

CJ COX

**YOU ARE NOT ALONE**

FALL 2020

DEVELOPMENT INSTRUCTOR: MARTIN FRENCH

THESIS MENTOR: MONICA MO

## Thesis Proposal

I wish to create a campaign that will help produce a feeling of ease or lessen the tension between and even around BIPOC creatives. I want us to acknowledge we are all under some form of stress, but many too can relate. I wish to bring the BIPOC collective together and remind ourselves that we are here, and can receive help from others like us. I want to eliminate and or minimize the effect of being 'different' as well as to help aid those in need.

Hailing from the Caribbean, I was raised to be a rather structured and disciplined child which is coincidentally the same route parts of my visual design took. My father was a man who was born with a natural gift to create appreciated art but ultimately moved towards drawing schematics and architecture rather than utilizing a canvas or brush. Knowing this, I always sought out to do something a little different despite my upbringing. I chose to continue creating where he left off. I chose to create art.

With this, I set out to find better opportunities, and hopefully find a place that will help my growth as an aspiring designer, which, at the time was college. With my lack of experience in the field of art and an open world before me, I chose to move to the United States to begin my journey, first landing in Memphis. The open-hearted nature of its people and the wide range of ethnicities that popped in and out of my daily life was refreshing, sometimes even overpowering the line of questions that may surface from an ignorant party, but that didn't last too long as I transferred to PNCA. Attending this school was a gift, but there was something that began to bother me weeks into attending my first semester; Isolation. Whether an immigrant or someone who was of a mixed background, I have met many people that felt the weight that I do, isolated and

alone due to the color of their skin, or their origin. An Isolation that keeps many in the BIPOC community from really fulfilling themselves.

As we progress through 2020 and into 2021, I would like to bring a few points to light. The natural state of the world has cracked beneath us, yet for BIPOC communities, it's as if the ground has shattered completely. Mental Health America stated that 'Black Americans who are not essential workers are more likely to have lost their jobs because of COVID-19 than white people and other racial minorities.' This is known as the first fired, last hired phenomenon, but this is nothing new. It was also stated that businesses owned by Asian Americans saw a significant drop in business due to the misplaced worry and fear of COVID-19 from as early as January. The general disconnect trickles down the chain of communities, hurting everyone, yet not much help has come from this, but that has yet to stop those who wish to help. Saint Paul & Minnesota Foundation created "Art in this present moment" to help support BIPOC artists. Art in this present moment is an initiative that helps to celebrate BIPOC artists of Minnesota, as well as help support them. I want to create a campaign that will help bring awareness to our Creatives of Color, as well as entice some form of motivation within our fragmented community.

Through design, I wish to grab the attention of creatives within my community. To complete this project, I am to create a campaign name, a poster series of four artists, merchandise as branding and gift-giving devices, as well as a social media account. The branding of the campaign itself will consist of a name, logo, and a custom hashtag to go alongside it. Following that, this poster series will be around 40 inches by 60 inches and will consist of portraits of four artists that have impacted my life heavily, both as an expression of the strongest emotions they have conjured within me, as well as something similar to a thank you. The branding will consist of pieces such as

t-shirts, sweatshirts, and water bottles that will incorporate designs consistent with the brand name and will also act as purchasable gifts to give yourself, or another. Lastly, the social media account will be used to connect me to the community and vice versa as I produce graphical content through interviews and or statements made both by BIPOC creative students and already established professionals. To tie this all together, I will be utilizing the Memphis style while paying attention to its true graphical origin.

As much as this project could seem like a handful, it's creation was brought through the influence of many artists such as Celeste Noche. Nate Galbraith, who is more notably known as 'Sketch Nate' on Instagram is an illustrator based in California. He tends to have a habit of bringing attention to artists he is personally involved with, as well as smaller or novice artists who have an interest in him. Whenever another shows him respect and in specific cases, appreciation for his art, he is quick to return the favor, and in the past, he had created a local meetup for street artists and other underground artists. Alongside Nate, another two influences I can say influenced this project would be Monica Mo and Robert Lewis. I have met both designers here in Portland, and have been inspired by their work ethic, as well as the mindful nature of their audience and clientele. Monica's flexibility and attention to the detail of the process complement Robert's innovative and collaborative style. Together, their teachings did wonders for me. Another honorable mention would be Joop Joop Creative for their powerful and outspoken creator, Fran Bittakis.

