

# APAP BREAK/ROOM Conversations

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## APAP BREAK/ROOM Conversations June 10, 2020

**What Comes Next** Quick Links: [Questions Posed](#) | [Quotable Moments](#) | [Chat Box Transcript](#) | [Closed Captioning Transcript](#)

**The Money Question** Quick Links: [Questions Posed](#) | [Quotable Moments](#) | [Chat Box Transcript](#) | [Closed Captioning Transcript](#)

[Resources](#) shared by attendees, speakers and moderators in the chat box for both sessions

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### RECOVERY/TRANSFORMATION: WHAT COMES NEXT

#### June 10, 2020 Questions Posed

- What are the ways you see the personal entering your work and how can that foster social transformation?
  - What are ways you see or hope to see the arts community listening and responding?
  - Emily (@catalystdance) encourages consideration: what is the moral imperative? How do we center BLM, indigenous & LatinX communities, & the inequities of physical access to our spaces? Do we need venues who don't align with our values to reopen?
  - What might be the NEW metrics of success be in a new future?
  - Any thoughts/advice about how young people might deal with the crushing reality that the #performingarts may never come back in the same way?
  - What are the ways we have seen, or hope to see, that we can move from words to actions?
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### RECOVERY/TRANSFORMATION: WHAT COMES NEXT

#### June 10, 2020 Quotable Moments

- "All stakeholders need to reexamine their mission & who they're serving. Where are those institutions where people feel safe to bring their true self forward? If you're coming back—how are you putting your systems where your mouth is?" - **Kamilah Forbes**, executive producer, Apollo Theater
- Our institutions need to be nimble—this doesn't just mean programmatic choices, but systemic. Lauded: maintaining a structure. Now: I hope we give gold stars to those who can be nimble AND responsive—from their structures, to practices. Kamilah Forbes, executive producer, Apollo Theater
- - **Kamilah Forbes**, executive producer, Apollo Theater sums it up: this [time] is absolutely a wakeup call for the field @ large.
- "What an opportunity for us to gather artist activist leaders to create a living document, an intersectional rider [that is inclusive of everyone]. It highlights those institutions who are unwilling to embrace the practices [we value]." - **Sean Dorsey**, choreographer/dancer/artistic director, Sean Dorsey Dance
- "It's beautiful—& terrifying—to be entering the field in this moment. I'm seeing many powerful ways that young people can have a relationship w/a new field. It's a pivotal moment where youth are leading change in the country; why not in the arts?" - **Tara Aisha Willis**, associate curator, Museum of Contemporary Art Chicago
- "There are beautiful mission statements, & commitments to act—incl 'I don't know what that action is, but we'll find out.' ID what you have in your toolkit, collaborate, share. We all have tools to bring to the party. Let's ID & deploy them." - **Tara Aisha Willis**, associate curator, Museum of Contemporary Art Chicago
- "Your season's program, your payroll, your website—these are your moral documents. It's really easy for us to create statements & displays of solidarity, but there needs to be actions, dollars, & systems behind them." - **Sean Dorsey**, choreographer/dancer/artistic director, Sean Dorsey Dance
- "What is the distance between words and actions? I've been focused on this in terms of institutions, & myself. And I think this is central to what we're facing as a nation right now." - **Tara Aisha Willis**, associate curator, Museum of Contemporary Art Chicago
- "I've been thinking a lot about bringing the future to now. How do we get to that future that we imagine — to beings that are more than human beings, connected to our consciousness?" - **Emily Johnson**, choreographer and director, Catalyst Dance
- "The past few months I've been focused on the best way to navigate change...and finding that sometimes the way to navigate is via stillness, or force." - **Kamilah Forbes**, executive producer,

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### RECOVERY/TRANSFORMATION: WHAT COMES NEXT

#### June 10, 2020 Chat Box Transcript

**01:03:40 - Michelle Fletcher:** sending love and gratitude for the ways you show up

**01:03:55 - Michelle Fletcher:** @emily

**01:07:47 - \*Christopher Morgan\*:** What are the ways you see the personal entering your work and how can that foster social transformation?

**01:09:01 - Michelle Fletcher:** werkkkk Kamilah 

**01:13:55 - \*Christopher Morgan\*:** Current Questions: What are ways you see or hope to see the arts community listening and responding?

**01:18:20 - Kristopher McDowell:** I hope to see more co-leadership. I too hope that institutions will take a moment to re-start and re-focus for a more equitable future.

**01:19:30 - Alison McNeil:** New metrics are absolutely necessary

**01:19:46 - Candace Thompson-Zachery:** Yes, Alison we have been talking about this

**01:19:50 - Alison McNeil:** Thank you SO much for naming this. This is the work that is so tough to introduce!

**01:19:59 - \*Bill Bragin\*:** That's a huge question... do all the organizations which are currently closed NEED to reopen? And why? Or why not?

**01:20:44 - \*Christopher Morgan\*:** Current Question: What might be the NEW metrics of success be in a new future?

**01:20:47 - Kristopher McDowell:** Yes Bill, and how can we ALL participate in that conversation?

**01:20:48 - Candace Thompson-Zachery:** Can someone the name Emily just shared ?

**01:20:51 - Alison McNeil:** It starts by telling this truth out loud! Silence when funders ask the questions only supports and old narrative

**01:21:01 - Scott Stoner:** Success not defined by donors - people you think you cannot survive without their strings-attached (\$) ideas

**01:22:36 - Alison McNeil:** Will you ask funders to address how they've tried to bully evaluators to tell narratives that make them look good?

**01:22:56 - Candace Thompson-Zachery:** Ooooo Alison

**01:24:10 - Kaisha Johnson:** Yes! As with systems (and the institutions that uphold and perpetuate them), every organization will not need to continue to exist. The sooner we recognize this, the sooner we can get on with the real work that needs to be done.

**01:27:36 - Yanira Castro:** @candance Thompson-Zachary I think you are asking about Edgar Villanueva, author of "Decolonizing Wealth." <https://www.decolonizingwealth.com/>

**01:27:47 - Candace Thompson-Zachery:** Thank you Yanira!

**01:34:16 - \*Christopher Morgan\*:** Current Question: What are the ways we have seen, or hope to see, that we can move from words to actions?

**01:34:54 - Scott Stoner:** Check out Guild of Future Architects [futurearchitects.com](http://futurearchitects.com) - their process is about listening, hearing, action

**01:39:43 - Emily Johnson:** mily P — totally hear you! yes.

**01:39:52 - Emily Johnson:** Great idea Malesha. The Creating New Futures working group has also been talking about the emergence of an Ethics Council....

**01:40:37 - Lynn Fisher:** Leaning into Discomfort: To register: <https://danafonteneau.as.me/Leaningintodiscomfort>: \*All proceeds will be donated to the non-profit Black Girls Code.

**01:40:40 - Emily Johnson:** Yes Sean! re inclusion / erasure

**01:40:44 - \*Bill Bragin\*:** Are there some conversations that are half happening in the Panelists only thread that aren't getting into the attendees conversation?

**01:41:03 - Jumatatu Poe:** wanting abolition

**01:41:14 - Emily Johnson:** Yes juma

**01:41:16 - Krista Bradley:** Here's a question: Julianna Crespo 01:33 PM  
Can you give guidance for those of us who experience staff within the organization that are pushing back on change. Responding with things like "All Lives Matter", and honestly centering the conversation on them. It slows the work many of us are trying to do to push forward...

**01:41:31 - Krista Bradley:** And another from Q & A : Anonymous Attendee 01:52 PM  
Thank you for speaking to organizations/institutions that already exist. Can you please speak a bit to the young artists/arts professionals who might be watching that have just watched the already severely competitive and economically fragile field of the arts become even more so with the pandemic? Any thoughts/advice about how young people might deal with the absolute crushing reality that the performing arts may never come back in the same way?

**01:41:53 - \*Daniel Bernard Roumain\*:** I hear you, Sean. I see it this way:  
If you're a presenter, your SEASON tells us who you are.

If you're a university, your CURRICULUM tells us who you are.

If you're an opera house, your COMMISSIONS tell us who you are.

If you're an orchestra, your PROGRAMMING tells us who you are.

If you love Black people, your CHOICES tell us who you are.

I love you, now tell me who you are.

**01:42:32 - \*Bill Bragin\*:** @DBR - I was totally thinking of this FB post of yours when Sean was talking

**01:43:05 - \*Bill Bragin\*:** I remember presenting Sweet Honey in the Rock in college and it was my first lesson that a contract and rider is a moral document too.

**01:43:42 - Yanira Castro:** Creating New Futures document: <https://drive.google.com/drive/folders/1F-PfkWYNuOMtRzyvLKXOABKUIXhTx2sz?usp=sharing>

**01:44:13 - \*Daniel Bernard Roumain\*:** Sean is speaking the truth!

**01:45:00 - Amy Schwartzman:** Yes, sorry I sent mine just to panelists: My fear about the question "Do they all need to reopen?" is that many of those organizations that are most vulnerable because they may not have reserves or enough infrastructure are often in that position because of the structural and systemic inequities. Although, it may also be the case that the smallest can be the most nimble and able to reopen because they've always survived with less: artists will make their work and figure out how to do that because they always do. The larger organizations may have the most systemic advantages. The ones I worry about the most are the ones in the middle and, again, they may suffer the most because of the systemic inequities - how can and will they find a path through to do the work and how do they need to be supported to do that if it is what they want to do?

**01:45:15 - Krista Bradley:** Question from an attendee: Anonymous Attendee 01:52 PM

WE are not addressing the racist presenters in this field! How do we speak to them as normally we do not challenging them when we are speaking to them as we are afraid of losing a booking? The famous line we do not need that in our community.

**01:45:22 - Ellen Chenoweth:** Yes for leap-frogging from DEI to abolition and yes for the image of a party where we all bring tools

**01:46:56 - \*Christopher Morgan\*:** Current Question: Any thoughts/advice about how young people might deal with the crushing reality that the performing arts may never come back in the same way?

**01:51:05 - Yanira Castro:** Yes to suspending disbelief. Thank you, Tara.

**01:51:29 - Scott Stoner:** the concept of "relationally" is important - connected with making time and space in the community for reimagining community identity through the lens of youth - reimagining space and time for culture to grow and flourish

**01:51:30 - Hannah Henderson:** I love this actioned oriented positivity

**01:51:45 - Michelle Fletcher:** @Candace Miguel is talking publicly with Edgar at 4pm EST

**01:51:48 - Michelle Fletcher:** <http://hmd.simpletix.com/e/54155>

**01:52:04 - Candace Thompson-Zachery:** Thanks michelle

**01:52:16 - Michelle Fletcher:** xo

**01:52:27 - Kaitlyn Sakry:** HERE/NOW: HOW WE GOT HERE (AND HOW WE NEVER GET HERE AGAIN)  
Thursday, June 11, 3:30-5 p.m. (EDT)/12:30-2 p.m. (PDT)

**01:52:27 - Denise Saunders Thompson:** This movement is about BLACK LIVES MATTER. Where is the discussion about centering BLACK LIVES within the dance field? The conversation continues to be side stepped.

**01:52:45 - Krista Bradley:** Tomorrow's session with a historical lens at 3:30 EDT: HOW WE GOT HERE (AND HOW WE NEVER GET HERE AGAIN)

**01:53:24 - Denise Saunders Thompson:** You can't lead a revolution until we center BLACK LIVES MATTER in this conversation.

**01:54:08 - Khalil Sullivan:** @Denise Saunders Thompson: Are you aware of this three day talk that begins today. Today's session is for black folks only:

**01:54:09 - Khalil Sullivan:** <https://www.google.com/url?q=https://www.eventbrite.com/e/bwayforblm-day-1-a-day-of-healing-registration-108453724008&sa=D&usd=2&usg=AOvVaw22oBqJcgChUVRJYBgkgh54>

**01:54:59 - Khalil Sullivan:** Broadway for Black Lives Matter is the name of the 3-day conference.

**01:55:15 - Denise Saunders Thompson:** @khalil the link isn't working - just clicked on it.

**01:55:50 - Denise Saunders Thompson:** @khalil - just found it in eventbrite

**01:55:51 - Khalil Sullivan:** Try this one: <https://www.bwayforblm.com/>

**01:56:09 - Khalil Sullivan:** Great! I hope you can still register and attend.

**01:56:30 - Denise Saunders Thompson:** @khalil - i am aware of this push from the theater community.

**01:56:37 - Denise Saunders Thompson:** the dance community is silent...

**01:56:54 - Khalil Sullivan:** Gotcha. Hmmm.

**01:57:25 - Candace Thompson-Zachery:** I hear you Denise - doing what I can where I am

**01:58:37 - Denise Saunders Thompson:** @candace - love you for all that you do! we will have to mobilize ourselves. White people have to "do the work."

