

Chapter 1 : Moving from the Margins – UAPress

Moving from the margins provides policymakers and others with clear recommendations that can improve access for those with disabilities and – “most important of all – “break the vicious cycle of neglect, exclusion and cost.

Moving From The Margins: The study also found that podcasts are the number one audio source based on the time of consumption among podcast listeners. This is presumably due to the proliferation of apps that make podcast listening more accessible. Gone are the days of listening to a podcast solely on an iPhone, or worst, a computer which made mobile listening difficult. The new podcast listening apps have opened up podcasting to non-Apple users and therefore new audiences. The study does not account for the race of this idealized consumer, but elsewhere it has been imagined that this listener is White. Consumption also skewed toward the well-educated and affluent. For the purpose of this article, race will be the primary lens that shifts the discussion of podcast consumers but surely future research should consider other factors. These identity markers impact not only how a consumer engages with the podcast, but also how the host s imagine and structure the show. In not considering other races as imagined listeners of podcasts or ignoring race altogether, as was the case in the Edison report , Whiteness is centered and podcasts are constructed as White spaces. Next, I will discuss just how the podcast and public radio space is constructed as a White one. Growing attention has been paid to the perceived Whiteness of both podcasts and public radio, largely due to an article written by scholar and hip hop artist Chenjerai Kumanyika in In reflecting on a radio piece for the Transom Traveling Workshop on Catalina, Kumanyika did not recognize the voice he was writing in, or the voice that he was speaking in. Writing about this experience, Kumanyika [4] would later realize: The voice I was hearing and gradually beginning to imitate was something in between the voice of Roman Mars and Sarah Koenig. Those two very different voices have many complex and wonderful qualities. They also sound like white people. The larger questions that shaped the conversations questioned if Kumanyika was on to something: There seemed to be a consensus among those participating in the conversations that yes, there is a specific voice common in public radio referred to as the NPR voice amongst some and yes, it does sound like it belongs to a White person. Tweet using the pubradio hashtag, which circulated during the discussions about Whiteness and public radio It is important to deconstruct the Whiteness of public radio. It impacts not only the kinds of stories told, but also who tells them and what these stories sound like. What stories and perspectives do we lose if that standard is upheld? Nuance, emotion, regional dialect, and most importantly, identity is lost. There are podcasts created by people of color that push back against this style of tone. Florini, [7] writing about Black podcasts, states that they: It debuted in to immediate success and popularity. Next, in Hot Topics, the pair discuss celebrity happenings within Black culture. Many of the celebrities have success within Black popular culture, but not necessarily within mainstream culture. Next is the Listener Letter segment. Listeners write in letters to the show, and Crissle and Kid Fury respond. Lastly, is The Read [10] segment, in which the two take turns expressing their displeasure, anger, frustration at various people and topics. Logo for the podcast The Read, which is considered one of the most successful Black podcasts The read is a racialized, sexualized and gendered space. It is here where Kid Fury and Crissle theorize about their locations as Black, queer people existing within a political landscape that calls for the dismissal and refusal to accept their humanity. In this space, they speak to each other but they also speak to a larger system, and the beauty of the podcast is that within this space, they are not interrupted or denied voice or agency. In addition, sound is spatial. Both of them are Southern, and this comes out in almost every episode. Though these spaces are very different, they are both uniquely Southern and place the hosts in very specific locations and cultures. There is no flattening of their accents, no hiding of their Southern roots, which adds to the spatialization of the sound of the podcast. Not only is this podcast Black, but it is very Southern, as well. Back in the Habit Not only are their accents very distinctly Southern, but they both have distinct laughs. The hosts both have very unique, boisterous laughs – “when the two of them find something genuinely hilarious, it makes for a loud few seconds. It also shows their friendship and that they genuinely enjoy being around one another. It is not enough solely to call out the podcast as a White space. It is important to distinguish what makes the Black

podcast Black. In analyzing The Read, I have shown how it signifies Blackness through its various segments, cultural references and its political space in the read segment. This project has sought to first identify the podcast and public radio space as one where Whiteness dominates, and then to present an example of a space where this is challenged and where erasure is addressed and then resolved.

Chapter 2 : 8 Books That Move Disability From the Margins to the Center | Literary Hub

Project MUSE Mission. Project MUSE promotes the creation and dissemination of essential humanities and social science resources through collaboration with libraries, publishers, and scholars worldwide.

