in how that can make your life better. Certainly the thing -- I'm constantly learning kind of how to talk about my disability or my community.

One of the things that has really come up recently is just talking about how we have a unique perspective. And it's not based on whether I can get in or out of my wheelchair or what I can't see or hear. It's based at looking at life from a unique perspective that if we're fortunate enough can provide us with greater empathy and understanding for other people.

I come back to the 504 sit in, part of the film. We listened to each other, and we believed each other and if you said I need this, you know, I'm going to listen to you because I don't have your lived experience.

If anything I think that if there was a goal for Crip Camp that went beyond reframing disability for people, it was people can look at Crip Camp as a universal message about how to feel about

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yourself and how to feel about others. To answer your -- sorry, I feel like I gave a sermon here. I want to say that when I came to UCSD in 1974 within a year I helped established the Disabled Students Union. It is possible for us at a university level to organize but we must also not silo ourselves and be involved in the other movements that was what was happening in UCSD in the 1970's that's a road map we can't be siloed, but our needs and struggles are so similar to everyone else's. When we show up for those folks as we see in Crip Camp, we got so much support in that building from the Black Panthers and others that helped us stay in the building for as long as they did.

>>JUDY HEUMANN: Thank you so much for the question. Let me say on the one hand I don't really know much about the school. So my comments will be more generalized and you may be able to say we're doing this and doing that that's great. I'm say universities are failing the disability community. I say that because most universities or many universities are still looking at the issue of physical access and access for Deaf people or blind people whatever it may be. They don't realize this an obligation they've had since 1973 and the reason why disabled students go to university is to learn.

They want the issue of accessibility to be seamless we don't want to struggle when we need accommodations. You can argue on one hand arguing for accommodations makes you a stronger person. All too frequently I'm hearing as recently as the other day is disabled students are feeling vulnerable and afraid to speaking up for what they need they're afraid of repercussions on campus with faculty, et cetera. The message needs to be that universities are recruited not only disabled students and faculty but when we talk about diversity or whatever the terms are that we're using, disability should not be something that silos.

Disability studies, Black studies, Latino studies, on and on, disability needs to be apart of all this -- we should no longer be producing teachers to go out in the public school system that do not know how to teach diverse learners or how to do accommodations for math and science and other courses.

You may be doing all of this, but at the end of the day, for me, when university really includes disability in culture centers not just disability cultural centers but the real emphasis with the objective like Black Live Matters and other movements, we need to learn about each other and learn how we can transform. We can not transform in our own silo as that's what I'm looking for in university as think tanks. Where when we look at diversity, we're looking to ask hard questions and analyze what we're doing and not doing. To be able to speak with disabled faculty and students to get an honest opinion of what is working and what is not working. So when the chancellor of university, they're moving forward, they're speaking about disability like they're speaking about all other groups and people understand really when I said -- what do people think when they say the word -- and everything? And because I think that also we need to recognize that the stove pipes -- because there has been so much segregation -- now with

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COVID, depression, and anxiety all of these other mental health issues that have been very underground that people have been afraid of speaking about but universities understand over the last number of years that's the biggest emerging group of disabled students on campus.

What I want to see UCSD do is really not only being a leader on your campus but also being a leader within the system, and not just the California system, but you all go to various meetings whether they're in in-person or not. People need to ask the hard questions. It shouldn't be disabled people asking the questions.

>>SYREETA NOLAN: Thank you so much. I'm going to derail from the next question I prepared. Just to say this one thing, I think that when disabilities are really seen, when I first realized I was disabled, I saw all the liabilities and accessibilities and accommodations I might encounter. I come to see Crip Camp and seeing capabilities and the power of community. I start realizing how much I don't feel seen within the current constructs -- a lot of other groups have these spaces to be themselves they have programs and things. I feel like there is so much more room for improvement in DI because I feel like it's a surprise. But yeah I'm so amazed just to see the catalyst of what this event can bring to UCSD and back to VC Pittitt.