**01:59:27 - Julianna Crespo:** Regarding Emily's point for more resources for artists. I believe AB5 was supposed to address this at least in Ca

**02:00:01 - Michelle Fletcher:** <https://instagram.com/thedanceunion?igshid=15ojhjuzz5vdr>

**02:00:04 - Candace Thompson-Zachery:** Thank you Denise. Agreed

**02:00:42 - Michelle Fletcher:** June 15 town hall at 7pm to address white supremacy in dance institutions

**02:01:30 - Yanira Castro:** @Michelle fletcher that is The Dance Union correct?

**02:02:22 - Michelle Fletcher:** yes! and here is the link to first one-  
<https://m.youtube.com/watch?v=2roJLe4AOv0&fbclid=IwAR3pW-JqWCYrjFCnvXUVtRXOTkY8N7UF7J06e648tHMgyz58H-qCdbFHz4g>

**02:02:50 - Michelle Fletcher:** for those who May not know or have seen it yet

**02:04:38 - Sixto Wagan:** I am concerned that the nimbleness of the small/medium organizations also comes at the costs of the personal labor of the people and the artists who make those organizations possible. Is there a way to make holding those values actually something that respects that labor?

**02:05:14 - Amy Schwartzman:** Sixto, yes!!!! And hi!!

**02:05:44 - Jennie Wasserman:** Agreed, Sixto. I've been thinking about that as well.

**02:05:53 - Michelle Fletcher:** ^^

**02:06:20 - \*Rika Iino\*:** Exactly Sixto

**02:06:31 - Stephanie Pacheco:** Agreed.

**02:08:46 - Candace Thompson-Zachery:**Agreed Sixto

**02:09:19 - Denise Saunders Thompson:** I am so confused by this conversation. The color BLACK - is inclusive of all colors, however until we center BLACKNESS we will not be able to "move forward" anything. This country, has not dealt with this issue and until that happens - the dismantling of these systems - we will continue to have these conversations that go no where.

**02:10:55 - Joe Clifford:** Thank you, Sixto

**02:11:42 - \*Bill Bragin\*:**@Sixto That's a question I really try to think about from a management side. Having been trained in boundary-less organizations, and being personally willing to work more than should be expected or is healthy how do I not create a structure or an expectation that this should be the norm.

**02:14:15 - Adele Myers:** Yes Emily!

**02:14:34 - \*Kamilah Forbes\*:** My work centers blackness 365 days out of the year. My work, and my institutions work

**02:15:06 - \*Kamilah Forbes\*:** Happy to do that

**02:16:34 - Sixto Wagan:** @Bill - this is particularly significant right now, when so much of the work - as discussed earlier in this conversation - requires time and reflection. The partnerships require time that do not relate to actionable metrics.

**02:18:24 - Sixto Wagan:** why isn't there a snap function on Zoom?

**02:19:30 - \*Rika Iino\*:** KAMILAH!!!!!!!

**02:19:32 - Tere O'Connor:** Thank you for all of this thinking. Very informative for listeners.

**02:20:38 - \*Daniel Bernard Roumain\*:** Kamilah is Truth

**02:21:06 - \*Rika Iino\*:** Hundreds of years. Yes. Not every February.

**02:21:10 - Candace Thompson-Zachery:** Reparations...

**02:21:10 - Krista Bradley:** This is so important: KARIN STEIN 02:17 PM

Also, speaking from a rural perspective, some presenters are in the early process of understanding the depths of racism and discrimination, but are trying to learn and bring their communities slowly in that direction. Should their slow-moving efforts be stopped or excluded? I live in a rural area and have always thought that having the patience to be a part of that change, including those eye-rolling moments or even angering moments, are important to endure to help some rural thinking evolve.

**02:21:30 - \*Kamilah Forbes\*:** Justice oriented approach!

**02:22:00 - \*Daniel Bernard Roumain\*:** Denise keeping us real and now and truthful

**02:22:12 - Krista Bradley:** Thank you, Denise.

**02:22:36 - Sixto Wagan:** thank you @Denise!

**02:22:47 - \*Kamilah Forbes\*:** Yes @carol

**02:23:02 - Jeanne Mam-Luft:** Denise, thank you for pointing that out!!!

**02:23:08 - Krista Bradley:** Next conversation is at 3:30

**02:23:35 - Stephanie Pacheco:** @Sixto: "so much of the work - as discussed earlier in this conversation - requires time and reflection. The partnerships require time that do not relate to actionable metrics." YES... and so much of this work is tied to individuals and not integrated into the fabric of institutional systems. So when individuals or leaders depart, the work goes away and communities feel justified anger and resentment.

**02:23:59 - \*Kamilah Forbes\*:** Thank you for the brilliant facilitation Christopher

**02:24:12 - Lulani Arquette:** Thanks to all of you for your insight and sharing; so much powerful statements: hold moment of stillness

**02:24:59 - \*Bill Bragin\*:** @Stephanie - yes - that's where the continuity of a well structured institution comes into place. Where the values can extend beyond and outlast individual departures

**02:25:33 - Tere O'Connor:** Christopher you a great job here!!

**02:26:09 - Julianna Crespo:** @Karin I find my work within my organization in a similar place. My board needs to be educated and expanded. We have staff who need to be educated or move on. My organization needs better hiring practices... the community I serve has changed rapidly in the past 5 years...the donors are conservative older and white. Our community is 60% Latinx.

**02:26:33 - Ellen Chenoweth:** Gratitude to all panelists, the sensitive moderation, and to Denise for reminding us of the need to center blackness, now and in our futures

**02:26:39 - Kaisha Johnson:** Thanks. Kamilah for your words. Also, a justice oriented approach means centering Black and indigenous people. Let's address the original sins that activated these systems in this country so we can work towards liberation for all.



**02:26:51 - STACIE CHAIKEN:** This was fantastic. Well done !!

**02:27:09 - \*Kamilah Forbes\*:** Yes @kaisha

**02:27:17 - Michael Harrington:** Thank you, all.

**02:27:22 - \*Kamilah Forbes\*:** Thank you christopher

**02:27:22 - Emily Johnson:** Quiana everyone!

**02:27:23 - Yanira Castro:** Amazing work. Thank you Christopher and all the speakers and Denise and all of you on this chat.

**02:27:56 - Denise Saunders Thompson:** @Kaisha - YES

**02:28:02 - Kaisha Johnson:** Thank you Christopher for your inspiring facilitation.

**02:28:03 - \*Kamilah Forbes\*:** Thank you all

**02:28:18 - Lulani Arquette:** oops pressed too quickly. I meant to complete Kamilah's thought about, "hold moment of stillness and force in these times". and so many others. Christopher, beautiful moderating; emily all great

**02:29:26 - Keelyn Mitchell:** Incredible panel. THANK YOU. Cannot wait to learn more and do better.

**02:32:12 - Khalil Sullivan:** Thank you, Denise for pushing the conversation

**02:37:23 - Sean Dorsey:** Thank you all. Thank you Denise for shining a light on us non-Black folks not centering BLACK LIVES in this session (I lipread & use hearing aids so I cannot look at Chat Box during a session). Thank you Krista and Christopher for holding this conversation <3

**02:39:25 - Krista Bradley:** Thank you so much for doing this session, Sean, and Denise, thank you for bringing us back to where we needed to center some of the covnersations today.

**02:42:22 - \*Bill Bragin\*:** For those who may be interested, Martha Redbone is currently in a powerful conversation on Camille A Brown's Instagram's page, also talking about Black and indigenous issues, both in relation to her personal and family history, and on a larger level

**03:05:02 - Lulani Arquette:** Thanks Bill! I met you in 2018 in Abu Dhabi at the Cultures Summit. Glad you

**03:05:54 - Lulani Arquette:** Glad you are on this webinar and hope to connect again at some point.

**03:11:16 - \*Bill Bragin\*:** Hi Lulani! Nice to reconnect with you here!

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## APAP BREAK/ROOM Conversations

### RECOVERY/TRANSFORMATION: WHAT COMES NEXT

#### June 10, 2020 Closed Captioning Transcript

**13:01:51 – Krista Bradley:** Standing by for captions. Welcome everyone. And thank you for joining us for break room conversations. My name is Krista Bradley the director of programs and resources at the

Association of Performing Arts Professionals now known as Washington DC that was stolen from the native people that histories have been obscured, altered and erased.

**13:02:23 - Krista Bradley:** In addition to the zoom platform, we welcome viewers to Facebook live. Closed captioning is available throughout the event and will be accessed on the CC button on the bottom of the window. On Facebook live, you can find Facebook captioning under the video player settings: if you have questions in the conversation today, we ask that you submit them in the Q & A box and put any general comments in the comments box.

**13:02:55 – Krista Bradley:** While we will not be taking questions from Facebook live, we encourage you to engage in a discussion with viewers in the comments thread. Break room conversations were inspired and developed in partnership with SOZO creative. We also want to thank The Wallace Foundation for their support. This series was created in response to COVID-19 and the impact on the presenting booking and touring field.

**13:03:12 – Krista Bradley:** Our field has been in triage for months, stemming losses, seeking relief and looking for ways to navigate the crisis and we realize we have to reimagine how we work now and in the future.

**13:03:44 – Krista Bradley:** APAP and SOZO along with other artists, agents, producers and cultural leaders see the need too. We need to innovate ourselves through the crisis of recovery. We need to transform how we work and think as we have curated the series in 4 parts -- a conversation in 4 acts to help us understand what we have been and imagine a new transformative future.

**13:04:09 – Krista Bradley:** Then came the murder of George Floyd followed by international public outcry and protest. Then came the outpouring of grief, anger and calls for racial justice and equity in our country and performing arts and cultural field so we have sharpened our focus.

**13:04:27 – Krista Bradley:** We can't help but hold the conversations through the lens of racial equity and inclusion responding to the current crisis. We hope this inspires action, honest conversation, deep listening leading to real and transformative change.

**13:04:48 – Krista Bradley:** APAP is ready to help, support and lead the change that needs to happen in our field, to create a more justice and equity future. Here to share about the future is our incoming president and CEO Lisa Toney.

**13:05:23 – Lisa Richards Toney:** Thank you Krista. Good afternoon everyone. Thank you for your tremendous work and to our partners SOZO creative. Thank you for your wonderful curation of the important session. I also wish to acknowledge the APAP chair Karen Fisher and fearless leader Maria that have been supportive to me as I suddenly APAP, get to know you before assume role of president and CEO July first.

**13:05:34 – Lisa Richards Toney:** Thank you for coming and thank you to Duke Charitable Trust for your support and participation as well.

**13:06:16 – Lisa Richards Toney:** The conversations today are part of the blueprint for the future. It is my hope the presentations offer catalyst to build on the genius momentum the field is exhibiting now -- the resilience and creativity is inspiring and sustaining. What our future will look like -- well that is the

million-dollar question. Not one of us is immune to the space of no longer and not yet. In opening that space, we must always be ready for the primal stream.

**13:06:42 – Lisa Richards Toney:** But don't worry -- we in the performing arts know how to do this. We know what to do. We know how to channel this, celebrate on this, innovative on this -- we have an opportunity before us to write the code for what should be, and we have a responsibility to hold ourselves accountable.

**13:07:11 – Lisa Richards Toney:** So, the future, it is ours to be determined. Yes, we want and need to open. Yes, we need funding. Yes -- we need our people. We also need strategy. So as not to develop a future with the pain staking failures of our past. I look forward to joining you when I assume the role of president and CEO of APAP.

**13:07:27 – Lisa Richards Toney:** Like all of you, I can't wait until we look back on this time and sing with great conviction how we got over. Thank you. Enjoy the convening.

**13:07:42 – Krista Bradley:** Thank you so much Lisa. Now let's turn to the first set of transformations -- recovery transformation -- what comes next led by moderator Christopher K-Morgan. Christopher?

**13:08:19 – Christopher K. Morgan:** Thank you Krista. Thank you, Lisa. I am Christopher Morgan he his her. I am the executive director that presents dance performances by choreographers in turtle island. It also a school for youth and adult artists. I am also the director of my own company and I have directed the international dance program in New York every summer.

