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NATIONAL DISABILITY INSTITUTE

WEBINAR: MAKING SPACE FOR DISABLED CREATIVES

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>> OPERATOR: Recording in progress.

>> LEXI JONES: We will just give everybody a minute to come in and get settled.   
 All right. Welcome, everybody, to Making Space for Disabled Creatives.   
 Before we get started, we are just going to go over some housekeeping so everybody knows how to access the audio and the accessibility.

Zoom settings. Audio for today's meeting can be accessed using computer audio or by calling in by phone. If you select computer audio please make sure your headphones are turned on or your headphones are plugged in. To call in for audio, dial 301‑759‑8592. The meeting code is 817 4665 8775. The ASL interpreter will have a spotlight throughout the presentation. For best viewing experience, please navigate to "speaker view" using the options at the top right of your screen. Real‑time captioning is provided. The captions can be found by clicking on the "cc" button in the Zoom controls at the bottom of the screen. If you don't see the captions after clicking the "cc" button, please alert the host via the chat box.

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Please note this webinar is being recorded and the materials will be provided at DisabilitySmallBusiness.org on the past events page in 1 to 2 weeks.  
 And with that I'm happy to introduce you to Keely Cat‑Wells, founder and CEO of Making Space for today's webinar, Making Space for Disabled Creatives. Keely, we will turn it over to you.

>> KEELY CAT‑WELLS: Thank you so much. Hi, everyone. It is wonderful to be here with you. I'm going to share my screen.   
 Would the host mind giving me those capabilities? Thank you.

>> LEXI JONES: You should be able to share now, Keely.

>> KEELY CAT‑WELLS: Awesome, thank you so much. So first and foremost, happy last day of Disability Pride Month. I hope everyone had a wonderful July. Thank you, again, for having me.

As a quick intro my name is Keely, and I'm the CEO and founder of Making Space. And a bit of my disability journey. So starting a business was never the plan. I originally actually wanted to be a dancer. When I was 16, I ended up getting into a prestigious dance academy in London. I was determined to be a dancer. It was my entire life, my goal, my dream. When I started by training, I ended up getting unwell and proceeded to spend about four years in a hospital. I was misdiagnosed, undiagnosed. I went through many years of a lot of medical malpractice. And I came out the other end as a Disabled person. And I realized very quickly that the world was no longer built with me in mind.  
 I would constantly be told that I didn't look Disabled and when I needed a seat on the bus I would be told that I was taking advantage of the system and I was just really re‑learning I think how to live in this new, new world that I was thrown into.  
 So I wanted a fresh start. I ended up going out to LA. I wanted to get a job within the entertainment industry. I wanted to find my way back into a world that I was so incredibly passionate about. I couldn't dance but maybe I could do other things in that same creative world. I ended up getting a job but after disclosing my disabilities and asking for reasonable accommodations I was quickly told that I could no longer have that job. And I lost that job due to disability discrimination. It was only when I shared that experience with others in the Disabled community I realized my story was not special, this was happening all the time and it was kind of normalized. It was frustrating and lead to the creation of my first company. My first company was called C Talent. I called it C talent. As Disabled people we usually don't get access to option A or B, so I called it C. Actors, writers, directors, content creators, and focused on film and media, the last of us on HBO, many shows on Disney Plus, some really cool things on Netflix. We represented amazing content creators such as Colin charisma and too many to mention. We grew quickly. Ended up being acquired by an acting firm in 2022 and left to form my next company Making Space.