>>JUDY HEUMANN: Or graduated who are quite frankly very annoyed and pissed off at their universities for not recognizing and I will not mention this person's name, but they went to Stanford and okay, Stanford. I just happen to say to her one day, are you an alumni donor? She said I won't donate there. I tried to get them to set up a cultural center and they gave me all the space blah, blah, blah and they had the other cultural centers. As more disabled students are coming to campuses and leaving they want to have an alma mater they felt made a difference to their life.

>>JIMMY LeBRECHT: Can I say also, I just met a fabulous young film maker the other day, a disabled woman. I shared it with Judy. She talked to me about the fact she applied to UCLA and USC. And UCLA was to inaccessible to her. Whether it was specifically the motion picture department or other aspects on campus. It was different at USC, they welcomed her with open arms. And I was just really sad to think that the UC system which I was a student in still has major -- what sounds to me, has real problems with regards to welcoming students let alone accommodating us. What's really important is accessibility or inclusion should be something you want to do versus has to do. You can't say looking at the ADA, man I got to do this and provide that?

It's like, hey, great I've got a law here that is going to help me make sure any student that comes here.

>>JUDY HEUMANN: And faculty.

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>>JIMMY LeBRECHT: And faculty here, sure has an opportunity. The ADA is not a ceiling, it's a basic beginning. At the end of the film, you can make a law but if society's attitude doesn't change, it's not worth a lot. I'm paraphrasing. Besides ramps, there are minds.

>>JUDY HEUMANN: The other thing is that universities have had this obligation since 1973. Even the students don't realize that the ADA is what 17, 18 years after 504 which very explicit makes it illegal to discriminate. So students don't know their rights. Students are afraid to file complaints. I was at a university where I was surprised where a Dean got up and said we need to do more we've had the obligation since 1990. I said whoops you've had this obligation since 1973. But yeah.

>>BECKY PETITT: Syreeta, you asked a real question that got this robust conversation. So thank you for that. I want to reserve the last question before I open it up with a broader question from the whole panel the last question from my colleague Jimmy. Jimmy you were a student here and now you're an employee. Can you talk a little bit about your journey what was it like being a student and about your work now someone who is responsible for us helping us as an institution creating a welcoming environment where anyone at UCSD can thrive?

>>JIMMY CONG: Thank you so much for having me. Before I begin, I guess I will describe myself. I'm wearing glasses. I'm wearing like -- they're kind of like trapezoid-shaped glasses and I'm wearing a buttoned down black shirt. I have wavy black hair. I'm actually in Santa Rosa, California, calling into Zoom right now.

So basically to begin, I would like to divide this into two distinct parts which is how I felt inside the classroom when I was a student and also outside the classroom then we can go on from there.

So begin, basically my majors were music and visual arts media. Now, my long-term goal is to become a film score producer and that is basically my biggest goal. So as you can tell, these majors are not really meant to be done by a blind person. They're pretty visual. But inside the classroom, I have to give thanks those professors that were best at being inclusive, being organized during their classes, and also preparing to adapt for different types of situations, different types of learning styles.

That's very, very, important. Now, I'm going to debunk the myth right here. You can probably think well music should be the most accessible out the two of music and visual arts. But unfortunately, visual art is more accessible than music. It's not because of the departments here, it's because of the software.

Now computer software is always a hit or miss when it comes to accessibility. It's very crucial to have accessible software now because now a majority of stuff is done on computers. So visual arts there is amazing video editing software made by Apple and it's really accessible you can

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use it with assistive technology and everything. It's amazing how many all nighters I had to pull just to use Adobe Premier. With Final Cut I was able to cut it and get it out there.

Software with music was not like that. Music notation software, not accessible except for one that is hard to use and tedious to learn. There is recording software not accessible. Even DJ software which I use for my DJ business it's not accessible either. You would think oh DJ-ing would be accessible because Apple Music and Spotify is accessible, but no. DJ software is not accessible unfortunately.

