

NAME

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DATE

June 10, 2021

DURATION

1h 36m 48s

8 SPEAKERS

Brittney Réaume

Morgan Morel

Video Clip

Howard Gutstadt

Andraéa LaVant

Nicole Newnham

Speaker8

Dawn Valadez

START OF TRANSCRIPT**[00:11:59] Brittney Réaume**

Hi, everyone. Thank you so much for joining us this evening, where they are very honored to be in conversation with the Crip Camp team and with the People's Video Theater. My name is Britney Réaume. My pronouns or she/her I manage Filmmaker services and digital marketing at the BAVC. I'm just going to describe what's within my frame. Here I am, a white woman in my early 30s with dishwater blond hair and glasses and sitting in front of my mantle, which includes a nonfunctioning fireplace, some large plants, and some other trinkets. Before we begin, BAVC would like to knowledge that we're streaming to you today from the unceded ancestral homeland of the Ohlone people who are the original inhabitants and stewards of the San Francisco Peninsula. We recognize that we benefit from living and working here and we affirm their sovereign rights as first people. Tonight's program is going to be live captioned. So if you don't see captions on your screen right now and you would like to please refresh your tab until they appear, it's an issue with the software and the live caption process, but it should appear soon, hopefully after just one refresh. OK. In this program tonight, we're going to hear from Howard Gutstadt, former member of the People's Video Theater and Survival Neonate Survival Arts Media, two pioneering early video collective. We're going to hear from Nicole Newnham, an award-winning filmmaker and the co-director and producer of Crip Camp, Andraéa LaVant a Communications and inclusion specialist and the Impact Producer for the Crip Camp film, Don Valadez, director of youth and emerging media maker programs at BAVC.

[00:14:02] Brittney Réaume

Unfortunately, we will not be joined tonight by Jim Lebrecht, who is recovering from minor surgery, but we all wish him the speediest of recoveries. And with that, it's been 45 years since BAVC was founded as a way for artists and activists in San Francisco to collectively buy and share new portable video technology. And it's been roughly the same amount of time since the People's Video Theater was using that same technology to record the experiences and engage with the campers and counselors at Camp Jened. Now, on 20, 21, we have a vaccine that it's a crucial moment for defining the conditions of independent media making for finding ways to democratize the creation and distribution of media, for amplifying the stories we haven't often seen and for making room for those who've been under-resourced and underrepresented to rewrite the dominant narratives and reach new audiences. With Crip Camp a disability revolution, the filmmaking team has managed to harness the power of archival video to make the past tangible and bring new ones to our perception of our present and our future, not only of Crip Camp an incredible film on its own, but its center's impact from the onset of the project creation. The team has managed to inspire change in the world. Outside of the film, you'll find out more about the array of compelling programs they've built to support the proliferation of ideas sparked by the film. But first, here's Morgan Morales, the preservation director who is managing the tech for this event behind the cameras with a short introduction to Babak and our Preservation Access Program. And the film Crip Camp a disability revolution.

[00:15:58] Morgan Morel

BAVC is now in our fourth year of operation as a community hub and resource for media makers in the Bay Area and across the country, serving over 7500 filmmakers, freelancers, job seekers, activists and artists every year, BAVC has gone through many changes in these 45 years. But our mission has always been to foster and create equity in storytelling. Barack's diverse, innovative programs lead the field in media training for youth and educators, technology and multimedia focused workforce development, visually driven new media storytelling and the preservation of tape based media. In our State of the Art Digitization Lab, established in 1994, BAVC Preservation Department works with museums, artists and cultural institutions around the world to remaster, transfer and archive seminal creative and historical works on video and audio tape since 2014, with generous funding from the National Endowment for the Arts and the Andrew W. Mellon Foundation, BAVC has offered our Preservation Access Program, through which we offer subsidized preservation services to individuals, artists, filmmakers and small organizations whose collections contain at risk tape based media at the expense of digitization is often a big impediment to equity. Magnetic tape was the primary mode of storage for the documentation of moving images in the second half of the 20th century. And as a result, there's a great deal of cultural memory and stories held on this now obsolete media. These memories will disappear once the tapes become unplayable. Stories by and about marginalized communities are the most at risk, since these communities often lack the resources to properly digitize and preserve them.

[00:17:41] Morgan Morel

Through this program, BAVC has preserved many rich, diverse, and moving collections, including parts of the GOP Historical Society's Videotape Archive, documentation of western New York's community television organization, portable channel, raw materials for Pamela Cohen's film. Maria's Story A Portrait of Love and Survival in Niagara Seville, El Salvador. And, of course, documentation of teenagers at Camp GeneDx shot on half inch open reel by members of People's Video Theater in the early 1970s. As is the case with most of the materials we deal with, these tapes took a great deal of care and effort to playback properly. Many of the materials we work with on a daily basis are well past their expected shelf life, and we're lucky to have the decades of equipment and experience needed in order to properly handle and preserve these materials. This is why it's so important that the Preservation Access Program exists and why we make an effort to connect small archives, artists, activists and filmmakers to the program. Folks like Howard Gutstadt and Ben Levine, members of the People's Video Theater, and filmmakers like Nicole Newnam and Jim Libbrecht, co directors and producers of Crip Camp. We're very proud to have had the opportunity to work with these people and many others. Now let's watch the trailer for Crip Camp.

[00:19:03] Video Clip

You want me to tell them what happened? Well 2 people got crabs and this...

[00:19:08] Video Clip

We were all very hyper about it. I have to go shower some people, excuse me.

[00:19:15] Video Clip

I wanted to be part of the world, but I didn't see anyone like me. I hear about a summer camp for the handicapped kids run by hippies. Somebody said you probably will smoke dope with the counselors. And I'm like, sign me up!

[00:19:28] Video Clip

Come to Camp Jened and find yourself here.

[00:19:32] Video Clip

I was at Woodstock.

[00:19:36] Video Clip

You wouldn't be picked to be on the team back home, but at Jened you had to go up to bat.

[00:19:42]

Even when we were that young, we has to empower each other. It was allowing us to recognize that the status quo is not what it needed to be.

[00:19:53]

The world always wants us dead. We live with that reality.

[00:19:57] Video Clip

At the time, so many kids just like me were being sent to institutions. It was just a continual struggle

[00:20:04] Video Clip

Most disabled people like myself are unable to use public transportation.

[00:20:10] Video Clip

We needed a civil rights law of our own.

[00:20:15] Video Clip

A rehabilitation program has been vetoed by the president because it was cost-prohibitive.

[00:20:20] Video Clip

We decided we're going to have a demonstration. You get the call to action – to the barricades.

[00:20:25] Video Clip

A small army of the handicapped have occupied this building for the past 11 days.

[00:20:29] Video Clip

So many people from Camp Jened found their way into the building. The FBI cut off the phones, the deaf people, what we know what to do. That's how we communicated to the people outside the building. The Black Panther Party would bring a hot meal. We were like this. We are the strongest political force and we will no longer allow the government to oppress individuals. And I would appreciate it if you would stop sticking your head in agreement when I don't think you understand what we are talking about.