**13:08:57 – Christopher K. Morgan:** I would like to begin today's discussion -- sorry one more thing -- pronouns he his him -- you can see in my name. I will first acknowledge that most of us are probably joining today's conversation from our homes bringing with it a multiple of things in forming how to participate including but not just pets roommates, families -- feelings of isolation, anxiety, exhaustion and more.

**13:09:27 – Christopher K. Morgan:** I invite you to be gracious with ourselves in the virtual space and in the reality of work from home. I want to acknowledge all of these homes are on lands taken from the native communities. For me, I am calling in from what we know as Washington DC by Krista and Lisa. As Krista acknowledged, I am in a relationship with a few people of the region --

**13:09:49 – Christopher K. Morgan:** There are so many other communities that histories have been obscure and erased. I invite you to take a moment to think about the land you are on where you are tuning in from and the people that lived there before you and this acknowledgement can serve as a reminder of the genocide of native communities.

**13:10:37 – Christopher K. Morgan:** Further, the establishment of the United States was financed by the sale of enslaved humans and built by their labor. We have acts of responsibility for continued marginalization -- today's conversation is what is next, and I hope what is next centered equity. I want to honor front line workers, medical professionals and community leaders that put themselves alternate risk throughout the pandemic and those that are taking action to stop white supremacy and police brutality.

**13:10:45 – Christopher K. Morgan:** I stand with those rising against the police government and supremacy for the black communities.

**13:11:45 - Christopher K. Morgan:** Black lives matter. Finally, I want to take a moment of silence for the over 112 thousand people that have lost their lives to COVID-19 in the land we call the United States or turtle island and over 400 thousand worldwide. Let's take a moment to think about that for a breath. Thank you all. In all of that, all of it -- bring us to today's conversation -- what comes next -- recovery, transformation, what may radical recovery look like and what does this play in the process the COVID-19 pandemic h

**13:12:14 – Christopher K. Morgan:** Laired effects on all of us. As the arts community begins to move forward, this conversation with incredible artists innovative thinkers and community leader tell us can imagine what is next. Artists are always at the fronts line of innovation and the skill will be needed as we get out of this as Krista said recently in a call.

**13:12:45 – Christopher K. Morgan:** With all of that framing, I would like to introduce you to our first 2 panelists in conversation with me -- the artist that makes body based work Emily Johnson and powerful speaker who I was moved by when she presented recently and award winning director and producer and the historic executive producer Kamilah Forbes.

**13:12:47 – Christopher K. Morgan:** Thank you for joining us.

**13:12:48 – Kamilah Forbes:** Thank you.

**13:13:18 – Christopher K. Morgan:** As a way to introduce yourselves -- I hope the viewer have had a chance to look at your biography but I thought I nice way to start the conversation would be to ask -- give or take a few weeks depends where you are geographically situated, what have you been focused on the last 3 months --

**13:13:24 – Christopher K. Morgan:** Emily would you mind going first?

**13:13:48 – Emily Johnson:** Hi everybody. I am Emily Johnson -- I am hear in NY apartment on the lower east side of Manhattan. I am from the nation in Alaska -- a grew up there and my produce knowns are she hers.

**13:14:34 – Emily Johnson:** And the last many weeks have been engaged in trying to be there. When needed. sometimes this is in the community, sometimes my pets -- sometimes delivering food -- that has been the most general thing I have been engaged in as an action I as a healthy person can take.

**13:15:20 – Emily Johnson:** And to be able to share the intimate moves with can community members, elders, those that are immunity prized -- the moments you can leave food and say hello to have a brief check in has been special to me. Now doing this for hours daily on the streets in protest, I think these -- this focus on this focus on collectivity, this focus on equity, this focus on transformation --

**13:15:27 – Emily Johnson:** I feel like where we all are right now and certainly where I am trying to be.

**13:16:04 – Christopher K. Morgan:** Thank you so much for that. I think that is such a beautiful reminder to hear the way you spoke that we can't divorce ourselves from the emotional in tensity at this time. We have been carrying a lot from recent weeks, years, perhaps centuries from the systems of oppression. And I recognize the title that the association of performing arts professionals an honor professionalism.

**13:16:33 – Christopher K. Morgan:** I recognize that professionalism can be steeped in a western capitalist -- sometimes white centered sense of what it means to be a professional so I really welcome

the emotion I sense in your voice across the digital play and value what you have been doing in your space. Kamilah, I welcome your full range of self-as you introduce your name pronouns and focus.

**13:16:54 – Kamilah Forbes:** So Kamilah, she hers -- what I have been focused on the past couple of weeks is similar to Emily -- thank you for that art relation -- the vulnerability -- I really have been focusing on navigating change.

**13:17:06 – Kamilah Forbes:** Trying to find the best way to navigate change. Also finding that the best way to navigate change is at times is stillness.

**13:17:08 – Kamilah Forbes:** At times, it is also force.

**13:17:29 – Kamilah Forbes:** So, those are 2 posed states of being. Yet, I find myself in the mix of both right? As an arts leader, navigating change throughout the time period has been a challenge.

**13:18:01 – Kamilah Forbes:** You know, being socially distant -- in a form in which is all about connectivity, all about in person -- so how do we carry out mission among the world? We are obviously navigating a very major change. I would say in the country, in the city, in our globe -- around the importance of humanity -- black humanity to be particular.

**13:18:36 – Christopher K. Morgan:** So, from that moment of stillness to that one of forced change, rights? So that has been -- that has been the past couple of months, for sure. As we were preparing for the conversation -- personal and professional came up in direct conversation with you Kamilah. I wanted to say in my life personally, my sense of professionalism is wrapped up in identity politics. I have a strong desire to please.

**13:18:53 – Christopher K. Morgan:** I of had a lifelong journey of trying to be a model minority. Big air quotes around that. The pandemic and human rights protest are creating the possibility to readdress lines of professionalism.

**13:19:20 – Christopher K. Morgan:** So, I feel like we are setup to create a future to take time, foster layers and interactions -- so Kamilah then Emily, how have you seen this in your work around how can it foster transformation?

**13:19:42 – Kamilah Forbes:** A have been meditating -- so an author I am a fan of is (inaudible) -- kindred was my second rap name -- the second rap group I was in was named after butler. So that is -- her writing is very personal to me.

**13:20:16 – Kamilah Forbes:** I of been meditating on the idea of this. Why it is so important now. There is always been an African future movement. We think about African punk -- black science authors -- the rise of black panther but I think been thinking about how it in forms my own personal and journey.

**13:20:36 – Kamilah Forbes:** It is a concept viewing black people as super heroes with power to time travel, shape shift, bullet proof, with senses of immortality -- but black people imagining themselves in the future -- literally in the future.

**13:21:04 – Kamilah Forbes:** That has been a powerful notion now in this time -- particularly in this time - - particularly today -- June 2020. So, that is -- again that is my sort of personal really beginning to inform how do we take moments to reimagine ourselves in the future and what and who we can be.

**13:21:29 – Kamilah Forbes:** Not just black people taking on the notion of African futurism but the globe taking on this notion. Humanity taking on the notion of African futurism. That has been in forming how I am thinking and also thinking about you know organizational institutional structure as well, but I will leave it there.

**13:22:00 – Christopher K. Morgan:** Beautiful. It makes me think of conversations I have been in with Emily -- around the native community where sometimes it is hard to imagine themselves in the future when they have been erased interest the past, uninvited to future envisioning -- Emily do you want to jump into this? Taking off where Kamilah left off.

**13:22:43 – Emily Johnson:** I am thinking a lot in the last many months about bringing the future here now. This is a different way -- we have been in the process of community visioning -- forward thinking but it always leaves us like this in the future better here. Thinking about like how do we collapse the space so that future is here now. Being in that better future, being in that future that we imagine, where he in a radical to another to the ancestor past and future to beings more than human beings, to our c

**13:23:34 – Emily Johnson:** I think that is the future that is being actually called here by those that are on call of the front lines that are calling the front lines to be met, to -- I work with my friend and sister scholars and future thinker Karen. We have been writing an essay on this time thinking about the process of thinking that Karen really works on art lating about the choreography to land to beings to human to human and beyond human and a technology -- a way to spatial orient and dream.

**13:24:04 – Emily Johnson:** The dreaming we are speaking of is met with actions -- that personal and political and the way in which I personally try to group myself in transformational work is always challenged by the work that needs to be done. Yes. That is where I am.

**13:24:44 – Christopher K. Morgan:** Radical relationality -- embracing African futurism for all -- I love this. Radical relationality -- something I find myself suffering from at times is the pace we work, and the volume of work expected of us. It feels like the pandemic has allowed me to access that. That is not what we of been hearing about and in that, I have noticed more space of possibility for listening.

**13:25:21 – Christopher K. Morgan:** I sort of wonder if the increased protest we have been seeing lately compared to 2014 perhaps because people have listening capacity -- no science behind that just observation and wondering so as an envision a future I wonder for more space and time -- especially in the arts sector it moves at a /( rapid pace. So, what are ways we see the arts community listening and responding now and in the future?

**13:25:27 – Christopher K. Morgan:** What do you hope to see in how do we listen and respond? Kamilah?

**13:26:32 – Kamilah Forbes:** I come from directing a theater so listening on the core of acting, of responsiveness. Right? So, I think about the concept -- we learned in acting school. I can't make a move -- or a motion if I am not -- if it not in direct response to my acting partner -- otherwise it is unmotivated. We train actors this way but when it comes to our institutions being nimble and responsive -- it doesn't necessarily mean from program choices but about systematic choices.

**13:27:35 – Kamilah Forbes:** I think institutionally what is lotted is a structure can be maintained for decades upon decades: that is a check box of success. Now, we are challenged and I think and I hope

and the hope is that we ultimately will get gold stars to institutions that could be responsive nimble and to structures, administrative, staff, down to development and marketing etc. It requires a different muscle that we must learn from artists. It requires the muscle that we have to exercise on a daily basis, right? So that is what I've been thinking from what we learn from this time period...

**13:28:15 – Emily Johnson:** I have been seeing artists who are organizers, who are makers of time and space really organizing in ways toward mutual aid, so seeing radio organized at New York -- rise in native organized online, Instagram, seeing the kin ship organized -- which brought me here and the ways in which individuals and collectives are listening to care.

**13:28:28 – Emily Johnson:** Listening to ways to care for self-and care for one another -- in had a deeply embedded process-oriented way.

**13:29:00 – Emily Johnson:** I think that this is the kind of work that has always been happening. It has a very specific and a very specific hope now, but this is the work that needs to be supported. I am thinking about artists that think about this work now and not that the projects are cancelled like the project that goes on like on what we used to think of as a stage.

**13:29:39 – Emily Johnson:** Maybe we are completely listening to the moment and realigning the values of the project. The project is now. The project you are engaged in now. That never needs to come near a leader. How does that -- but it is art -- protest is art -- organizing is art. Signs are art. The way this work is resonating with community in a way far beyond what is used to be than when we used to open the doors at show time an open at ten.

**13:30:04 – Emily Johnson** There is discussion about the opening lobby, but there is something beautiful about it in that the doors are open in another way. I don't want them to close again you know? I think institutions like that what you said Kamilah about structure and success -- maybe the structure of success for some of the institutions is that they don't reopen.

**13:30:21 – Emily Johnson:** Like, or maybe they don't reopen until they have done some deep reparation work -- they have done deep equity work and changed the structures you were talking about. Quit talking about them. Change them then we will let you open.

**13:30:37 – Kamilah Forbes:** There you go. That's right. I am so with you on that. I am just like yeah. Sorry Chris but yeah. Do the real work. I think this time period literally the rug has been pulled out from all us under.

**13:30:55 – Kamilah Forbes:** And a forced pause. So, you know it is funny the first couple weeks of quarantine you would see peoples like what are you go to go do? Pick up a skill in learn to knit? Real talk with institutions, what do you do at this time?

**13:31:16 – Kamilah Forbes:** I think it is important as afield what do we do at this time? How do we really measure success? How do we really value serving versus conserving or preserving -- very different than being mission focused or not.

**13:31:33 – Kamilah Forbes:** This is time for real soul searching. Organizations that have done the real work. Not just organizations but putting collected individual artists that have done real work during this time period.

13:31:37 – Kamilah Forbes: We should all come out of this a new.