Before I dive into Making Space I'd love to get an idea of what you think the current landscape of representation looks like of Disabled people on the screen.  
 So a quick poll. Feel free to respond in any way that is most accessible to you whether that is coming off mute, putting your answer in the chat. The question is what percentage of characters on the screen are portrayed as having a disability? A, 1%. B, 3.1%. Or C, 15%?  
 I love it. So many answers. Thank you. Got lots of B's, lots of A's. Amazing. Thank you for participating. Lots of A's.   
 So the correct answer is B, 3.1%. But I say that with a caveat because it is worth noting that that doesn't mean it is accurate representation. It is ‑‑ that is all representation of any character who is portrayed as being Disabled on screen. It is thought that 95% of all characters on screen who are Disabled are actually played by non‑Disabled people ‑‑ portraying Disabled people so it's much less than we think it is.  
 Beyond employment on screen more generally Disabled people are twice more likely to be unemployed than non‑Disabled people and this is far, far worse for those with intersectional identities. So with all we achieved at C Talent, it became very clear that corporations hold so much power and we are able to change that especially if we use that powered and coordination with policy. We can accelerate that change. I also realized any time we did anything that was impact‑driven, we often are deprioritized as soon as budgets got cut. With my next company at Making Space I wanted to build a solution that acts as a trojan horse, that helps companies save money on big yearly losses around recruitment, turnover, while ensuring that Disabled people are getting access to long‑term meaningful employment opportunities and can create really the careers of their dreams.  
 So since the acquisition, I founded Making Space. We are a talent acquisition and learning platform for companies to train, access, and retain pre‑qualified disability talent. While we have a heavy focus on the creative industries, our solution is industry agnostic and can be used in a really wide range of sectors. Our goal at Making Space is to create meaningful careers for Disabled people and provide the necessary resources for them to become influential leaders. Our platform bridges the education employment gap by offering accessible job‑specific training and putting skill‑based education as a part of the hiring process. And again, we have a really big passion for the creative industries and that is today's focus of this presentation but we are also industry‑agnostic.  
 When I first moved to LA and I was looking at the job market and the landscape of what was out there, I realized very quickly that most creative roles and a lot of industries tend to prioritize stamina over talent for a lot of entry role positions. Roles like PA or as I mentioned entry role positions often have a central criteria having to lift a certain amount of weight or drive a car. There was emphasis on long enduring hours which undermines the condition of general skill. Other roles would mention the necessary requirement for prior experience, experience that I felt like I couldn't get because I couldn't go into those stamina‑heavy roles. And this really shaped the work we are doing for Making Space.

We wanted to create new pathways for employment and ensure people are getting access to high wage, high quality work and help employers tap into overlooked and underrepresented talent pools. The way we work is we create that skill‑based on job‑specific education and provide that at scale that. Education generates pipelines of prequalified candidates bringing highly competitive learning and career opportunities to the Disabled community and dovetailing that with educational resources and open roles in an accessible format.