[00:21:01] Video Clip

What we saw at that camp was that our lives could be better.

[00:21:09] Video Clip

You don't demand what you believe in for yourself. You're not going to get it.

[00:21:09] Video Clip

Do you like to see handicapped people depicted as people?

[00:21:25] Video Clip

Excuse me?

[00:21:37] Brittney Réaume

Howard Gutstadt hasa, along with Ben Levine, worked closely with the Preservation Department to restore and preserve a broad range of early video works. Howard is about to roll a slideshow showing a range of people's videos of the People's Video Theater Archive, including the footage from Camp Jened. Roll the slideshow.

[00:21:58] Howard Gutstadt

The People's Video Theater and Survival Arts Media's archive consist of video produced throughout New York State and Maine during the 1970s. The 10 terabytes of content was preserved at Beinecke and recently accessioned to the NYU Special Collections Library. Howard Gutstadt and Ben Levine, members of the People's Video Theater and co-founders of Survival Arts Media use Sony Porter Pack Camcorders, which at the time were cutting edge technology. Our programs chronicled the counterculture and liberation movements that transformed the politics of America. The real time capabilities of video allowed us to capture material and play it back immediately, the social feedback process enabled participants to shape their own stories on screen and to initiate dialog or mediation with audiences and effect positive change. The archive encompasses a broad range of projects which were designed to explore the new video media. They include improvisational Street theater, community political activism, public access television, the Artist Craftsman Anthology, and an early immersive media performance with the central Maine Music Power Company and independent video artists of the Earth. One significant project was recorded at Camp Jenette, a summer camp. These direct and empathetic recordings are featured in the film Crip Camp, which won the Sundance 2020 Audience Award and was nominated for the best documentary at the 2021 Academy Awards. Now let's play an excerpt from the CBS Sunday Morning program, which highlights the people's video theater recordings made at Camp Jened.

[00:24:13] Video Clip

It is an unexpected sight, all kinds of kids with all kinds of disabilities at summer camp having the time of their lives. The year was 1971, the place Camp GeneDx in New York's Catskill Mountains,

[00:24:32] Video Clip

Well, camp. And it was a place that was a utopia.

[00:24:36] Video Clip

Jim Lebrecht, born with spina bifida, was one of the campers.

[00:24:41] Video Clip

It was a place where all of a sudden the rest of the outside world seemed to just disappear.

[00:24:48] Video Clip

Judy Heumann, who got polio at 18 months old, was a counselor.

[00:24:53] Video Clip

You were really cute. I really laughed when I saw the film is so funny to see me at 21 and we are seeing this old footage now as part of a recent documentary called Crip Camp Short for the word Crippled, which, let's face it, is not banded about these days. Why did you call it that, Jim?

[00:25:14] Video Clip

We wanted to basically let people know that this wasn't your average film about disability, that there was an edge.

[00:25:22] Video Clip

Jim Lebrecht is not only a major character in Crip Camp, he's also one of the filmmakers collaborating with Emmy Award winning documentarian Nicole Newnham.

[00:25:33] Video Clip

Jim made me see disability as a culture. He made me see disability as a community.

[00:25:38] Video Clip

We talk about parents, Jim, vividly. Remember this Camp GeneDx footage made by a freewheeling experimental group

[00:25:46] Video Clip

We are People's Video Theater. Whatever, actually, you really want to say about yourselves, let us know.

[00:25:52] Andraéa LaVant

They captured Camp Jened kids revealing some of their most personal feelings.

[00:25:58] Video Clip

Hmm hmm. Hmm hmm. I think Nancy is talking about what everybody wants. To be alone.

[00:26:17] Video Clip

In the lighter moments, Jim Libbrecht got to shoot video himself, a camera strapped to his wheelchair. But Libbrecht had no idea what had become of the video after almost half a century.

[00:26:34] Video Clip

And that was just incredibly enticing to me as a filmmaker. I felt like it would be the Holy Grail if I just spent night after night looking online.

[00:26:46] Video Clip

She finally found it and the footage became the starting point for the rest of the Netflix documentary, a project that attracted the Obamas as executive producers.

[00:27:04] Brittney Réaume

Now let's bring, Howard, joined by Crip Camp co-director Nicole Newnham him to the screen, if you could both give us a quick visual description when you join us. So it'd be great.

[00:27:14] Howard Gutstadt

Ok, I'm a little older white guy with a white Panama hat, blue shirt and sort of a white, pale green leaf pattern textile behind me.

[00:27:32] Nicole Newnham

Hi, I'm Nicole Newnam, and I am a 50 year old white woman with blondish hair down to my shoulders, wearing a blue shirt and sitting next to a black bookcase with a Greek bouzouki instrument hanging on the wall behind me in my home in Oakland.

[00:27:52] Howard Gutstadt

So so in this section, I'd like to provide a little bit of backstory about the people whose video features a meeting with the campers at Ginnette and a little bit of context for how we worked at the camp. So we were a collective located in Manhattan and we're up there, Wittstock, one beautiful sunny summer afternoon and we stopped to get gas. And some kids happen to notice that we had shown that cameras and recorders came over. Asked what they were. When they realized that we were able to make recordings, they invited us to the camp, so we went to the camp. We spent approximately four or five days working at the camp. And the intent was to provide a kind of. Process that although it was Cineola verité, it was kind of directed as much as possible by what was important to the campers. So we did that. As you can see in the film, there's a lot of very strong and empathetic tape that we developed with the kids. And so we're fortunate to have Nicole here and. I thought I might discuss with her. How how are approaching the camp resonated when they when Jim and her actually first saw the videotape? What was your experience with that at that moment?

[00:29:37] Nicole Newnham

You know, Jim and I fell in love with the idea of recreating the world of GeneDx through film and before we knew the archive that the People's Theater had created there. In fact, I didn't even know what the People's Video Theater was when I committed to try to tell the story with Jim and Jim and pitched the idea to me and to direct. And and I got so excited by the idea that Jim had that this liberatory experience of Captain Ed was connected to the story of the movement that I thought there's got to be some way to tell the story of the still photographs were so incredible, just filled with joy and community. And so we thought maybe we would cast young actors with disabilities and recreate the camp that way. And that was what we were working on when Jim mentioned to me, oh, by the way, you should try to find something people, something or another. I can't remember the name, but this radical video coalition who visited the camp. So when we eventually met with Howard and Ben and Howard, I mean, I think our first meeting was so indicative and that I feel that we were I felt at the time that we were meeting a kindred spirit who understood the importance of telling the story from Jim's perspective, the importance of getting the story out in the world and someone whose orientation towards collaborative filmmaking with communities was was similar.

