

REALTIME FILE

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[ Captioner standing by ]

>> TARI HARTMAN SQUIRE: Hey, Allan, thanks for joining us,  
Allan.

>> ALLAN: No problem.

>> DEREK SHIELDS: Tari, is Ashly, our captioner there?

>> TARI HARTMAN SQUIRE: Yep.

>> DEREK SHIELDS: I thought that was her name, good. If you know how to leverage technology, it will work for you.

>> TARI HARTMAN SQUIRE: Oh, good.

>> DEREK SHIELDS: So I'm going to step away for just a minute, okay?

>> TARI HARTMAN SQUIRE: Megan. Hi. Megan, welcome.

>> TARI HARTMAN SQUIRE: Ashly, this is Tari, do we have the captions up? Megan. Did you find them? Are you seeing captions? They are at the bottom. Not yet. Bottom, okay.

>> DEREK SHIELDS: I see them in the chat window. If she can look in the chat window, the link.

>> TARI HARTMAN SQUIRE: Chat window. There's a link in -- whoops, she's gone.

>> DEREK SHIELDS: She turned her camera off. She's still there.

>> TARI HARTMAN SQUIRE: She did? Let me just email her.

>> DEREK SHIELDS: Cut and paste the captions from the chat.

Do you see that, Tari?

>> TARI HARTMAN SQUIRE: Yeah, I see chat.

>> DEREK SHIELDS: Ashly posted the link for Streamtext.

>> TARI HARTMAN SQUIRE: Okay, okay.

>> DEREK SHIELDS: Cut and paste that.

>> TARI HARTMAN SQUIRE: Megan, captions are in the chat box. Okay. At the bottom of the screen. All right. Let me cut and paste this. And then copy this.

Hold on. Captions, sent, okay. Let's see here.

>> DEREK SHIELDS: Megan's back on.

>> TARI HARTMAN SQUIRE: Good.

>> DEREK SHIELDS: Hey, Steve, can you hear me?

>> STEVE ALLEN: Hey.

>> TARI HARTMAN SQUIRE: Good. All right. Okay.

Hi. I just emailed you the link for the captions. Did you get it?

>> MEGAN: Okay.

>> TARI HARTMAN SQUIRE: It's pretty easy. It's in -- in the chat box at the bottom.

>> MEGAN: Okay. Okay. Okay.

>> TARI HARTMAN SQUIRE: Sure. Welcome.

Hi, Steve. Hi, Allan. Hi, Derek and Megan. Seeing the captionings?

Nice hat, Steve.

[ Captioner standing by ].

>> TARI HARTMAN SQUIRE: David. Hi, David.

Did you find the captioning?

>> DAVID: Captioning, are you asking me?

>> TARI HARTMAN SQUIRE: I was asking Megan, but you can find it also. Sometimes it's good to see the captions if you miss hearing something.

>> DAVID: Got ya. Okay. I'll look for it.

>> TARI HARTMAN SQUIRE: It's in the chat. Chat box. At the bottom of the screen.

>> DAVID: Okay. Chat's actually at the bottom of the screen. Okay.

>> TARI HARTMAN SQUIRE: There's some icons kind of strewn along the bottom. Did you find the captions, Megan?

>> DAVID: All I see is a message at the top right of the screen.

>> TARI HARTMAN SQUIRE: Does it say chat at the top?

>> DAVID: It says chat, yes.

>> TARI HARTMAN SQUIRE: Perfect. You found them. So

Megan, did you find them?

Allan, thanks for your patience, Allan. We're going to start in a few minutes. Megan is seeing captions. All right! Yeah! Success. Okay, good.

Okay, let's see.

David, how's your internship going?

>> DAVID: So far, so good.

>> TARI HARTMAN SQUIRE: Good.

>> DAVID: Last week, I got to help out with a couple of things.

Last week was a -- last Tuesday, which was a -- I helped out with what is called Listen Up Sacramento. It is during the second Tuesdays of each month, we produce the music shows in a television studio.

>> TARI HARTMAN SQUIRE: Wow.

>> DAVID: Every Wednesday, I'm helping out with a live talk

show.

>> TARI HARTMAN SQUIRE: Really? Very cool. Very cool. How long is your internship?

>> DAVID: Until the end of November, as far as what I last heard.

>> TARI HARTMAN SQUIRE: Great. Great, great, great. Because we're going to be coming up and visiting you on Friday, September 27th.

>> DAVID: Oh, sounds cool. I remember Gary Martin talked to me about it a little bit.

>> TARI HARTMAN SQUIRE: Yeah. You may want to host the Sacramento LCA, so we're going to come up and visit.

>> DAVID: Okay.

>> TARI HARTMAN SQUIRE: And hopefully, we can interview you and Gary. That would be cool.

>> DAVID: Yeah. Anything you would like me to discuss with Gary about in the meantime next time I see him, or are we going to touch base later?

>> TARI HARTMAN SQUIRE: Thank you. We'll touch base later,

but tell him thank you so much. He's so great.

>> DAVID: Cool. I'll let him know that you told me about it.

>> TARI HARTMAN SQUIRE: Okay. Awesome.

Oh, thank you, Derek, for putting the captions up.

>> DEREK SHIELDS: Right. From this point on, we'll do every time.

>> TARI HARTMAN SQUIRE: Good idea.

Somebody with you, Allan, who's that?

>> Hello, it's Josh over here.

>> TARI HARTMAN SQUIRE: Hey, Josh over here, how are you doing?

>> Good. I'll probably have to mute my microphone, because you schedule these meetings the same time my apartment has the gardeners come.

>> TARI HARTMAN SQUIRE: Oh, no, I hope they don't have the dreaded leaf blowers.

>> If I had my druthers, they would be 100% prohibited.

>> TARI HARTMAN SQUIRE: They are supposed to be

prohibited. There's an ordinance in L.A. They didn't get the memo.

>> Don't use them anymore?

>> TARI HARTMAN SQUIRE: They aren't supposed to, but people do anyways. Get a broom. More exercise, more fun, and less noisy.

>> They are the bane of my existence. All they do is make noise and make a mess.

>> TARI HARTMAN SQUIRE: Me, too. And they can't be too healthy for the people using them either.

>> No, no, definitely not. Good morning, everybody.

>> TARI HARTMAN SQUIRE: Morning.

Megan, how are you doing? Good.

Hey, Josh.

>> JOSHUA DUNN: Hello.

>> TARI HARTMAN SQUIRE: Welcome.

>> JOSHUA DUNN: Thank you.

>> TARI HARTMAN SQUIRE: Oren, welcome, thanks for your questions.

>> DEREK SHIELDS: We have someone calling in by telephone



today. Just want to make sure that we know who that person is. Everyone can view your telephone number, but we have somebody who's a telephone caller only. If you could unmute yourself, we could unmute you, but I want to find out who you are.

>> STEVE ALLEN: Can you hear me, Derek?

>> DEREK SHIELDS: I can hear you.

>> STEVE ALLEN: Some potential -- it's an 815 --

>> TARI HARTMAN SQUIRE: It's 415.

>> DEREK SHIELDS: Thanks, Steve, I'll keep an eye out for that.

I have a telephone number, 415-504 for the telephone number.

>> My cell phone number.

>> DEREK SHIELDS: Who's that?

>> XIANNA: Hi, hello, it's Xianna. I unmuted my cell phone, but you couldn't hear me for some reason. I'm calling in by telephone. Hi!

>> TARI HARTMAN SQUIRE: Welcome, welcome.

>> DEREK SHIELDS: No problem. I just wanted to tag you for who you are. And I've done that.

>> TARI HARTMAN SQUIRE: X-i-a-n-n-a.

>> DEREK SHIELDS: Thank you. If I'm going to do it, I'm going to do it right.

>> TARI HARTMAN SQUIRE: It's a good guess.

>> DEREK SHIELDS: For somebody that worked for Xerox, I should have got that one right. Thank you, Xianna, appreciate it.

>> XIANNA: You're welcome.

>> TARI HARTMAN SQUIRE: Welcome, Kimberly and Shelley.

>> DEREK SHIELDS: Kimberly almost forgot to come. Just as a reminder here, we got about 13 minutes to hour, and we plan on starting at the top of the hour, so if you need to do something, step away, that's fine, but just know that Jd Michaels, our guest speaker, is going to be on shortly, and then we're going to try to start up right at the top of the hour. We'll call that high noon.