13:31:45 – Kamilah Forbes: Renew. Looking vastly differently than before.

13:32:07 – Christopher K. Morgan: I love the invitation to think about defining success. What are the new metrics for defining success -- you have already said several of them but I wonder -- we have an audience of institutions and many other folks and professionals in the field but what may be new metrics of defining success?

**13:32:54 – Emily Johnson:** I ask that question -- I want to think about funding institutions in this metrics of success. You know and recognize -- recognize we are in this power hierarchy. Maybe there is a way to change that. In that, how do we -- in this moment of transformation and reckoning, how do we in performing arts come to terms with that fact that all of money that comes into our work comes from genocide and the labor of enslaved people.

**13:33:33 – Emily Johnson:** That is where the money that we live on comes from. We are in approximate a way complicit. I don't know the answer of the change and Bill does a lot of work on decolonizing wealth and there may be work there we can engage in, but how are the funders also part of doing this work of radically reimagining? That will have to come to them also reckoning where the money comes from. We can't ignore that.

**13:34:20 – Kamilah Forbes:** There is -- something you brought up. It has to be done in collaboration. There is a note in the chat also -- this idea that system of change can't be done with institutions to void artists or funding metrics to board of directors. It has to be a collective conversation which is why this series of conversation that is you -- that APAP and SOZO put together is brilliant because it takes into account many constituents in our field because it can't be done in vacuum.

**13:34:29 – Kamilah Forbes:** If the body is ill, you can't fix a finger and think you have done something good because the heart is still broken so --

**13:34:58 – Christopher K. Morgan:** This is a huge and intense beginning and opening. One of the things I love about the 4-part series is the next conversation a little later this afternoon has funders on it. What I personally hope that is one person involved in the complex series of conversations is that this space of dreaming this gets supported and scaffolded how funders are engaged in conversation.

**13:35:37 – Christopher K. Morgan:** I want to really recognize that this great question brought forward to the organizations closed need to reopen. Why? Why not? So, in a moment, we will transition to the second pair. That may be a question I circle back to the 4 of you and you get 25 minutes to think about that. This has been a wonderful beginning -- I will see the 2 of you in a few minutes as we welcome Sean and Tara. Thank you.

**13:35:56 – Christopher K. Morgan:** All right friends. We will continue with another duet conversation with myself supporting that before getting back to the whole group. Sean is joining us -- San Francisco dancer choreographer writer an extraordinary person --

**13:36:15 – Christopher K. Morgan:** Tara is the association curator of the arts of Chicago and a lovely performer in her own right. Thank you for joining us. I would like to start the same way as we did with the other panelists.



**13:36:45 – Christopher K. Morgan:** Hopefully the viewers checked out your biographies that should be available to them. I just want to recognize our different experiences in the last 3 months of the pandemic. Let what have you been focusing on as well as sharing your names pronouns and whatever else you want to share Tara will you go first?

**13:37:12 – Tara Aisha Willis:** Thank you for the layers of introduction. Pronouns she her -- and yes -- I guess by way of introducing myself, I will add I consider myself a writer and scholars as well with dance and race. So, I think there is so many perspectives coming into the conversation with.

**13:37:40 - Tara Aisha Willis:** And you know, I am trying to personally balance the sort of operational and conceptual realities of being a curator in that roll and my perspective as an artist in what is going on and stepping back and looking at that from a scholars point of view. That will affect the way I word things as a forewarning.

**13:38:27 – Tara Aisha Willis:** I have also been focused on over the last few weeks -- so many things. I think the biggest one for me has been both on a personal level and sort of inside of my institutional space and other conversations. What is the distance between words and actions? You know there is so much conversation just now in the last week brought up around what is the different between an institutional statement with black lives matter and institutional action. I am trying to take this time, of course there is also

**13:38:38 – Tara Aisha Willis:** In a strange way in COVID-19 as well but to really also examine those gaps between word and action in my own approach to things.

**13:39:01 – Tara Aisha Willis:** Knowing that I will not be able to narrow the gap in in every way and moment but to examine them where they are. That is so key to the conversation about the role of institutions as well -- you know -- it is I think that is sort of fundamental to the conflict the country is experiencing as well now.

**13:39:10 – Tara Aisha Willis:** There is so much between -- we talked yesterday about the distance between 2014 black lives matter begins as a movement and now.

**13:39:54 – Tara Aisha Willis:** And what happens in between so much of that is really about so many people effected by a shift -- to words over actions and not move to act necessarily. So, trying to be really thoughtful and to not rest on my personal morals but also trying to identify where that distance between word and action shows up in how institutions are operating and what pieces of that puzzle can be done to shorten the distance.

**13:40:16 – Tara Aisha Willis:** This point about what happened in COVID-19 and of course the protest that are sort of business as usual model has been exposed for what it is -- is so important also along those lines that we can understand things and from my writer perspective, I can verbalize things but then what really happens.

**13:40:27 – Tarah Aisha Willis:** So, I think that is the space my brain has been in.

**13:40:28 - Christopher K. Morgan:** Thank you for that.

**13:41:17 – Sean Dorsey:** Hello. My name is Sean Dorsey -- pronouns are he him and his. I don't feel like I have an organized way to respond to the question of what I of been doing the last few weeks because I

feel like -- this moment is also providing us the opportunity to reflect and examine. Someone talked about the metrics of what I feel like white supremacy and ableist metrics and measures of productivity -- an outcome in product -- I see that in action -- when we began shelter in place.

**13:41:44 – Sean Dorsey:** So, on one hand, it has been a real time of deep listening and reflection and also been a time of a lot of fear and anxiety. Leading a trance centered organization -- I loved what Kamilah said about holding both stillness and force. I love those words. I feel like those are things I have been sitting with.

**13:42:03 – Sean Dorsey:** I haven't frankly been able to have a lot of stillness. I aspire to y I am trying to embrace force and boldness around my voice -- as a white person in leadership in the field -- my voice as a white trance person and leadership in the field.

**13:42:20 – Sean Dorsey:** I think for me, the biggest thing has for this time been about relationship and not content. There is so much push I feel like from out work communication in the field, our producing content -- this is being in relationship.

**13:43:12 – Sean Dorsey:** So, to me, this time has really been about my immediate circles -- I have relationships most to least connected and thinking about how my response you know 3 months ago as an arts leader to COVID-19 really needed to activate and reflect my values and organization values so something was recently said about how I see primarily white run and non-disabled run facilities using this time of COVID-19 related facility shut down to like refinish the floors or paint the walls.

**13:43:44 – Sean Dorsey:** Which we are seeing instead of instituting on going practice to get rid of white supremacy culture without using that time and money to create more access for wheelchair users and scooter users -- folks that are deaf and hard of hearing or creating all-gender restrooms etc. Etc. I love the question about don't rehope or maybe not -- or not until you've done some of the real work. So yeah.

**13:44:37 – Christopher K. Morgan:** That is so great. Thank you. I think some of our dialogue will help out the strands. Everyone engaged now, I want to recognize the questions popping up in the chat. The question of will it reopen? I will hold for a moment, but we will address that and the ideas around equity and who has the capacity to stem through this time? They are really real questions that we all have as well as radical ideas that may be a good thing to address who is in the field as we move forward.

**13:44:53 – Christopher K. Morgan:** Before we get into that, 2 things that came up in the introduction -- had to do with the gap between statement and action -- words and action then also accessibility in a / (wide range of ways. I will start with the gap.

**13:45:26 – Christopher K. Morgan:** So I am sort of curious -- historically, we come back to see art has a pivotal and central role that requires action -- so, I wonder what are things that you see recognizing that that is the hard work right? How to move from statement into action. What are some things that you see happening that you would like to lift up and highlight to bridge that gap between statement and action?

**13:45:29 – Christopher K. Morgan:** What are ways that you dream of that happening.

**13:45:36 – Christopher K. Morgan:** Tara, I will go to you first because you brought those words in today.

**13:46:09 – Tara Aisha Willis:** One piece of this is the idea of listening. I want to add to that hearing. Because -- the gap between words and actions also starts to close if we are not just reacting but actually hear what is said to us as an institution and individual like there are folks now reevaluates their understanding of racial dynamics of their own whiteness, of institution whiteness etc.

**13:46:27 – Tara Aisha Willis:** So, it is not just listening. It is just hearing. I don't -- off of the top of my head -- this is not necessarily -- not or not excellent examples but I am not seeing them so please send me links it you know them.

**13:47:16 – Tara Aisha Willis:** I would love to see -- mechanisms for listening and hearing built into institutions. I don't know what those look like. Actually, that is the point. It is that we have to figure out in a lot of ways. This is along long road we are on. Many of us will be on it for a long time already. So, you know -- welcome. If you haven't been. But also, it is going to be trial and error. So, you know, so that is just one addition to this point about really listening to artists, to staff who are perhaps in hierarchy

**13:47:21 – Tara Aisha Willis:** Finding internal and external roads of listening and hearing.

**13:47:51 – Tara Aisha Willis:** Also, figuring out how like we are already late to the party. So, what do we do next now that we are in the door is the thing that matters more so than how late was that person compared to how late I am and what did you bring to the party so also finding -- really taking the time to evaluate or reevaluate really what you can bring to the party.

**13:48:12 – Tara Aisha Willis:** You know, what tools does the institution. That is speaking to the question about who should we reopen. There are things that many of the institutions are really good at actually. It is just if they haven't perhaps applied those skills in certain ways.

**13:48:50 – Tara Aisha Willis:** These are all the think that we need to be doing now to narrow that gap. They are doing words and actions. we all know there are -- beautiful mission statements out there. There are lots of commitments I am thankful including saying I don't know what the action is, but we are going to work to find out. It is also -- you know not necessarily completely about transforming your institution or closing it but identify what you have in your tool kit.

**13:49:21 – Tara Aisha Willis:** And how you can perhaps reorient it. And also collaborate with other institutions etc. To share the resources and actually not just look at it as a constant battle between institutions -- we are see that with just the digital platforms now -- if I could present with an artist it is not a tour now. It is a shared digital platform.

**13:49:41 – Tara Aisha Willis:** So, the idea of who's is who's is really being exposed now so we all have tools to bring to the party. Is yours a cake? Is mine a side dish? Let's figure out what those are and do the work to deploy them in a way to shorten the gap.

**13:50:05 – Christopher K. Morgan:** Thank you for that. I do notice that in the chat some people have started to post links to course right side of the call outs you made to future architectures and about the self-care resource that you found particularly helpful at this time. Please continue to share resources.

**13:50:16 – Christopher K. Morgan:** Sean do you have ways to think about ways to think about homes for actions or responds to Tara's thoughtful words?

**13:51:12 – Sean Dorsey:** Thinking about the gap and maybe a lot of white people in leadership, cis gendered people in leadership, non-disabled people in leadership can think like how do we get there. I would like to quote Madison Cario, a great arts leader that said your budget is a moral document. I love that. I would add the season program brochure is a moral document. Your payroll -- in terms of who is on the payroll paid most to least is a moral document. Your website and the content and the artists you post on the website that are probably unpaid for you benefitting from their labor is a moral document.

**13:51:39 – Sean Dorsey:** I echo it is easy to create statements of solidarity or to wear a black lives matter or for folks to create a profile picture. This a moment for us to invite and to challenge each other that these are meaningless unless there are dollars an actions and systems of power behind them.

**13:52:03 – Sean Dorsey:** So one thing I would love to invite conversation around in this moment is the opportunity I hope for us to examine and I would hope discard the DEI model of change in favor of perhaps other justice based models of change.

**13:53:26 – Sean Dorsey:** I feel like dei, is largely a white led white con received system of change that is self-congratulations or self-soothing to us and generally not for systems of power. The model of diversity is about optics and not about changing power. It is about let's get one of those on the board. Or no we had a trans last year in the season program. Inclusion is an operationalized violence about absorbing people into structures that harm them. I will quote an amazing artist. Jay Mace the third -- a black trans queer artist – When I hear the word inclusion I hear white folks wanting black folks to disappear into their organizations and their dreams instead of understanding that black folks have a right to autonomy and mutual beneficial collaboration.

**13:54:04 – Sean Dorsey:** When I think about the model of equity, I think about it like this -- all right. It goes close to the idea of equality to me. So, I think so many of us -- in this moment are talking about not wanting equity, wanting justice and there is potentially more space in conversations about a model of justice with room to recognize acknowledge and being accountable for harm, trauma, conversations an instituting practices an actual forms of reparations.