In addition, disability aside, we were noticing that traditional education systems often struggled to keep up with the evolving workforce demands so at Making Space we are seizing this opportunity to be able to support this historically overlooked population and help employers find talent with the skills that are meeting today's requirements with that workforce.  
 So success for us really looks like a comprehensive change in the perception and employment of Disabled people and we really aim to create role models in leadership position. As we all know, when we have more Disabled leaders, change can happen much, much quicker.  
 And while our primary use case is use education to prequalified candidates for open roles, people can utilize our platform to host accessible education along with quizzes, assignments for career advancement, career mobility opportunities and internal training.  
 We also provide clear leadership pathways for Disabled employees ensuring for transparent career progression opportunities. I found it really interesting when we were building this platform and looking at other learning platforms out there. And we found that no major learning management system comes with a built‑in feature to toggle sign language on and off. As many of us know captions provide a text representation of spoken content, they are not an adequate substitution for sign language. In addition, I think it's 98% of the current web is still inaccessible to many Disabled people so we are really passionate about building technology that can be not just utilized but embraced and used to the best of its ability for the Disabled community.  
 It's really interesting as well, 67% of Disabled job seekers reported that skill‑based hiring practices led to better job matches and greater career satisfaction within their roles within their career and that's the approach that we are taking at Making Space. That's why we are creating skills‑based job‑specific education, providing that its scale, generating pipelines of prequalified candidates and enabling employers to make more informed hiring decisions.  
 So what pathways exist within the creative industries? The creative industries can often seem very elusive and exclusive, I think. Many people also perceive a career in the creative industries as well as roles limited to say screen writing, directing or producing however it's so much more expansive than we initially think. The creative sector encompasses a huge array of different career pathways and avenues to go down. In LA alone the creative economy spans 12 different sectors and includes 76 distinct occupations from graphic designers working within real state companies. So creative careers are not just confined to artistic pursuits alone. There's also all of these different innovative positions and avenues that one can go down.  
 I think it's also really cool that there are more and more roles that give that flexibility for even remote work, there's in‑person work, full‑time, part‑time, and I think there's a lot of opportunity to really tailor the career path within the creative industries for personal and professional needs.  
 So as mentioned there are so many different options from working within a creative specific company within roles like production accounting or there's roles that are creative within non‑creative specific companies. We at Making Space have been able to do some work around satellite engineering, helping people get roles as analysts, scheduling coordinators, key artists, and countless others.  
 The medical mobiles of disability often play out within the film, TV and media that we watch and they also enforce really harmful and negative attitudes and these play out in the workforce. On the screen we are often depicted as either the villains, victims or inspirations. Some of these examples include James bond villains where disabilities are used as horror props, for example. We are often depicted as being evil or sinister because we are so mad at the world and this leads to a lot of fear and discrimination. And then we are also depicted as victims. We are often seen as helpless or dependent on non‑Disabled people for survival that reinforces this charity model of disability.  
 And then we are also portrayed as inspirational often when we have done nothing to justify the inspiration and we are often objectified and used to make non‑Disabled people feel better about their lives.  
 But when we escape these incorrect stereo types and embrace and reframe our lived experience we can truly value the natural human diversity. I wanted to draw your attention to an overlap between the two sets of skills that are often unappreciated and not shared. And I've recognized these within my own personal journey, also as an entrepreneur I've seen how many skills that I receive and have got as a Disabled (screen froze).  
 ‑‑ overlap. Again, as a Disabled person having to navigate an inaccessible society we have this inherent ability to adapt which the creative industry values enormously because it is such a fast‑paced ever changing industry and demands so much adaptability. I also realized personally one of my lived experiences as a Disabled person was constantly having to manage a medical team and that really helped me manage my own team at work. So there's so much overlap and creative industries can really benefit from Disabled being in so many different positions.  
 The other piece is disclosure and self ID. 61% of Disabled employees do not disclose disabilities at work which is also leading to high turnover, stagnant career growth and a signal loss of very valuable talent. Many of us fear that our accommodations will be denied, that our needs won't be believed and of course that fear of discrimination judgment.  
 The pandemic, I think, highlighted these biases when remote work which has been long‑demanded by Disabled people, that remote work was only widely implemented when non‑Disabled needed it. This really showcases the deep seated bias around disability and the lack of leadership in decision‑making roles. So at Making Space to really work with that idea that we have so many transferable skills and to try and really change the narrative around disability, we have developed a tool that is embedded within a candidate's profile that they can choose to use if they like, they don't have to. It's a tool that turns a lived experience of disability into transferable skills. In addition it also creates personalized career pathways on Making Space.  
 So we really want to normalize Disabled people being experts and subjects beyond just disability and we can do this on screen and in real life. On screen some of the things that I want to see is the amputee who has just finished surgery except they are the surgeon, not the patient. A wheelchair who watches back stage as non‑Disabled models strap down the walkway because it is there turn to earn the spotlight and roll down the catwalk. The character with CP deserves a round of applause getting up on stage because they received a Nobel Prize. Off screen we want to see people in every department in the company, on the board, within C suite and beyond.

