Lauren Appelbaum: So as you all know, one of our key areas of work is fighting stigmas and the stigmas that limit independence for people with disabilities. So it's time for Hollywood. I personally just returned from LA, being there for six weeks, and I want to introduce now this next group of individuals who are going to be talking about a variety of ways that what we see on screen can influence how we act in real life. And so I'd really like to turn it over to someone who has turned into one of my one of my favorite mentors, Jonathan Murray, who's a board member here at RespectAbility and I've learned a lot from him and I think you'll all learn a lot from him now as well.

[Applause]

Jonathan Murray: Thank You, Lauren. Our communications team - wait, I'm gonna have some water, still a little choked up over that award. So you're supposed to leave it in there, right, I can't like take it out and fly it over my house [Laughter]. All right, let's try this again. You know, the Hollywood initiative and the communications team led by Lauren is proud to consult on a variety of projects in the entertainment industry, and not just regarding films and television shows. Lauren and Candace Cable have been assisting with a project for GoNoodle, a movement and mindfulness platform used in four out of five US public elementary schools, to get 14 million kids up and moving so they can be the best versions of themselves. I'd like to introduce Teresa Hammond, Chief Marketing and Communications Officer of GoNoodle to talk about their collaboration with RespectAbility to include disabilities in digital kids media with the creation and launch of a new GoNoodle champ.

Teresa Hammond: Thank you very much. If you can do the next slide, that would be great. So can I start by asking, how many folks in the room here have heard of GoNoodle? I see three, four, maybe half a dozen. So if this room was full of elementary school kids, so ages five to ten, every hand would go up and the hands would not go up meekly but they would go up with enthusiasm and someone would say "Are you from GoNoodle?" and be really excited about it. So let me tell you a little bit about what gets those kids so excited and that's that GoNoodle's a movement and mindfulness platform that's dedicated to empowering kids to be the best versions of themselves. We create engaging and interactive content that's used everywhere kids are. So it's available for free absolutely everywhere kids are. And what makes us really unique is that teachers use us in four out of five US public elementary schools as a classroom management tool. So they use it to get kids up, get their energy out, get their brains fired up so that they're ready to learn and focused. They use it to help manage transitions in the classroom during the day, and they use it to help build community by getting a whole class of kids up and doing something purposeful together. Like I said, kids can access the same GoNoodle content they absolutely love from school at home as well. We have free apps for iOS, Android, and popular OTT services like Apple TV, Roku and Amazon Fire. So as I said GoNoodle is a mission driven organization all about empowering kids to be the best versions of themselves, and we want to impact as many kids as we possibly can. And we definitely believe that in order for that to happen we need to create content and messaging that makes all kids feel like they belong, and that they're part of GoNoodle. So we're excited to launch a new campaign for the 2019-2020 school year called "Yes You." Let me tell you a little bit about "Yes You." So "Yes You" celebrates what makes kids unique and special, while also reinforcing their similarities to build community. "Yes You" lets kids know yes you matter, yes you are included, yes you are part of something, and yes you shine. "Yes You" promotes and fosters respect, understanding, equity, inclusion, empathy and belonging, and we're really hoping to help kids create inclusive, collaborative and respectful attitudes and environments in their classroom and in their broader lives. So we are absolutely thrilled to kick off the "Yes You" campaign with the introduction of Flash Bolton who is a new GoNoodle champ character that we created in partnership with RespectAbility. Full of energy and spark, Flash Bolton has an electric personality and is always up for fun adventures and exploration. He rides a wheelchair and loves all things fast, from cars and planes, to cheetahs and guitar riffs. Flash joins a roster of over 20 other GoNoodle champs who are lovable characters each with their own personality and interests. They're featured in our school product and encourage kids to stay active, to flourish and succeed. I would like to extend GoNoodle's gratitude to RespectAbility, especially to Lauren and Candace, who were instrumental in creating Flash Bolton. We are so appreciative of your insight and guidance that you provided throughout the process as we worked to bring Flash to life, and we can't wait to introduce kids and teachers and the families that use the GoNoodle platform to Flash when he debuts this fall for our back-to-school season and just play a part in helping break down the barriers that divide us and portraying disabled character in a positive, well-rounded and inclusive way to all the kids-14 million a month-that use GoNoodle. So, thank you!