With that being said, we have amazing technology on this campus for blind and low vision students. Basically what IRA is you can call into an agent they can assist you in navigating an inaccessible piece of software or reading a PDF, but that is not the excuse for companies not to make their product inaccessible. That's not to be a Band-aid. It's important to bring awareness to developers so they can bring this information to the community they're working with this the future.

I would have to give thanks to visual arts and music forgiving me a great opportunity to going through the departments. I have to give thanks to the OSD, not because I work there but because the OSD provided me class materials and allowed me to participate fully in the lectures with all my peers. That is crucial because that made a difference in my education.

Now, for outside the classroom, I think the biggest thing what I say to all of you which I learned is talk to people who you might not even expect to talk to. The reason why this is important is because if you talk to your friends constantly and they understand what you're going through and maybe they're going through the same thing. You don't get like a vast majority of people knowing what you need.

Therefore it's very, very important even if you might not become friends with this other person you talk to, maybe in the future you have a project with them or maybe in the future they might ask, this product I'm making I want to make it accessible from the get-go. Let's team up and let's do it. That's amazing to do. That's why I say, this time in the university, as a student, you are -- it's the best time to network. It's the best time to know people. It's the best time to really get to know all sorts of different life.

That's what I always say, I always -- what's very fortunate -- I'm very fortunate to do at the OSD is to network with all these different departments and bring accessibility to their minds and basically bring it into perspectives.

So therefore sure, it's some of it might be trial and error but at least they're thinking about accessibility from the get-go or from a specific perspective. It's better to think about accessibility, to think about inclusivity from the get-go when you're creating a product than retro-fit. It brings a lot of stress to you, to the developers and user, and it's not a good

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experience. That's what I've been doing. besides meeting with students, I'm testing accessibility around the campus and providing feedback to the campus organizations and campus departments to make their products accessible.

>>JUDY HEUMANN: This is Judy, I have a question. What is the vision of your future what do you want to be doing in the future?

>>JIMMY CONG: My vision is to go to grad school and create a piece of music notation software -- or in general music software that is accessible so I can use it in the actual field in like what I'm composing scores for films. Because right now, there is none that are easy enough to use. It's unfortunately that this is what the case is. I want to go to grad school to focus on that. Along with that, you know, I always try to push diversity, equity, and inclusion. Basically I will always try to push people with accessibility in mind even when I'm in grad school. So.

>>BECKY PETITT: Jimmy, I'm so honored to have you as my colleague. Thank you so much for your work here. Judy thank you for asking that follow up question. This really is all the time we have.

I wish we had a whole other hour to have this conversation. I want to thank you for the fantastic film. Syreeta, to you for your leadership. I'm going to turn this over to my colleague Nancy Resnick for the closing comments.

>>NANCY RESNICK: Thank you so much, you're welcome everyone on the panel have a chance to see each other. Becky, thank you for your partnership and thank you for everyone who joined us today. This has been a wide ranging and enlightening discussion. I think we generated some incredible momentum here. I know I have learned a lot and I have things to think about and take away. I feel very inspired we're incredibly fortunate as human resources to host such an extraordinary panel.

I want to give a shout out to super fest, it's an incredible event Jim LeBrecht is actually leading a panel discussion over the weekend based on what I saw. It's an international film festival in Berkeley I was able to attend for many years with my daughter. It's an extraordinary opportunity we're putting information in the chat. With thanks to Jimmy in particular, the UC San Diego virtual art exhibit which I encourage you to check out as well.

As we know this is a rich conversation and go on for incredibly longer and we would all benefit from that and learn more. I feel like we have huge take away around disability identity, around community, around the power of individuals to actually effect real meaningful change. We're so grateful for you taking the time to join us and we have true pioneers who have left an incredible legacy. And we have people we know are going to leave an incredible legacy as well as part of this panel. Thank you all so very, very much.

With that, I wish you all a wonderful rest of your day thank you for joining us.

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>>JUDY HEUMANN: Thank you very much.

>>JIMMY LeBRECHT: Thank you so much.

>>: This was amazing.

[End]

>>: I don't know if everybody is there but thank you so much everybody that was awesome.