[00:31:14] Nicole Newnham

And you guys were so generous to partner with us and give us access to the to the footage. And when we got the hard drive and started watching it, I think we you know, we we watched all five and a half hours without stopping basically. I mean, occasionally we would stop and talk. But but I remember at one point turning to Jim and saying, I feel like this is a movie. Like I feel like I could just keep watching and watching and watching this. And I don't know if it's just that I'm caught up in the story or if it's something about the footage. And over time, of course, we've had many hundreds of hours to ponder that question. And I think there is something so incredible about the fact that the medium was new to people, that it was a time of kind of social experimentation and that you guys went in there with such a kind of egalitarian framework around doing things like handing the camera to Jim and letting him feel mature, you know, having such a collaborative process that, you know, even though this wee wee this scene is not the film, we saw a meeting that you had with the the staff and the counselors, including Judy Human, where Howard, you said, you know, some of the kids want to record a message to their parents and have this conversation, you know, so all of those scenes that are so powerful in the film were many of them were were scenes that were really directed by and the the campers and were communicating things that they wanted to be communicated.

[00:32:53] Nicole Newnham

And, you know, that was extraordinary, especially for disabled young people in nineteen seventy one, you know, to be collaborated with them that in that fashion. And and so there's just this like aliveness about the footage. And I think what we took from the viewing of it was this overpowering feeling of the of the importance of community and the sense that we were seeing we were seeing the fabric of a strong community that had been created and how it was strengthening this group of people and their perspective on their situation, you know, and the and the the oppression that they were experiencing, the the understanding that they were coming to about the their differences from one another. And so our idea about what we wanted to track and follow and focus on and the questions we wanted to ask the campers today and all of that, all really did come out of the screening of that material.

[00:34:04] Howard Gutstadt

Well, I'm glad that happened

[00:34:08] Nicole Newnham

To me, too. It's amazing. I mean, I still can't believe that it actually happened. And then it was so extraordinary that you were like right across the bridge from us. You could have been anywhere in the world, you know, when we started looking for you.

[00:34:21] Howard Gutstadt

I understood it took quite a while to figure out who we were, where were we. But it kind of worked out to everybody's satisfaction. I just had one note to our working process at the camp. Being a new medium for independents at that at that time, we're talking about the early 1970s, the real time. The Real-Time effect of recording and playing back to who the participant was was a central concept to what we were doing, that we often use the word social feedback for that because it helps people define themselves on screen and then take some kind of political position or engage with a broader audience. But this is something that's very difficult to do. Any of the media has to be a real time medium. And it was the kind of thing that once the campers focused on. The reality that they could actually create their own content, like the message to the parents or the hilarious stuff around the pseudo crab epidemic, which is not the whole story, we were able to parlay that and amplify it by playing those tapes back to members and the whole community to create a larger kind of concept of who they were, which is being defined by them pretty much in real time. And for us, that was a central mission and helping people tell their own story. As first to here's a script acted out anyway, moving forward to the time in which Crip Camp project is really kind of. Evolving quickly, some really amazing things took place, and I really kind of curious about them, you work with the Obamas a bit, showing them rough cuts and I'm really kind of fascinated to hear. How did they respond to the material? I mean, there's sex in there, there's shuto health issues in there, there's cursing in there. You know, there's no but there was no censorship that I saw based on the material. What kind of feedback did they give you? What was it like working with the Yeah?

[00:36:45] Nicole Newnham

You know, I have to admit that every time I watch the trailer and I see the opening bit about the cribs break and then we cut right to the card with their names on it. As executive producers, I have this feeling of like, oh my gosh, how did that you know, it does seem incredible that I think that they really understood. I mean, Preus Swaminathan, who was hired to run higher ground, is just incredible. And she she and her bosses understood from the beginning that that a lot of the power in the material was the kind of iconoclastic, surprising, you know, full on human nature of it all. You know, and we we all were really committed to the idea, you know, that that this film couldn't afford to let anyone sort of slide into their preconceived kind of trophy ideas about how they would look at disability, which would be kind of inspiration, porn or tragedy porn, you know, and so things like the the things that you captured, things like the crabs outbreak and everybody's kind of giddy teenage delight in it. Jim Jim's throes of passion over his first girlfriend and having been separated from her and things like that, you know, it was it was that was the magic that they responded to when they first saw the footage. And we had actually not even cut an assembly together yet when we tracked down Priya at the Toronto Film Festival because our executive producer had read that the Obamas were starting a production company with Netflix and and he said, oh, we have to try to get this in front of them because, you know, Jidi Human used to work in the Obama State Department and there were so many kind of overlapping values we felt between the story and the kind of stories that they tell and amplify and kind of represent, you know, the importance of grassroots organizing, a belief in the power of like a group of young people to go on and change the world.

[00:38:51] Nicole Newnham

And we knew that they were committed to kind of elevating stories from marginalized communities and and and and bringing new voices into the conversation around what it means to be American. So we were pretty convinced that if we could get them to watch it, they would love it. But we were still floored when she called us a couple of weeks after getting the tape and said, we cannot stop watching this and we want to actually partner with you and roll up our sleeves and make this film with you. So President Obama and Mrs. Obama did watch three different cuts of the documentary and give us feedback, which was pretty amazing. I remember saying, well, you're going to get some presidential feedback and it's going to be feedback from the perspective of a a person who's like the only person in the world that has that perspective.

[00:39:41] Nicole Newnham

But, you know, they they really were partners. They they never censored us. They never pressured us. They gave us insight. They asked questions. They they wondered at times if if, you know, like, for example, an example is the scene of Amazing Grace being sung by Judy in the truck as everybody's in Washington, D.C., that was a place where they felt that there was some need for kind of like a spiritual kind of darkness before the dawn moment in the in the trajectory of the narrative of trying to get the five four signed and collaboratively. We had always wanted to try that Amazing Grace trek sequence, but we had kind of it just kept falling through the cracks and we hadn't gotten to cutting it yet. And it was there are kind of sensibility in and their idea that by them, I mean higher grounds idea that that that there was a need for something like that that produced that beautiful scene. But it was never prescriptive and and never top down. So that that was incredible because to not only have creative partners like that that trust you, but to also have access to that incredible platform that they gave us to bring a story that I think otherwise wouldn't have reached such a large audience, you know, to such visibility was was great.

[00:41:07] Howard Gutstadt

Yeah, it's a wonderful, wonderful trajectory. So I think we're probably at a point we want to begin to transition into the impact campaign, how it was, how it originated, how it was shaped and the kind of impact it is having currently. And I think the. Britney is going to introduce a short clip and the participants in the impact segment will. Thank you, Nicole.

[00:41:44] Brittney Réaume

In the summer of 2020, the Crip Camp and the Crip Camp Impact campaign hosted a 15-week virtual camp experience that featured trailblazing speakers from the disability community with nearly 10000 thousand participants, Crip Camp 2020 showed the power of committing to accessibility for all. And the following clip impact producer Andraéa LaVant will appear in her camp counselor uniform, and she will be quickly joined by a very special guest. Roll that clip.

[00:42:18] Video Clip

Welcome back, Crip Camp. And I said hello to President Barack Obama.