[Applause]

Jonathan Murray: Wow, that's amazing! Does anybody have any questions, before we move on to our next panelists, about about this exciting new project? Well great. We'll look forward to seeing it take over the world.

Teresa Hammond: Thank You.

Jonathan Murray: Our next panelist is Candace Cable who is going to introduce herself.

Candace Cable: I know, lucky me, right? Right? When you have to introduce yourself, you're like "what do I say?" sometimes and I have to - I first want to start with you know thanking you at GoNoodle - coming forward and knowing to ask what they don't know about. Because when people don't know what they don't know, sometimes they get stuck and they just don't want to do it. They just won't do it, and I think that happens a lot in disability - is that people just won't do stuff because they feel awkward or strange. And you reached out to Lauren and then Lauren reached out to me, because she knew I knew about sports and Flash is this little sporty dude and he actually has a couple iterations. I was like, "oh, I want to see the racing chair!" Because as you heard, I was a Paralympic athlete and one of my sports was wheelchair racing. And so we were talking about authenticity and getting it right. We were sending pictures back and forth, and the artists were always asking, "well, what about this and what about that" and "how would they look if they did this or how would they look if they did that?" And so I think this is a great example of authenticity, willingness to try things and engaging a community, so that everyone's included in this process to get it right. You know, because that's the ultimate result right is to try to get it right. So that we're all connected going forward, participating. So a little bit about myself. I had a spinal cord injury at the age of 21. So before that I was a non-disabled kid growing up in Southern California. For those who are blind in the room, I'm white, and so I had a pretty idyllic childhood, middle class. I didn't really ever want for much. We weren't well-off financially but anything that I wanted to do or be, my parents were really very supportive. And so I came from that mindset of possibility, right? So at the age of 21 I'm in a car accident, I have a spinal cord injury, I'm paralyzed from the waist down, and now I'm gonna use a wheelchair. And I had no concept of what that meant, except that I had a mindset in that moment that I was of no value, completely broken and would spend the rest of my life in an institution. Where did that come from? Like, where did I get that? That's a societal and I just learned this term recently because I was - took a workshop in trauma and working with youth that have been through multiple traumas and then how we dismantle that and be able to to be able to move forward with it. And he mentioned, Kieran mentioned something called intergenerational trauma. Like, it's a generational type of trauma that just keeps coming down and keeps coming down. And I think that people with disabilities have this intergenerational trauma put on top of them throughout their lives, unconsciously, right we got that unconscious bias going on by society thinking that we're of no value. I mean if we really think about it people with disabilities really started coming out about the mid 20th century. So in 1980 my very first Paralympic Games was in - so it's supposed to be held in Moscow. So at the time in 1980, they were holding the Olympic Games and then the Paralympic Games two weeks later in the same city, and the same venues. The Soviets said they didn't have any disabled people in 1980. Right? Chuckle chuckle. That's real! Like, we know that, even to this day, in parts of the world where countries will say oh, we don't have disabled people, we don't do that. So we've constantly been put away, we've been destroyed, we've been told we have no value and that intergenerational trauma is piled on top of it. And so I think that one of the exciting things about Hollywood, TV, Movies, Stories, Media is that we have an opportunity with that to redefine disability, and to also redefine the language that we use, right? Because there's people with disabilities is something we say, and we also say disabled people - identity first language, that's something the community wants to use. So if we have people out there using euphemisms, saying differently abled or handi-capable or you know we're gonna focus on ability, how about saying we're gonna focus on skills? Because let's not let's not try to remove disability out of it, let's redefine it. [Applause] Well thank you It really is and and so I heard a couple of times today, education, education, education. And so another little piece about me is that I am super passionate and have been doing this ever since I started my sports, understanding disability education. I've been creating programs, working with either organizations, schools, different groups, on comprehensive understanding disability education. And that encompasses learning all about the different disabilities, talking about the do's and don'ts, talking about the language. I mean if you talk about language you go, oh Candace at one time you were called a cripple, oh at another time you were called handicapped, now you're called disabled. So language is always evolving and it's constantly changing and we need to keep up on it. And it happens in all the areas of society, you know the different complexities that are a part of the human life