With all these different influences, my work too has taken many turns over the years. I attempt to make both client work and personal work something the owner and the world can enjoy, however, there is always the intention behind it. At face value, I like to explore due to my rigid upbringing as my work also takes a somewhat stiff feeling.

However, through exploration and a heavy focus on research, I tend to break this rigid form through the use of color, typography, or even mixing older styles such as Bauhaus and a few more contemporary design aesthetics. I do not have a definitive art style, but I attempt to make sure all my pieces have or invoke specific emotions when viewed.

As I conclude, this campaign is to be a stepping stone to potentially bringing BIPOC creatives together, to show many that felt the same as myself when I first started college that they are not alone. Fighting is one part of the battle, supporting one another is also important as we are all in this together. Whether your area is diverse or not, you are not alone.

## **Artist Statement**

Cj is a graphic designer stationed in Portland, OR where he focuses on graphic design alongside illustration. He is originally from Jamaica, however without a background in art from his earlier age, he draws inspiration from contemporary and sci-fi graphic styles alongside the research heavy aspect of his ideation. He thrives on finding new and innovative graphic styles to fit into his artistic arsenal that are usually used to enhance his projects. With such a wide range of graphical choices, he still holds on to the idea of cohesion through chaos as all his projects have some form of a connection tailored to his personal exploration.

**Cj Cox**

**Mentor: Monica Mo**

**Thesis Defense**

Good morning, I am Cj Cox, and thank you for being here with me! My Thesis project is a podcast named YANA. The goal of YANA is to connect with one another within the Black, Indigenous and People Of Color Creative community, whether it is through conversation with other creatives or tips and experiences shared alongside these conversations. It is to be a foundation to build a connected community for BIPOC in the Portland Art world. With that being said, I would like to walk you all through how this all started as well as my process and decisions to what is known as YANA.

Initially, my thesis was quite ambiguous, however, after spending some time to narrow down my focus I decided to set my sights on the concept of creating a campaign of sorts. This campaign was to produce a feeling of ease or lessen tension within and hopefully even around the BIPOC Creatives and the community alike. I wanted to bring a sense of togetherness within the BIPOC collective as well as to create a voice. A voice that was loud enough for others to realize we are together. I also wanted to lessen that feeling of being singled out in a group as a Person of Color, and combat the notion that being different is bad. I wanted to pursue this idea for many reasons, however, some of the more prominent reasons were mainly filtered through personal influence.

I am a Caribbean-born immigrant hailing from Jamaica. I lived on this tiny island all my life, until finally realizing that Art was something I wanted to pursue, so at 17 I took off to the United States to begin school in Memphis. It was a risky move seeing as I had no prior knowledge of how America worked as much of my knowledge on foreign countries came in the form of pretty cool yet stereotypical action movies and the occasional international news. Thankfully, this would be a perfect time to learn as much as possible. After all, I left Jamaica to further my education. Now arriving at Memphis College of Art it was fairly open and welcoming, but it didn't take long for me to pick up on a few oddities around me.

Within the first week, I had already hit a sort of language barrier with others as in the Caribbean, we speak English, alongside a large variety of broken English called Patois. Soon



after, problems arose from the class settings as the educational system worked differently from that found in Jamaica, but of course, I kept trucking on. It wasn't until these odd situations began to bleed outside of school that it became a blatant issue. Being labeled as Exotic, being the target of harassment from the police officers and a few strangers alike, and even hearing the occasional stereotypical joke of a Jamaican and their lifestyle was enough to push me into a bubble of sorts. Despite having friends, I felt as if no one could understand me, creating a vacuum of loneliness and silence for months which only became more apparent once I transferred to PNCA.

Despite PNCA being a much kinder place, the change of location was even more drastic, as the BIPOC community within the school was able to fit in my hand. Surprisingly, a majority too felt the same as I did in Memphis, if not on a Greater scale, not until my discovery of the People of color Coalition, which I will refer to as POCC. Through POCC, we were able to gather as a community at lunch, shoot the breeze, and both share an experience with others, alongside understanding others through their own experiences. This was something I never knew I needed until I had it. Soon after I tried to share this with other BIPOC creatives within my classes, that is before Covid shut everything down. This left me somewhat where I started as the internet made things a lot more impersonal, but I wasn't ready to just return to being silent as before as there still was something that I could do.