>> TARI HARTMAN SQUIRE: That was a good movie. Gary Cooper. John Huston directed it.

So while we're waiting, Josh, how are you doing?

>> JOSHUA DUNN: I'm all right.

>> TARI HARTMAN SQUIRE: Good. Glad to hear that.

>> JOSHUA DUNN: Little warm out here where I'm at.

>> TARI HARTMAN SQUIRE: Where are you at?

>> JOSHUA DUNN: Palm Springs.

>> TARI HARTMAN SQUIRE: Yeah, I would say it's a little bit warm there. Are you triple digits again?

>> JOSHUA DUNN: We've been triple digits for the past month.

>> TARI HARTMAN SQUIRE: Oh, gosh.

>> JOSHUA DUNN: It's 105 right now.

>> TARI HARTMAN SQUIRE: Oh, gosh. Wow. I see you're inside, which is good. I hope it's air-conditioned.

>> JOSHUA DUNN: Yes. Today, it's only supposed to be 111 today.

>> TARI HARTMAN SQUIRE: Oh, gosh. Wow.

>> JOSHUA DUNN: That's not bad.

>> TARI HARTMAN SQUIRE: Depends on what your definition of "bad" is.

>> JOSHUA DUNN: Bad is Wednesday, when it's going to be 116.

>> TARI HARTMAN SQUIRE: Oh, goodness.

>> JOSHUA DUNN: Yeah.

>> TARI HARTMAN SQUIRE: I think the saving grace is you guys don't have much humidity, right?

>> JOSHUA DUNN: You know --

>> TARI HARTMAN SQUIRE: Uh-oh. That theory is about to get shut down.

>> JOSHUA DUNN: While that's true, and I don't know how many people really appreciate this, but one of the things I learned from talking to people is that they say the difference between negative 20 and negative 40 is negligible. You don't really notice. It's just really cold. The difference between 105 and 115 is profound. Up that hot, the sun feels like it's burning your skin. Humidity or no, 115 is hot.

>> TARI HARTMAN SQUIRE: I stand corrected. I sit corrected.

>> JOSHUA DUNN: But I would much rather it be 115 with no humidity than 115 with any humidity, so.

>> TARI HARTMAN SQUIRE: Yeah. That's a good point. That's a good point.

>> JOSHUA DUNN: But it's still too hot.

>> TARI HARTMAN SQUIRE: Yeah, agree. Agree.

Allan, how are you doing? Did you have a good week?

>> ALLAN: Yeah. I started school yesterday.

>> TARI HARTMAN SQUIRE: Oh, cool, which classes do you have?

>> ALLAN: I have digital illustration, and I have English. It's like reading, writing, essays and comprehension. Stuff like that.

>> TARI HARTMAN SQUIRE: Oh, that's great. Cool. Good luck with that.

>> ALLAN: Yeah, thank you.

>> TARI HARTMAN SQUIRE: Remind us where you're going to school.

>> ALLAN: -- College.

>> TARI HARTMAN SQUIRE: Oh, cool.

>> ALLAN: Yeah.

>> TARI HARTMAN SQUIRE: That's great.

>> ALLAN: Pretty overwhelming over here. A lot of students, new coming students, so gets crowded.

>> TARI HARTMAN SQUIRE: Yeah.

>> ALLAN: Yeah.

>> TARI HARTMAN SQUIRE: Takes a couple weeks for everybody to settle in.

>> ALLAN: Yeah.

>> TARI HARTMAN SQUIRE: Decide which classes they want to keep or drop.

>> ALLAN: Yeah. Usually, it's around after a week it's, like, people are dropping class and you get less and less.

>> TARI HARTMAN SQUIRE: Well, hang in.

>> ALLAN: Yep.

>> TARI HARTMAN SQUIRE: Maybe some day you'll show us our digital animation, is that what you said it was?

>> ALLAN: Stop-motion animation.

>> TARI HARTMAN SQUIRE: Stop-motion animation, so maybe you can do a demo for us.

>> ALLAN: Yeah, maybe.

>> TARI HARTMAN SQUIRE: That's very cool stuff.

>> ALLAN: It is. But it's also a lot of work, too. It's -- you need to, like, understand the software, and then from there, you have to see, like, what do you need to take out or what do you want to edit.

Especially green screen. It takes a long time.

>> TARI HARTMAN SQUIRE: It does. And speaking of green screen, what you see on the screen now is Jd with the Lights! Camera! Access! Online logo and Your Living Portfolio. That was shot with the interviews with Xian Horn and Anita Hollander, who are going to be in our last webinar, and, Derek, that was shot on a green screen.

>> ALLAN: Oh, so cool.

>> TARI HARTMAN SQUIRE: Yeah, so Jd knows a lot about that.

>> ALLAN: I know.

>> TARI HARTMAN SQUIRE: Hope you have some questions you might want to ask him.

Did you guys enjoy the video?

>> ALLAN: Yeah.

>> TARI HARTMAN SQUIRE: Cool, that's great. Who else said yes aside from Allan?

>> XIANNA: Oh, I said yes, Xianna.

>> TARI HARTMAN SQUIRE: Xianna, did you -- that's great. I'm glad to hear that. If you guys have any questions, that's good, Oren

sent his in advance, but be thinking about what kind of questions you want to ask Jd.

And how was your week, Xianna?

>> XIANNA: It was good. I had my first class today.

>> TARI HARTMAN SQUIRE: Hey, cool. What was that class?

>> XIANNA: An art history class, and then later on I have a forensics competition class.

>> TARI HARTMAN SQUIRE: With dead people?

>> XIANNA: That's -- it's basically, like, public speaking, and we have to practice that and go to different competitions and things like that.

>> TARI HARTMAN SQUIRE: Oh, cool, forensics, that's great.

>> XIANNA: Uh-huh.

>> TARI HARTMAN SQUIRE: Oh, good. That comes in handy.

>> XIANNA: I have one late-start class. It starts next month. It's enablism class.

>> TARI HARTMAN SQUIRE: Wow. Who teaches that?

>> XIANNA: I don't remember their name, but it sounded really interesting, so I added it.



>> TARI HARTMAN SQUIRE: It does. Will you report back to us? Because I know it's a hot topic in the disability community, and I know in some of the disability studies classes they touch on it, but a whole class, that's really cool. What school? Remind us what school you're at.

>> XIANNA: I go to City College of San Francisco.

>> TARI HARTMAN SQUIRE: Okay, good to know.

>> DEREK SHIELDS: Tari, I'm going to jump in a second. This is Derek. Megan posted that she lost the captions, so we're troubleshooting that.

>> TARI HARTMAN SQUIRE: Okay. So let's just keep an eye on that. I resent her the same link, but not sure what that issue is.

>> DEREK SHIELDS: I sent you a chat, if you could check that out when you have a second.

>> TARI HARTMAN SQUIRE: You sent me a couple privately. Sorry.

>> DEREK SHIELDS: Yeah. You're so busy having fun.

>> TARI HARTMAN SQUIRE: I know, I am. I want to catch up with everybody.

All right.

All right. Can you mute me for a second, Derek?

>> DEREK SHIELDS: Done.

Everyone, it's one of my great accomplishments in life to be able to silence Tari.

>> You're my hero.

>> DEREK SHIELDS: Megan is saying -- hey, Jade, I think, has joined us. Welcome, Jade.

>> JD MICHAELS: Hello.

>> DEREK SHIELDS: That sounded like Jd.

>> JD MICHAELS: It is. I'm on my way. Just give me just a sec.

Here we go.

>> DEREK SHIELDS: Oh, good. I even can unmute Tari.

>> ALLAN: Oh, by the way, I'm going to switch the Zoom on the computer, since I'm using my phone right now. It's almost out of battery, so I'm going to change it to my computer.

>> DEREK SHIELDS: All right, Allan.

>> DAVID: Hey, Tari, are you on the line? Tari?

>> DEREK SHIELDS: David, I'm not sure. I think she might have

just hopped off for a second. Do you have a question that I can help with, or are you just going to wait for Tari?

