

BUILDING JUSTICE PODCAST



CRISJ Building Justice Podcast

Season 2, Episode 23 : Building antiracist photo histories and how they help us reshape our society.

Episode Creation Led by Professor Eliza Gregory

Please note: This transcript may be imperfect. Please contact Professor Eliza Gregory directly should you have questions.

Music lyrics:

Company under construction, the function, justice for the human family we demand it. Justice, true freedom, equality is a must. Thus, decolonization of the planet. So bust this. People be the power now we're Building Justice. Pulling out divinations, now we're Building Justice. Welcome the planet to the Podcast, "Building Justice," "Building Justice," "Building Justice." Building is to add on, or to do away with.

Beginning

Welcome to Building Justice, a podcast by Sacramento State's Center on Race, Immigration and Social Justice (CRISJ) . We explore critical issues affecting our communities with the hopes of creating a healthier and more just world.

INTRO

I spent probably like a few weeks just trying to find something. I was getting so mad. I was like, Eliza, I'm gonna freaking kill you right now, like. | Wow. Did I learn something? I did. And you know, you're like. I really liked it. I appreciate it now more.

[MUSIC BREAK]

One of the ways in which photography shapes society is through its accessibility. It's easy to use. It's compelling. It helps us explore our lives and our world. In a dynamic, ever-shifting environment, it helps things hold still so that we can look at them, notice them, understand and discuss them. And to be someone who calls attention to things is a type of power.

Photo 15 is trying to shift some of that power toward people who have not held it in this society. By listening to the stories that my students need to tell, I am changing. And as other people hear those stories too, I think my society will change.

Hi. My name is Eliza Gregory. I teach a class called Photo 15. I'm a professor of Photography and Social Practice here at Sac State. I teach in the Photography program, which is in the Design Department. As we grapple with what it means to educate students inside of a racist society—which is to say, a society based on false hierarchies of race and class—I have been wondering how to change my own relationship to the history of photography.

What was I taught about photographic history, and why? And what wasn't I taught? What *don't* I know?

What would it mean for me to change the way an historical narrative about photography is offered to students?

And maybe most importantly, what is it that students really need right now, to help them reshape this society?

In Photo 15, we interrogate the framing of photo history even as we're also learning what it is. Many students haven't read art-historical texts before. So we start by asking, what are racism and antiracism? What would an anti-racist photo history look like?

How do the ways in which we tell stories with (and about) photographs directly shape our society? Could it be that even telling those stories IN THIS CLASSROOM either pushes back against or perpetuates racist structures, power dynamics and ideas?

Hall noises_Photo 15 class session [02:29]

Hi there. Get started. Nice to see everybody on this rainy Tuesday. Congratulations on making it through. I know it's kind of that hard moment in the term where things are gloomy and. And things are piling up. So you're doing a great job.

Students are from all over the state, but a lot of people hail from the Central Valley.

Phase 1 Jesus [00:25]

I'm Jesus. I'm from Yuba City, recently moved here to Sac back in August

Phase 1 Jesus [04:19]

my name's Sabrina. Um, I'm a transfer student from Delta College back in Stockton,

Dylan Whitehead [01:43]

My name's Dylan. Uh, I'm, my hometown is Rockland, so it takes me a while to get here.

PHOTO 15 Phase 1 (Celeste, Kylie Welch, Katie, and Julien) [00:07]

So my name is Celeste and, um, I was born in LA but I was, grown up and raised in Bakersfield, California

Dylan Whitehead [09:28]

My name is Nathaniel Goguen. Uh, I'm from Oakland Ca.

Dylan Whitehead [02:20]

My name's Katie and my hometown is San Francisco, but I was born in Concord

Phase 1- Daniel Romero, Curtis, Sephine Milan, Kadence, & Tonallo [00:00]

My name is Daniel Romero.

Phase 1- Daniel Romero, Curtis, Sephine Milan, Kadence, & Tonallo [00:49]

My name is Cadence. I'm from here, from Sacramento.

Phase 1- Daniel Romero, Curtis, Sephine Milan, Kadence, & Tonallo [01:35]

my name is Tonallo Colon. Uh, I would say my hometown is, uh, Tracy California's where I lived with most of my life.

A lot of people are here for the requirement. They start out with low expectations or very narrow expectations of what we're gonna be doing. Naturally, there are a lot of photography majors. But some aren't.