Years down the line, I chose to say enough is enough, but I was never the type for a yelling match or a protest. Instead, I chose a more intimate approach. I wanted to turn this 'bad hand' that I was dealt into something that not only would help myself, but help others as well, and so I set out to pitch a multifaceted campaign to who were my wonderful panelists at my presentation. With aspirations of creating a website, inspirational quotes, and over forty graphic pieces to help further a playful idea for unity and connecting, It was debunked as too massive, and I will agree, it was pretty insane. So, with the help of my mentor Monica Mo, we shifted gears a bit.

With this project cut down by a large amount, I chose to pursue a podcast with the same goal, which was out of left field due to my history of illustration and design. For a little context, I spent a large majority of my childhood doing sketches and doodles, which eventually led me to Graphic Design. Over the last few years, I honed these design skills through rebranding projects and a ton of Logos, some were even used! With that being said, I naturally took the route of design when it came to Ideation. This included a lot of surface-level mood boards and sketches without really getting to the heart of a podcast. Thanks to my mentor and a few outside voices, I realized that drawing a few sketches and playing around in Adobe wouldn't produce what I needed for a podcast. So I shifted my focus more to research. By utilizing what I had learned through the years of creating mood boards and varying large-scale projects, I focused more on the research of podcasts. I knew I could create cover images and wordmarks, but I had no knowledge of Sound design, Marketing, and of course, making connections for said podcast.

This podcast was to be a bridge for the Creative majority within the BIPOC community, so after reading what I could call the equivalent of 'Podcasts for Dummies,' I took a heavy focus on my Audience and potential Platforms that would help bring this to life. For the targeted audience, I eventually shrunk my focus to BIPOC ages 16 to 25 within Portland. In other words, those Within, or just about to leave high school, as well as those within, or about to leave College. This focus aligned perfectly with where I was within my own Ideation. Topics that came with this choice of Audience had been collected through friends and a little bit of soul Searching. Some of these topics being Diversity in a Workspace, Immigration and work, and even some more obscure themes such as internalized racism used for comedy. From the bubble here, I wanted many pieces to intersect with one another as I wished for these episodes to be more fluent and free-flowing which wasn't as rigid as traditional interviews. For one, I was never the type to enjoy a deeply structured conversation. I enjoy allowing others to express themselves and through conversation, it is one of the easiest ways to get to know another. It also led me to target those I looked up to. Those who inspire me to be what I am

today. Not to fangirl, but to understand. I wanted to understand what it takes to be this confident, or even to understand what makes them less confident.

This did become difficult at a point as there was a lot of past trauma I thought I worked out that still bothered me to this day, but with the helping hand of KRB, who many know as Kristin Rogers-Brown, I was introduced to Bipoc Design History, and in turn, I found a large slew of inspiration. With my growing love for Afrofuturism, classes such as Behind and Ahead of Times was a godsend as there were discussions of the past and future of Black Futurity, however, it was classes such as Black Data and Systems of Slavery and White Supremacy that began to allow me to open up a little more. The class' structure of a small presentation followed by questions in the form of partial conversations made me feel comfortable. I don't speak much, but I had many moments where I felt urged to chime in. Not out of an obligation, but out of interest.

Over the weeks came new courses, and with these new courses, I began to come to terms with a lot of the racially charged issues that I just didn't have an outlet for. In turn, this lit a fire under me and definitely bled into my work. Now, the balancing act of designer and podcast host was clear as day. I'd be doing everything at the same time. Scary, I know. Podcasts had a lot of moving parts, but I also had a lot of backup.

With these many moving parts, I began to break things down to make it less overwhelming for myself. With the guidance of my mentor, I tackled the face of this Podcast first. Initially, it was labeled as 'Plus 1,' derived from the Idea that it only takes one person to change another, but it wasn't satisfactory. Taking it back to the drawing board, I had to figure out a way to incorporate a togetherness without being too dead-on. After all, I didn't want others to feel as alone as I did. So after some thinking, we peeled back the image of the project to bring forth a simple phrase. 'You are not Alone.' Great for a campaign, but I thought it was a little lengthy, so I shortened it to YANA. With a name established, it was time for designs.