>> DAVID: Oh, if you can answer, I would appreciate it. I just want to let Tari know that I saw the email yesterday, but just didn't get a chance to watch the Mentoring Circle videos, because I was -- just want to let her know I didn't get a chance to. I know it said it would maximize the benefit of today's Mentoring Circle, but I was busy with school and chores all day yesterday.

>> DEREK SHIELDS: David, thanks for sharing that, and I bet you there's somebody else or a few people that were the same way, and we talked this morning, Jd, Tari, and I, and so we've got a plan. So you'll enjoy today, and then you can watch the videos when you have some time, okay?

>> DAVID: Sounds good. Thank you. Just wanted to let you know.

>> DEREK SHIELDS: Yeah, I appreciate it. So we're a couple minutes to the hour, and I see Jd is connecting, so he's going to pop up on video once he gets stationary, and we have a pretty good response and turnout today, which is awesome. Thanks for

connecting in through Zoom, wherever you are.

Josh, I just muted you so we didn't hear the gardeners. No worries. You got a sense of humor, too.

>> JD MICHAELS: Hello.

>> DEREK SHIELDS: Hey! How are you doing?

>> JD MICHAELS: Good. Good to see you guys. How are you doing?

>> DEREK SHIELDS: We're doing well. We've got a full meeting room today.

>> JD MICHAELS: Yeah.

>> DEREK SHIELDS: We're checking in on the status of Tari. Nothing too fancy with that, but she has been on video, and then a few minutes ago she dropped off.

>> JD MICHAELS: Oh, I see her.

>> DEREK SHIELDS: Okay, good. Oh, yeah, now I see her.

>> JD MICHAELS: There we go.

>> DEREK SHIELDS: All right, so Tari, I wanted to check in on the status of the captioning. Let's get confirmation from Megan if that's working for her. Because I don't see Megan. With us.

>> STEVE ALLEN: Derek, this is Steve, I have captions up on my computer, so it is working. Tari, can you hear me?

>> DEREK SHIELDS: Megan left the Zoom and she can see the captions. Cool. So we at least know she's accessing the captions. If she wants to rejoin the Zoom, she will opt to do that. Thank you, Ashly, for updating us. We wanted to make sure.

So it's just after 3:00, and I'm going to clean my screen off to get back to size. Can someone confirm you are now seeing a few things, including the LCA Mentoring Circle with Jd Michaels? Meeting two.

>> DAVID: Oh, the presentation?

>> DEREK SHIELDS: Yeah, the slide, you can see it?

>> DAVID: Yeah, I see it.

>> DEREK SHIELDS: Cool. So let's get going. So today, I'm Derek Shields and I'm with the LCA team, and it's great to be with you to put up our spotlight mentor, and that is Jd Michaels. And Jd's on the screen. Jd, can you see me right now?

>> JD MICHAELS: Sure can. Hey! Nice.

>> DEREK SHIELDS: I'm idolizing Jd, so I have found my

classes, as well.

So we're going to start off the Mentoring Circle with some comments from Tari, and then we're going to dig in with our spotlight mentor Jd and talk about Your Living Portfolio. Tari, couple words, please? Tari, we can't hear you. Well, I think she's disconnected.

>> JD MICHAELS: She's right there. I see her. Can't hear her. I think -- did she -- did we -- did she mute?

>> DEREK SHIELDS: No, she's unmute on our platform, so we will chat. But we'll have Tari come back and hit some clean-up remarks for us then, but while she figures that out, we're going to continue. So as I said, we have Jd Michaels with us, and we're excited. Many of you met Jd at the mentoring career exploration summit, and today, though, we have him with us live to dig deeper into his spotlight mentor theme of "Your Living Portfolio." Jd is a Kansas City native, graduate of Yale University, and a resident of Brooklyn, New York. His specialties are in management, engineering, education, magic, production, design, composition, performance, realization of the impossible, inclusion, intangible

harmony, and, this is really important, he's actually a very good cauliflower pizza crust maker.

So Jd is also, and this is to the work side of it here, the creator and distinguished gray partner half of michael.s.adams, where Jd and his creative partner have an international collective of creative professionals, who combine technology, traditional craft, high art, and a great big bowl of do it yourself to create innovative projects focused in art, education, science, and community service.

So we're psyched to have Jd with us, and so the format that we're going to have is I'm going to ask Jd a couple questions, then we're going to talk about some of the themes that were inside of Jd's recorded video, if you had a chance to watch that, and then Jd is going to turn and talk directly with you, and we have a couple questions submitted by Oren to start that out.

So hey, Jd, thanks for making time today and joining us. It's great to have you with us. And just to start off, why don't you tell everyone a little bit more about the work that you do and your passions?

>> JD MICHAELS: So thank you so much. It's great to be here

and great to see all you guys. Thanks for taking the time to be here today. My company, michaels.adams, is a combination of myself and my friend Casey. We've been working together for about five years. We're creative people, but what we found is when people that are involved in business, people that are involved in working on things that are coordinating, let's say, a school district, or putting together something with the city, those people don't think about the world they are in in a creative way. They are very kind of rule-based people. So it can be done or it can't be done. When you think of things creatively, everything can be done. If it can't be done one way, it can be done another. So what we've done is taken our knowledge of being able to make things work in a creative field. We both worked in advertising and production, and we're using those kind of viewpoints to work with people in business to teach them different ways of getting things done. And so far, it's been really great. I've gotten to do something for my daughter's school. If you talk about my passions, that's pretty much -- that's a big one. I've seen more Barbie movies than probably anyone on this call right now.



And so being able to try to put new feeling and emotion into things is great. I found that it's a way of making people feel that they are not overwhelmed. Often today, people do feel overwhelmed with their circumstances, or the politics of the world, or the way things are in the news. This is a way of thinking about the future in a way that's not esoteric and crazy. It's not just something that can happen, but to be able to say, you know what, maybe that's not impossible, maybe we can get some results maybe if we do it another way. It's been really great for us. So that's why doing the impossible is on my resume. That used to be my actual job at an ad agency. When things were impossible, they'd come down to my office. How do you set a lake on fire? Well, go to Jd, he'll figure that out.

So yeah, it's been great. What's happened recently is being able to work with Tari and Derek and you guys, this has been really great, because it's not -- the thing I love most about what I'm able to do is not just getting something crazy done, like a magic trick. It's not the trick that's the fun part. It's the part where you inspire that sort of feeling of getting the impossible done to other people.

And that's kind of what this is. There's no reason at all that you guys working in a creative place and creating amazing things that other people see, there's no reason at all that that should be impossible. But I'm extremely aware that people have made you feel that way.

I am the antithesis to that. I am the person to tell you that, yeah, you can probably do that. We'll figure out a way to do that. The first way of doing that is to present a positive viewpoint of yourself, is to tell your own story. If you want to get the chance to tell other people's stories, first, you have to tell your own. And that's what Your Living Portfolio is about.

>> DEREK SHIELDS: Nice. Thanks, Jd. Appreciate that. So somehow you got to this point in your career in life. I'm wondering what you thought you were going to do, you know, when you were growing up and, you know, this was the ideal, and you were going to school, and then this happened. So tell us what your original career plans were, and then, you know, what happened along the way.

>> JD MICHAELS: Well, as a young man, I read a great deal, so I wanted to be an author. Then I also was a fan of a man named

Gene Kelley, who was a performer and dancer and actor and director, and so I added that in, and I wanted to do all those verbs, as well. And then I found what I thought was going to be my job. Another man on television named Gene Reyburn hosted a show called "The Match Game," and his job were to stand in front of people who were very funny, very intelligent, and just make jokes for about 30 minutes a day. And I thought, wow, that's the job for me. I did not do that. I have friends, though, that are actually writers on the Stephen Colbert Show every night, and that's what they do, get up and make funny things happen all day long. But I am not that person.

Instead, I took all the different verbs that I wanted to do and all the things I wanted to create, and I found advertising. And advertising is one of those places that doesn't make one big thing, it makes hundreds of little things all year long, and they are all different and all require different ways of being creative. So it was perfect for me. I never heard about it before. No one had ever come to my school and talked about it. A friend of a friend knew somebody that needed a secretary, and I was a secretary for two and

a half to three years, and then after that, I was something barely above being a secretary, you know, just -- whoever the guy is on the ship that mops the deck, that was me. And so you built up from there.