[00:42:25] Video Clip

Hello, everybody, and hello, Andraéa. I was hoping to see if there were going to be any s'mores, I guess, virtually, that's hard to do. One of the first films that we were lucky enough to be able to produce was Crip Camp. It was so moving to us to see all these young people, teenagers at Camp Jenette, who left camp believing they could lead a worldwide movement, finding their voice and awakening to their power.

[00:42:56] Video Clip

Bringing in the Crip Camp story to life means so much to our community,

[00:43:02] Video Clip

What I want to do is hear from you about what camp's been like.

[00:43:05] Video Clip

It's now you have joined us on our sixth week of Crip Camp. Hi, everyone. We're continuing the work you see in the film with leaders of today's movement.

[00:43:17] Video Clip

Always like to start with the spirit of gratitude.

[00:43:20] Video Clip

We have over 8500 people registered to join us Crip Camp each week from all over the world. Making sure everyone feels included is our priority. This includes folks who are deaf and hard of hearing image

[00:43:36] Video Clip

Description

[00:43:37] Video Clip

And blind and low vision

[00:43:39] Video Clip

Addressed with a black top. I have heart shaped glasses, short curly hair.

[00:43:44] Video Clip

I'm wearing a denim shirt there. There's a picture of me swimming in Hawaii, which is where I was born. My hair is much greater than it was just a few years ago.

[00:43:58] Video Clip

President Obama, I think that there is somebody that you wanted to bring in as well,

[00:44:03] Speaker8

Somebody who has helped to make unbelievable change in this country and around the world and who just happens to have been featured in Crip

[00:44:14] Video Clip

Camp. We want no more segregation. How are you, Judy? President, how are you?

[00:44:20] Video Clip

How do you see the relationship between activism and protest and social movements and government?

[00:44:30] Video Clip

We learned very early on that we needed to learn how laws were made, how they're implemented, how to work with our city government school boards. We would never have been successful if it wasn't for coalitions.

[00:44:45] Video Clip

Funding from Section five or four has led to sweeping changes in transportation, health care, education and job opportunities.

[00:44:53] Video Clip

I can't imagine a more important story to tell. Our greatest progress has always come from the ground up.

[00:45:06] Brittney Réaume

Now joining us on screen, disability advocate, innovator and Crip Camp Impact producer Andraéa LaVant, along with BAVC's Director of Youth and Emerging Media Maker Programs, Dawn Valadez, as well as returning to the screen, Nicole Newnham once again. And if Don and Andre are, you could do a quick visual check-in for us. That would be great.

[00:45:30] Dawn Valadez

Ok, thank you, Britney. Wow, I'm so excited to be here and what an amazing film. And I have to say, as a documentary filmmaker and impact producer myself, what an incredible impact campaign you all have going on. So I'm happy to be here. My pronouns are she her a Yeah my in my frame you can see a red velvet curtain behind me, a lavender wall, a black curvy shelf with stuff on it and a print that says SustainX. Yeah, I'm super happy to be here. And I'm going to maybe I'll ask Nicole a question first and then Andrea will talk about the impact campaign. Nicole, you know, were you when you were when you and Jim and Sarah, when you were all working on this film, were you thinking about the impact campaign when you started? Like, was that part of the creative process? And can you talk a little bit about that?

[00:46:28] Nicole Newnham

We definitely heard from the very beginning, and Jim and I were very focused during the making of the film around using the film's production as a vehicle for impact and in terms of media inclusion of people with disabilities and representation. So with every institution we worked with, whether it was the Ford Foundation or the Sundance Institute, you know, as we were fundraising and developing the project, we would have to make sure that the Sundance edit lab was accessible because there had not been a ramp to the stage there. We would have to make sure as we were going to fundraise that the events that the filmmakers lodge were accessible and trying to press that. So there were many ways in which we were thinking about impact from the very beginning. But what we decided to do is to hold a brain trust as we had gotten to kind of the rough cut point around the film. And then we had a bunch of stakeholders from many, many different areas of sort of disability rights and disability justice and ask them what they thought the film could do. And we were really excited about the partnership that the Obamas and we thought we were going to hear people say, well, there's this measure coming up for voting access is really important or things like that, that we could kind of target our impact campaign around. And we were really surprised that the overwhelming answer that we received was no, actually, people still need places to gather and kind of on ramps in the disability community and that there's no way for many people to kind of access the wisdom and teachings and kind of potential capacity building of a lot of especially younger leaders of color and queer folks in the in the disability justice community who had so much to offer.

[00:48:17] Nicole Newnham

But we're kind of given access to platforms like this. And we were reminded by the people that we brought into that room, including Stacie Park, an incredible, incredible activist and one of the founders of the disability justice movement and a friend that our story, by virtue of being a story about the kids at Jamad and the folks who are friends of Jim's was a story that was predominantly coming from a white point of view. And a lot of the really powerful activism that we wanted to support in the world was in the disability justice movement. And so we had kind of a come to Jesus moment with our team where we decided, you know, we have a budget for an impact campaign. And instead of hiring sort of impact consultants and impact producers outside the community, why don't we actually look for impact producers from within the disability justice movement itself? And and I heard for through a friend that Stacey was going to apply and she said, I want to apply with my friend Andre Olivant, who's incredibly brilliant. And and basically, we just made a group decision that we were going to throw out everything we had planned pretty much and give a sort of give the reins over to Andre. So I'll stop talking so you can talk about what you and Stacey.

[00:49:42] Dawn Valadez

Yeah thinks I would love to hear from you, Andre. I mean, talk about like a campaign that really embodies the idea of nothing about us without us and really took that and handed that over. And the campaign's beautiful. So I'd love to hear from you, Andrea and Yeah, tell us how you got involved in and what what happened.

[00:50:06] Andraéa LaVant

Sure. So first, I'm Andrea. I see her pronouns and I just want to provide an image description, a visual description for those that that would be helpful for. So I am in my living room wearing a kind of pink purple dress with with the white come on all over it. And you can see the strap of my son case. I have had eyeglasses that are kind of turquoise and purple and black. My hair is just below the chin. I'm a black woman and behind me there is a variety of a variety of things, including a new poster that I have, the talks about entrepreneurship, which that I am, and a book that is called In the Company of Women. So excited to be here today. And yes. So when Stacy approached me about. Crip Camp, you know, coming on well, well, honestly, she sent me the announcement and I had never heard of an impact producer and so I did not even know what that actually meant. But my background, I my lived experiences as a, you know, a wheelchair user have been my entire life. And I mean that around communications and public relations and outreach and youth development. So essentially, when I looked at kind of what it was, I'm like, OK, those are things that I can do that I have not ever connected it in my film world before. But, you know, I saw it and initially was questioning exactly what it would look like. And I think, Stacy, the amazing thing for folks that know that new Stacy Iman actually next week will mark a year that she she left this side of of of the world.