Taking a somewhat familiar approach similar to my initial project, I chose to focus on Memphis Design for inspiration. This decision was backed up not only by my love for shapes, patterns, and bright colors but also due to the fact that Memphis Design had been assumed to draw a lot of its patterns from African Culture. Using this as inspiration, I developed what would be now known as YANA's wordmark. Yana's wordmark came from that choice of shapes and structure with an outlier. As many may notice, the 'N' within the wordmark is fairly different, which is a callback to the overall Idea of the project as well as myself. It was a simple piece to call back to how I initially felt upon coming to America; Different. But, despite being different, you can still find support through others, which is where the rest of the wordmark comes into play alongside the somewhat muted color palette compared to traditional Memphis Design Colors. With YANA's wordmark down, next came the cover Art. Utilizing my sketches and playing around in Illustrator and Indesign and the now complete wordmark, I came to the conclusion that I needed to keep things simple while adding a third element rarely found across the project's graphics as a whole. This came in the form of a Gradient. Despite still being interested in patterns thanks to Memphis Design and its history aligning with that of African culture and potentially stolen patterns, I too wanted to make use of patterns, but in turn, I obscured it over time until it became a sort of pixel pattern. This choice lingered thanks to the constant back and forth that inspiration can create until you basically lose the original piece it was inspired by.

With the graphic section more or less complete we move onto the meat of the project. Planning for the podcasts was hell. Who knew that if you were awkward and never used a mic before that everyone would pick up on this? There were a lot of Retakes and re-recording. Scripting and frustration. Missed emails, and of course the frustrating distance between my guests and myself. I got my hands on some equipment as early as possible, but I also had limited access to a recording studio. So, I set up a little studio of sorts with piles of clothes, a closet, and a fistful of determination to get myself ready to Host a Podcast. What then followed was a long string of names with some outside help getting me to the starting point. Emails were thrown back and forth as I gathered people from varying backgrounds, but it wasn't until I received a reply from

Fran Bittakis that I shifted into high gear. Realizing that the owner of Joop Joop took time out of her busy day to reply to myself, I decided to tailor these themes around what I found through my research on said Creative. Creative Directors and those alike would have had similar topics dealing with connecting with others and work as a BIPOC Artist. Next came the actual episodes, and with the connections I managed to make such as the Aforementioned Fran Birrakis, Ovidio Francisco Juan, Jax Ko, and even Rob Lewis. I tried to be as relaxed as possible as we conversed, though that became more natural as time passed. Each episode had its own focal topic with other subtopics such as family or resources overlapping. I was surprised to see how some calls and chats intertwined topics from previous episodes, but I didn't take too long gawking over the connections between each as I had episodes to edit.

Each episode had around four audio components to work with. These components were the Introduction song, an introduction to the guest and one of our topics, the conversation itself, a summary of a point I took away from the episode, and lastly, the outro music that came to be an upbeat funky tune as it felt fitting to start and end on a lively note to further inspire the listener. To keep the workflow smooth, I utilized a mix of Audacity, Fl Studio, and Adobe After Effects. As I worked to complete these episodes, I also took into account these quotes, summaries, and descriptions that I could pair with each episode, as some were a little on the long side, while others were much shorter after editing, but that didn't take away from the project as a whole! Despite podcasts having no definitive timeframe for episodes, I chose to record more than an hour of our chats utilizing zoom, separating the audio, and then editing said audio via Audacity, which isn't the best for projects you have to come back to. Thankfully I managed to squeeze past all the technical difficulties. In the end, I tried to remove as much noise as possible and maintain clear, clean audio while also attempting to clean up as much as possible for my guests. With everything recorded, next came putting the episodes together and identifying platforms to use, which started with Buzzsprout as a hub for my podcast that then linked itself to Spotify and iTunes, but this also meant I'd need another platform to give YANA a voice.

With most of my content being edited, I returned to my graphics. What followed was the creation of Ads for the episodes, however, I didn't want to waste time turning every single ad into its own custom piece as I wanted to both save time while also being efficient in creating a variety of Ads. This led to the creation of a style guide for myself and for others I may work with in the future. These Ads would cycle between one another as to take the weight off of new Ads and allow more time for the Podcast itself. Using a somewhat muted color palette, I separated Graphic Design guests from other creative guests as it was my main focus initially, but soon after I took a large liking to those outside of being Designers. With Ads on the way, I sifted through a few online platforms such as Twitter and Facebook, however, I eventually chose Instagram due to the ever-growing audience, alongside its lack of problematic practices some can find on other social media such as Twitter. With this choice finalized, this allowed me to schedule regular times to post said Ads, with Mondays being the first Ad to inform others of the episode's drop date. This was then followed by Tuesday's ad which was a more in-depth look as to who the guest was, as well as linking their social media and websites if there were any provided. Now keeping the ad train going, Wednesday's ads would take the form of a quote that stuck with me from said episode. Lastly, I made a Final Friday ad being a snippet of the upcoming episode presented in the form of a visualizer, which I will play right now!