The trick is, I kept learning. Every six months, I tried to learn something new. How do you use this new thing called Photoshop? In fact, I'm so old, it was how do you use this new thing called a computer? I mean, it's really -- it was really quite a challenge. But every day, I tried to learn something new and every six months I learned some new program or something else, and it happened like in a movie where somebody goes, hey, Bob's gone and we don't know how to do this. Does anybody know how to do this? Is there a doctor on the ship? And I would know how to do it. So slowly, I moved kind of up and up the ranks, and that was my career trajectory.

So my advice being, always learn something new, and always look for opportunities to enjoy yourself and do something different, comes from my life. That is actually how I worked forward to do things. And, yeah, nobody's ever sad to see the guy who's

willing to solve the problem. That I discovered was the best way to get along.

>> DEREK SHIELDS: Very interesting. Great tip right there. Be a problem solver, and you'll have friends, because everyone's got problems, right?

>> JD MICHAELS: Yes.

>> DEREK SHIELDS: Well, so one of our -- let's roll into your topic theme thousand, so thanks for the set-up there, but we're here to talk today and to hear you talk about Your Living Portfolio, and we had the recording. And you really hammered home the three points in the recording, and, you know, some of us have seen it, and some of us are going to watch it after this session, but why don't you set it up a little bit? You talk about what's a living portfolio, little bit about storytelling, and then platforms to get your story into your portfolio and out there. Go through that a little bit in your own words, and then we'll dive into some of the questions that have been submitted.

>> JD MICHAELS: Sure. You guys, since the video's up, I won't double everything that's in there, because you guys can watch that

when you have time, but I will say this. The first thing you're going to sell, the first thing you're going to do, your first job is to market yourself. And not just to market who you are on the outside, but to market your brand. And your brand is not what you look like. It's not any circumstance that surrounds you. It's not the place you live. It's not your age. Your brand is the work that you do and the spirit in which you do that work. So it's strange to think about, but very often when you go into a job interview, people will have a list of things that they think they want, and then they'll look at you against that list of things and they will judge you. My idea is to turn that around. My idea is to already go in with a list of things that's you, and you look at the job and see what you can do. And if there's things on there you haven't done, maybe something that you have will show that you have the determination and the will and the skill set and the study habits to learn this thing.

Most often, people are coming in trying to be a direct match for something and change themselves into a shape that fits the jobs that are there. Your Living Portfolio expresses who you are in a way that allows people to imagine their job a little bit

differently. Here's why that's important. Very often, you'll go into a job that people will say -- that people have never seen someone who might be in the disability community before. So they'll immediately say, oh, well, no, whoa, whoa, this isn't a job for somebody who's in this community. Without even talking to you. Without even looking at you sometimes. It's a prejudice. I've had it happen, because I am ostensibly a brown person, so I've gone into jobs where they did not know I was a brown person, because I don't sound particularly brown most of the time, and when I walked in, they were very upset to see me. But what I learned is, I can't change myself. I certainly can't change my brownness, so I had to market it, well, maybe you never had somebody that looked like me in this position before, but here's what I can do, here's how I worked before. Here's examples of what I can do. Here's how long I'm able to work. Here's the things I'm able to add that maybe somebody else couldn't add. And by not taking the jobs with idiots that are going to treat you that way, but marketing yourself to people who are much more happy to see you, I found that they were willing not only to give me the job that they already have prescribed, but to open it

up and say, well, what else could we do with this job? Because I said what else I could do. They came back with, well, what else could we do? And it was a wonderful new place to meet in the middle.

So that's why Your Living Portfolio is more than just your resume and your CV and where you've been. It's more than just facts. It's more than nouns. It's all about the verbs that you do. The love you have for something. The passion you have for this thing. The obsessions you have with this. All of those things are very important, particularly in a creative place, because a creative place is about two things: Emotion, because you get your information to other people with emotion, and storytelling. So if you tell an engaging story about you that people remember later, you surpassed 85% of the people who just put a resume on a desk.

And to do that, you do have to look at different ways to tell that story. From the second someone sees your resume and looks at it, they'll see the type face that's on there, or the page it's on, the paper, or anything that's there. That's important that that reflects who you are. Tari had a story that -- can I tell that story now, Tari, do you think? There's a story of working with LCA that was really



amazing, where a young woman came in and said that she was an artist, and she was trying to get jobs, and she wanted to list that she was a person with autism on her resume, but people saw that at the top of her resume and ended up speaking about that so much she never got around to her art and what she did, and it kind of bogged things down this a way that she didn't like. So I suggested, well, if you want to be seen as an artist, feature your art first. On the back of your resume, back of your business cards, put a piece of your art. Her art is incredibly colorful and expressive. When you go in, do this little trick, put your resume down with the art up first and see what they say. And sure enough, people, oh, who did this? So she was able to talk about her art and where it comes from, and because her art was attached to her experience with autism, she got to mention that in a way that was on her terms, and it made this wonderful, new conversation. Oh, Derek actually is about to show you an example of it. That's awesome. And it's really, really a different way of framing yourself. It made her portfolio of who she was really about what she cared about, about who she was inside and the verb she expressed. That's one way to do it. I was very proud of her. And Tari told me,

and she told me, too, it got her a job somewhere. So it was amazing. It was just a better way of thinking about yourself.

So that's how it looks. Everything else leans into that. You might want to put something personal in as a story. When you put your skills down, you should put a story. The reason my resume that Derek talked about has magic in it is because I use magic as a way of -- it's a nervous habit, let's say. Other people might go out for a cookie or cup of coffee or a cigarette. I have gluten issues, and I've never learned to smoke, so this is what I do. But the trick is that it's something I do for me. It's not something I do for other people, but it's interesting how many conversations you can start because people's kids are studying magic, or people hate magic. I've gotten that, too. Oh, you do magic? I hate it. And then I can say, my wife hates it, too. Imagine how that is around the house. But that, again, starts a conversation on a different terms than, well, I've been looking at this list and you have, one, two, three.

It's important also to remember that when you're going to build your resume and your work, it should always be about the work. You should always steer the idea back to the work. If people

do get a little personal and start asking about you and your life, well, that's fine, but you're not there just to overshare. And people may think that because you're in the disability community, they can't ask you think questions at all, or they'll ask you way too many questions. So the way to be in the middle of that is to make sure it is a conversation that's focused on the work that you're showing them. And you may express things about yourself, but if you're showing an example of a film you put together, talk about how you did it and if it corresponds with something that's in your disability reality, add that in proudly.

I think that it's a brave thing to do, to be able to go in somewhere and to show yourself the way you want to be seen and to make that other person kind of see you that way. But I'll be honest, it is -- it will give you the best effects and really kind of move you forward the quickest.

So Derek asked about how to display this. The internet is the only place that people are definitely going to look for stuff, so the internet is where you display it. The nice parts of the internet, well, you can put up anything, audio, visuals, photographs,

sketches, anything you want can go on the internet. And it's not so hard to get a really beautiful kind of internet portfolio. You definitely have to use something like a Wicks, where you can drop things and it makes this beautiful gallery for you. And it's under your control, so that if you want to put things in and take them out, or put specific things this for one interview and take them out for another, you can do that.

The last thing, just as an introduction, is -- I don't know how to say this, really. I guess the best way to say it is, you should never go into a job opportunity feeling that you're kind of under the person that's interviewing you. And it's really hard to do this, but it should be that you and that person are having a conversation about your career, and they should be as invested in that as you are. And the reason that's important is it puts you in a position to really share things on a much more honest level. If you feel that someone is judging you all the way through an interview and they are not really listening, kind of be able to kind of pull the conversation back and make sure that you are honest with them about -- I think it's important to you know this about me, or I want to tell you this or

that. Make sure that you have the opportunity to do that when you interview with people.

Oh, more people on. This is great. So Derek?

>> DEREK SHIELDS: Yeah, I'm still here.

>> JD MICHAELS: I'd love to be able to start talking to people, if we can.

>> DEREK SHIELDS: Well, I got a question that came in from David. So let's start with that. He wanted to circle back to your point about learning something new every six months, if you can expand a little on that, like different opportunities related to specific fields, or just dig a little deeper into that. He's interested in that.