**13:54:36 – Sean Dorsey:** So, I just would love for our field to really interrogate dei as a model. I feel like dei will slow us down by 20 years to get to justice to take down systems and cultures and the fact that everybody that holds power in the dance field is cisgender around most of the institutions are led by nondisabled people.

**13:54:54 – Sean Dorsey:** Anyways, I have no answer. I don't have the answer here, but I am excited for to us leapfrog over dei and get to other practices.

**13:55:35 – Christopher K. Morgan:** In the spirit of the gap between words and actions, I am inspired by one of which -- I know Tara was involved in the creating of the future about the artists and presenter support influence and funder supported. In integration of cancelation is that it happened -- a lack of a moral compass perhaps guiding communication -- not even the theme but the communication with that. Artists got together and I am amazed not just by work itself but how people compete around that.

**13:56:17 – Christopher K. Morgan:** That has been inspiring to me. If you are not aware of it, I lot is happening in the chat -- a lot of folks in involved are in the chat. If you don't minds putting it in the chat, I would appreciate that. A recent solidarity statement I felt had a lot action was released Friday by Jacob's Pillow. Just recognized -- I recognize the complexity of the statements having had the privilege to

write with collaboration from the board and we wanted to move quickly, and it is difficult to move quickly and thoughtfully.

**13:56:27 – Christopher K. Morgan:** Maybe it is good to fail forward and get the plot back to help us learn to do better. All of us.

**13:56:44 – Christopher K. Morgan:** There is a lot of different opinions and layers in complexity with that but one that was really backed up with dollars and something else Sean -- programming maybe.

**13:56:47 – Sean Dorsey:** Systems of power -- also.

**13:56:49 – Christopher K. Morgan:** Yes.

**13:57:22 – Christopher K. Morgan:** How do we balance that? Thank you for posting that into the chat. They both did great to create that document. A great anonymous question came up with how this time is affecting young artists an arts professional. Spoiler alert. You will have to address the question about who closes who opens who remains. We will do that in the group forum in a little bit.

**13:57:56 – Christopher K. Morgan:** Just wondering -- how young artists an professionals watching that have already severely suffered from the competitive and economically suffering field we were in -- any thoughts or advice how we may deal with the reality that the performing arts will come back in in another way. Do we have any thoughts on that -- mentors in different kinds of ways?

**13:58:28 -Sean Dorsey:** I think my most honest answer to that -- it is not really an answer but my most response is response is that -- the young people that may be in relationship with or my organization may be are relationship -- are of community that is are ignored by my field to begin with. In a lot of ways not a lot has changed for young people.

**13:59:26 – Sean Dorsey:** So, my hope would be that leadership in our field will show up with an offer of dollars in systems and power and resources for the young people. That is not useful advice and is maybe just a pipe dream location of my brain but I just acknowledge like how many -- this is not specific to young and younger people but how so many communities of all ages of black trance women, black trance people native, and 2 spirit trance people, people of color that are transgender nonconforming -- disabled --

**14:00:02 – Sean Dorsey:** They are mostly totally by passed by our entire field in terms of investment for meaningful opportunities for creative expression and cultural leadership. None of that has been changed yet. I hope there will be response -- meaningful onward shortening of the gap -- inventions to shorten the gap but there is an ongoing freely to step up, invest in and lead by so many communities.

**14:00:05 – Sean Dorsey:** It is not an answer. It is a response.

**14:00:12 – Christopher K. Morgan:** That's okay. It is response. Any thoughts?

**14:00:52 – Tara Aisha Willis:** In a way it is quite beautiful to enter the field at this time. Terrifying -- it doesn't account for the very real financial and physical realities of what is happening, but we are as in in a moment of reworking that should have already happened. So I don't see it -- I have been there and very recently I am young myself -- but in that space of like being so excited looking up to so many people for a long time and to you know perhaps so many in the arts are sort of finally having found a community or our network that really feels supportive.

**14:01:34 – Tara Aisha Willis:** That feels like particular to us -- let's put it that way but the space was already raw. So, I really struggle with this idea of the loss of something that we are supposed to be able to return to. Again, we have to deal with mourning I have been dealing with as well. I have come to the point -- this is not how I felt March 13, but I have seen powerful ways that young people can actually have a relationship with a new field.

**14:01: – Tara Aisha Willis:** It is -- we are in one of the pivotal moments that have happened in American history before where young people are actually leading the change happening in the country.

**14:02:14 – Tara Aisha Willis:** Why not also in arts? And in performance. So, that doesn't change the fact that the infrastructure is there but the image of the party. So many of us including black folks that have internalized a lot of B.S. are already late to the party because the field is already late. We are on stolen lands.

**14:02:35 – Tara Aisha Willis:** There is so many degrees of lateness. Enter where you can. Assume you are defensive about something you may not if need to be. Assume you are late. Step in the door. Assume this not an incident occurred is not a standalone incident. It is grounded on a lot of other stuff.

**14:02:50 – Tara Aisha Willis:** The folks telling you this was bad -- they are not just talking about this incident but about something deeper and historic that you may be a part of. Assume there is something deeper going on.

**14:03:07 – Tara Aisha Willis:** I take the assumptions not as a negative point of view but full of potential because there have not been so many people paying attention to their assumptions at once in my lifetime at least.

**14:03:42 – Tara Aisha Willis:** So, I am suspicious of folks -- I was watching George Floyd's home going yesterday. In the moments where people take this like we are going to change this type of statements but I have come to see them in a performative -- like this is about spending our disbeliefs -- so assume the worst then take a step.

**14:04:06 – Tara Aisha Willis:** There will be criticism matter what you do so take the step then get it. I started with young artists maybe that is all expanded to institutions and to all of us as individuals as well but it is a powerful moment so in a way, I would say congratulations to those young artists.

**14:04:46 – Christopher K. Morgan:** I want to honor the feelings of loss and grieving -- fomo. Is real. We have had performances we were invested in and excited about partnership of collaborations so leaving yourself space for that is human and important to do then to see the beautiful opportunity. I would encourage anyone that is sort of feeling this to attend the conversation tomorrow and I will lean into my friends on to be sure they post this. The one looking at this with a historical lens how.

**14:05:16 – Christopher K. Morgan:** Do we get here? I have tried to maintain my optimistic view by thinking about the culture wars of the 90s to create a new possibility -- it took time. It took years. Artists on the call have very much benefitted from the creation of the arts network and the foundation for the performance arts -- the foundation for the arts national dance project for example.

**14:05:46 – Christopher K. Morgan:** That was an innovation out of another crisis time. So, to young folks watching, tune into the conversation tomorrow because it will bring the bigger picture lens that may be

useful and helpful and that we can't yet see the solutions that will come. This conversation is part of that -- stepping stone to that and so are you. Young people are leading revolutions in so many ways.

**14:06:01 – Christopher K. Morgan:** So, if you don't mind, I will welcome back the other panelists and all 5 of us can get into it together. We have a big question to discuss. Welcome back.

**14:06:22 – Christopher K. Morgan:** This is a beautiful group of people. I am honored to be in conversation with you all. Thank you for taking time to be with us. There has been great conversation in the chat. I am multitasking so I haven't seen it all but will be a lot of questions about the great thing that opened up.

**14:07:04 – Christopher K. Morgan:** What if everybody doesn't come back? What does it take to come back? Not just the -- questions of accessibility have come up to many different folks. Questions of accountability -- both from the funders' perspective and from the institution -- questions of how are the presentations -- the curriculum, the budgets, the moral documents -- these are important questions to dig into. I am going to circle back to those that have been able to think about this to get us back into that.

**14:07:14 – Christopher K. Morgan:** Tell me more about the idea. What if all places don't reopen? What does that look like? Emily you are nodding -- I will go to you with that nod.

**14:08:44 – Kamilah Forbes:** It is interesting in the chat there has been chat about where does that lead the middle ground organizations? The statement about all places not coming back is a real statement to force all stake holders to reexamine their mission on a level who they are serving. And on a very radical level. I -- Apollo, our mission is to create a safe space for black artists and audience. We are in in a conversation about black lives matter. Safe physical space in the streets. We see that translated in our arts institutions...

**14:08:56 – Kamilah Forbes:** Re-examine about coming back, how are you coming back fully and putting your mission, putting your systems where you mouth is quite Frankly.

**14:09:30 – Emily Johnson:** Absolutely agree. And maybe in the process, in the process of thinking you know transformation is not an easy process. In transformation, some things don't continue. That is part of transformation, so I think that this thoughtened this really dive into the thought of what institutions do compact is critical, is crucial, is a place of power for artists to be part of that conversation.

**14:09:50 – Emily Johnson:** We have institutions and we have presenters who are racist, that are antiblack, that are trans and homophobia -- that didn't have space not just physical but all of space for artists with disabilities.

**14:10:14 – Emily Johnson:** If you as a leader of cultural institution and if your institution is not centering black and native and other artists and queer and artists with disabilities and trans -- then you are not doing the work. Much there may be a way in which the field as a whole can see that, say that and notice that.

**14:10:47 – Emily Johnson:** I love what Tara said -- will be many degrees of ways to enter where you are and lateness. There is an entry point but there is a critical point where we understand what the real work is and what performance work is. I think many of the smaller and mid-size organizations are the ones doing that work and of been for the larger institutions have not -- do not do the work.

**14:11:17 – Emily Johnson:** What if some of them don't reopen? What if we create health care for artists? What if the dollars that go to the institutions that uphold values that none of us here are talking about -- if they are not in alignment with the values, we can shift the resource to artists to mutual aid to the organizations that are doing the work and really transform this process together.

**14:11:28 – Emily Johnson:** I kind of think of it as a positive and how can we view it as a field or a positive?

**14:12:10 – Christopher K. Morgan:** Thank you for focusing the conversation deeply to think about what is more imperative here? Who are the partners that want to have with us as we step into the challenging moments to create the optimistic future? How do we center black lives matter? How do we center native folks or in equities about access to the physical spaces and the abilities that everyone brings into the conversations and create better access for those that are hard of hearing etc.

**14:12:47 – Christopher K. Morgan:** So, Tara, Sean, if you want to join in on this this -- thoughts about what happens in not everyone reopens. I am really interested in the idea of large, small and mid-size. Earlier in the conversation, she mentioned a different kind of muscle required to be responsive. Sometimes when an institution is large, it is difficult to leave them a response and it is a size initial a way to get through the changes quickly. Maybe they can. We have seen the government go through vast changes recently.

**14:13:16 – Christopher K. Morgan:** That is part of the conversation too. There are concerns in the chat about small organizations that may not be able to get through this time. Many of them may be black led, led, trance led, because of a lack of resources.

**14:13:30 – Emily Johnson:** If those are institutions we value, then we have to protect. I think that is on us to protect institutions that we know.

**14:13:35 - Christopher K. Morgan:** Would you define us in this moment to us.

**14:14:29 – Emily Johnson:** I think artists, audiences, we have presenters, funders those of us that are part of the creating an sharing performing arts -- you know it is good to be specific but this does require all of us working collaboratively to make the change as defunding police an abolition requires us to be honest or on the streets -- this does require all of us figuring out how.

**14:15:14 - Sean Dorsey:** Something I am interested in seeing is greater systems of transparency and accountability in terms of the funding world, grant makers -- as one step to address Tara the gap you talk about -- I think that we all know about the as long as the field has existed -- white led organizations, naming black artists, artists of color, grant applications.

**14:15:47 – Sean Dorsey:** As a white trans artist, I have been included in many grant applications I would never invited to be on for -- but the gap between stated values an audience outreach efforts you know -- but asking funders to really demand transparency and accountability so when people in leadership say we are doing the work, we are asked to show it.

**14:16:25 – Sean Dorsey:** And that, you know collecting demographics as part of a grant application, needs to have some actual consequential meaning so if a funder collects demeanor graphic information and the staff is white or the board is vast majority white, if will are not native, people of color, trance folks in leadership positions that need to be the first question on a funders mind.



**14:16:56 – Sean Dorsey:** That is in terms of large institutions reopening -- very linked to the long time massive city state national government and foundational subsidies that are a given for mostly white led cis led organizations -- really examined -- transparency, accountability, consequences --

**14:17:54 – Tara Aisha Willis:** Part of the bottom line is that there are -- capitalism. There are so many -- I hear this really beautiful thing Emily said about redistributing of wealth literally right. So will are individuals working in institutions doing their best in a terrible situation in a lot of cases but also the desire to keep a job or have sustainability in a system which of course has been very revealed if it was not obvious to you that doesn't stand up in and of itself beyond the arts --

**14:18:27 – Tara Aisha Willis:** The crucialness of having resources is just desperate to be honest. I don't have an answer to that but it is something people are feeling now -- the frustration I am hearing from arts administrators in institutions about whatever issue they may have had an how it is amplified at this time or the feeling that you can't escape out of fear of not having access to better jobs.