That snippet is an exclusive look into what is to come in today's episode, however, all this would have been pretty hard to come by without a little inspiration outside my immediate context. As mentioned before, Memphis Design played a key role in my Graphic content. Its origins stem from 1981 where Art Deco and Pop Art were wildly popular. Soon after, someone wanted to mix the two to create something entirely new while still utilizing external sources for inspiration. With the help of a group of architects led by Ettore Sottsass, they came together under the name Memphis Design, surprisingly not due to the city of the same name, but due to a Bob Dylan song named Stuck Inside of Mobile with the Memphis Blues Again. As much as I would want to say a community was born here, nearly all art movements have some form of community-created, hence why it is a movement, but what I enjoyed about Memphis design would be the bright and sometimes contrasting colors that tend to lean towards the primaries

of the color wheel, while they were supported by both shapes and maximalist patterns sprawled across their pieces.

Following this, I began to look a little more into Art Deco and Pop Art, though Art Deco didn't yield anything to my liking. It wasn't until I began working alongside Pop Art and the creatives of my podcast that things really began to take shape. Through these conversations came a simple yet fulfilling feeling, and with every passing episode and recording, came a new appreciation with the simple yet effective, and in turn, my work too began to shift to resemble both! A simple yet contrasting colors of a Popescue color palette. As for the layout and the information I was gearing up to utilize in my episodes, that came from a large majority of podcasts that I binged over a year ago, as well as early as 2021. Some of these more prominent podcasts to name would be, Critical Bounds, Antiracist Artist, The Deeper than Most Podcast and lastly First Gen Burden.

Starting with Critical Bounds, which is hosted by Nicole Bearden, it focuses a lot on Contemporary art and current affairs on a global scale that are influenced by modern movements. I assumed that the inspiration behind this was due to their line of work as the host themselves are an Art Historian and Curator. Close behind Critical Bounds came the Antiracist Artist that is Hosted by Taylor Ybarra. With their main guests being Art Instructors, Activists or Allies, its birth was to break down racial inequality and create an equitable world through artistry. Both played heavily into the Idea of Yana, as Yana not only combines similar aspects of the two, but also adds the third aspect of community and connection on a personal level. Yana became something more than just a place for myself to get things off of my chest but to also facilitate the same for others while also generating content that has a meaningful takeaway.

For later influences, Podcasts such as the aforementioned Deeper than Most and First Gen Burden which are hosted by a couple that I would rather not name and Rich Tu, respectively, they took a less impactful role, but more so kept me interested and rearing to go whenever the

a good 'ol case of burnout became a problem for myself. With Deeper Than Most being rather infantile and still quite early in its development, It was fascinating to bump into a pair of creatives while working on this project, while Rich's First Gen Burden kept me captivated for a good few weeks. It is a good listen and I'd advise you to check it out. Together, these podcasts kept my spirits up as I juggled recording and my other classes alongside it. As they both hit home when it came to thoughts and culture.

Culturally, this project fits well within the modern-day. Within the last year and a half, we have been driven into corners of our homes, struggling to stay afloat whether it is due to work, school, or violence within the streets, we've been in a rough spot, but with this rough spot came a boom in the online industry. At the start of 2020, roughly three million people were taking their lives to the internet by streaming video games or other online jobs and projects yet as of the start of 2021, this number skyrocketed towards 8 million! I chose to take advantage of this as my podcast would fit almost seamlessly into the rapid growth of the online world. Of course, that alone wouldn't be enough, so to make sure it sits on its own as well, the choice of simplified graphics and large type on social media such as Instagram was more likely to catch the attention of potential listeners within the BIPOC community as now everyone is behind a screen, whether they are working, or relaxing.