We also want to normalize access requirements and not assuming what Disabled people can or cannot do. And not just placing Disabled people within disability‑related work and not prioritizing stamina over talent. At Making Space we also really believe in using the term access requirements, personally as someone who has had to ask and has to ask for accommodations I often feel like I'm a burden when I'm doing so, and by simply reframing accommodations as access requirements that they are necessary, I think that can sometimes help ensure we get what we need to be able to do the best work.  
 At Making Space we recently collaborated with Netflix. We created a course that enabled Disabled candidates to gain skills and a competitive advantage that lined directly with Netflix's need so this created a pipeline of prequalified candidates, also democratized free and accessible education and presented an opportunity to learn new skills, become more competitive within that talent pool, and apply for maybe a higher wage role and a higher quality job than previously available. It also enabled Disabled people to get to know more about the employer and created that new pathway to employment at that company.  
 We also saw that it created better outcomes for the employer. It helped them find higher quality hires at a faster rate, and it increased their retention rate, as well. So it's a win‑win solution. And this course is currently available on Making Space. Disabled talent can sign up. It's completely free. You can complete the course. You can choose if you want to be visible to the employer and be considered at Netflix if you like or not. But it is available so I highly recommend anyone interested sign up and check it out.  
 We also create a very clear return on investment for employers. And aim to really level the playing field for Disabled people. In addition helping Disabled people be productive on day one of employment and giving a head start to Disabled people in setting them up for success.  
 On the talent side we saw that many Disabled self‑taught graphic designer took this course and were able to bridge knowledge specific skill gaps and align their industry with talents. Some people had experience working with graphic design but other industries like the travel industry or the tech industry that had never specifically worked within the creative world before. So Making Space was able to provide them that insight and also experience. Again, at no cost. Making Space will never, ever be ‑‑ will never charge the Disabled talent. It will always be free to them. And the Disabled talent, as well, they were able to learn more about the company's accommodation offerings and they were also able to add to their portfolio. If they choose to complete the associated assignment, that was often a supplement if they didn't have the prior experience which was mentioned in the job description.  
 So we really want to move away from stereotypes and into the nuanced thriving complicated and evolving disability culture. We want to ensure that disability pride is recognized and celebrated with authenticity from the Disabled person's perspective and enable Disabled to bring their whole selves to work in front and behind the camera in all roles. We encourage employers to invest in disability and accessibility training for their own recruiters, hiring managers and teams. And for employers to really leverage the tools that have been created to create a more accessible future of work. And to factor accessibility into all budgets. And most importantly, I think, to place Disabled people into decision‑making positions.  
 We recently had some great success working with NBCUniversal, a partnership way was set out to increase the employment of Disabled people both in front and behind the camera for NBC Sports coverage of its portfolio of sports properties and events. Making Space and NBC Sports created a free and accessible course on Making Space which developed a prequalified pipeline of Disabled talent and allowed NBC to access this untapped and underrepresented workforce. I also paved the way for an historic increase in disability representation at one of the world alleys most recognizable media companies (it also).  
 Specifically we worked on the broadcasts of the Olympics and Paralympics in Paris. The Olympics which are currently happening, talent from the pipeline got hired and they were featured in both the Olympics and Paralympics. We even made history getting the first of Disabled hosts within those roles for the Paralympics and having the first ever Disabled hosts covering both the Olympics and Paralympics which is very exciting and now we really have our eye to LA28 and ensuring Disabled people in these rolls are able to cover news rolls and other journalistic opportunities outside of just Disabled‑specific work.  
 So for talent you can sign up, create a profile, again completely free. Enroll in courses and education that you are interested in. Choose if you want to be considered for employment opportunities. You can also connect with your community members in the comments and build various different networks. And you can keep an eye out for opportunities that we are consistently posting on Instagram and on social media. And then for employers we would love to schedule demos, showcase our capabilities and we would love to start making space with you. And the other group of people that we would love to open our doors to are also educators. Anyone who is a leader within their field who is ‑‑ who has training maybe already existing and would like an accessible flat form to host that on, then we would also love to hear from you and would love to host you on our platform, as well.   
 So I think I whizzed through that but I'm really excited to go through a Q&A and answer any questions that anyone has.