experience that disability is. It's a human life experience so it's not just the - I think the CDC came out with 61 million people in the United States identify with a disability now. It's not just that. It's the seven billion people in the world. You're all going to experience a disability. When I teach understanding disability education, I say, yeah, we have this superpower as humans. We have this amazing superpower. It's called denial. [Laughter] We deny we age, we deny were gonna die, and we deny we're gonna have a disability, and we're all going there. And I think Hollywood has a real opportunity to uplift that type of storytelling and create that connectedness, the collaborations that could be made with it. I also think that that when we embrace that human life experience, we start to peel off those layers that are continually holding us down, and start to look at our own unconscious bias. So cultural relevance - I heard this just recently. I was listening to an NPR show called 1A and they were interviewing a Sony executive. And they were talking about this movie that's coming out called Once Upon a Time in Hollywood. And it's coming out in the summer, and it's an adult movie. And with this movie they said, "why are you bringing an adult movie out in the summer? It's usually kids movies in the summer." And they said, "well, we think it has cultural relevance, and we also think it has a cultural urgency and it will make a cultural impact." And I was like "ding ding ding!" Those are all words I want to use with disability! In Hollywood, there's a cultural relevance that we can bring forward of how we begin to redefine who we are as people and how we want to operate in the world, where everybody is a part of it. And so it's really a culture change. It's education that we need. It's a culture change. It's - Judy Heumann put out with the Ford Foundation this roadmap for inclusion. And in that she talks about the four tropes that disability is always being kind of put into; the pockets. The super-crip, which is one that I was put into when I was a Paralympic athlete. A lot of mainstream activists at work - working up on the hill here said that what we did didn't count. We didn't represent disability. We're like, "yeah we do!" "We're a part of it." But even in our own community we have that disrupt, and that "oh, you don't represent what we think is the right thing." Then there's the villain, the victim, and the innocent fool. So those are the four tropes that are only available to people with disabilities. So we need to spend time with people with disabilities to be able to bring that message forward, that - we're way more than that. We're everything you are, and you are us. And I almost want to like "you are us, Kumbaya" start singing, you know, Lion King, a little bit with that one. Because it really is where we have to get to and I think Hollywood can bring us there. So it really is experience with people with disabilities, it's education - really in-depth education, not just ticking a box. And it's also storytelling that we heard people talk about too. Storytelling is amazing and it can be done so many ways. And so now I'm gonna tell a little story about something you're gonna see. And just a little disclaimer; trigger warning - they're swearing in the video you're gonna see. Okay, so I'm saying, I know, some people might be offended. So Drunk History. Drunk History is a television show from Comedy Central and it's about real history. And there's a person who gets drunk, tells the story when they're drunk. And they record the drunk person telling the story, audio and visual, and then they have an ensemble cast that reenacts the story. My sister is an Emmy award-winning costume supervisor on that show. Three years ago - I mean, well, I'm always fangirling her so I'm going on set any time I can with her. But three years ago I was on Drunk History's set and I talked to Derek and Jeremy, the creators, and I said you should do some disability history. And they're like eh, I don't know, disability - you don't want to laugh at disabled people. I was like "no no no. You wouldn't be laughing at disabled people, you're laughing at the drunk person." Right? That's the - you'll see. And I kept pushing, I kept pushing, I kept pushing and I couldn't get it done. And then finally I went to my friend Allan Rucker who heads up the disabled writers guild. He goes, "why don't you pitch it there? See if somebody knows somebody, that knows somebody, that knows somebody." I was like "okay." So I went and pitched it. Well, one of the creator's mom has a disability, and she's a very successful writer, and she's in the disabled writers guild, and she went home and she said "Jeremy, you need to do this!" And they did it. And, I said now I needed you to do three things. All the people with disabilities need to be people that have disabilities in the film. I need to come and train your crew in understanding disability, so there is no awkwardness whatsoever. And, thirdly have a good time, because these are going to be some of the funnest people you've ever met. So last year, disability - actually Drunk History 504 came out, and if you don't know the story of the Rehabilitation Act, you should. This is the longest takeover of a federal building ever by anyone, and they were supported by every marginalized group. They were supported by every group to be able to stay in there and do this. So we're gonna roll Drunk History and I thank you so much for listening.