Overall, YANA is to act as a piece that may reassure the listener, alongside bringing forth a community for those stuck within their own heads or alone within a foreign country like myself. A way to once again reassure another, they are not alone. As for monetary gain, that would be a different story. I want to continue this project, and in turn, add more to its overall brand. I eventually want to have a small catalog of physical items that belong to the YANA brand such as phone cases, pins, and the likes, however, that can't be done without money. I would take advantage of sites such as Gofundme and Kickstarter, which both allow people to create projects or set a goal for others to donate to them. To push the Idea of donation even further, I could utilize a Patreon, which, alongside allowing donations, will have a reward akin to the amount donated. For example, the smallest donation of \$5 will equate to a thank you



recording, while \$10 donations equate to a thank you, alongside a chat with the Host, or a topic to be Given for future episodes. The Largest donations being somewhere around \$20 would give the donor what was mentioned from before, alongside the next episode to be listened to earlier than its release date. These would also have the potential to generate more in the future as there is no cap for donating. With that being said, If I choose not to pursue that line later within its growth, It would be a great piece within my portfolio. As of late, my portfolio is filled with posters, logos, and other graphics that never actually came to life. Through YANA, not only would it be a completely different piece due to the focus being on recording rather than graphic design, but it would also be one of the first, and largest projects that I created to date before setting it into the world for all to see as a means of showing off my newly crafted abilities to articulate myself well enough to sound less in pain over the mic, as well as the skills I developed utilizing Effects and Sound Design, granted they are still at a novice stage, though I plan on upgrading those skills later.

This project was one of stress, research, and understanding. Nearly five years of experience were used as fuel to bring this podcast to life. A podcast that I never saw myself taking up in the first place. A podcast to help others along with myself, and even after the fact of Covid, the world itself won't be the same. It may take months, if not a better part of a year to return to a place where we aren't so impersonal, and through this podcast, not only will I be able to begin creating my own platform to combat that, but hopefully I can continue down this path and increase the influence YANA has. From a podcast to some more casual pieces such as live videos streamed over Instagram or even youtube, its form can take many shapes, and I want to explore said shapes after this Covid Quarantine mess. With life returning to normal, maybe then we can move from utilizing Zoom as a medium for calls, and get some live guests alongside Collaboration.

All in all, I would like to believe that YANA is the start of something larger than what it currently is. Before, I wished only to be a graphic designer who could live comfortably. Now?

After two semesters of planning and trial and error, I'd love to add another piece to that dream. YANA's potential is ever Growing, and hopefully, I can keep up with said potential.

Thank you for your time, and feel free to ask questions! Other than that, please remember, You are not alone.



## THESIS CREATIVE BRIEF

CJ COX    SPRING 2021

### PROJECT VISION

A Podcast created to explore community and issues happening to BIPOC Creatives. It is to act as both a safe space as well as an informational outlet for those within our community, or those about to enter college for the arts.

I want to learn more from my community as Jamaica was known to be closed off from the outside world. This allowed ignorance and negative traditions to be a heavy influence in life that made it difficult to open up. I would also like to share my own experiences as a Black immigrant who has seen a fair share of unfortunate happenings with those who too can relate.

### AUDIENCE

Creatives of Color in the surrounding Portland area is the intended audience. However, it can easily expand into the BIPOC Community as its topics are kept loose enough to hold topics strictly for Artists and Designers, yet other topics also address issues that people of color tend to either hide or suffer in silence on.

### METHODS AND MATERIALS

Fully digital, separated into Audio and Graphical methods.

### COMPARATIVE MEDIA

Podcasts like Critical Bounds and Antiracist Artist are notable competition. Critical Bounds Podcast takes into consideration of contemporary art, current events, and many more issues that in turn influence an artist or artistic practices hosted by Nicole Bearden.

Antiracist Artist Podcast focuses on speaking with BIPOC artists to find a way to liberation for all, however, they are not Yana. Yana is a culmination of intrigue, curiosity, and a problematic world that makes a large majority of people of color feel alienated. This podcast is to take it a step further by forming connections as well as creating a space that BIPOC Creatives can come together, learn from one another, and share our unspoken truths.

## MARKETPLACE APPLICATION

This project can act well in the market scene. The world itself has shut down, which makes things such as streaming and podcasts a growing workspace. Not only that, but I have also noticed that not many podcasts cover Design alongside BIPOC troubles especially within schooling as It is an untapped niche.

It will also act as a portfolio piece after school, which will make it its unique piece as I have never done audio work until now.

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