[00:52:14] Andraéa LaVant

But she was able to see things and and vision and see things in people and opportunities that I think we often didn't see even in ourselves. And so. Together, we kind of just began dreaming, and for me, the introduction was actually getting a chance to watch the film before its release. And I remember, you know, seeing seeing the meeting, the call first, I'm having this amazing conversation and then getting an opportunity to watch the film. And I was shocked at how, you know, essentially something that had happened 50 years ago, the Camp GeoNet and the conversations that happened there. I knew because of the work that I've been doing, you know, over the past decade or more, I knew about the disability rights movement. But, you know, in a way that a lot of people that have seen the film go, oh, I didn't even know about that. They didn't know about the five or four sit ins. They didn't know about, you know, who who Judy Human was. They didn't know, you know, about the AIDS. Those are things that I actually knew. And I know Judy well. She was a personal friend then, and yet it was. The conversations, the things that it sparked up, the feelings that really resonated with me as a disabled person and I was like, wow, they were talking about the same thing 50 years ago that I was you know, when I was in high school, I was dealing with that, you know, as a disabled person that the people that I mentor now are having these same conversations around bodily autonomy and, you know, just all of these things, community and then how, you know, coming together as a community ultimately affects this global change.

[00:54:18] Andraéa LaVant

And so I just knew that it was something that I had, you know, we had to get behind. And so our approach to the campaign was really there were multiple things that we knew that we wanted to do. No one was we saw this as an opportunity to elevate or to bring disability into conversations where that we've been wanting to forever, you know, so that is and social justice spaces where they're talking about, you know, racism or, you know, any other kind of form of oppression. And yet disability isn't a part of those conversations. So, you know, from a cross movement perspective, what could we do? And then, you know, and how could we bring disability there? And then also how can this really build up our community? And I think that was probably one of the primary things, is how can we take what was captured in the spirit of Camp Jamad and bring it into the present day and so are all right. Initially it was what a summer camp look like, you know, for now and in this world, little did we know that like a week or two into the project, the world would shut down and there would be this pandemic. And so, quite honestly, if I remember kind of soothing the rest of the team going, you know, it's OK, we've got this because disabled people are so used to adapting to, you know, environments and quite honestly are very accustomed to convening online, you know, to making things accessible and in in the way where everybody can participate.

[00:56:13] Andraéa LaVant

And so we saw it as an opportunity to. Really, so that we're experts in when it comes to the height of kind of access and inclusion, and I think what worked well for us is that we hadn't we we didn't have an impact campaign to compare it to. So we weren't. But you see the impact producers that had always done in-person screenings, you know, or that had, you know, use the tool kit in a certain way to make things. So we weren't going off of that. We were really just going off of what it would. What is it that we need? What are the conversations that we've never been able to have? What's been missing? And how can we address that? And then how can we address it in a way that is going to bring as many people to the table as possible? And, you know, to Nicole's point, what are the stories? You know, Jim, Judy, folks that we see in the film have a certain narrative. And yet we knew that there were those that were missing and not so much even just then, but even now. And so that was where this disability justice centered framework came into play. And so we're making sure that at the core of the campaign was around censoring those of us with disabilities that are black, indigenous people of color, queer disabled folks and such. So that was that was kind of our approach

[00:57:53] Dawn Valadez

That's so powerful. I mean, there's so many things in there, just the, you know, the intersectionality that you're talking about, the past and the present and really looking and understanding that you're doing something that that you didn't nobody had done before. And I really have seen that in the campaign as I've watched it. Can you talk a little bit about the virtual camp piece? Because that seems I've never I've never seen anything like that. I love the camp outfit, the camp counselor outfit there. So it's just, you know, it's really it's it's sweet. And at the same time, it highlights this idea of that accessibility, like who get who's going to camp right now. How is that? So can you talk a little bit about how you came up with that idea and what that's what that has felt like or looked at? And I really appreciate the the just the ability to just be present with what it is who your audience is. So Yeah tell me a little bit about.

[00:58:52] Andraéa LaVant

Yeah, it's so interesting how organically that came together, that was really I remember Stacy and I talking about doing an in-person camp where we would maybe bring twenty five disabled people plus their pieces, you know, and and we could do it maybe in Phenix because that's where I went to work with like and then and they were still kind of hopes that potentially that could happen. But you know, it was all right. When we meet we virtual is a thing. Zoom is Zoom was not new for us, you know. So you and I both and some of our other folks on the impact team grew. We're used to working in organizations remotely. And so it was really how can we create something where people can participate and we can we can, you know, have kind of educational moments. But there's still this feel of community. How do we, you know, take a virtual space and make everyone feel welcome? That's really what it was about, you know, and and when we started out, if you look back at our original pitch deck that we created, the goal was to have five hundred people, you know, that would would join us on Zoome. And it's like as soon as we opened it, I can't remember if it was in the first week or whatever, but it was like a thousand. OK, we've got to like how big a zoom room get, you know? And then it was like the numbers just kept increasing and we're like, OK, we got to go from a room to a webinar. What is a zoom webinar like we did before? Hadn't even heard of it at the time, you know, and and, you know, by the end of so and I remember Stacy also saying and so we just started talking.

[01:00:46] Andraéa LaVant

What are the what are the topics that, you know, we even within within the disability community don't talk about or that they aren't addressed, you know, because we're focusing so much on, you know, other things that are that are important. But, you know, when it comes to disability, justice in particular and what's missing, what are the missing narratives? And so we just started brainstorming. You know, a personal thing for me is around faith. So let's do something around disability and spirituality. You know, let's talk about intersectionality. Where does that term come from? What does that mean? Let's all wouldn't it be amazing to talk to Alex Wong about how to find your social media? I mean, it's just we just started kind of putting things on paper and then asking, honestly, our friends to join us. And then what happened was we also knew that it needed to be as inclusive as possible. And so we knew off the bat we needed ASL interpreters and we wanted and then Stacy talked to a group of folks that and their deaf interpreters was going to be a piece. And so then we started and we had the first week and the first week we realized, you know, there were people in the chat thing. The chat is not accessible for four screen readers. It was something of that nature, you know, for folks who were blind or low vision. And so I paused in the middle of the first session and said, wait, it's OK.

[01:02:18] Andraéa LaVant

We're going to take a pause so that we can figure out how to make this success. You know what I'm saying? Make sure that everyone can participate. And that was kind of, you know, the philosophy throughout the throughout the entire 16 weeks was, you know, whatever we needed to do to make people, you know, to ensure that people felt welcome. And so we I think for those first six weeks and perhaps even longer made adjustments. And we had an amazing team, Rosemary, who is on the team, was leading all of the background stuff. We had Sophia, that was live tweeting. You know, we had you know, I had outfits every week. And and so I had Jose, who was I mean, there were so many things happening to make it happen. But at the core of it was, you know, really ensuring that we would get emails and people would say, you know, can you add this? And I would say, can we jump on a call when you explain to me exactly what that what that looks like, you know what that means and how. And so I think that it made people, you know, a lot of times it's it's about people feeling valued, you know, and that was really what we wanted to do. The topics were amazing. You know, I'm sure it looked beautiful, whatever. But for us, it was about whatever we needed to do to make it feel like everyone's space. And then what we're grateful for is that nondisabled allies joined us. The journey, but it really was about us.