[Applause]

[Video Plays]

[Applause]

So it - yeah, there were some inaccuracies that they put in there. But all in all, this kind of messaging is really important to bring forward on multiple platforms. And so having an experience with people with disabilities, education but really understanding that this is really a life experience that we're all going to have, and buying into that and becoming an ally is really really what has to happen. And on a side note now Jeremy, who's one of the creators, is directing some disability pieces, as well as just got picked up by Obama's Higher Ground on a show and hired an actor with - a writer with a disability. So he is now working in this area that he never thought about before. And so not only does it, you know, create those images that we can bring forward, it also allows people to expand where they can get the people that they need with the skills that they need and that, I think, is the ultimate message that we want to bring across. And I truly do believe that Hollywood, you know, whether it's a show like this, the reality television - I actually think reality television could be amazing with a bunch of disability things, as it already is, expanding above and beyond. But in - you know, in all the areas of it. So think about it. It's a real place where we can bring our messages forward. Thanks for coming today.

[Applause]

Jonathan Murray: Thanks Candace. I'm thinking maybe we should have put you last, since you had this fancy video. Anyway, speaking of creative, Nasreen Alkhateeb is an award-winning storyteller whose content has broadcast internationally for over a decade. Nasreen sees life through many lenses, and I'm not just talking about the lenses she uses as a cinematographer or director. A multicultural woman of color, differently-abled, survivor of assault and war, raised muslim... She was born in San Francisco but spent her first 7 years in the Middle East, and her formative years in the suburbs of Washington DC, before moving to New York City to get a BFA at Pratt Institute. Wow, that's a lot of perspectives growing up. Her work has taken her all over the world: Ethiopia, Palestine, Iraq, Costa Rica, and even Greenland for her one-woman coverage of operation IceBridge, which won her a Cinematography of the Year award. She also executive produced the film East of the River in 2017, about teenagers finding their way through an overburdened public school system amidst the glaring absence of social and economic opportunities. In 2019, she directed two national campaigns for the Women's March and NASA's Women In History - NASA's Women's History Month. How has being differently abled affected your work as a storyteller?

Nasreen Alkhateeb: So I sustained a life-altering injury when a car hit my body in a hit and run, and it forever impacted how I was going to approach life and how I was going to move through this world. My life will never be the same, how I move through the world will never be the same, and at first it felt super defeating. You know, being an able person and then having that taken away, and not knowing how I was going to work or just - you know - go to a rock concert. Those were things - it felt like a burden at first. But then I started to gain insight and realize that it had given me a new filter to see through. A filter that even amongst all the filters I already have, it was a totally different filter. It changed the way I approach storytelling altogether. Who has access to the story? Who benefits from hearing the story being told? Everyone here, including me, has privilege in some way. The question is what are you doing with that privilege, and that's a question I ask myself every time I'm sculpting a story.