>> JD MICHAELS: Okay. So here's -- this is only my way of doing it, but this works for me. Every six months, find something that during the last project you worked on maybe was difficult. So maybe you were trying to edit a simple video, and when you tried to edit the video, you realized, wow, the sound on this just isn't the best I could hear. It sounds a little different. There are online resources, and we can actually help you find them, if you have a specific thing that you want to fix or learn or get better at. There's

specific resources you can find online to fix sound in a video, for instance. Or to do titles. Or the titles are fine, but you really wanted them to come into the frame and zoom up, or do the Star Wars, where it comes back. Write down those questions and put yourself on a path between jobs to figure out how to do those things. Then you've always got it in your crayon box to use for the next thing.

What I do is I always like to volunteer to do -- I did projects for people's churches where it's like, oh, we need a book, a booklet made for our church. Sure. I didn't necessarily know how to do it, but, you know, I could research it, and it was close enough to something I did know, that I could ask a lot of different people and put together that knowledge. And once I learned how to do that, I made a book that opened up in different ways, and I was able to take that book and also make a PDF of it you could see online and flip through, and you build on those different things. So if you ever don't have a job, ask somebody if they need a birthday card made, or a birthday video made, or if they -- go to your favorite place in the city, favorite comic book store, favorite place to eat, somewhere that knows you, hey, can I do a poster for you guys, or would you be

willing for me to do a online commercial for you and shoot it for you? Any time you have a project that pushes you to learn something new pushes you forward. And the way karma seems to work on this is the second you learn that, someone calls and asks you for it. I can't explain it, but the second you learn how to do something, someone goes, oh, you know, I always wondered how to make these titles come in. Yeah, yeah, I know how to do that. I can do that. It builds your career, and it builds your resume online, because then you can take those little things you've done, even if they are for your little sister, church group, or anywhere you've done them, you can take them online and show not that the place you did them was so impressive, but the skill set is growing every six months.

>> DEREK SHIELDS: Awesome. Thank you, Jd, I think that helped us all, not just David. So David, thanks for the question.

Let's do a little reset. Some folks joined us since we started. We have Jd Michaels in our second Mentoring Circle. We are talking today about living portfolios. And what we're going to do now is switch into our next segment, and that's more direct engagement,

Q&A. We're going to start it out with Oren. Oren, I just unmuted you.

Can you hear me okay?

>> OREN: Yes.

>> DEREK SHIELDS: Awesome. Thanks for submitting the questions. You're live with Jd Michaels out of New York City, and, you know, we'll start it with the first question, Oren. You submitted, it's a great one. When you know somebody like a relative or a friend, what do you put into your portfolio, and how do you handle that, because they kind of already know you, so what recommendations, you know, do you have for Oren and the rest of the group when you're going to folks that are close to you?

>> JD MICHAELS: That's a great question. The -- it's not just going to people that know you from growing up or being in your neighborhood. It's also people maybe you went to school with that remember you from school but don't know you now, or people you worked with ten years ago that now you're coming up to them and you're a new person, because you have new skill sets. The trick to this is something we mentioned before. It's focus on the work.

So, for instance, my mother knows I have -- knows that



because I apparently keep buying food. So there's some sort of job I do, but I've done so many different types of jobs that she is sometimes confused about what part I had in things. I worked at an ad agency and she could see an ad on the Super Bowl I had something to do with but know I didn't shoot the ad, so what did I do, what is editing, what is sound, what do those things do, but showing her the work I did as it changed, she was able to say, oh, he was responsible for this something, that something, or this is the sort of quality of work that he does. I see you started off doing that little commercial, and now you're working on these big ones, so she got a sense of, it not a specific talents that I was supposed to employ, she got a sense of the quality of work I was involved in, the complexity of work that I was able to complete, the schedules I was able to do that work on, and it kind of changed her perception of what I could do.

So if you're coming up to someone who says they know you, it is the hardest situation in the world. Somebody calls you a nickname, yeah, this is -- remember at Thanksgiving when you were 7? Yeah, I remember. Yeah, can I talk to you about my script?

Yeah, it's great, you know? That's going to happen. But once you start talking about your work, that's really what you're selling. You're not selling you. Your relationship with you, you can't really change. You can't change history, but you can build on that history by giving them new information that they need to see in a different way. And that redefines kind of who you are and lets them see you by your talent, rather than your history.

>> DEREK SHIELDS: Awesome. That's great. You know, appreciate, Oren, you submitting the question, but I wanted to give Oren a chance. Do you have any follow-up questions on that, Oren?

>> OREN: No, good answer.

>> DEREK SHIELDS: All right, he gives you ten stars, Jd.

>> JD MICHAELS: Cool.

>> DEREK SHIELDS: Thanks, Oren.

Jd, now I'll just turn it over to you for a bit. We're right on time, we're midway through the hour, and this is a time for you to bring up other things and kind of go free form with folks and if they have questions, talk directly to him. Go ahead.

>> JD MICHAELS: Well, that's great. There's so many people

online, it's great to see you guys, but I see Allan, he's there. I was wondering, Allan, if you had any questions.

>> ALLAN: Well, so I have some questions. So here's -- so I've been working on a script, like a TV show script, and this script is based on a super hero. I created my own super hero, and I wasn't sure if I should put it to the public and let the director read it, like put it public and so they could see me as a potential client of directing movies. But on the other hand, I kind of feel kind of scared at the moment, where I wasn't sure if I should put it out there if my script is not ready or my story board is not ready. So that was the question I was wanting to ask.

>> JD MICHAELS: That is great. You're building your portfolio, and you want to show samples of your work, but you also don't want to give all your work away. And I understand that. You don't want to give too much. Share it with somebody you trust. The neatest thing, that is a new function within what you're in right now. This Mentoring Circle is, you know, we're not necessarily a code of silence, but we are people who trust each other, and we're going to build off each other.

>> ALLAN: Yeah.

>> JD MICHAELS: Send your script to one of us, I'd be happy to look at it, give it back to you. Just start getting feedback from people you trust.

>> ALLAN: I see.

>> JD MICHAELS: But the way to display it, take a scene from it, maybe a pivotal scene, and maybe show that in a way we narrating it and having your story boards come up one at a time, and then having music underneath it that you take from somewhere. That would be a great way of showing kind of that you're building on a story. You know, then you've got the -- if you want to see more, just call me.

And the nice thing about stories is even if you have an Avengers End Game scale thing in your head, because it's a story, you can take that and make it into an animated thing. And if you don't have the time to do full animations, you could do frames. If you don't have time to do full frames, do key frames and get people to narrate it for you. Or if you have no money at all and you just want to tell the story, stand in something like this and engage with

them by saying, and then this happens, and then over there, this happens, this happens. Any way you can tell the story and get them emotionally involved works. And they can build on that in their imagination saying, this would be a great scene, or this would be a great movie.

So first of all, take whatever you've got, show it to some people that you trust. Find the part most exciting, and then narrate it.

>> ALLAN: All right. So also, I've shown it to a ton of people --

>> JD MICHAELS: Good.

>> ALLAN: Also, I was thinking about getting sponsored, so I have a couple scenes inside relating to, like, video games. For example, Fortnite, the most biggest company that I heard, and I was thinking maybe -- because one scene is basically focused on Fortnite, those kind of stuff.

>> JD MICHAELS: Right.

>> ALLAN: And I don't know if I could get -- should I get sponsor from them? Because if I get sponsor from them, they probably would deport me in a way or some actors that I want to

cast is some bigger actors. But what I'm trying to ask is, is it okay to get sponsors, or is it -- how should I say this? Should I get sponsored is what I'm trying to say.

>> JD MICHAELS: Here's the thing. When you're presenting yourself in terms of the work you want to do, yeah, either -- your portfolio's made so that you can get work. If you're getting a job at a studio, well, that's a job. That would be something you go to every day, but very often creative people get assignments, which means you are the director on this job, or you are the director on this job. So if you're trying to sell something as a writer, hire you or support you as a writer, it would be great to have your own -- to be sponsored and someone take in your writing and build upon it, but you do lose a little control. You're coming into something where someone might option your story or want to work with you, but then your role within it is a little bit up in the air. You're basically giving that to somebody who will then spend the time and money to build on it a different way.