**14:19:21 – Tara Aisha Willis:** I would love to figure out the ways we can concretely deal with that. Proposition -- maybe it is collaborations or individuals in the institutions that will work. It may be small or finding collaborations across institutions. There is a swab of mid-size institutions of the bridging of ethics with both going on. So, I don't know. I don't think institutions are the solution in general, but they are -- they are -- I include myself as someone that works at one -- the holders of the keys at this time.

**14:20:02 – Tara Aisha Willis:** I of course am thinking about -- I am in a museum so looking at performance context -- there is a reliance on the programming, on the artist and the curators or the creators of the programs that are not often the leadership of the institution to solve the problem, to be the space where the conversation with the public happens, to like -- there are a lot of conversations about platforming the voices to people that matter now as if they haven't for ages.

**14:20:35 - Tarah Aisha Willis:** So, there is that problem. Are we platforming people or speaking as an authority or how do we locate ourselves in this voice and really I don't know if that binary is useless at the time and always has been but like either we to have been shove someone else in front of us but at the same time of course it is such an important strategy to bring in an outside voice to moderate literally discussions.

**14:21:11 – Tara Aisha Willis:** But also, to work with institutions in so many cases that can't see without eye lashes. So again, no answers there but I am thinking about the dangers of that where we know -- so many of us -- everyone on the panel and so many on the call probably know there are tons of artists working on the question is already -- this is not -- and we know also that programming -- someone in the chat was saying -- that thing that happens where you only program black people in February.

**14:22:06 – Tara Aisha Willis:** Right? That doesn't solve the problem neither does staff leadership color necessarily. The point about inclusion doesn't necessarily make that voice more powerful in the room and also people have internalized their own stuff so I don't know -- I am personally struggling with all of these sort of intricacies of actively how do we have find a step to take a step out of the institutional spaces onto personal networks of artists etc. Yeah. I do think the creating the futures document is.

**14:22:28 – Christopher K. Morgan:** I think that say great transition into directly addressing the challenges of box ticking -- one trance, one native, one physically integrated dance company and now the rest the program will be white centered.

**14:23:14 – Christopher K. Morgan:** So how do we -- I know each of you in different ways but Sean and Emily -- I know folks think of as embracing and inviting in rather than a calling out way of working. The building partnerships that effect change within the institution while doing your work. What are ways in your experiences, and I welcome other panelists to share too. I want to start with you. What are ways you have built relationships or tools of a conversion process to take what you perceive to be a scary journey. It may not be true, but I think there is some fear involved in those...

**14:23:22 – Christopher K. Morgan:** In the problematic programming decisions: do either of you have anything to reflect on?

**14:23:29 – Christopher K. Morgan:** It is a big one -- I see a nod. Thinking. The thinking.

**14:24:13 – Emily Johnson:** Trying to think of a specific example because of my work in general is decolonial work and is in relation to place an people so when I am partnering with an organization, we are trying to create a space to work with equitable -- so for example this work had performance, dates of volunteer work -- in the community led by the visioning of the community members.

**14:24:49 – Emily Johnson:** It had story telling. Led by native leaders. So, in the process of presenting this work called sure -- you have a theater holding the dance part, the show but you have these other elements -- stories that will work in in the world that are equally as important and happen on separate days and audience and it could be any number of them. Each one of the parts requires multiple organizational or community-based partners.

**14:25:28 – Emily Johnson:** I had conversations with the theater organizations about equity. To me that is an equal partner to the theater offering x amount of dollars. So how do we work actively within the decolonizing or process of decolonizing or thinking about colonizing systems so that the things that people want to do together and the ways in which we can collectively envision or rest are or eat or make food or watch a show or generate change.

**14:26:08 – Emily Johnson:** Those are the things centered. That puts me in those situations -- I am one of the many offering that process -- on another specific note the work of decolonization or the land acknowledgement that I require an organization to take the step toward in an effort to decolonization to center black and native artists of color. Sometimes organizations are afraid of that.

**14:26:46 – Emily Johnson:** I think one way -- in creating new futures. One way to address some of this is are there intersectional riders that artists agree to? That we will only work in spaces doing the work of decolonization and centering spaces to be accessibility -- environment riders too like all of the things we value, how do we organize those values, I guess? I don't know if that answered the question but --

**14:26:54 – Christopher K. Morgan:** That is great. Thank you, Sean. I love to partnership with institutions to help shift the needle.

**14:27:41 – Sean Dorsey:** Yeah. But now I find myself shifting and want to say yes with excitement to what Emily said and what an opportunity this would be for resource institution us and funding in this moment for us to gather and pay for labor of artist activist leaders to create cross the field a living document like the one worked on by leadership an Tara around the idea of an intersectional rider -- something I have in my writer.

**14:28:24 – Sean Dorsey:** Lots of things like the theater has to change its announcement like welcome ladies and gentlemen because it doesn't welcome a lot of the audience or bathrooms in workshop spaces. We never use dance bathrooms because they are unsafe and unwelcoming for my communities but if we do, there would be a requirement that there are images on the wall of more than just skinny white able-bodied dancing bodies.

**14:29:09 – Sean Dorsey:** Anyway, I am excited about the possibility of the moment of so many people working in the field with these writers like my company does. My dream space is how great if we can connect and be supported in this moment because it needs to be -- I would love to see mainstream cisgender BA let companies transform into this environment. That is a dream space. We need to ask for a space to connect.

**14:29:27 – Sean Dorsey:** It feels like an actionable thing but highlights the institution that are not will be to embrace the practices tells us about who in the community is willing to embrace or not.

**14:29:58 – Christopher K. Morgan:** There are hot things happening in the chat so we are nearly out of time but to conclude our time, these conversations will be continued throughout the break room series but I wanted to finish with Tara and Kamilah to just really respond to the call out that we need to be centering blackness specifically blackness in the conversations for change. Kamilah you are smiling can you jump in?

**14:30:43 – Kamilah Forbes:** I was just smiling. Thank you, Denise, for that. I believe that is what this time is calling for. I was thinking about the idea of safety but also the idea of centering identity and blackness. This is -- I feel strongly about it. My organization this is my work -- my personal work and philosophy does on the 365 days. There are only a hand full of institutions that are focused on centering blackness. Only a hand full -- how many black presenting organizations can we name on this call? Okay. Th

**14:31:04 - Kamilah Forbes:** Very few. That say problem. It is not just on the black institutions to center blackness. Centering blackness is not just done with who you present on the stage but who is in the board room, are what runs the institutions, who is on the administrative staff, the core-based audience.

**14:31:26 – Kamilah Forbes:** It requires a great deal of work and programming is fought just where you cut in because you know -- decisions are made about how work is presented, how it is framed, how artists are supported and framed. That is also centering blackness. There is a lot of work I think as afield we have to do.

**14:31:41 – Kamilah Forbes:** I think this moment is absolutely awake up call -- the field at large and where we play our part in that very conversation. So that is -- that is all I have to say.

**14:32:23 – Tara Aisha Willis:** Hard to follow that. Thank you Kamilah. Everything you said except my institution is not focused on blackness and black artists an communities an staff, but I want to points out also that again -- those of us thinking about this constantly know there are tons of the institutions in the map you painted for us that are publicly putting forward a majority of black artists but not making the changes in the staff that are aiming for black audiences but not making changes in the staff.

**14:32:55 - Tara Aisha Willis:** Who are not in the actual experience of coming into the building for a black person on the most basic levels. The list goes on. So there is also that middle -- it is I want to add it is not

just folks are not paying attention or have been dedicated to this for decades if not hundreds of years so there is a very frustrating middle ground. That is also a space that a lot of institutions are getting called out for now.

**14:33:05 – Tara Aisha Willis:** Again, it is late. It is already too late.

**14:33:34 – Tara Aisha Willis:** Something I have been saying along time for my programming is all of the curators in the country need to program black artists for hundreds of years for this is fully transform because it is also about transforming societal expectation, mentalities, transforming what is normal or assumed to be business as usual.

**14:34:07 – Tara Aisha Willis:** So, I am extending that to staff, to boards to leadership, to front of house -- the greeting that you get when you enter a building: that is because you have talked about programming doesn't do it. It is also about processes. We talked about justice as a way to justice-oriented approach to sort of rework ourselves from the dei inclusion.

**14:34:53 – Tara Aisha Willis:** To me, I am not an expert on the modes of operating but to me that indicates it is about process. Is about being in an interaction, dealing with something and knowing it will not be solved with one conversation. Is it about reevaluates and revisiting -- not just like once our staff looks like this it is done? You can do the staff transformation and the processes to get a project approved through which you make a board decision will still be stuck in the gold B.S.

**14:35:28 – Tara Aisha Willis:** If people don't feel the power to change it -- we have talked about the capital drive we are experiencing. If you are constantly doing triage and getting the program done and planning for the future it is hard to reevaluate so it is all connected and black lives must be centered. Thank you for bringing it up over and over in the chat.

**14:36:05 – Christopher K. Morgan:** All of us tuning in, there is another conversation in 25 minutes. I have a feeling this will influence the conversation. I hope it does. I recognize this conversation is just the beginning and one of many happening for a long time and a lot of folks on my screen and in the chat have been working too long. I recognize that. The next conversation is at 3:30. Thank you for that conversation. We will take a break to take care before we reenter. Really --

**14:36:33 – Christopher K. Morgan:** So many important issues were brought up. It is not possible to get to them all. Thank you for pushing me into this to be seen, heard, recognized -- then a great conversation was also brought up from Karen about the being in a rural location and the work she is doing.

**14:37:10 – Christopher K. Morgan:** Check it out in the chat. We can all continue to engage in this. It makes me think of something I often share -- I will wrap us up and get a one-word idea from each of us to finish. I was about to share that creating a lasting effective change takes many ways of working -- setting something on fire, changing institutions, practicing self-care, working quietly and having intimate moments and difficult conversations.

**14:37:40 – Christopher K. Morgan:** So, within the conversation, there has been arrange of things that hopefully help to start the question, what is the new future and recognize it is just the ice burg of that. As a parting way then Krista will wrap us up if each panelist can say something specific you hope to see in the future -- a real tangible way -- I will say one from dance place.

**14:37:52 – Christopher K. Morgan:** I hope to see gender inclusive bathrooms in all venues. Tara you look like yes. Stepping in.

**14:38:22 – Tara Aisha Willis:** Under scoring the point about equity, riders, I would love to see institutions bring that to the table and come to the table with artists that may not be thinking this way themselves with standards -- with ethical standards that are spreading this beyond just putting on the artist plate.

**14:38:44 - Emily Johnson:** I would like to see a majority of our institutions be led by black, native and other people of color and yeah. That is a majority.

**14:38:46 – Christopher K. Morgan:** Heard.

**14:39:15 – Sean Dorsey:** I would like to see the funding space that at least 90 percent of the funding be investing in institutions led by for black leadership, people of color leadership, native leadership, at least 90 percent.

**14:39:18 – Christopher K. Morgan:** Kamilah take us home.

**14:39:27 – Kamilah Forbes:** I would like to see safe black spaces.

**14:39:41 – Christopher K. Morgan:** Panelists thank you for your bravery and thoughtfulness. We have had to pivot quickly in the robust conversation with viewers in the chat. Krista --

**14:40:17 – Krista Bradley:** Thank you so much. All of you. All of you that were in the chat, I think that we definitely need a snap function in zoom. We are going to advocate for that. We come to the other session one and I just want to thank Christopher and Tara and Sean and Emily and all of the people working in the background -- and Kamilah and thank you for all of your work. This session was recorded and will be posted on the APAP website in the next few days for future viewing.

**14:40:48 – Krista Bradley:** Along with a full transcript of the conversation in the chat box. Each session is also immediately available right now to watch and share from APAP Facebook page y we look forward to following up with resources and efforts inspired by today's conversation and the chat and the many questions we didn't get it. We will now take a little bit under an hour break and be back here at 3:30 eastern time to kick off the conversation.