PHOTO 15 Phase 1 (Celeste, Kylie Welch, Katie, and Julien) [05:03]

Given that I'm a graphic design major, I am a sucker for a good kind of color fade gradient or like, I have very niches. Satisfying. Satisfying, right? Yeah.

PHOTO 15 Phase 1 (Celeste, Kylie Welch, Katie, and Julien) [00:18]

Well, my major. Is photography I'm a transfer student from Cal State LA

PHOTO 15 Phase 1 (Celeste, Kylie Welch, Katie, and Julien) [06:06]

What prompted me to take this class is definitely it being required for my major and I have taken other photography classes before that I've already gone over daguerreotypes and Niepce and kind of all the intro and kind of how photography began.

PHOTO 15 Phase 1 (Celeste, Kylie Welch, Katie, and Julien) [01:34]

This class is, I just took it cuz it's in my, like they told me to take it. So that's really it.

PHOTO 15 Phase 1 (Celeste, Kylie Welch, Katie, and Julien) [07:56]

Sophomore year, I was really into like cosmetology and like a whole different type of major than photography. And then, I don't know, just the thought of like having a camera in your hands and taking pictures of like, -Like if something looks pretty, I'm gonna take a picture of it. Because I wanna have it, you know?

Phase 1- Daniel Romero, Curtis, Sephine Milan, Kadence, & Tonallo [01:08]

It was a requirement, so I, I kind of had to, and also cuz it seems interesting, but mostly it was a requirement.

Phase 1- Daniel Romero, Curtis, Sephine Milan, Kadence, & Tonallo [02:00]

it was, um, a requirement for my, uh, BFA program, but I was also very interested in learning how the, uh, dynamics play into cultural aspects.

Structurally, the class has two components. In the first half of the term, students are presented with anti-racist photo histories. I present what art history is in relationship to what photography is, and what photo history is. We also talk about the changing nature of photographic technology and how that technology impacts the kinds of stories that we're able to tell with pictures.

Around the mid-term, I checked in with students and asked about what they had learned so far about photographic history, and where they see racism playing out in photography.

Phase 1 Jesus [01:21]

So far I've pretty much learned, the, like the old school, like how it all started. The cameras before, like cameras, the big black box.

Phase 2 Mark, Andrew, James, Sabrina [01:00]

Where do I see racism? It, it could be anywhere. Cause I feel like social media is like, they just spread it wherever they want. You just take everything with a grain of salt. I feel like some people are too easily swayed. They take everything in all at once and just assume that's true half the time.

In this discussion, I asked students to explain how photography shapes our society. That's a pretty tough question, so we are just seeing how far we can get with it; what it feels like to try answering something that we don't already know the answer to.

Phase 2 Mark, Andrew, James, Sabrina [01:52]

How photographs influence or shape society? Most artists today that are on Instagram are either trying to like fit into a set of narratives that kind of fits into like their niche, uh, whatever that style may be, like street photography, fashion photography, studio work. Um, so, what I've noticed is that most people are trying to either blend in or be a counter narrative to that.

And that kind of feeds into the next question about like where I see racism or racial hierarchy manifesting in photographs. Um, very much like I'm seeing the, the otherization of minorities, especially on social media like Twitter, Instagram, everybody wants to be the person that's woke and works with people of color, but like doesn't actually come from those communities. Doesn't actually engage with those communities and uses them, um, just for the aesthetics of the, the picture to appear that they, they care about the person or they care about a community.

Phase 2 Mark, Andrew, James, Sabrina [06:03]

I think definitely, accessibility with the camera, where now everyone has a phone and everyone's taking photos, and I think it's influenced how we see photographs being taken and how that influences how other people want to take photographs. And especially with social media, nowadays . You see one person taking a photo and you're like, oh, that's cool. And you go to that exact location. Take that exact same viewpoint. It's interesting to see how we engage with others. Definitely. Where I see racism manifesting in photographs is the same way how minority groups did not have access to cameras in the past, and so they were photographed like stereotypically.

[MUSIC TRANSITION]

PART 2

The second half of the class is active. I have the students do their own original art historical scholarship on a group of photographs of their choice from an anti-racist perspective. And I define that as one of three different framings.

One - You can examine pictures that have a racist or anti-racist subject. So the content of the images themselves has overt racist or anti-racist meanings.

Two - You can choose to examine pictures that were used for a racist or anti-racist agenda. So, for example, pictures that were commissioned for spurious scientific purposes that tried to justify a racial hierarchy, like the Zealy Daguerreotypes. Or images that explicitly foster othering, a sense of inequality between the viewer and the subject, like a lot of National Geographic images in the late 20th century.