>> ALLAN: Yeah.

>> JD MICHAELS: So I can answer you in this way. There's a

friend of mine, who about six years ago had a story in his head, and over three years, he wrote a full episode of a comic book, a full comic book of it. He made the comic book over about three years, because he didn't know any comic book illustrators, so he went to Comic-Con, met people, started working on it for free, whenever they had time they'd work on it. Put the whole thing together and within three years came up with a comic book called "Raising Deon," took the comic book and within the next two years, he showed it to everybody. He was a director, so he ended up showing it to somebody who worked at Netflix, and they loved it. They ended up showing it to Michael B. Jordan, who you might know as the bad guy from "Black Panther", who created a TV show on Netflix with it.

>> ALLAN: Really?

>> JD MICHAELS: So in six years, the idea in his head, just like yours, that he turned into one tangible story, and another form of a tangible story, and another one, now is going to be a series that starts, I believe, in October on Netflix. So it has come a very, very long way, and it takes a little time, but every time he put it in a new format, he was able to make it smarter and tighter. So yeah, look for

someone to take -- maybe not build an entire movie off it right now, but take it to the next level, and maybe somebody could sponsor that.

>> ALLAN: Yeah.

>> JD MICHAELS: Thanks, man.

>> ALLAN: No problem.

>> JD MICHAELS: Cool. Anybody else have a question they'd like to ask?

>> DEREK SHIELDS: Jd, Kimberly has a question. She has her hand raised.

>> JD MICHAELS: Great.

>> DEREK SHIELDS: Let's get Kimberly on, and while we do that, welcome to Conor, who just joined us. Kimberly, go ahead.

>> KIMBERLY: Simple question, can you hear me a little?

>> JD MICHAELS: Okay.

>> KIMBERLY: Well, I just want to -- (audio cutting out) -- how we've been working amongst ourselves. This is the first I've heard about sharing feedback amongst ourselves. So I just wanted to confirm how we would send it to each other.



>> JD MICHAELS: Ah. Okay, so Tari and Derek and I have been working on LCA Online, and one aspect we wanted to offer you is kind of a gallery. So later on in this process, as we build our portfolios and put our thinking caps on for all the different things we're going to learn and everything, we're going to have a way for you to send in a piece of work you're really proud of, and we're going to make a little gallery that then we can all see. And in that gallery, we'll all be able to offer support. Because it's closed and will only be open for us, we'll be sure we all get positive re-enforcement and smart things that were said, but you have the advantage of being part of a group that does have people interested in animation, in special effects, in audio music, in audio storytelling, in directing, all sorts of different wonderful things. So these are going to be some really great perspectives.

In addition, there are people from within the disability community that do understand the realities of probably the story you're saying and maybe in a more authentic way than anybody else might, which is going to be great. So we will have, within about six weeks, within the time that you're going to be here, we will have a

gallery that you can submit to, and what you'll do is I think you'll send it to one of us and we'll be able to post it for you and put up a little bit about your work to get some feedback. It's important to us you have not only our kind of opinions and advice, but the truth about circle mentoring, as Derek's told you, is that we all learn from each other, and we get to share with each other.

So, yes, we will be offering that at some point.

>> DEREK SHIELDS: Thanks, Jd. Yeah, if there's something you want to get to right away, feel free to share with Tari and I, and then we'll route it to some folks for feedback in the meantime while LCA Online gets further built out. But we're excited for that circle aspect.

>> JD MICHAELS: Other questions?

>> I have one. Recently, last time when I met you, it was four months ago, and you recommend stop-motion software. So I started using it, and it was really helpful.

>> JD MICHAELS: Cool. Cool.

>> ALLAN: I actually contacted you, I sent an email to you. I wasn't sure if you replied or not, because it's about getting to know you well and see if I could get for an intern, you could help me get

an intern relating to digital media or film.

>> JD MICHAELS: Well, I know that LCA definitely can, and so sticking with LCA is a great way to do that. I know that I've met a couple of you at the last event, and I should just explain very quickly that I have shifted jobs. I am not at BBDO anymore. I was there for about 16 years, and I got about 17 1/2 years older, so I did change my job to focus on the work that I'm doing now. So I'm really excited about it. But there were about four and a half months of real rocky craziness that I did not realize a lot of things needed to be done and whatever. So I kind of did get behind in emails and voice mails and dishes, everything. So I apologize for that.

But yeah, we definitely, being part of LCA is, you know, every one of these seminars is made to build yourself and make yourself a little bit not only more marketable, but build your own career for yourself and make yourself a little more knowledgeable, and then at the end of that, the idea is you're going to have this great body of work that you're going to build on, and you're going to, hopefully, have more job opportunities. So stick with us, and I think this will be great.

>> ALLAN: All right. Thanks.

>> JD MICHAELS: Cool.

>> DEREK SHIELDS: Jd, we have another question. Did you want to say something first?

>> JD MICHAELS: No. Go right ahead.

>> DEREK SHIELDS: Conor had the hand up. He's outside somewhere that looks beautiful. Conor, go ahead.

>> CONOR: Yeah, hi, can you hear me?

>> JD MICHAELS: I can.

>> CONOR: Yeah, I'm outside my work at the Stanford book Store, it's pretty nice. You mention the gallery, and I'm kind of curious about it, actually. So does it have to be -- if I were to submit work to the LCA gallery, does it have to be something totally original, or does it have to be, say, a post-production effects type of thing on someone else's work? I'm asking --

>> JD MICHAELS: No, no. It can be anything. It can be a sketch you're doing. Because we're not showing this outside to anyone, it could be you re-editing something in a different way. It could be you creating a fan fiction, if you just want to show that you have

really great imagination in what you do with something. It's just for us. It's a family sort of thing. So, yeah, it's a way to kind of display your skills and ask some questions about it.

>> CONOR: Good, because what I'm doing is I'm really trying to give myself more projects to learn after effects, so I'm animating, what I'm doing now is animating posters and banner graphics for events.

>> JD MICHAELS: Yeah, that's great! That's great. That's absolutely perfect. That's great. So that's the sort of stuff we'll want to show. I'm actually going to put stuff up myself. I'm trying to write some music, so I'm going to put that up there, whenever it's up, because I've been writing it for, oh, many a decade probably now. But if anybody likes it.

Cool.

>> DEREK SHIELDS: Awesome. Hey, just a quick note here. Kimberly had a comment for everybody. Thanks for sharing, Kimberly. She's making recommendation around animation to make sure to connect to local organizations and your school for animation. A lot of studios have fall internships, including a

program called Stoopid Buddy, which stops stop motion.

>> JD MICHAELS: Oh, that's great.

>> DEREK SHIELDS: Yeah, thanks for sharing, Kimberly.

>> JD MICHAELS: Cool. There's some people I can't see and I want to make sure they know we can see them, which is Shelley, and Jade, and Aaron. Do you guys have any questions?

>> DEREK SHIELDS: Aaron has a question.

>> JD MICHAELS: Cool.

>> AARON: Hey, Jd, how are you doing?

>> JD MICHAELS: How are you doing?

>> AARON: Good. I have a question about the resumes. So, basically, on your resume, I've been told different things about, like, what to include, and if you include, like, having a disability and where you do it. If you even do one. So like what's your advice on that? Basically, is there any, like, quote, unquote, competitive advantage to add saying in your resume that you actually have a disability, or not really?

>> JD MICHAELS: Well, I can answer about half that question. So the half I can answer is, again, your portfolio is a collection of

your work, and in as much as your work coordinates with your disability in terms of maybe the subject matter or the way it was put together, then fine. That kind of reveals who you are and reveals something about your -- it reveals what your situation is in a way that is very pertinent to what they need to know. Because really, they do need to be kind of focused on your work. However, the whole idea of when and how to talk about your disability is something that's going to be covered in another LCA seminar here in much more depth. And so I'm going to leave it up to that one. Right, Derek?

>> DEREK SHIELDS: Yeah, precisely. The next Mentoring Circle, and we'll talk a little about that, but that is coming up, and we're going to dig into strategies with resumes. So appreciate that.