>> NIKKI POWIS: Wonderful, thanks so much, Keely. That was brilliant. One of the comments in the chat is what a wonderful business model.  
 Okay. I'm going to go back through. There were a couple of things related to what you were talking about at the time, so I'm not sure whether or not I'm going to be able to remember what were you talking about at that moment. But one of the questions and I think this was when you were speaking about representation, the early part someone said what about people who are marginalized, for example, short people or functionally autistic?

>> KEELY CAT‑WELLS: Absolutely. Our platform is available to all Disabled people. Anyone who even also may not self‑identify just yet. Disability is such a broad community, it's a spectrum. It is so vast. We really encourage anyone who may not even know if they're Disabled or not. I think we often see that the definition of disability is confusing. I never used to identify as Disabled. I'm like no I'm just chronologically ill, I'm not Disabled. Then I realized the community embraces to such a broad array. Yes, we want to cater to everyone in the community.

>> NIKKI POWIS: Okay. And you were talking about the creative arts and I think this is more of a comment, perhaps, than a question. But what about the visual arts and creative writing. Publishers that will publish authors with disabilities?

>> KEELY CAT‑WELLS: It's such a big need and we have not done anything yet. We have got a screen writing course on Making Space but nothing specific to publishes our books just yet. We would absolutely love to. I should have mentioned, as well, some of the work that we are doing at Making Space is more so on the media side, so we have two sides to our business. We have the Tech side, Making Space, which I primary focused on today. And we also have Making Space media. Making Space media is an unscripted production company and we create documentaries to tell the untold stories of Disabled people and center the voices of Disabled people. And that company has a first‑look deal with hello sunshine which is Reece Witherspoon's company and they have Reece's book club. We hope we can get more into the publishes side and do more of that work also.

>> NIKKI POWIS: Sounds wonderful. A couple of people asked about the slides. Lexi did put it in there but they will be available within the next couple of weeks. We will send out accessible versions of the slides and links to the recording.  
 Let's see. This was more of a comment. This was when you were talking about COVID and how folks were, you know, doing remote work and it just came about because everyone needed to be home. But then there's a comment here then it was retracted again when it was no longer needed. That is true, I know some companies did make everybody come back. Some never have. And I think one of the big things that I've heard a lot is the realization that work can be done remotely whereas I think before COVID people didn't think that that could be possible. But...  
 Okay. Is it possible that the term access requirements is aligned with an organization sense of liability and burden of control transferred to the organization's subject to threat of legal repercussions. So I guess I'm reading that like are you thinking that access requirements might sound burdensome and there might be some legal repercussions. If I'm not getting that right, Lisa, please clarify exactly what your question is.

>> KEELY CAT‑WELLS: Thank you for the question. So I definitely want to just ‑‑ disclaimer, I don't know all the ins and outs of the legal ease and the legal system and how it could be used. I'm not sure, I think it's certainly something we have to consider and be so cognitive of. Obviously reasonable accommodations is the legal term, so I'm not sure. We have encouraged the use of access requirements when possible, but always check I think with the company with your employer and with the people that you're working with.

>> NIKKI POWIS: Someone asked how would you be able to join as a person with a disability? I know you said that anybody can sign up. I don't know if you want to go into more detail on that.

>> KEELY CAT‑WELLS: Yes. Absolutely, yes, anyone can sign up. It's a pretty simple signup process. Just go onto our website. I think it says sign up or sign in. You'll be able to create a basic profile. It would just ask for some things like full name, e‑mail address, it will give you the option to fill out a bio and upload a head shot. Those are optional. You'll also have the option to fill out a self‑ID form. You don't have to identify as Disabled to be able to leverage the platform. And then you should be able to get started and choose which courses you want to go through, again, which opportunities you may want to apply for and so forth.

>> NIKKI POWIS: Wonderful. Is this only geared to the entertainment industry?