Three - You can pick a story that has been omitted from the cultural narrative. So something that's missing, that's been left out. That's what student Jeff Woo did in the spring of 2022.

Jeff Woo Video [00:00]

Throughout photographic history, there have been attempts to prove or justify why a race is more superior than the other by pointing out differences. Controlling the medium and showing a one-sided narrative has created lasting ripples in the future. As a gay Asian American man, I have noticed these lasting ripples in my community's life. Gay Asian men are often compared to the white body emasculated and even sexualized. Through photographic research, I found some documents that just might give us some answers.

Jeff Woo Video [05:20]

The systems that have been set in place by early Westerners and white gay communities have changed how Asian men see their own bodies believing these narratives to be true for them as well. Photography is complex, it's compelling and it's challenging, but as Marian states, What it can never be is complete.

This part of the class is the most exciting to me. Because students are attempting to answer a very complex question: *How does photography shape society?*

So students make a research video in the second half of the class. And with that project, both at the end when they present it to each other, and over the course of building that project, the students are really teaching each other. And they are teaching me. They often pick things that have to do with their own cultural identity or their own cultural history or their own national history. But there's no pressure to do that. It's up to the student to bring in the narratives that really interest them. Like Jeff. Jeff's presentation was so transformative, I had him back to my class to present to current students. We watched his video and then students asked Jeff some questions.

Hall noises_Photo 15 class session [09:28]

I've turned the recorder on, just so you know. Because Jeff has very graciously consented to be recorded while we ask him some questions about making that video. And, um, and also questions about his ideas. You guys can ask anything you'd like.

One thing to know about Jeff was is that he is *not* a photography major.

Hall noises_Photo 15 class session [13:48]

So I had no previous skill at all. Like photo, I'm not even a photography major like at all. I'm an interior architecture, like major. So this was totally new for me

Jeff was gracious enough to answer questions about the process. Because the steps to making the project take up the entire second half of the semester. It can be daunting.

Hall noises_Photo 15 class session [16:48]

Student: *Yeah. Your real, your editing was really, good. Especially a little music at the end? I was like, yeah, nice little touch.*

Jeff: *So yeah, I recommend using voice notes if you can. I thought that was easiest and it was most consistent. So you don't have to like record the entire like 10 minutes of your video. Just record sections.*

Hall noises_Photo 15 class session [18:17]

Student: *when you first started your project, um, did you ever feel like discouraged when you couldn't find any, uh, resources or anything like that?*

Jeff: *Yeah, I mean, I for sure did. I probably spent, I mean, is it still kind of self paced.*

Eliza: *Mm-hmm.*

Jeff: *I spent probably like a few weeks just trying to find something. I was getting so mad. I was like, Eliza, I'm gonna freaking kill you right now. Like. And then I think I emailed you at one point. I was like, I'm having trouble. You know, like it's really hard. And you kind of gave me some, some sources and, you know, that kind of helped me. And then, um, I don't know, but I'm like super stubborn. So like, if I stick to something, like I have to like, I'm like, I'm gonna figure it out. So I kind of ran with it even though it frustrated me.*

Hall noises_Photo 15 class session [23:40]

Student: *Did you just do like a casual Google search or did you use like Google Scholar? Did you use the uh, library's like website or anything like that? Like in particular?*

Jeff: *All of the above. I think I used like ArtStor. ArtStor is a big one. Yeah, I used Google Scholar and I mean, yeah, and a typical like Google search, but I think I found everything cuz it was so hard to find on. I mean, ArtStor is great, but it's also limited.*

Eliza: *Yeah. It's small in a way.*

Jeff: *Yeah. It's weird. Like I'll search, I dunno, "gay." And it like comes up as like 12 images. I'm like, that was helpful. So you have to like, you gotta be like, yeah. And then like, uh, Google Scholar I think is where I found a lot of the sources for sure. Yeah.*

Eliza: *Wait, that's such a good example. We talk about bias within these tools, within these databases, and that is such a great example. You know, because it's only recently been sort of okay to talk about being gay. Use gay as a, as a search term.*

Jeff: *Exactly.*

Eliza: *Like, like that was a clandestine act before. And so, so the way the metadata has been built has not caught up with that approach and that value system now. So you're, you're working inside of, uh, you know, archaic, um, databases.*

Jeff: *Mm-hmm.*

Eliza: *And you have to deal with that. And sometimes it's hard to understand like how to speak their language.*

Jeff. *Yeah. 100%.*

[BUILDING JUSTICE BREAK MUSIC]

PART 3

The day after the class where Jeff presented, I sat down with him one-on-one. I wanted to ask him, now that he's had some space from the class, what has he taken with him? What about this class worked well? And what could I change?