We do have a comment here from Conor, and then we'll go to Jade. There's a couple feedback sounds. If you're not talking, put yourself on mute, please. Conor suggests maybe instead of saying you have a disability, you could say you're involved in advocacy for disabled persons. So slight twist there. Good suggestion, Conor.

Jade has her hand up. I'm going to unmute Jade. Or I'm

trying to. Jade, if you can hear me, can you speak and --

>> JADE: Hello?

>> DEREK SHIELDS: Perfect, Jade, go ahead.

>> JADE: Good. Hey, hi, Jd. I'm Jade. I do entertainment and comedy, and I have multiple, I guess, online presences. I have a website, an Instagram, and a Facebook, and I guess I often run into the weird social media -- where I don't really know where to put my focus in promoting myself. I have multiple different names. My last name is hard to pronounce, so sometimes I go by it, sometimes I don't. So I guess it's kind of a weird question. I guess I just wanted to know what your take was on social media presence and maybe how I can navigate that.

>> JD MICHAELS: Well, let me ask you. For the different social media outlets that you work with, do those correspond to different things that you do? Is one for acting and one for comedy, or are they all basically tying into the same thing?

>> JADE: I meshed my music, acting, and comedy, and digital art. I put that all under the same kind of -- I'm just an entertainer who does all those things.



>> JD MICHAELS: Okay.

>> JADE: But mainly comedy, mainly comedy, but it's got all those other things.

>> JD MICHAELS: Well, in that case, one strategy you might try is to have each of these different -- rather than have -- and I do understand that, go to one and another and this one, haven't been to that one in a while, what do you put on here, so you might have a strategy of everything coming into the middle. So create a website that is you, where you can put up whatever you want. Even if it's a blog, where you go to a blogger site or something like that, where you put up a blog and you can put up a movie, or a saying, or a "coming soon," then have all of your different social media point to that. So if you have a comedy gig coming up and you want people to know about it, go on to your site, your blogger site or whatever, and put the JPEG up, here's where I'm playing, love to see you there, or if there's a video clip, put it up there, and use the functions of that site to link that to Facebook, and to Instagram, and Twitter, and whatever else. So on Twitter someone would see, hey, comedy site, see more here, and they'd click on it and go there. On Facebook, it

would probably bring up a little -- a little window to give you a clip of it. And then it will say, hey, my comedy's coming up here, click here to see more, and you would click there, and Instagram, that's my favorite. Picture tells a thousand words, so on Instagram, it would be a thing where you'd link a picture to that and say something I'm doing this weekend, please drop by.

But all of them lead back to that one thing. So you don't have to update each one every single time with new stuff.

>> JADE: Yeah. That's kind of -- I already have everything linked. Everything's linked, and everything links to each other. I guess what I'm more worried about is I feel like, for example, the people who follow me on Instagram probably know nothing about my Facebook, and vice versa. Is that something I should be worried about?

>> JD MICHAELS: Only if you're putting different things up. Because if you have one repository for everything, when they click on that to go see the article, they'll see everything you put up, which means they'll see you're putting the same things up on Facebook that you're putting up on Instagram. You're putting the same things

up. Everything is kind of related.

>> JADE: Yeah.

>> JD MICHAELS: So you're using social media to just draw them to your show rather than create little tiny shows at each one of the social media outlets. Does that make sense?

>> JADE: Yeah, I understand that.

>> JD MICHAELS: So yeah. Being able to have one resource that then you just use those social media aspects as a connection to makes it so that if somebody discovers you on Instagram, they'll click on it, it will link directly to your site, and they'll see whatever they clicked on, and see everything else you're doing. And it will grow your audience organically.

>> JADE: Can I ask a follow-up?

>> JD MICHAELS: Absolutely.

>> JADE: I'm curious about your take on names. So for a bunch of reasons and a bunch of background stories that I don't have to get into, I have three different -- I have, like, a stage name, which is my Facebook page, I have my real name, which is the name on my website, and I have a pithy Instagram name, and they are all

three different, and I don't want to change it, because I -- it would feel -- but I'm wondering, is it going to be complicated because it's like I'm three different people, or is it fine?

>> JD MICHAELS: I think the names are fine. I do think by having that one blogger site or something that you list everything in, if you have that one site, then somebody that knows you as your nickname on Instagram will go on that site and see, oh, oh, that's the same. This is great. This is the same person. And your Facebook people will come in, and they'll see, oh, I remember this.

Think about the fact that there's actors that we've seen in one movie, and we loved them in this movie, and then you click around and try to figure out what other movies you're in and you're always confused. Oh, they are in a movie with this guy? Yeah, that's great. So you know them from one piece of work, but then you discover another piece of work through that. You didn't know that a comedic actor did something serious, or vice versa, the serious actor you like was in this movie with this person that's hilarious. It's a way -- having different names and different brands, that's fine. That's a way of showing that you have a lot of different things that

you do. But focus on -- focus on whatever your work is. That's why I asked before if you have each of those channels for different feels. So if you have one for dramatic work and one for comedic work, well, then it would be good to keep them separate. But if it's all you and it's just coming out, yeah, let one of them lead to the other. And if someone knows you more from a photographic background, they are going to learn how funny you are. And if somebody knows you more for your comedy, they are going to know how pithy you are when you write things and vice versa.

Yeah, I would try to have a center repository for all the stuff you do and let all your media sites kind of lead to that. And see how that works for you.

>> JADE: Cool. All right, thank you very much.

>> JD MICHAELS: You're welcome.

>> DEREK SHIELDS: Thanks, Jade. Those are great questions, and really the second part of that discussion I've heard from four or five different LCA participants. That's a common question people are struggling with. Thanks, Jd, for your insights. Next up we have David. David, go ahead.

>> DAVID: So regarding the website, I -- well, I'm more of a video production type of person in terms of what I want to focus on for my career, so I actually plan on creating a video portfolio. So do you have any suggestions on anything that I should include in my website besides just videos of my work that can be accessed on other platforms, such as Vimeo?

>> JD MICHAELS: If you're a video production person, the videos are the most important thing. The only thing I think I would make sure to add is to tell the story of how you came about to do the project. Particularly, if it's a project that you've created where you're saying you're going to re-edit something or make -- a lot of people do this. They take a movie and they make a trailer out of the movie to show they can edit. And very often it's done to be comedic, where they'll take, like, Mary Poppins, who basically is, you know, in any other place she'd be this crazy lady. Coming into your house, doing magic, and they'll turn it into a scary movie instead by editing it differently. The trick is, you have to describe why you're doing it. You know what, I really wanted to learn after effects, so I decided to do this project so I could really experiment with some of the deeper

things of after effects that I've learned. Something like that. Some sort of just framing it -- almost -- oh, I got it. You know when you see a guy on a late-night talk show or woman and they are in a new movie and they are sitting across from the host and they go, so, yeah, this is the movie. And the host goes, so you brought a clip? Yeah, yeah, I brought a clip. Can you set up a clip for us? And they think -- they never know what it is. Is this the one where I'm with the bear? I think it's where I'm with a bear and we're learning that I'm scared of bears. Let's roll the clip. So it's like that. You need to set up your clip. Have something that actually explains kind of, you know, where it is, so that they kind of have an idea of what you've done and where it comes from. That's what I'd do.

>> DAVID: Okay. I'm actually just to clarify, I'm actually more interested in focusing on nonnarrative content, such as documentaries and possibly working in television, so I was thinking more like how I can present my work, that type of work, in a website. I used to create, like, a biography about myself and professional skills that I have.

>> JD MICHAELS: That is a great idea. If you are doing

documentary work, well, put up tiny documentaries. They don't have to be long. They could be 30, 40 seconds.

>> DAVID: Oh, like a documentary demo reel?

>> JD MICHAELS: Yeah. Put them up, make little ones with your phone camera, anything. Find events you can chronicle. If there's something happening in your city, go to it and take shots from different places and chronicle that. If there's an event that's, you know, Christmas or something in your city that's very different, or Christmas at your house is different or Hanukkah or something, take videos, make these little movies and put them up and show them. Because the best thing about documentary, it's kind of video journalism, right?

>> DAVID: Yeah.

>> JD MICHAELS: Engage it, get some clips, put them together, and kind of show what you can do.

>> DAVID: Yeah.

>> JD MICHAELS: That would be the way to do it. Build a little Vimeo gallery of that and start showing that around.