Jonathan Murray: So, your storytelling usually has an advocacy point of view. Do you just tell stories that, you know, where you're driven to it by advocacy?

Nasreen Alkhateeb: So I'm usually attracted to a story or subject matter that elevates in some way, that stretches just beyond a person watching or hearing it and absorbing it. It keeps going somehow. So a story that leaves you thinking or changes perception. And that can be anything from human rights, to women's rights, to health and science.

Jonathan Murray: Are there usually good guys and bad guys in the story, or is it more shades of gray?

Nasreen Alkhateeb: Well to be honest, horror films are what got me into film altogether so generally, yeah, those - there are usually bad guys or monsters, but no - and I have made a few horror films - but mostly it's it's about something inspirational, something that hasn't been seen before, something - underneath the surface that gets exposed and, you know, gives you an opportunity to grow or learn something about yourself through this story.

Jonathan Murray: Now, you're the daughter of an Iraqi father and a minority American mother who was a feminist and Muslim activist and educator. How did your parents impact the focus of your work as a storyteller?

Nasreen Alkhateeb: Yeah, so growing up being a minority within a minority you know my ethnic makeup stretches across three continents. I didn't have the benefit of having access to a familiar community. There were no other people that looked like us, no one that sounded like me, no one that ate the same foods that we did. So all of those differences felt monumental at first. But thankfully, I had a mother who taught me self-advocacy and taught me to embrace those differences. And if, as long as you embrace those differences, other people will follow suit. You know, I'm a first generation multicultural women of color who's a survivor. I'm differently abled. I'm raised Muslim. I see the world through many lenses. And it's my responsibility to translate those experiences. My ability to connect with people relies on identifiers that surpass race, religion, culture, gender. Yeah I feel very fortunate to have those lenses.

Jonathan Murray: Have you had subjects yet in your films who have had a disability, and how much of their disability has played into the storytelling?

Nasreen Alkhateeb: So I just wrapped a narrative about a blind gay Jewish boy with his first crush. And what drew me to that story was that it's a universal dilemma, right? You have a crush, you don't know how to tell the person, we all identify with that story. And I think the most important part of that story was that - at the forefront it's not because he was blind, or Jewish, or gay. It was because he just had a crush and so - normalizing those stories, stories where the main character - we don't need to have this like long-winded backstory about the character. It's just a character. It's just a person, just like everyone. Those are the stories that I want to be part of making.

Jonathan Murray: And did you - how did you get drawn to that -where did that story come from? Where did that project come from? Was it something that - How did you find it? How did this come to you?

Nasreen Alkhateeb: It's interesting, not all of the projects that I work on, I go after. In this situation, the writer found me, and she found me before she found her producers, or her director, or her executive director. I was the cinematographer first, somehow. So she found me and then that's how it happened.

Jonathan Murray: And she found you - she knew of your work? She was intrigued by your background?

Nasreen Alkhateeb: So we're both part of a community called women in film and video here in Washington DC. And she found my work, did some research, and then realized that we could be a potential match.

Jonathan Murray: That sounds great, can't wait to see it. If you could give advice to people that control what ends up on film and television - you know those those fancy people at the Hollywood studios and networks - what would your advice to them be? And remember they're all about the bottom line.

Nasreen Alkhateeb: So I would ask them to take a look at their content. Take a look at your writing rooms, take a look at your last hire. Was that person from the same lineage as you? Did that person look like you or sound like you? Thinking about how to look at a story in a new way. The way I look at a story is different because I'm different. I tell the story differently. That's only going to find new audiences. And those new audiences, especially for the disabled community, go largely untapped. And I think that once people start to realize that it's a commodity and not a disability to be differently abled, then I think executives will start to understand, "oh this is something that we should value." And I'm definitely not speaking to you in that group.