Eliza & Jeff Woo conversation [02:56]

Eliza: *What was it like for you to watch, uh, your peers' videos, and do you feel like they taught you things?*

Jeff: *Yeah, I mean, there's. So many different stories I felt like I didn't know about. So it was really interesting to see those kind of get brought up and like see how they responded to it based on their culture, you know, like their, um, gender or whatever it was, which was really cool. Um, but I also thought it was a good way to just kind of lead the future, I guess.*

Eliza: *Mm-hmm.*

Jeff: *It. Um, if we don't know these things, then how are we supposed to change it? If it will ever change is kind of the question that I asked myself a lot during this process. And it was interesting when you said yesterday during class, like if I searched the word gay in ArtStor and there's only 12 images that came up, it's like, well, this is kind of problematic because things, are they changing? Like, or you know, have they just not caught up yet? So that was interesting.*

We touched on the idea of absence, how he came to his project and his conclusions.

Eliza & Jeff Woo conversation [13:36]

I think what started it was—I did, I was telling your class, like I pulled up a book and I was looking through it. It was like a gay cartoon book, and it was just mainly filled with really

ripped, like muscular white men and nothing else. So I was like, okay, where are these other narratives?

Eliza: Mm-hmm.

Jeff: And then I was kind of thinking, yeah, where are these other narratives? And like, do I see this elsewhere?

Eliza & Jeff Woo conversation [04:04]

Cuz I was looking at words like "exotic."

Eliza: Mm-hmm.

Jeff: Because when I was searching for, you know, um, like Asian culture or like black history, it would come up as like "exotic." And I'm like, whoa, what is exotic? Who actually created that word? Exotic. And what did it mean? That was really interesting too.

Eliza: That is totally fascinating.

Eliza & Jeff Woo conversation [06:05]

Eliza: Do you notice yourself, um, thinking about photographs differently or looking at photographs differently? After doing the project or being in the class?

Jeff: A hundred percent. I think the, actually, not even just photographs, just like things in general.

Eliza: Mmm.

Jeff: I don't always believe what I see now.

Eliza: Hmm.

Jeff: Which I think is a big thing. You know, like photography isn't always complete, you know, it's not like the whole story. There's definitely, like, two sides of the story. Like one person got in the camera and there's one person who's experiencing that photograph. So, or who's in that photograph, you know, as well. So that, I guess three sides.

And I'm taking it even into architecture cuz I'm not a photography major. You know, even architecture, you look at spaces and you're like, well how can I better this for other people? Like, how can I make it more inclusive? Why are these places not inclusive? Like, what's the story? You know? It's not, this design doesn't mean it's right. you know, so it's very interesting taking what you've taught us in Photo 15 into other disciplines as well.

Eliza & Jeff Woo conversation [30:13]

Eliza: *How do you feel like the system of college education as it exists, you know, in your, your life and your experience is either, you know, reinforcing the status quo. Like, where is it? Where and how is it reinforcing the status quo and where is it evolving? And helping us build a new society or a better society?*

Jeff: *Mm-hmm. I think a lot of classes are kind of just sticking to the status quo, to be honest. Um, Your class honestly was wonderful in that sense. You know, it like really does force you to think about things and change and like in a scholarly way. Yeah it's hard but this is college, it's what it should be like.*

But the fact that I can still remember this assignment from last spring is pretty powerful. Like I go through college and I don't remember like what I did last week. So like, thank you for that.

Jeff had questions for me as well.

Eliza & Jeff Woo conversation [00:55]

Jeff: *Throughout this process, do you feel you've been able to see kids and students, with these projects just, you know, change these narratives or have, you know, kind of some impact for the future.*

Eliza & Jeff Woo conversation [01:48]

Eliza: *Yeah. I am seeing really different narratives, like I'm learning a lot.*

Jeff: *Mm-hmm.*

Eliza: *from the students, which is what I wanted, you know? Um, that's part of how I'm trying to change the form of the class as well as the content. Like it's really important to me that the students are teaching each other and teaching me.*

Eliza & Jeff Woo conversation [11:57]

Because that's a balancing, that's like, uh, a way in which the, um, form of the course allows the students themselves to sort of create a balance in terms of what topics we are taking on and investigating.