>> KEELY CAT‑WELLS: No. So we are industry‑agnostic. We are looking at various different sectors and opportunities. I would say we are ‑‑ there are heavy ‑‑ there's probably more creative opportunities on the platform than there are not at the moment but there will be more from other industries coming soon, as well.

>> NIKKI POWIS: And how, Keely, are people connected with the employers? You said you can make yourself visual or not. So are employers going in on the other side and looking at the talent? How that is connection happening?

>> KEELY CAT‑WELLS: Employers have their own log in. They're able to see all the people who completed the specific elements of education they have uploaded. In the employer added quizzes or assignments to the courses, they're able to see all the individuals who completed those. We also want to make it really easy and simple for employers to be able to access this talent that comes through Making Space. So we also integrate with applicant tracking systems such as greenhouse and try to make it as simple as possible.

>> NIKKI POWIS: And the next question is how is Making Space funded?

>> KEELY CAT‑WELLS: So we are a for‑profit company. We make money by selling into large corporations. We are also a venture‑backed company. We have investors who are really aligned with what we are building but ‑‑ venture‑backed so we have impact investigators as well as making money from the corporations that we sell into.

>> NIKKI POWIS: Great. And we have got somebody here who said that they would love to know more about what you want from educators and how can ‑‑ how that can include Disabled education, how can we reach out to you to learn more?

>> KEELY CAT‑WELLS: I love that question. We are passionate about finding Disabled educators specifically. We want Disabled role models and matter experts in different worlds of expertise and have them teach courses on Making Space and benefit and make passive income on Making Space by selling their courses to employers. For more information, I'll share ‑‑ is it possible after this I'll share an e‑mail address?

>> NIKKI POWIS: Absolutely.

>> KEELY CAT‑WELLS: I'll do that afterwards. Please get in touch. We would love to chat.

>> NIKKI POWIS: Okay. And then I think you really already addressed this, but is talent training limited to graphic design or creative jobs? For example green jobs and eco-tourism jobs? You said you were already going to expand industries.

>> KEELY CAT‑WELLS: Yes expanding. We have a new partnership that we recently announced with indeed. That is going to be focused on any roles that require the use of AI so it's going to be pretty expansive but that's one to look out for soon. Travel and tourism is one we are excited about, doing a lot of work around on the Making Space media side we recently released a documentary all about accessible transportation, the work that needs to be done and we are looking at how we can get Disabled people into a lot of those roles in that industry.

>> NIKKI POWIS: That sounds amazing. Is there a list of the classes or trainings available? I'm guessing when you go online and sign up, you can see that? But...

>> KEELY CAT‑WELLS: Yes, absolutely. One thing to mention when you sign up, some of the companies who have provided the education, there's some proprietary information within those classes. So with some of the courses you'll just have to fill out an NDA prior to completing the class but we try and make that really simple and streamlined on the platform. And you can do that when you log in and through the platform.

>> NIKKI POWIS: Okay. Someone else says I'm an acrylic painting drawing artist. Is this also for me?

>> KEELY CAT‑WELLS: I would say maybe. I think go on the platform, maybe explore some of the opportunities and classes. It sounds like you would have a lot of transferable skills from your work within art. So check it out and explore.

>> NIKKI POWIS: Is Making Space primarily used by people in California? And does Making Space assist with job placement, sort of like a placement agency.

>> KEELY CAT‑WELLS: We are pretty global, we don't have specific emphasis on California. We are pretty global. The platform does have localization and translation. We are even working with some companies in Germany so pretty all over the place. We don't work like a placement agency. We don't charge companies when they hire individuals from the platform, we just sell subscriptions to the platform because we want to make it really easy and also scalable to the companies so we don't represent any individuals. We are really there to facilitate the process of getting people into the right places, if that makes sense, but not a placement agency.

>> NIKKI POWIS: And what about Disabled piano teachers, do they count?

>> KEELY CAT‑WELLS: I mean, who knows? Maybe. I think a course on piano could be really interesting.