[01:03:58] Dawn Valadez

Wow, and that's the powerful part of it, too, and, you know, I walked away from watching that film and definitely felt like it was a call to action and now hearing how you're talking about it from within the community, from really engaging people. I love that the fact that you hit your goal was five hundred people. I mean, and the numbers we just heard in the beginning in the intro that Britney said was like ten thousand. I mean, how many people and people are obviously hungry for this? How can you tell me a little bit about like what are your goals sort of now and kind of moving forward? What do you what are you hoping to accomplish?

[01:04:39] Andraéa LaVant

That's a really great question. I think, you know, what we're so grateful for with Jim Nicholson of the Higher Ground Team Netflix was that and I've said this to them multiple times, like, I can only imagine what it means to, like, essentially give your baby away, you know, like here you go. We've worked on this for, you know, so, so long. I mean, this is five years in the making. And then to the end, trust us to carry on is just I can only imagine because I have you know, I think about things like mine. So we but what one of the things that that they saw early on was that and I remember having this conversation with Nicole just around, you know, they as filmmakers will, you know, have other projects and things and they'll they'll move on in such a way. Obviously, Crip Camp being a huge aspect of, you know, their work and and and all that they continue to do. But what what do we have, you know, an impact team? What do we as disabled folks of color see? And really what Crip Camp did was start so many conversations and bring us into places.

[01:06:06] Andraéa LaVant

And the other work that we never would have really would have been an opportunity for us. And so while there's Crip Camp and all that it has done, it is elevated the need for virtual accessibility. It is elevated, you know, just us as impact producers and so and then also shown us other needs within the community. So we're working on, you know, what it looks like to kind of grow this work in a sustainable way. Some of the things that have come out of it. You know, also we've had folks coming to us just asking. It sparked so many more questions as well around how can companies incorporate this? How can brands do better disability inclusion. And so it's really just opened doors and ways that kind of feel like the sky is the limit and also just getting to work on other other film projects so that in addition to Yeah, Crip Camp, there's so many. There's so much. There's so much coming on. But yeah, we have so many really cool things that that we're aiming to do, potentially even internationally. So excited.

[01:07:28] Andraéa LaVant

Oh yeah. Internationally I can just imagine like the the, the, the need clearly and also the desire of people. We have a couple, we have a question in the chat and then I have like a final question for you as well. But I thought I think I'll ask the question first is from the Attitude Foundation, and it's about how does the campaign measure impact? What metrics do you use to benchmark community attitudinal change? And I feel like you've started talking about that just in your own process of being responsive to people. But were there things and I don't know, Andrea, if it's you and Nicole, but it sounds like, Andrea, that you would be the right person to answer that question. Then I have a question for both of you. So measuring impact,

[01:08:13] Andraéa LaVant

That's that's a really great question as well. We, as a matter of fact, are we just had conversations around kind of what is it look like to formalize and build case study and stuff like that based on what we've learned? Because it. It was. Intentional in a way, that was we were really focused so much on on the quality that now we're like, oh yeah, I guess these are things that people would want to replicate and duplicate and all of that. That wasn't like the numbers in the Matrix were so much, you know, it wasn't the huge crux of what we were doing. So now what we're doing is really compiling, you know, everything hopefully into a way that is more case study specific that people can use. We have you know, we sent out a survey asking for Crip Camp virtual. We have just kind of kept kept things just in terms of grants and reporting and stuff like that. So now it is about, you know, determining what that what the numbers look like. But what we realized, too, is that like the measure of the impact is in the tweet that says this is the most accessible you know, this is the the this is the most accessible event that I've ever attended, even within the disability community. Right. Or, you know, I mean, to this day and I mean, it was almost like it's been almost a year and people are saying, if you need to know what it looks like to have an accessible event, contact, you know, Lavant consultant. I mean, it's just amazing how much it resonated. And so for us, I know for me it's always about the one, you know.

[01:10:13] Dawn Valadez

Yeah, that's that's amazing. I mean, that talk about high praise, that's such a beautiful quote to have and congratulations, you know, and I can hear it just in how you've talked about it, that responsiveness is part of it. Right. And it seems like I think sometimes people think it's such a big lift to make things accessible or to do these things. But in fact, it's really what you just talked about, which is about being responsive and asking and listening and and adapting and asking people what they need. Congratulations. You know, I know that there are a lot of filmmakers who are watching this, you know, who would like to know like how how do you and maybe Nicole that you can start and Andre, you can talk about this, too. Like, what advice would you give to to filmmakers who are in this process about their how to center sort of their impact campaign in their filmmaking? I just feel like if this is such an amazing example of this work.

[01:11:09] Nicole Newnham

You know, it's really interesting because I think it almost ties into Howard's first question to me, which is like how did the footage help dictate what your film was about, which is by you watching the footage and listening and learning and, you know, to the actual folks you're making a film about, you're letting that illuminate what the focus should be. And that that same thing about community is what came back from the community when we asked them how could this film be useful to you, is is kind of incredible. And and so I think it's almost like that same kind of stance that Andre is talking about. And you just mentioned regarding access, which is it's not it's not a checklist. It's like it's it's I I really am going to listen and learn and be responsive. And if we had planned out our impact goals and stuck to them, you know, we would have never made the impact that we wanted to make know. And I almost think the pandemic, you know, was an opportunity to sort of throw out, you know, what we told the people who gave us money we would do, you know, OK, we'll go through and do that and tick the boxes and just say, no, we're Andre and Stacey. We're like, we're just going to go with this. We're just going to go rogue. We're going to do what we think can be done in this pandemic. And they did something so moving and powerful. So I would just say you keep that active listening stance and just keep engaging with, you know, with the community that you're trying to trying to reach and empower through your work.

[01:12:55] Dawn Valadez

Jeff, thank you. Anything you'd like to add to that, Andrea? I mean, I just think that that's the focus of what you've been doing, you know, but helping other filmmakers thinking about about how to do this.

[01:13:09] Andraéa LaVant

I mean, Nicole really said I we just it's interesting now because we have an opportunity like we because of when we came on, because they did all of this background work, all of this, you know, the research and the brain trust and all of that. We came on like two weeks before the film, you know, came out, which I know is very different for many, many campaigns. And so it's interesting that because we're like. Well, we think about all that we did for Crip Camp with, like, no Lead-time, right? So what what happens when, you know, filmmakers, if you have an opportunity to start early on with those types of conversations and bring in most people like as soon as possible, like. I mean. This guy is really, really, really belittlement, so, yeah, right, that's great.

[01:14:14] Dawn Valadez

Yeah, you're getting a lot of comments in the chat, just like great thank you's and things like that. Beautiful comments. A couple of the other questions that I've seen in here are like, you know, connecting the oh, I'm going to ask you this one. What are there some after the fact materials are our programs that are available that people can bring to their communities. Like what are there? Are there those kind of collateral materials that people can use? And I know your website is amazing and there's lots of information there, but Yeah tell me a little bit about the resources you have available.