Jeff: *Right.*

Eliza: *Sort of, cuz I'm kind of thinking of a couple of examples of like white students, for example, investigating non-white histories.*

Jeff: *Correct.*

Eliza: *And many non-white students putting forward their own histories.*

Jeff: *Yeah.*

Eliza: *And is, that's I guess what I mean about balancing.*

Jeff: *Right.*

Eliza: *Cause it's like really trying to, um, push away some of those white narratives and bring forward non-white narratives.*

Jeff: *Exactly.*

Eliza: *Blink.*

Jeff: *I know. It's like, it's so mind blowing, right?*

Eliza: *I should just know that already. But it takes this conversation for me to like actually say that out loud.*

Jeff: *I know. I know.*

I spoke to two other students about this very thing. Crista Nauta and Ashley Bertsche were two students from the first iteration of the class back in 2020. Crista and Ashley both did their videos on photos from the atomic bomb explosions of 1945 in Japan. Crista focused on photos taken by the airplane pilots who actually dropped the bombs, and Ashley focused on Japanese photographers covering the impacts of the bombings in Hiroshima and Nagasaki. Here's Ashley.

Eliza_Crista Nauta_Ashley Bertsche [14:36]

Ashley: *A lot of competing history of like, well, Japan was already about to surrender. Was this necessary? Yeah. So like, and that definitely challenged my previous thinking of like, Japan wasn't gonna back down, but now there's a lot of competing information about like, well, no, Japan was going to surrender and then this happened. So, that, it was just like a tangled, knotted mess that like I barely understood. So like to try and tackle that and like make a narrative for it. I was like, I'm just gonna look at the pictures.*

Eliza_Crista Nauta_Ashley Bertsche [15:30]

It was uncomfortable. Um, but I, I still carry it with me, kind of.

Eliza: *Hmm.*

Ashley: *So, yeah.*

Here's Crista.

Eliza_Crista Nauta_Ashley Bertsche [16:23]

I mean in the video that what I mentioned was how these pictures weren't even, like, Americans didn't want those pictures to go out.

Ashley: *Yeah.*

Crista: *Like at all.*

Ashley: *No.*

Crista: *Because they didn't want Americans or us, the US, to think that we did something wrong.*

Ashley: *Right.*

Crista: *So it's like those pictures took so long to like, make it out into the world and then here it is. And it's like, well, like what do you do now? Yeah, that was. I think that's what I remember the most.*

I asked them how their cultural identities informed their experience of the class, and how that informed their final project.

Eliza_Crista Nauta_Ashley Bertsche [23:30]

Ashley: *Well, I, I, you know, I'm, I am, I'm white, so I, but I am from Wisconsin, so there's a little bit of a cultural difference when you come from Wisconsin to here. I feel like a lot of the things that I was taught in school, were being kind of reshaped a little bit when I came here.*

I feel like right now we're, we're, we are finding more diverse stories and we're exploring other, other contexts, and other people's points of view.

Crista is from Guam. I asked her about how that shaped this photo history.

Eliza_Crista Nauta_Ashley Bertsche [17:53]

Eliza: *Does your relationship to Guam, and the way in which Guam is sort of partially inside of the US and partially not. How does that shape the way you think about historical narratives and, and the way you approached photo history?*

Crista: *Yeah, that's kind of, it's, it's probably the same. Same with, uh, that video that we did. It's the same idea that, you know, we, Guam was taken over by Japan. And then by the US, or no, by the Spanish, then the Japanese, then the Americans. So it was just like all these things like, so there, it's so hard to find those photographs of anything. I think a lot of the photographs you see now of Guam came from, definitely Americans, but I don't think there's really anything from when Japan was there because of how horrific it was.*

It's kind of interesting now because now we depend on tourists and most of those tourists are Japanese and they come to the island and, you know, we take, you know, and everyone on Guam learns Japanese.

Sometimes what you can't find—the pictures you don't see—tells you a lot. This is a great example of a narrative that's missing from a conventional American cultural dialogue.

What I'm trying to do is be more of a camp counselor instead of a professor, in certain ways. I'm saying, here, we're going to do something together. I don't really know how it's gonna go. We're collaborating. We're making something, we're making connections together that haven't necessarily been made before. I'm not teaching you a series of facts I know, I'm teaching you how to be curious, and how to investigate an idea.