>> NIKKI POWIS: Definitely could be. Let's see. Just a comment that it is important to educate people to prevent ignorance.   
 Someone else says that they are an individual with CP and a licensed financial educator. So maybe that's somebody that's interested in connecting with you.   
 Does MS operate virtually only? So does Making Space operate virtually only?

>> KEELY CAT‑WELLS: Yes. So all the training education is provided on demand and all through the platform virtually, yes.

>> NIKKI POWIS: Okay. And you mentioned a lot of different positions, not just stamina about talent. But the question is can Disabled who can only work short hours need to be flexible, would they be a good fit?

>> KEELY CAT‑WELLS: So we like to have a wide array of different roles and opportunities on Making Space. We are consistently trying to connect with as many different employers as possible to provide that kind of diversity of roles. So I would say keep an eye out for the various different opportunities listed on Making Space. So hopefully there will be ones that may be a good fit.

>> NIKKI POWIS: I think this might be from the performance perspective but somebody said that we need more romantic stories portraying folks with disabilities. Disabled married stories, too. So I guess that is true with the media, isn't it? There's not a lot of love story romantic marriage programs with people with disabilities.

>> KEELY CAT‑WELLS: Absolutely. I want wait to see more. Disabled love interests featured, definitely.

>> NIKKI POWIS: Yeah, sounds good. Just a reminder pop your questions in the chat. If you do need ASL to ask your question, then just raise your hand, let us know. We can bring you on camera, if you need that. But I don't see any other questions. I think I got them all, Keely.

>> KEELY CAT‑WELLS: Amazing. Well, thank you all so much for the great questions. It's so exciting to see a lot interested to connect with you all.

>> NIKKI POWIS: Wait a minute, we do have another one. Can you speak to behind the camera employment for people with disabilities?

>> KEELY CAT‑WELLS: Yeah, absolutely. It's definitely ‑‑ there's not enough. There's not even a lot of data to tell us how many Disabled people are currently working behind the camera. I don't think there's been any research done around it. I don't know if that's fully accurate but I don't know of any. But yeah, we definitely need more representation behind the camera and also more data to support that. And I think specifically within the creative and entertainment industries it's really sad that that stigma is heightened. We see so many people who hide their disabilities and do everything they possibly can to not disclose which limits, obviously, as we know, the getting accommodations and making things nor accessible for everyone. So data needed, more representation needed.

>> NIKKI POWIS: I think that's true in general about disability. So much more data is needed but so much of it, too, that is sort of fear of disclosure. So even when there is data it might not be completely accurate.  
 Are your employers educated about tax incentives offered by the government?

>> KEELY CAT‑WELLS: We don't do education around that specifically. I think it's certainly a need. The education we provide to employers specifically is mainly for hiring managers and recruiters about how to better support Disabled applicants and candidates and create more inclusive hire processes but have not done anything around tax incentives.

>> NIKKI POWIS: We getting more and more questions. How does this prop help people with mental disabilities? It doesn't matter what kind of disability you have, right? It's opened to everybody.

>> KEELY CAT‑WELLS: Absolutely. Absolutely. Opened to everyone. And we are always opened to feedback on how we can better support people of specific groups of the community. So the best contact would be support@makingspace.com. We always want to learn how we can do better.

>> NIKKI POWIS: There's a comment that the tax credits would be a great incentive. Someone else is asking would any of the companies be interested in sponsoring something like a podcast or is it only for actually going to work and being employed by them?

>> KEELY CAT‑WELLS: So for the Making Space platform we ‑‑ I don't think we would give it to facilitate connections for sponsorships. The platform is really primarily used for that education that leads to employment.

>> NIKKI POWIS: All right. Okay. They're coming in so fast it's going up so quickly. Oh, your logo, just curious, any significance? Because it looks like orange tape.