We showcase expertise and viewpoints from industry figures who will highlight and discuss important areas in the market. The series has been designed to educate, inform and help you better understand complex issues within an ever-changing financial landscape. The team focuses on modeling derivatives and other complex instruments. He has over 18 years of experience in the financial services industry. Moving from the Margins Increased use of derivatives and regulatory change is leading to increased focus on how investment managers manage collateral and post margin. A few years ago our typical client trading swaps would hold a handful of positions across a couple of different flavors of derivatives. Now we have clients with thousands of positions spanning many derivative types, each with their own unique conventions. This rapid increase in volume comes with an equally rapid increase in exposure, which has brought efficient collateral management back into the spotlight. The evolving and fragmented regulatory landscape is contributing to a change in how investment firms manage collateral Regulatory pressures – specifically the new margin rules for non-cleared derivatives – are kicking in at the same time as derivatives trading volumes increase. These two factors are coming together to shape how investment firms think about collateral management in three significant ways: The increase in volumes and in instruments requiring variation margin has caused our smaller clients to re-evaluate their tracking of collateral. In the past, they may have used spreadsheets and created customized reports. While adequate for small collateral operations, these tools are unable to scale at the same pace as the market. With additional instruments, increased trading volumes, and new regulatory pressures, models involving offline intervention are no longer sustainable. Firms tracking collateral manually tend to build in a buffer over-collateralize to ensure less frequent margin calls. Over-collateralizing clearly winds up costing the firm money, and as collateral requirements grow these losses will continue to expand. Losses resulting from over-collateralization can go from being a de minimis write-off to a key area of focus. Where many firms were previously satisfied with simply posting and tracking collateral, they are now increasingly focusing on collateral optimization. Our clients need to be nimble in order to respond to a constantly changing regulatory environment. This is true across all areas of the investment landscape, but is particularly the case in the derivatives space where the regulatory framework remains fragmented. To keep up with a regulatory environment in constant flux firms are looking to be more agile in their collateral management. Collateral management is moving from a back-office function to part of daily business workflow Increased volumes, broader adoption of complex instrument types, and constant regulatory change have amplified the importance of collateral management. It is now becoming a core part of the daily workflow for many operations teams. With more regulation on the horizon and an ever-growing number of instruments available, this is a trend that is only set to grow.

This year's theme is Moving from the Margins. We are thrilled to announce that Dr. Nolan L. Cabrera, an award-winning scholar and Associate Professor in the Center for the Study of Higher Education at the University of Arizona, will be delivering the keynote address.

Moving in from the Margins Written By: Presented as archival content. Unlike most articles on Britannica. Rather, they are presented on the site as archival content, intended for historical reference only. His work was long known and highly prized among those interested in outsider art, and in nearly of his amazing large and sophisticated works were introduced to a much wider audience, first at the American Folk Art Museum in New York City and subsequently at the Milwaukee Wis. They were usually undereducated; they almost invariably embraced unconventional views of the world, sometimes alien to the prevailing dominant culture; and they often had been diagnosed as mentally ill. These people nevertheless produced "out of adversity and with no eye on fame or fortune" substantial high-quality artistic oeuvres. On the whole, however, outsider art continued to circulate among specialist dealers, collectors, and galleries. In the s he began collecting works of art made in unusual contexts; he considered these more authentic than the works of trained artists. He defined the term in as follows: Courtesy of Colin Rhodes Outsider art had its origins in the psychiatric collections of 19th-century European mental hospitals. The works in these collections were solicited from patients and organized for the purpose of medical teaching and analysis. In about some of these artists and psychiatrists came to see such works not as medical evidence but as art. Two of the doctors produced early, influential books on the subject: This broadening was particularly important in the U. Later these artists would be joined by others, including Joseph Yoakum , Minnie Evans, Bill Traylor , James Castle, and, perhaps most famous of all, Henry Darger , a janitor from Chicago whose 15,page saga In the Realms of the Unreal came to public notice only after his death. Outsider art further benefited from the addition at the end of the 20th century of figures such as the impressive fibre artist Judith Scott, who had Down syndrome and was deaf; Dwight Mackintosh, who was cognitively disabled and began drawing after his release from years of confinement in psychiatric hospitals; and Roy Wenzel, an autistic Dutch artist who developed a distinctive approach to colour and visual narrative. Part of a 3-metre- foot- long watercolour painting by Henry Darger, one of the hundreds of illustrations for his saga In the Realms of the Unreal. Nevertheless, even the most distant of them "who were autistic or resided in other realities" did not create art out of nothing. For other outsider artists, such as Howard Finster or Traylor, content and context were uppermost in their work. Outsider art used to be seen as a kind of evolutionary prototype for much of modernist practice, but considered by itself, it was valued for its essential difference from that practice. Because outsider art tends to concern itself primarily with its message, the works often seemed more readily accessible and visually coherent to audiences in than those of the mainstream artists whose spaces it had begun to invade.

Chapter 4 : Moving the Margins: Fiction and Inclusion | the Literate Condition

In Moving from the Margins, an outspoken member of the Mexican American community explores issues that have molded politics over the past decade in a state where division seems more common than unity.