Eliza_Crista Nauta_Ashley Bertsche [29:10]

Crista: Our class was pretty, we were, we were. I thought we were pretty good. Always vocal. Thought you guys and carried over that. Carried over. It's good we don't shut up sometimes. . I'm glad that's important. Yeah. Yeah. So I think, yeah, I mean I think we were just a good group overall through Zoom at least. I think I didn't appreciate it at. . I will say that. I think I was like, this is crazy. Why are we reading this? But then like to, I think it brought it full for when we had to do the video and you're just like, well, now I have to put everything I learned into this. And you're just like, well, wow. Did I learn something? I did. And you know, like, you're like, oh, okay. Yeah. So, I don't know. I really liked it. I, I appreciate it now more. Definitely. Yeah.

Ashley: Yeah. I would say for me, um, the things that carried over were like the stories of the photos.

Crista: Yeah.

Ashley: Um, rather than like remembering the dates and stuff. I do remember a lot of processes.

Eliza_Crista Nauta_Ashley Bertsche [33:50]

Ashley: I think, seeing what's not there, what's not being talked about is really important.

Crista: Mm-hmm. Yeah. Yeah. That's true.

Ashley: Yeah. That's, uh, so when you see something, when a story is presented to you, you, you kind of, you're like, come at it.

Like there's definitely going to be a bias.

Crista: There's another side or.

Ashley: *There's always another side.*

Crista: *Yeah.*

Ashley: *And I guess approaching things from a neutral position. Um, and I think, being level-headed, uh, is important because, you know, a lot of people get, you know, they're very passionate about things and I think that's really important. But when another thing to do is to always know that there's like another side to it and be, be ready to change your mind if you need to.*

Crista: *Yeah.*

Ashley: *Cuz your perspective might be built on something that, um, isn't complete.*

[BUILDING JUSTICE BREAK MUSIC]

CONCLUSION

I definitely come to this class as a maker, rather than a scholar. I mean, I'm a scholarly maker. I'm kind of a nerdy maker I guess. I believe in and have a research-based practice. I teach artists how to conduct research to inform their work. But because I don't have a PhD in Photo History, or a career that is based on the identity of a scholar, I can work outside of some of those norms. I can say well, we're just going to try doing this completely differently. I'm using the fact that I don't know everything, that I have a lot to learn, as an advantage.

Because really what's happening is that we are challenging some of the systems within academia. If we take it as a given that we're living in a racist society, where our systems have racial hierarchy baked into them, then we have to find ways to step outside of those systems. So in this case, the class challenges who is seen as an expert, who is seen as worthy of writing and conducting original scholarship. We are inserting ourselves—as students, as amateurs, as people—into the cultural dialogue, and saying “our ideas matter.”

That is the groundwork I am laying in a lower-division class in the photography BFA so that students get to their junior and senior years and feel ready to take up space; ready to make things. I also want everyone in that room to know; you can write about a group of pictures, and how they relate to society and to history. Any time you want, you can enter the cultural dialogue through commentary like this, especially if you have evidence to back up your claims, and the research skills to locate that evidence. I'm not saying, “Any idea you have is good. Any feeling you have is interesting.” I'm really saying, “Here are the tools for you to be seen as worthy of attention. Here are the tools so that you can go toe to toe with other voices in this space and have integrity and substance.”

That, to me, is a core piece of why I teach art, and why I teach at Sac State. My students have stories that need to be told, in their own ways and on their own terms. But to get to that point, they have to feel entitled to tell them and they have to have the skills to tell them with intention.

[Building Justice Outro Music played underneath]

Special Thanks to PHOTO 15 2023:

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Thanks also to Jeff Woo, Crista Nauta and Ashley Bertsche.

This episode was produced by me, Eliza Gregory, Natalie Gregory, and edited by Anton Doty.

[OUTRO MUSIC UP]

OFFICIAL OUTRO

Thank you for listening. We hope our ongoing conversations spark understandings, empathies, and motivation to join the struggle for a better future for all.

You just listened to the Building Justice Podcast. The information contained in this podcast represents the views and opinions of the hosts and guests, and does not necessarily represent the views or opinions of Sacramento State or the Center on Race, Immigration and Social Justice.

Outro Music Lyrics

No more penalties and no more wars. Based on the actions. Now, time for "Building Justice," "Building Justice." Time for building justice, justice.