[01:14:54] Andraéa LaVant

Oh, yes. I'm like, so we we have a curriculum, educational curriculum that I think is really strong. There is a screaming. Guy, I think that's still one of the biggest ways for I think that we continue to educate on a day to day basis and provide learning is honestly through our social media. Sophea that manages that is incredible and is continually posting. And I think with what's so great about the social media is that it's you know, it's it's the relevance within the community. Right. So we're continuing to elevate the very present day stories. And also we have, for example, you do like Fan Fridays, which are people that participated, you know, and one manner or another, whether it was through Crip Camp virtual or continue to submit art, maybe people are just still actively engaged in what we're doing. And so those are great ways. Obviously, it's just continuing. I personally think it's the folks that. We even feature or that we had during the camp and following those folks, because that's really all we I feel like we did, was just bring together like to build the community in such a way that we had an opportunity to amplify the work that's already being done. So it's really just keeping an eye out for for what's already out there.

[01:16:35] Dawn Valadez

Yeah, I feel like you're social. The social media stuff has been great. And that's that's in the chat as well. Somebody is like saying how what's the role of social media? And I feel like I feel like you explain that, like just, you know, amplify. I love that term, amplifying the voices that are already out there, amplifying the movement and making the connection between the past and the present. I think we've done a fantastic job in doing another question. And there's you know, people are talking about like, do you have any suggestions for films that have limited budgets and limited capacity to do an impact campaign? Do you have suggestions or ideas for them?

[01:17:18] Andraéa LaVant

Do you have any thoughts on that, Nicole? I could speak on that, but I'm I'm I'm wondering from since we came in later, if you had any thoughts.

[01:17:27] Nicole Newnham

I mean, they may be this similar to to your thoughts, but just I think that in that we what was great about being able to to engage with the disability justice community and say, like we have, we are bringing these resources that we fundraised for to the table here. Still, the the there were things that I think other organizations would have been eager and interested to do that didn't cost money. So I would just say it's about finding those partners where it's really worth their time because they're there because they can use a film screening our conversation as a fundraiser or, you know, there I think there are really creative ways to partner with folks. And I think that it's OK to to not sometimes I think people get a little bit the whole word impact campaign or that term kind of sounds like it's this giant budget and it has to have it can be much more organic than that. It can end and you can kind of find your way forward. You do one event and at that event you're listening to people and you're thinking about like, oh, OK, that gives me an idea. We could connect with public libraries and then you partner with public libraries. And I think it's OK to do that. I don't think at all has to be planned out and fundraised for. And I think more and more in this kind of media environment. It's it's less like the films in theaters and you have this small window within which to do an impact campaign and then it's over. The films are digitally available for a really long time and a campaign can just kind of like you can grow organically and you may find your way to funders interested in supporting particular aspects of it as you go.

[01:19:17] Andraéa LaVant

Yeah, I was going to say, I think that. You know, it's and if there is going to be an investment monetarily, it's in the communities that you're aiming to engage or try to reach. So, for example, we always say, like pay disabled people, because in our you know, a lot of times we are, you know, sought out for volunteer opportunities. And this is a great resumé built like that whole thing. And so it's it's it's pay the experts, I mean, which is really where, you know, and then and then thereafter, I mean, stuff like social media doesn't cost anything. Right, unless you want. We didn't do anything pay. We had no sponsored posts this entire time. Right. You know, virtual if you have the platform and the event is already there, but it is compensating people that you're actually, you know, the brain trust folks and stuff like that, that that's really what's going to ultimately pay off in dividends.

[01:20:22] Dawn Valadez

Absolutely, I totally agree with that and I and one of the questions in here is as to you, Andrea, about like do you think other filmmakers in the disability space are going to be approaching you to do their impact campaigns? Or is this a whole new company that you're developing because you're groundbreaking?

[01:20:43] Andraéa LaVant

We have been approached and we're being approached. And that is I mean, you talk about the hugest honor that people see. For lack of a better phrase, the impact, what I'm grateful for and I, I you know, we hope people know is that we really are about supporting films, disability or not, that really represent who we are, as you know, multiply, you know, as people with multiple identities. You know, I identify as a black, disabled woman. That means that I bring that with me wherever. And so. I think Crip Camp resonated so much and it hit it hit us in such a way that was like, oh my goodness, the this is great. And what we're finding is that we are having to you know, it's like what as a team resonates with us. What are the stories that because just because of what I'm saying is just because of disability in the name doesn't mean that it's automatically something that's going to align with with the values that we, you know, essentially stand for and that it's going to kind of the disability justice model and all of that stuff. And and so I'm grateful that we're in a space where we can kind of say, yes, that does align line. Yes, it doesn't and it doesn't. Like I said, I always mean disability. We've been approached by some incredible projects that are aiming to amplify other voices and other marginalized communities, and we're excited about those as well.

[01:22:33] Dawn Valadez

Yeah, thanks for saying that, because I think you're absolutely right. I mean, one of the things that you talked you've talked about is that intersectionality and the idea I mean, the things that you have done in this campaign can be replicated in other ways for other types of films. But I think the point about the alignment with values and your beliefs is so powerful. And I think that is always got, as always, got to be at the center of the work that we do. I mean, I think this work is all, you know, too, too difficult to not be connected to our heart and spirit. You know, I really appreciate you saying that. There's there's a couple of other questions in here. One is, any advice that you have for people specifically it's saying from people within the disability community to be break into television and writing. And I don't know, Nicole, if you've had thought it sounds like people are coming to this project, also talking about that, you've got some maybe some partnerships with the film industry.

[01:23:32] Nicole Newnham

You know, well, there's been a really great kind of thing that's happened kind of organically out of the film and Andrea's work, which is this one in four coalition, which, you know, it came from a talent manager in Hollywood, Aaron Brown, watching Crip Camp, learning about the impact work and as a disabled woman herself, realizing that she was the only executive in Hollywood that she could think of that was identified as disabled. And and it caused her to kind of similar to the the kids that need to sort of realize how much of the discrimination she was facing was structural and and how that impacted the paucity of disability representation in Hollywood. And so, you know, she connected with with me and I connected her to Jim and Andrea and and Andrea. You can talk better than me about one in four, but it is kind of like I feel like things are shifting and people are looking to build opportunities in the industry and pathways into it that haven't existed before.

[01:24:50] Dawn Valadez

Yeah, do you want to share a little bit about one in four under.