Jonathan Murray: I also think that as more people like you move up into, you know, more of those positions - it sounds like this film you just did as a cinematographer is going to be amazing, and as you move up, you'll have more opportunity to influence. And I think that's what we're trying to do is get more people to be moving up, so that the stories we tell are more authentic and more representational of what's really out there in the world. You just participated in RespectAbility's summer lab program. Now this was a program where a bunch of very talented people, directors, writers, animators, at different levels in their career, some just sort of starting out, some further along, some much further along like Nasreen, but all with disabilities, had a chance to go around the studios, meet with some of those heads, you know meet with some of the HR people, and you know really be right there and say, hey, we're here, we're talented, we want a seat at the table, let's make something happen. Think about us when you're hiring. Tell us about that experience because I think it just ended just like hours ago.

Nasreen Alkhateeb: Yeah, just a few days ago. It was amazing. It was amazing to sit in a room full of storytellers. And it was insightful to gain an understanding and demystify the studio system, because that system can be kind of overwhelming, and it can be - it can be very mysterious for someone like, for instance, on this coast, for someone at the bottom of the totem pole. It was great to hear what kind of content they're investing in. Their budgets are much larger than independent filmmakers or television makers. So hearing about their diversity and inclusion programs was also very educational, and finding out where they value having those diverse voices, and where they're placing them, whether they're shadowing directors or programs for animators. Amplifying marginalized voices basically is only going to change misconceptions, so hearing from them and knowing that that was important to them was very encouraging.

Jonathan Murray: That's great and you have a little video to show us?

Nasreen Alkhateeb: Yeah I - you know, Lauren and I were like, let's capture something a little bit, just to show, you know, who was part of the program. And so in about 24 hours we just shot and edited and threw this together. So don't judge - it's 24 hours.

[Video plays]

Jonathan Murray: Great. Does anyone have any questions for our panelists?

[Cut]

So the question was about changing the perception of disability in the Middle East. I'm actually not that familiar with what the situation is there so maybe you can help us with that if you can.

Nasreen Alkhateeb: sure yeah. The perception kind of - it's not as far as what Candace was saying about Russia, it doesn't go to the - it doesn't go to that extreme, but you know it - the culture around having a disability is basically like, your life - it's not that you're not worth, but your life is less than in some way. You're either a burden on yourself or your family. And although there's support that's usually given, and I'm only speaking for my family, there is a perception that you're not going to lead a full life. Thank you for the question. It's funny, question asking if I'm Sunni or Shia. I actually didn't know until I was a teenager whether we were one or the other because I didn't know the difference. But my family from Iraq are Turk Monti Iraqis. So they are a minority within a minority in Northern Iraq. They're kind of remnants of the Ottoman Empire and they're Sunni. And how I think we can change that perception of not being - not having a full life, is showing the difference of what a full life looks like with a disability. Showing them. Talking about it I don't think is enough. I think you have to actually physically show them, no matter what kind of disability you have, leading a full life is possible. And I think the quickest way, and the reason I'm a filmmaker is because films transcend those barriers and can reach populations that I can't reach in person. If I'm in person I can fill a room and talk about how full my life is with a disability, but if I'm not physically there, my films can speak for me, or our films can speak for us.

Candace Cable: This is Candace and I would say that also, the Convention on rights for persons with disabilities has been signed by almost every country in the world except for 4. The United States is one that did not sign on to it. But if Iraq had signed on to it then and they ratified it, then that means that they're putting policies in place to change perception. And if you're still active in that country, I would reach out to disabled persons organizations and start to be a part of that narrative that they're putting together to teach the government what needs to be done. Because, as we heard earlier, nothing without us.

Jonathan Murray: We have a question.

Audience member: Is the video you showed available somewhere to see?

Candace Cable: Yes, the Drunk History Section 504 you can find it on YouTube as well as Comedy Central.

Audience Member: Can I ask something quick? Was Judy Heumann pleased with the lady that played her role in it?