>> DAVID: Cool. As far as -- and then coming back to the



website, you said something about posting the work. Anything besides video into the website?

>> JD MICHAELS: Once you post them, put a little just something framing it, how it works, where you got it from, that should be great in terms of showing off your work.

>> DAVID: In terms of multiple pages, in terms of --

>> JD MICHAELS: Normally, when you put up a video, it will have a description box and that's where you put the little thing about what the video is about.

>> DAVID: I see now. Talking about anything regarding the website itself or if I can get by just with --

>> JD MICHAELS: Get by with just a gallery at that point.

>> DAVID: Just a gallery? Okay.

>> JD MICHAELS: If you put a gallery up with those little descriptions, that should do it for you. That will be where they can definitely see your work, and as long as they have a good address to get back to you, that's perfect.

>> DAVID: Okay. Like a gallery and a website to show my work.

>> JD MICHAELS: Right.

>> DAVID: Sounds good. Thank you.

>> JD MICHAELS: Thanks.

>> DEREK SHIELDS: Thanks, Jd. So, you know, this has been a fantastic hour, and we're coming up to the end of that hour. I'm going to ask you a couple wrap-up questions and then talk about our next Mentoring Circle meeting.

First up, as we move forward -- checking out my notes here, sorry. Couple ideas for our Circle members. So what's a book or podcast that you're into right now that you would share that people might be interested in?

>> JD MICHAELS: Oh, for me? I am -- I have a book about -- it's a book about shots from movies and how they actually came up with that shot, and it sounds incredibly boring, but there are movies where -- Robert Rodriguez is a director that I like a lot. He's kind of nuts, kind of -- he works a lot with Quentin Tarantino, and his whole first movie has these really brilliant shots. Wow, how did you come up with it? He had no money at all, so he came up with shots by taking grocery store carts, and he used those as dollies by taking

them from the store and then doing shots with the grocery store cart. And the reason one of his looks like people running is because the grocery store cart has no shock absorber, so that actually was that happening. So it tells the story of how people innovate and do that. And, of course, for me for what I do, oh, that's wonderful listening to other people's stories of other people solving problems. That's great. So that's the thing I'm listening to right now, I'm reading right now, and that's really, really fun.

>> DEREK SHIELDS: Awesome. Thanks for sharing that.

How about if folks want to follow you on social media, do you have something that you prefer?

>> JD MICHAELS: Yes. We're about to, at the end of next month, we're putting out some stuff on social media. We're having kind of a storytelling site in our Instagram, which is why that question really intrigued me. Our Instagram is going to end up being like a comic strip, so every day for about six weeks it's going to change, and it will be a little bit like the family circle, which is something that happened when I was a child in the early 1400s. So it will be interesting cartoon that will build on itself, and the story

will build over time, except it's going to be esoteric and kind of crazy, because Casey and I came up with it and we're really esoteric, silly. But it should be really, really fun. We're going to start that in October, as well as some storytelling stuff. I will share that. There will be new URLs for that, so I'll share that with people, but I am on -- I am on Facebook as Jd Michaels, so you can look me up there, and definitely let me know you're part of this group. And I very often put up very ridiculous things there, as well. So yeah. Follow me there.

>> DEREK SHIELDS: Awesome. Yeah, so when you get that new Instagram account up, we'll make sure to share that with everybody. It sounds pretty creative, and certainly entertaining at that.

All right. We're at the top of the hour. We like to close our sessions with a segment I like to call "The Final Word," if you're to leave the Mentoring Circle with one word, something that summarizes kind of how you approach things, the topic that we had today, what word would you share?

>> JD MICHAELS: My word would be "learn." And here's what I like about learning. Very often, we live in a society where you always

want more, more, people say more, more, more, and there's never enough. Never this wonderful balance, oh, I've eaten enough, I'm fine, I don't want to eat more. And you do see people with propensity towards greed for experience and money, and I think most cases, that is terrible. People shouldn't be greedy, except for one, reading. I think that the more you learn and the more you're excited about things, learning about one thing leads to wanting to know about something else, and that leads to wanting to know about something else, and that is this wonderful wellspring that you always can depend upon and always can turn to. As an only child growing up in Kansas City, I wasn't lonely, because I had an encyclopedia. I read the entire encyclopedia like it was a book, because, you know, it was fun. You would go to one entry and they'd say, "then see," and it would tell you different things to see, so you'd go and look at that, go and look at that. One of the nice things about magic is, you learn one trick, and it always has one move in it, you should get this book, another book, another book, but you're always learning, and then you can turn around and use that for anything. If people need to know how to do something, I've

done jobs where they didn't know how to make something appear, and because of my magic background, oh, we could do it like this. This is something they did in the 1400s that I know about because I read a book last summer. It's a cool thing to do.

So learning is the verb you can always count on. So that, learn, would be my word.

>> DEREK SHIELDS: Awesome. Thank you very much, Jd, for sharing your thoughts on portfolios and your closing comments there. Outstanding stuff.

>> JD MICHAELS: You're welcome.

>> DEREK SHIELDS: We're going to switch gears now to wrap up, and to do that, I'm going to magically switch over here. As a reminder, you now have Jd's video. Remember, go to your LCA Online site. If you haven't seen that video, check it out. It's an awesome story and job that Jd's done with the site and also his video. And then we move forward to some homework. We have a couple items out there. Determine content and platform for your portfolio. If you haven't done that yet. And then share that portfolio or concept of one with a colleague or a family member, or send it to

Tari and I, and we'll route it for someone's feedback. And then at the bottom, take that expanded living portfolio and launch it, and then share what happens with us. You know, part of the reason the Mentoring Circles and LCA works is because it's not about us, it's about you. And what we like to do is help amplify your work. So we'll follow this up with the homework email, like we did last time.

And now moving forward, next week we're going to have the meeting on -- sorry, not next week, on September 3rd, in a couple weeks. Disability as a Competitive Advantage with PolicyWorks, and Steve Allen, who's with us today, will be the spotlight mentor for that session. Steve, just about a minute advertisement for what you're going to get into. We can't hear you.

>> STEVE ALLEN: Hello.

>> DEREK SHIELDS: Now we can hear you.

>> STEVE ALLEN: Excellent. Well, I want to give a shout-out to Aaron for asking a great question, and a shout-out to Jd for answering in a great way, too.

We look forward to talking about competitive advantage and disclosure. There are no rules, who, when, how, what you do is

not a rule, and it will change throughout your life. But what we want you to do is to think about that, to strategize that, and to find a way to turn your disclosure and your need for accommodations statement into a positive, empowering statement that is an opportunity to show who you are and what you offer to an employer. So look forward to that discussion next -- on September the 3rd. Thank you, Derek.

>> DEREK SHIELDS: Great, Steve, thank you. We are looking forward to having you with us and, you know, to close out, I'm going to flip over here to Tari. Tari, you're on the big screen. We can't hear you still, but I don't know if we have --

>> JD MICHAELS: Take out your headphones. I bet that will do it.

>> DEREK SHIELDS: Unplug them.

>> JD MICHAELS: Yeah, I heard you.

>> DEREK SHIELDS: Yeah, we hear you.

>> TARI HARTMAN SQUIRE: Can you hear me okay? Okay, cool.

>> DEREK SHIELDS: Take us away. Close us up.

>> TARI HARTMAN SQUIRE: All right. Everybody, thank you so



much. Jd, thank you so much for living portfolio. Thank you, Derek, for pulling all of this together. And as we said, all of this revolves around you. All of you. You're the most important reason. You are the spokes and the hub of the Mentoring Circle, so we need to hear back from you on what you need, what you want. Send us your stuff. We'll post it on the gallery, and then we'll figure out a way to take your passion and to channel that, so that can be a career for you. A career that you choose. Not nobody else. It's your career. So we look forward to seeing you next time. Take care.

>> DEREK SHIELDS: Thanks, everybody, for joining us, and have a great day.

>> TARI HARTMAN SQUIRE: Bye-bye.

>> Bye.

>> Thank you.

>> TARI HARTMAN SQUIRE: Bye.

>> Bye.

>> Adios.

>> TARI HARTMAN SQUIRE: Bye.

>> Bye.

[ Meeting ended ]