**15:31:40 – Krista Bradley:** Transformation and recovery: the money question. See you at 3:30.

## APAP BREAK/ROOM Conversations

### RECOVERY/TRANSFORMATION: THE MONEY QUESTION

#### June 10, 2020 Questions Posed

- Where do you think the philanthropic channel is for independent artists that don't have institutional affiliations? How do we bring them into the fold, if only to support them financially?
  - How would you adjust your organizational budget to reflect an anti-racist culture?
  - Question from Mary Lou A.: Risk taking and experimentation is the bedrock of finances for the sciences. Where are the research and risk-based funding for the arts? We fund products but not process. Why? Can this change??
  - What would your advice be to a theater that supports new work? And how could philanthropy help them get there? And, what would your advice be to the artist creating that new work? And how could philanthropy help them get there?
  - What are two things you think philanthropy did right in the first 45 days of the pandemic?
  - What do we say to private donors who are more prone to support risk? How do we itemize the investment in our sustainability?
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## APAP BREAK/ROOM Conversations

### RECOVERY/TRANSFORMATION: THE MONEY QUESTION

#### June 10, 2020 Quotable Moments

- The pandemic got us ready to embrace discomfort & the unknown. We're not out of it, but we've learned to be in that liminal space, adapt, and cull good information that will serve us on the other side. - **Maurine Knighton**, program director for the arts, Doris Duke Charitable Foundation
- On investing in sustainability in the arts: "we need multi-year support from philanthropists: 5 years, 10 years. Not one year." - **Liz Lerman**, choreographer/performer/writer/teacher/speaker
- "We need to ALWAYS think about the [BLM] movement and intention. How do we use our community to think about our choices and be able to act on who is at the table, & who needs support?" - **Linda Brumbach**, founder and director, Pomegranate Arts
- "Organizations have to be encouraged to imagine a larger role for the arts than it currently does." - **Maurine Knighton**, program director for the arts, Doris Duke Charitable Foundation

- "The antiracist platform HAS to include changing white minds & imaginations—it too is colonized. We have to reauthorize the body & move white money. Independent reparations ARE starting. Philanthropy can help." - **Liz Lerman**, choreographer/performer/writer/teacher/speaker
- "Artists know what they need. They need to be asked & trusted on executing their vision. Some want to take things on themselves; others want a partner. Their access points in this country need to expand significantly." - **Linda Brumbach**, founder and director, Pomegranate Arts
- "What a huge moment this is, between the pandemic and BLM. We have to hold tight to our purpose and play loose with our tactics." - **Eddie Torres**, president and CEO, Grantmakers in the Arts
- What did philanthropy do right in the 1st 45 days of Covid-19? "We asked what could we accomplish together. We don't collaborate nearly as often or as well as we should. We did do this early on, & demand study/data before acting." - **Maurine Knighton**, program director for the arts, Doris Duke Charitable Foundation

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## APAP BREAK/ROOM Conversations

### RECOVERY/TRANSFORMATION: THE MONEY QUESTION

#### June 10, 2020 Chat Box Transcript

**03:24:56 - Krista Bradley:** Thank you Mojo. Can everyone see DBR?

**03:25:26 - Krista Bradley:** Thanks, everyone.

**03:31:50 - Bonnie Schock:** thank you APAP, Marc, Maurine, Linda for this...

**03:32:45 - \*Daniel Bernard Roumain\*:** In my introduction, I should have been more clear. THIS panel is THE MONEY QUESTION. I apologize for the confusion.

**03:40:52 - \*Heena Patel\*:** THANK YOU Linda for highlighting the connectors that were missed.

**03:42:38 - \*Bill Bragin\*:** Linda's point brings up the larger question - philanthropy is largely driven by tax status. Creative producers, agents, managers, independent artists, independent venues...many set up their structures outside of the 501(c)3 structure, yet are just as mission driven and essential to the field. As we're talking about disrupting structures, what conversations are happening within philanthropy about revisiting eligibility requirements?

**03:43:12 - \*Rika Iino\*:** \*snap snap\* bill!

**03:43:55 - Denise Saunders Thompson:** SYSTEM CHANGE...

**03:44:12 - Emily Johnson:** Yes Bill Yes Denise

**03:44:16 - \*Heena Patel\*:** Really do need a snap function here. Who is going to disappear if we don't recognize the connector not supported?

**03:46:30 - Krista Bradley:** \*Bill Bragin\* 03:55 PM

Linda's point brings up the larger question - philanthropy is largely driven by tax status. Creative producers, agents, managers, independent artists, independent venues...many set up their structures outside of the 501(c)3 structure, yet are just as mission driven and essential to the field. As we're talking about disrupting structures, what conversations are happening within philanthropy about revisiting eligibility requirements?

**03:46:47 - Thomas Kriegsmann:** The non-profit structure itself is among the myriad of American structures demanding recalibration. What facet of the experimental arts structure is not essentially non-profit and what is the reward for risk?

**03:53:58 - \*Rika Iino\*:** YES!

**03:54:00 - \*Heena Patel\*:** YES Maureen!

**03:54:19 - Sonya Kitchens:** Yes indeed!

**03:54:35 - Emily Prince:** YES

**03:54:36 - Ellen Chenoweth:** Yes, thank you, yes

**03:55:30 - \*Bill Bragin\*:** Yes, these are issues of health care, affordable housing, livable wages...for most people in the US, in the arts and otherwise.

**03:55:42 - Krista Bradley:** The poem Bamuthi shared was by Nicole Sealy and poem title is "Hysterical Strength"

**04:03:23 - Adele Myers:** I am in the same situation. Thank you for asking this question Marc.

**04:03:24 - \*Bill Bragin\*:** Where is the audience? Are they even physically in the same space as you or one another?

**04:05:57 - Adele Myers:** Yes Liz!

**04:06:21 - \*Daniel Bernard Roumain\*:** The truth, Liz!

**04:09:09 - \*Bill Bragin\*:** Bill Bragin The best philanthropic support I've gotten was in a letter from Mellon at the start of the pandemic which said, essentially: We trust you to know how you need to use the resources in your grant, and opened up a less restricted vision of the grant. We need more of a focus on general operating support, and multi-year support, as Liz pointed out. And as Eddie said - it's rooted in trust.

**04:09:16 - Adele Myers:** As artists we need to resist the pull to make 'fast art'

**04:10:53 - Jannina Norpoth:** Adele - could not agree more

**04:11:22 - Ron Bermingham:** As an opera singer living and performing in Western Europe, I, along with citizens and residents of the country, enjoyed full medical coverage, a full 12-month performance contract - 11 months of performing, followed by a 12th month for a fully paid holiday, and...wait for



this, a “13th” extra month of pay at full salary so that the vacation could be enjoyed without any financial anxiety. Returning to North America was like running into a brick wall at full steam. Chock. We are so far behind in the arts that here, are often elitist and so under funded that it’s difficult to maintain a career, and even more difficult to convince students to follow their dreams into the arts. Oy!

**04:12:25 - Emily Prince:** Re risk: This is a great time for funders to let orgs fail forward. “We’ve always done it this way” is blessedly gone.

**04:13:37 - Mary Lou Aleskie:** Risk taking and experimentation is the bedrock of finances for the sciences. Where are the research and risk based funding for the arts? We fund products but not process. Why? Can this change??

**04:14:39 - Sixto Wagan:** @Mary Lou, is it that we fund products, or does the system only understand how to present product and not process?

**04:15:15 - Shane Cadman:** This is such an inspiring conversation. Thank you!

**04:15:21 - Mary Lou Aleskie:** @sixto wagon. Both!

**04:15:49 - Tere O'Connor:** Almost all available funding in the United States is for new performance. There is know money for research or general operating which could include ideation for new models

**04:17:07 - Amy Schwartzman:** Will the chat, as well as the presentations themselves, also be saved and accessible later? How?

**04:17:31 - \*Bill Bragin\*:**When most funding is for new performance, it also doesn’t allow for continuity. Further development of repertory work. More focus on gen op would then leave more up to the artists and presenters to decide whether the focus is on creation, refinement, infrastructure, engagement...

**04:18:01 - Jennie Wasserman:** Yes, Bill!

**04:18:08 - Emily Johnson:** Private foundations have a minimum payout rule: 5% has to go out the door. Only 5%. Of that, only 8% goes to communities of color. Maybe some ‘risk’ could be about allocating ALOT more resource out the door(s).

**04:18:47 - Lulani Arquette:** Yes Bill! The pandemic created a sense of urgency and some funders stepped up in trust and quickly. The key is not losing this momentum and to really lean on philanthropy to embrace transformative change and how the work of artists and creatives is to community and social change. I think of the legal term, Justice delayed is justice denied. There needs to be consideration for other ways of funding including what’s already been mentioned.

**04:18:49 Sarah Martin:** @Amy, yes. APAP will be sharing the chat, etc. as PDFs on our website next week.

**04:19:13 Amy Schwartzman:** Thanks, Sarah!

**04:19:37 - \*Daniel Bernard Roumain\*:** THE question right here: @Mary Lou: “Risk taking and experimentation is the bedrock of finances for the sciences. Where are the research and risk based funding for the arts? We fund products but not process. Why? Can this change??”

**04:20:32 - Nina Patel:** If we believed in the importance of the arts, and its value for society, as much as Elon Musk believes in the importance of going to the moon — We would be investable. We, as arts professionals, need to believe in every way the work that we do is essential to human survival. We require an unrelenting belief in what we do, deep into our bones and build a business case, model that investors are willing to invest.

**04:20:56 - Denise Saunders Thompson:** REPARATIONS...

**04:21:12 - Emily Johnson:** Yes Denise

**04:22:16 - Julianna Crespo:** Author, Ijeoma Oluo just hosted a discussion on this topic in her IG live. Its still there for anyone interested.

**04:22:21 - \*Heena Patel\*:** THANK YOU Maureen for naming WHO we are or aren't funding.

**04:22:31 - Denise Saunders Thompson:** centuries...decades... our organizations were formed in the belly of the beast.

**04:23:10 - \*Bill Bragin\*:**We've been turned down for grants because our budgets were too small (our need too high?)

**04:23:49 - Denise Saunders Thompson:** @Heena - her name is spelled Maurine. ijs

**04:24:55 - \*Heena Patel\*:** Thanks @Denise for the correction.

**04:25:23 - Lulani Arquette:** Right on Maurine!

**04:29:08 - \*Bill Bragin\*:**There's been a lot of conversations in my circles about how contracts and payment can be structured based on the work that is done - as it's done - and not have it contingent on the performance. Reduce the burden of artists and producers self-funding.

**04:29:58 - Jannina Norpoth:** As a black performing artist in classical music I'm keenly aware of the inequities in our field. One of the biggest frustrations for me is that the majority of arts institutions (especially in the classical world), are administratively white. White staff, white presenters, white board. In dismantling the white supremacy of our arts organizations what is the responsibility to revisit actions for risk taking and change when there are fears to make white board members uncomfortable, or the majority of white booking agents expected to seek out and present black artists?

**04:30:08 - Emily Johnson:** Edgar Villanova - on another philanthropy focused meeting right now with Miguel Guterrez - just suggested that private foundations (all) give 10% (maybe as a start) of their endowments to BIPOC communities so we can self-determine. This is anti-racist work.

**04:31:18 Deborah Sommers:** We are looking at possibility of contracts and negotiations In terms of payments in phases. So institutions/presenters and perhaps funders taking on a portion of this risk on as well.

**04:31:35 - Denise Saunders Thompson:** @JANNINA - Yes...

**04:32:00 - \*Bill Bragin\*:**@Emily - meaning - to create BIPOC led foundations, or specifically earmarked for BIPOC artists/orgs?

**04:32:51 - Denise Saunders Thompson:** Yes, the philanthropic sector has work to do but this is personal/internal work that must be done in order for there to be change. Organizations are made up of #PEOPLE.

**04:32:54 - Julianna Crespo:** @Jannina your question is so pertinent. Something that I am dealing with as well - with boards being dominated by white leadership. Anti-racism work needs to be internal looking in order to not just be performative. Those of us trying to drive the work need help on how to push change at the board level - from the top down... Do we need to give them education resources? TO help them understand this is important?

**04:35:03 - Emily Johnson:** To go directly to BIPOC communities (maybe through orgs in existence, maybe other ways too outside of the non-profit sector) with no strings attached (no program/no product). BIPOC communities/orgs know and can best determine how to utilize the funds. We Self determine where the resource is needed/has most resonance to us.