[01:24:54] Andraéa LaVant

Sure, absolutely. Slightly shameless plug, a huge article came out in the L.A. Times today about it, but basically and in the world of Zoome that we live in, my dog is currently eating her dinner. She's been waiting for 20 minutes. So that's all. You ever hear that in the background? She was like, OK, it's six o'clock. It's way past time anyway. So one in four. It's basically a coalition of disabled folks in Hollywood that they're working in various aspects of the industry. And it's really the acknowledgment that disability has not been both in front of and behind the camera considered well and or enough. And even when we think about, you know, this push for intersectionality, for diversity, equity, inclusion, but disability is not included in those narratives, whether that's, you know, in fact design, whether that's in hiring disabled actors desire, hiring disabled folks on set and then events. And Aaron tells stories of like going to events and not being accessible based on her physical disability. So it's very much the nothing about us without us model that that we haven't seen in Hollywood ever, I think is where the entire coalition is made up of disabled folks to push that media representation both in front of and behind the camera. So super excited about where that's going and it's getting so much traction already.

[01:26:40] Dawn Valadez

That's beautiful. I mean that yeah, I I'm I'm excited to hear about that, and I think our audience is probably really happy to hear about that, too. I'd be great for people to know how to get in touch with them. Is that on the website as well?

[01:26:54] Andraéa LaVant

The 1 in 4 coalition if you you can follow them on. The social media is and our team is supporting Matt for the very same amazing Sofia that is does Crip Camp is also leading one in four Social now. So that's a great way. And there's also a corresponding website.

[01:27:18] Dawn Valadez

Fantastic. Thank you for sharing that. I also saw on your website that you're partnering with Adobe for filmmakers for can you just can you tell a little bit about that? Is that still open or.

[01:27:32] Andraéa LaVant

So, no, so ago we basically we had an amazing opportunity to connect with them, to build again, they have a pretty you know, all of their program around programing around storytelling is so huge. And so we had an opportunity to connect with them. And actually, Nicole may even be able to give the origin story because I cannot remember how we initially connected with the Dobi, but basically to amplify and to support disabled creatives and activists in their work. And so they we've had this ongoing partnership with them to build programing. And so that's really cool as well. And Nicole, if you want to give audience, feel free.

[01:28:21] Nicole Newnham

Well, basically, we were trying to figure out a way to partner with Adobe, and we had kind of reached out to them to see if they would be interested and in supporting the project. And then, you know, Stacey and Andrea were like, oh, what a stream up exactly what we would want to do with that relationship, you know, and went and pitched this fellowship idea, which was all you guys. But I also wanted to just say to answer the earlier question, that that the gym, kind of midway through the process of working on Crip Camp, got together with some other disabled filmmakers of the IDEA conference in L.A. and started this organization called Forward Dock Filmmakers with Disabilities Dasch Dock. So I would definitely look that up. I don't know if the person asking the question is a documentary filmmaker or or or writer, but I think that that's an incredible group of people who are who are also doing a lot of really great work in the industry.

[01:29:23] Dawn Valadez

Yeah, thank you. Thanks for mentioning that. Yeah, I know a few of the people who are in that doing really powerful work, you know, just some amazing work that's happening. And some have been a part of the media maker Fellowship of BAVC. So we're excited to support makers. I think the last question, I think we have that much time left. So the last question that's on here was what are your next projects like? What? What you know, I did ask that this is continuing on. I know we know that this impact campaign has a long life. I mean, obviously, it has a long life ahead of it. But also what's what else is happening if you're interested or able to share anything.

[01:30:08] Nicole Newnham

You want to go for it, go ahead.

[01:30:11] Andraéa LaVant

Well, we oh, my goodness, I mean, the greatest gift that I received from this the campaign is the relationships that we've built, obviously, Nicole and Jim and Sarah and and then being able to honestly build. When I came into this work, I was a thing. It was me as a team of one. And so the consulting firm that kind of has supported the impact campaign has grown because of the work that has come from what the the opportunities that we've had within the film. And so we are like beyond swamped and all of the best ways, whether it's supporting organizations from a virtual accessibility standpoint, whether it's training on disability, justice and kind of the philosophies behind the campaign, whether it's supporting from a marketing perspective because of how we approached marketing and social media, one in four is one of our big projects that we're taking on as a team. So we're just and then and then film for sure. Impact production is now in our heads somehow, like entered our games in a way we did not even I didn't see it coming. And I don't think that any of us did. But, you know, as we come up next week on the anniversary of Stacy's passing, it's it's been a huge time of reflection, you know, for I can say for me in terms of just the opportunity to continue to do what she did, which is dream big and to carry on that legacy of, you know, affecting pretty radical change. So we're committed to that and whatever ways we can.

[01:32:12] Nicole Newnham

Yeah, you know, I think that there are definitely a couple of projects that I'm working on that are direct sort of spin offs or offshoots of of Crip Camp that are staying connected to the to the to Jim and the story and folks in the community and then also developing and starting to work on a couple of other projects that are interestingly, kind of also from the same time time period in the 1970s, but more focused around around women's issues. So it all everything feels like it's it's still connected to the kind of core values and the core that core story, which is really wonderful. And and I'm excited to continue to to work to support the evolution of the one for coalition as an ally and and the work around representation and access in Hollywood.

[01:33:12] Dawn Valadez

Right. Thank you so much. Thank you both. Like, this has just been very inspiring to me. And I'm sure I'm looking at the comments in the chat. And people are like this talk was very enlightening and inspiring. Thank you. There is also a comment from my friend Keith Wilson, who said Andrea Andrea is a celebrity dog, is now part of the chat. So thank you for mentioning your dog. People love to go and follow up. Oh, any any last thoughts that you'd like to share? I mean, I think we have a couple of minutes to close. I mean, I really I know we could continue talking. There's so many fascinating parts of this campaign. And if both of you, both of your lives and the work that you're doing, thank you so much for this work. It's really beautiful.

[01:34:04] Andraéa LaVant

Thank you so much

[01:34:06] Nicole Newnham

For having us. I wonder if we have a couple of minutes. I just want to shout out the incredible the incredible work that the impact team did around the Oscars, which was like just the dog comment made me think of it. But like, you know, that was an opportunity. It was really it was going to be like we knew it was going to be this quick thing, you know, our team on the red carpet and and we really strategized and put a lot of work into into making the most of that moment. And I thought Andrea did did a brilliant, brilliant job of it. So then it stood for something beyond just like a couple of filmmakers and their and their film there at the event.

[01:34:49] Dawn Valadez

I loved it. I sat on the edge of my seat. I loved your dress, Andrea. I didn't know if we were going to get a chance to talk about this. That was really hot and beautiful. It was a gym suit was incredible. That was great. I mean, you know, there's like that part of the Oscar piece that was kind of like that. That piece, the photos were great, all of us great. And what an incredible platform and how much really amazing media came out of it. Congratulations for that, too. I mean, personally, I feel it was stolen. So that but that's just my opinion. But I think I think you did you all did an amazing job and Yeah we could talk about that forever. I love that. I loved all of it. And congratulations on that. Thanks to our ASL interpreters. You're amazing people. Thank you so much. And I think we have to sign off and wave goodbye. You're all great. This is super fun. Thank you, Howard. Thanks, Britney. Thanks, everybody. Thank you.

END OF TRANSCRIPT



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