Candace Cable: Yes, in fact they had an opportunity to meet after Ali played Judy. So I have a picture of the icon and the actress together. So that was pretty cool. And the other thing is, Drunk History just got picked up for another season, and I've been contacted by them for more stories so if you have any stories please come forward I have a few in my head. I thought the Olmstead Act would be amazing, the story behind that would be an amazing one, but if you have anything that you think should be done, let's talk after the conference because they're doing a good job, I think.

Jonathan Murray: Sort of stumbled on something and I think you know there's - the entertainment industry the world entertainment industry sort of emanates from the US. And our programs that we make here are seen all over the world. So if we can make programs that have - that feature people with disabilities, that are made by people who include people with disabilities, I think we will be leading the world. And initially our shows may get seen there, just as they're watching our show with some kind of subtitles, but then there's the chance to actually make stuff. I recently had that experience where, probably the show that I'm best known for, maybe outside this room, not in this room, it would be Born This Way, but outside this room is The Real World which went on MTV in 1992 and was about seven young adults living together in a loft. And the whole idea was to put people together who are different, that wouldn't normally live together. And you know, so back in 94, we had a young man, Pedro Zamora, who was HIV positive, who was gay, Latino, and you know, sharing his story really impacted young people at that time. It, as President Clinton said, it probably did more to teach safe sex than anything his administration could do. Also amazingly in 1994 he had a commitment ceremony on the show with his black boyfriend, which again was sort of amazing. And the power of that, particularly, you know, for that MTV generation, it just changed their perception, and I think that's partly why that group of people that grew up during those 20 years are the most accepting. They celebrate diversity. They like diversity in their lives, and I think that's an example of how a show can do that. Recently, The Real World, after 32 seasons on MTV, has moved to Facebook, and we're on their Facebook Watch program. Probably most of you don't even know there's a Facebook Watch program on your Facebook. And you can actually watch TV shows. And so not only are we - did we launch a new Real World in the US, but we launched one in Mexico and one in Thailand. So it was really exciting as a producer in those two countries to explore their cultures. So in Mexico we have an indigenous person, because in Mexico there's a lot of class consciousness, and there's a real put-down of people who are not, you know, from light-skinned Mexico City, you know, rich...so we had an indigenous person in the show. We also had a trans woman because it's a very machismo society and we also had a young man, Emilio, who is an amputee. And it - when he was born in Mexico, his thought was I'm gonna be one of those people on the street begging for money, because that's sort of where his society put those people. I have the casting tape of Emilio, because he's just such an amazing person, and I think you'll see that he's gonna have such an effect because he's just so damn positive.

[Video Plays]

[Applause]

And then in Thailand, one of the cast members uses a wheelchair. He was in a drunk driving accident, he was the drunk driver and ended up in a wheelchair. And it was just so wonderful to watch him enter the house, because we had put ramps in, we had adjusted countertops, the heights, I mean. And he had never in Thailand gone into a home that had actually been made for him. And it was just so cool to see. And again, think of the power that's gonna have as people in Thailand watch that where, you know, they don't have the curb cuts, they don't have any of that. Now, I just wanted to say that I'm - it's really the time, and I think it's happening, where people with disabilities are really standing up, not unlike the way the gay community did 25 years ago with the start of GLAAD, where they held Hollywood accountable. They praised Hollywood when they deserved praise, but they held them accountable and they let them know when they didn't live up to what they should be. And I think that's time that we, as RespectAbility, as a watchdog really need to do that. So on one hand we will hold them accountable, and on the other hand we will work with them, just like you did with the summer lab program where, you know, you were help bringing a pipeline of talented young professionals right to them. So, just in summary, if we want to change the way people with disabilities think about themselves, we need great representation in film and television. They need to see themselves. And if we want to change the way others see people with disabilities, that they can contribute to their families, their community, to the workforce as great employees, we need to make that change also, so that people with disabilities are seen doing everything anyone else does. So really excited to have all these panelists here this has been really really great thank you.

[Applause]