>> KEELY CAT‑WELLS: I love that. Yes. So a few different reasons. One of which was I remember when I first joined the industry and it was really interesting to see when you need to hit your mark on set, you're often that mark is often marked by tape. And also as a Disabled person I'm constantly holding my ability aids and medical equipment together with tape. So I thought the two correlated pretty well. And we are all about making your mark and making space see sew we thought tape could be a good representation of how one simple action to lead to making a difference are difference.

>> NIKKI POWIS: Thank you for raising awareness to our Disabled community. Do you have connections to Social Security Ticket to Work, et cetera? Might be nice to be separate.

>> KEELY CAT‑WELLS: We have not done work with them. I would love to explore opportunities.

>> NIKKI POWIS: And somebody did put the Ticket to Work website in there.   
 And someone else said I think it's a great thing that you're doing.

>> KEELY CAT‑WELLS: Thank you. That means a lot. Thank you so much.

>> NIKKI POWIS: So I think we are done with questions unless we get any more coming in. (Chuckles).  
 So in the meantime, just remember that National Disability Institute is here also to support the disability community. Our particular work is around entrepreneurship and self‑employment. So obviously making space is going to work for an employer but if you are interested in self‑employment, then we are also here to support that.  
 Some upcoming events, Evaluating Your Idea Before It's Too Late, the Job‑To‑Be‑Done Way. It looks like something is missing from there. That doesn't make sense, that sentence. Maybe it's just my mind today. That's our next webinar coming up on August the 7th. And that really is looking at if you have a concept for a small business, how do you really look at that concept, determine if it really is a good idea before you invest a lot of time, funding, energy, into it. So if you're in those early stages or you know anybody that is or you work with folks that are, this would be a great one to sign up for. And coming up on August the seven from 2:00 to 3:30 Eastern Time. And the link to it is in the chat.  
 And Keely did also put her LinkedIn, in the chat. If anybody is interested in connecting through linked in with Keely, that is there for you. Also we have a really robust website. Again, if you're looking at starting, building or growing a business, lots of resources. Also signing up there for any of our webinars coming up. You can also sign up for our monthly newsletter. DisabilitySmallBusiness.org is the link for that. We do have a streaming TV channel that is informational and motivation. You can check that out. There are folks that started business that are disability owned that talk about their journey and successes and challenges. And there's a lot of educational content on there. So DisabilityOwned.com also available on apple TV, Roku. We also have a partnership with Verizon. Verizon created a platform for support for small businesses. They have recorded trainings and mentorship available. If do you sign up and you complete two activities in there, the system will open up the availability to you when they have grants available and they have some $10,000 grants. So the link to that also will be in the chat, I'm sure, here.   
 Yep. All righty. Had to scroll down to see it.  
 And so anyway, just reminder, join our mailing list if you want to stay on the know on all the things that are going on at NDI with our small business team. And I will just ‑‑ here we all are, here is everybody. Ruth, Caroline, Lexi. Lexi is behind the scenes. She's responsible for keeping everything going here for us today. And let's have a look if I had any other questions because I saw some other things coming into the chat.  
 Someone mentioned they're a certified work incentive practitioner and a vendor for Ticket to Work. Thanks for a great speaker. I definitely want to be ‑‑ will contact you. Yep. All right. Can I watch again? Yes, absolutely, you can see this again. Once you're registered you can watch the recording again. The recording will be up within the next couple of weeks. So you'll be able to access that because you did register for it. If you know anyone else that wants to register once the recording is up, anybody can come in and watch the recording. And so with that, I think that is it. From us, anyway. So thanks, again, Keely. It's wonderful. And just as an aside, since we have a couple of minutes, this is Keely's third presentation today, so I'm thinking she's probably ready to just go sit down, have a cup of tea and relax for the rest of the day.

>> KEELY CAT‑WELLS: I appreciate you. Thank you so much for having me. Thank you.

>> NIKKI POWIS: All right. Thanks to our interpreters. Bye, everyone.

>> KEELY CAT‑WELLS: Bye. Thank you.

>> OPERATOR: Recording stopped.  
 (Webinar concluded at 2:54 p.m. ET).

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