His transition to college was flawed, in part because we as an institution were failing our veterans. He was operating at the margins of the university until he found his way to the vice president for student affairs. Moved by his story, she convened a committee of colleagues from across campus in to explore how we might better address the needs of all military veteran students. In the end, we had one simple aim: Achieving this goal would require more than a single office or admissions strategy; it would mean transforming the whole university community. Ten years ago, with a little money, two graduate assistants, my experience as an advocate for Vietnam-era veterans, and my social capital, the Adele H. We enlisted faculty from the College of Education, the School of Public Health, and the Department of Sociology to join colleagues in student and academic affairs in moving veteran students from the margins to the center. We hung our ideas for the veterans program inside this frame. Our veteran students talked about their transitions from the military a culture defined by rules, the hardships of war, and the power of shared mission to the university a culture defined by youth and open possibility, where many felt isolated and disadvantaged by rusty academic skills. One young man described being unmoored by the clash of cultures when he returned from his deployment in Afghanistan and moved into a first-year residence hall. He was not alone. We began by transforming the admissions process, connecting with veterans at the point of inquiry and considering their military service and leadership in admissions decisions. Current veteran students began calling admitted students and inviting them to orientation programs and, eventually, to adventure orientation weekends and family programs. We added additional staff and launched academic transition programs, including an online Math Boot Camp to help veterans prepare for math placement exams. The Counseling Center staff consulted the Center for Deployment Psychology in Bethesda, Maryland, to learn new treatment protocols for veterans and those with military-related post-traumatic stress disorder, and we recognized the unique experiences of women veterans, veterans of color, and LGBTQ veterans. These stories led us to set a holistic mission for Veteran Student Life, focusing on the mind, body, and spirit. We connected with other higher education institutions in the state, both private and public, enhancing a collective desire to serve veteran students. We also connected veteran students with one another, creating a TerpVets student organization. In the end, we determined that we needed a dedicated safe space from which to provide services and support. One trustee provided a sizeable gift to partially support the construction of such a space, which colleagues in Facilities Management—many of them Vietnam-era veterans—helped to design and construct. Alumni and parents of current students committed resources to equip and furnish the facility. That practice has become an annual homecoming for our veteran students and alumni, and the football game and reception now boast an attendance of over seven hundred military-affiliated individuals. The event includes an hour-long ceremony recognizing scholarship recipients and their benefactors; with the support of alumni, families, and friends, the scholarship program has grown from one to forty-four scholarships. As we added staff to Veteran Student Life, we sought allies in each academic college and in other areas of student services, including the Learning Assistance Service, Disability Support Services, and the Counseling Center. We changed our institutional policies related to transfer credit, deployment, and military service for members of the National Guard and Reserves. We tailored resources to first-generation college students and, with a disproportionate number of women veterans compared to national averages, we crafted interventions specifically for women. One benefactor provided funding for a tutoring program focused on science, technology, engineering, and mathematics. Schlossberg inspired us to craft community among veterans and connect that community with others on campus. Veteran students became teaching assistants and student organization presidents; they served on university committees and as commencement speakers. They were touted in university videos and invited to testify on Capitol Hill. When Nancy and the members of her family foundation, the Kamin Foundation, heard of our work, they asked how they could help. When we told them about the emergency expenses that often overwhelmed veterans and their

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families, from medical fees to housing costs, Nancy and her family started the UMD Veterans Crisis Fund. References Schlossberg, Nancy K. Key Issues in Building Community. Waters, and Jane Goodman. Counseling Adults in Transition: Linking Practice with Theory.

Chapter 5 : moving from the margins | Download eBook pdf, epub, tuebl, mobi

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Chapter 6 : Industry Insight Series: Moving from the Margins | CloudMargin collateral management system

The International Writing Program (the IWP) at the University of Iowa presents, with generous support from the Bureau of Educational and Cultural Affairs (ECA) of the US Department of State, the course "Moving the Margins: Fiction and Inclusion".

Chapter 7 : Moving from the Margins into Action™ talks sexual assault, supporting survivors - Pipe Dream

Moving philanthropy from the margins to the center of scholarly inquiry permits a task at the heart of any inquiry about democracy: understanding the complex division between what is public and what is private, tracing the evolution of that division over time, identifying the public dimensions of private wealth and power, and recognizing when.

Chapter 8 : How to Change Margins in Word: 8 Steps (with Pictures) - wikiHow

process of moving from the margins entails substantial cooperation and coordination between Latino/a Studies practitioners and administrators and faculty in traditional departments.

Chapter 9 : Project MUSE - Moving from the Margins

Podcast research must expand who the imagined podcast listener is. Podcasts are a vastly growing medium, with no slowing down in calendrierdelascience.coming to a study done by Edison Research, in monthly listenership grew 26% (an increase of 2% from the previous year).