**04:35:43 - Adele Myers:** Yes Liz!

**04:35:58 - Francine Sheffield:** Yes Liz!

**04:36:00 - elena moon park:** Thanks Liz!

**04:36:05 - Jannina Norpoth:** Yes Liz!

**04:36:06 - \*Bill Bragin\*:**@Emily - thanks for the clarification/elaboration

**04:36:57 - Sean Dorsey:**Yes redistribute wealth!!

**04:37:01 - Jacob Yarrow:** Yes! Move the money!!!

**04:37:08 - Kaisha Johnson:** #MoveTheMoney! And at LEAST 50%, not 10%, should be dedicated to BIPOC.

**04:37:16 - Linsey Bostwick:** Yes, and it starts with us

**04:37:19 - Rachel Katwan:** Redistribute not just wealth but also access and exposure.

**04:37:32 - Alison McNeil:** Revisit your definitions for what is valuable...

**04:37:44 - Francine Sheffield:** Yes Kaisha! #MoveTheMoney!

**04:38:01 - \*Heena Patel\*:** #MoveTheMoney applies at ALL levels - from grantmakers to presenting organizations to agents/managers

**04:38:07 - Denise Saunders Thompson:** @KAISHA - YESSSS

**04:38:11 - Emily Johnson:** Yes @kaisha !

**04:38:18 - \*Heena Patel\*:** There is power and ability at so many levels to #MoveTheMoney

**04:39:42 - Alison Loerke:** Thank you for this question, Marc.....

**04:41:22 - Denise Saunders Thompson:** Wealth is loaded...

**04:41:51 - Alison McNeil:** That speaks to the definition of value...

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**04:41:55 - Sean Dorsey:** Denise: agreed!

**04:41:56 - Denise Saunders Thompson:** this country killed - BLACK WALL STREET.

**04:42:22 - Denise Saunders Thompson:** like let's talk about what this really is...

**04:42:50 - Jennie Wasserman:** Amen, Maurine! Trust artists!

**04:44:10 - \*Bill Bragin\*:** Maybe they have a small LLC. For others, maybe they do or don't have a bank account.

**04:44:30 - \*Heena Patel\*:** YES Eddie!

**04:47:14 - Tere O'Connor:** I have listened to many online meetings Creative Futures, Dance Union etc regarding the collision of covid and Floyd/Black Lives Matter. I feel like a student again and I am lifted up by the intelligence and thoughtfulness and generosity of all the speakers. You have all been fantastic today. Thank you.

**04:48:02 - Marc Joseph:** Thank you for a very informative, brilliant session

**04:48:12 - Marc Joseph:** Move the Money

**04:48:17 - Jacob Yarrow:** I'll move the money to buy that shirt!

**04:48:23 - Denise Saunders Thompson:** how about #givebackthemoney

**04:48:31 - Denise Saunders Thompson:** #itsbeenstolen

**04:48:41 - Adele Myers:** Thank you all so much...

**04:49:04 - Emily Johnson:** Yes Denise

**04:49:11 - Sharon Moore:** Thank you all! Move the money! Thank you for your generosity and brilliance!

**04:49:15 - Sean Dorsey:** Yes Denise

**04:49:44 - Lori Jones:** Thank you all!

**04:49:49 - Alison Loerke:** Terrific panel, thank you Marc and all the panelists for your thoughtful engagement. Move the Money!

**04:49:59 - Deborah Sommers:** Thank you for this conversation

**04:50:03 - \*Heena Patel\*:** Thank you all for your brilliance!

**04:50:12 - Sean Dorsey:** Thank you all!! So grateful

**04:50:16 - Jannina Norpoth:** Thank you!

**04:50:18 - elena moon park:** Wonderful, thanks!

**04:50:38 - \*Bill Bragin\*:** Excited and energized for tomorrow night. It's bedtime here in Abu Dhabi. Thanks Bamuthi and Rika and APAP and all of the inspiring panelists

**04:50:53 - erica zielinski:** Bamuthi, et al. THANK YOU for this necessary inspiration!

**04:51:05 - Malesha Taylor:** Fantastic! Great honest conversation. Marc is always amazing. Thank you!

**04:51:05 - Sean Dorsey:** Krista we appreciate you so much <3

**04:51:06 - Nina Patel:** Very insightful, thank you.

**04:51:50 - Lulani Arquette:** Mahalo nui to Krista, Mark, and all the panelists, and the participants. this was really valuable and I appreciate all of you.

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## APAP BREAK/ROOM Conversations

### RECOVERY/TRANSFORMATION: THE MONEY QUESTION

#### June 10, 2020 Closed Captioning Transcript

**15:32:18 – Krista Bradley:** Hello welcome back. Everyone if you are just joining us, welcome. Thank you for joining us for break room conversations. My name is Krista Bradley the director of the programs an resource right side at the association of performing arts professionals in Washington DC in the lands that was stolen from the native people an communities that histories have been obscured altered or erased. Good to have you hear.

**15:32:48 – Krista Bradley:** We are welcoming those from Facebook live and zoom. Closed captioning can be accessed by clicking on the CC button on the bottom of the zoom window as indicated. Facebook live you can find the captioning under the video player settings. If you have questions in the conversations, we ask you submit them in the Q & A box and put general comments on the comments box.

**15:33:22 – Krista Bradley:** We will not be taking questions from Facebook live -- we encourage you to engage in a dialogue with other viewers in the comments thread. Break room conversations was inspired by and developed in partnership with SOZO creative. We also want to thank the Wallace foundation for their generous support. This was created in response to the COVID-19 crisis and impact on the presenting booking touring industry.

**15:34:01 – Krista Bradley:** Our field has been in triage mode months to stem losses, seek relief and develop and share information to navigate the crisis and we in vent how we work. APAP and SOZO along with artists, agents, producers and cultural leaders see this too. We need to work our way to recover through the crisis and more importantly transform how we think and work.

**15:34:12 – Krista Bradley:** We have made this into a 4-part series to help us understand where we have been and imagine a transformative future.

**15:34:47 – Krista Bradley:** Our earlier discussion helped to restore a transformative field. The next discussion roots us in what we need to make this happen -- resources, investment and social capital. Here to inspire and ground us as we enter the discussion -- is composer musician educator and APAP board member Daniel Bernard Roumain. Daniel?

**15:35:05 – Krista Bradley:** Welcome Daniel.

**15:35:07 – Daniel Bernard Roumain:** Hello. How are you.

**15:35:08 – Krista Bradley:** Great.

**15:35:08 – Krista Bradley:** You are up.

**15:35:10 – Daniel Bernard Roumain:** Can you see me?

**15:35:12 – Krista Bradley:** We can see you.

**15:35:33 – Daniel Bernard Roumain:** Wonderful wonderful. It is a true pleasure and honor to be here. And I had a few opening remarks I wanted to share with my APAP family -- our APAP family. I am delighted to be here as a part of break room conversations.

**15:36:20 – Daniel Bernard Roumain:** I self-define -- I self-define as a proud black Haitian American composer violinist, educator, learner, board member, activist, social entrepreneur, business and home owner to a proud biracial ten year old little boy my job is to listen, propose, procure, provocateur, push and love -- all of the things a qualified artist and arts administrator and parents would do.

**15:36:54 – Daniel Bernard Roumain:** I am a board member of APAP, I teach as a professor of practice as Arizona University design of the arts. In my classroom we don't use the word teacher or student, but we use the word contributor. In our space we are all committed to a shared classroom of ideas and a larger world of boundless possibilities. The name of upcoming panel is recovery, transformation what comes next.

**15:38:01 – Daniel Bernard Roumain:** In this title are the seeds of ideas -- too relevant to where we stand and protest. Recovery suggests injury -- what comes next suggests a question and challenge for us all. In all of this lies struggle, instance and the unknown. What are we doing? Where are we going? And why? On May 28 of this year I wrote and posted a declaration and affirmation -- then I posted who you are -- a method of definition and challenge to a new and needed social contract. The time for aspiration if you are opera, a

**15:38:29 – Daniel Bernard Roumain:** Your choices tell you who you are. I love you. Now tell me who you are. In this moment, we are in the middle of a new reconstruction area for the arts -- where a global for justice for black men and people of color and a world of in justice for many must be met with systematic change.

**15:38:40 – Daniel Bernard Roumain:** With all of this, do you know who you are and where you want to go? Our panel is here. You are here. Let's all try to get there together. Let's go:

**15:38:58 – Krista Bradley:** Thank you Daniel. To lead us in the next set of conversations -- an incredible innovator -- thought leader educator -- Marc Bamuthi Joseph.

**15:39:25 – Marc Bamuthi Joseph:** 121212. What's up? What's up? How are we? Hope we are doing cool. I just want to make sure while we are sharing screens -- you can see me and James and also the photography of my friend.

**15:40:14 - Marc Bamuthi Joseph:** This is a long time in coming, so extremely proud to be working in service not only of our field but of the planet that we seek to build together. I want so to shout out my partner in crime -- Rika-- as well as Daniel and Krista, Mario, and all the folks involved to bring us here together. I want to say I recognize the incredible panelists not just the 90 minutes but the next 2 days -- pay they are folks many of us have heard or encountered.

**15:40:30 – Marc Bamuthi Joseph:** They are representative and speak from a position of relative power. Generally speaking, all of our conversations now are about the investigation of power structures and power systems.

**15:40:37 – Marc Bamuthi Joseph:** Reimagining them -- taking them down, rethinking them.

**15:41:18 – Marc Bamuthi Joseph:** I want to say that these folks are representative of a larger body -- and I appreciate the Democratization of the conversation happening in the chat but also across platforms all over the creative landscape, so I hope that we represent you well -- and I hope to keep this conversation at the level of transparent ideas -- while the folks that are going to be here today -- certainly represent incredible pedigrees --

**15:41:56 – Marc Bamuthi Joseph:** Incredible expertise -- their mission today is not necessarily to art late just from a position of kind of tactical practice. We want to dream together. I invite you to dream with us. With that said, I want to invite both Linda and Maurine into the conversation.

**15:42:34 – Marc Bamuthi Joseph:** Both of these folks are ballers. A love them both. I would love if I cannot see Kaitlyn's screen so I can have control over my own. You have to trust me -- Maurine is the program for the arts of the Doris Duke Charitable foundation and is responsible for grants making programs in the jazz and presenting fields.

**15:43:13 – Marc Bamuthi Joseph:** Maurine was the senior vice-president for grant making at the Nathan coming's foundation and nonprofits investment at the upper Manhattan empowerment zone. She is a great hero. Welcome Maurine Knighton to the screen. I also want to introduce you to my friends Linda that founded pomegranate arts in 1998 dedicated to producing and touring contemporary arts projects through collaborations.

**15:43:48 – Marc Bamuthi Joseph:** Since it started, it has produced Einstein on the beach with Robert Wilson, Phillip Glass... --Dracula, Charlie Victor Romeo, Taylor Mac's 24 hour decade history of popular music -- she is a prolific touring producer -- smart cookie, dynamic intellect in the field. I welcome you both. Hi Maurine. Hi Linda.

**15:43:50 – Maurine Knighton:** Hello. Great to see you and great to be here.

**15:44:40 – Marc Bamuthi Joseph:** We are going to have fun. My first question comes out of a personal experience. I -- am at the Kennedy center serving as vice president of social impact there. March 13, we decided, were compelled to suspend operations almost immediately. On a daily basis, we have a free performance we do in DC called the Millennium Stage curated by my colleague.

**15:45:43 – Marc Bamuthi Joseph:** I had the responsibility to tell the audience this would be the last performance that we were going to go do at the Kennedy center for the foreseeable future. It was emotional, hurtful -- and I didn't have much time to prepare. Given that scenario, I want to throw that frame to you. Do you remember the last time you were in a full theater and if you could have addressed that audience after it was over knowing it would be the last time in the theater for most, if not all of them, what would you have said to them?

**15:46:10 – Linda Brumbach:** I do remember it was March 12, Thursday night Philadelphia -- I went to see final dress rehearsal -- of production called the white llama-- by Phil glass who lives in Australia and collaborated on the show.

**15:46:18 -Linda Brumbach:** It was a very moving emotional musical collaboration.

**15:46:3 – Linda Brumbach:** And it was emotional for the audience because we all knew this would probably be the last time, we could share this human experience together.

**15:47:10 – Linda Brumbach:** And -- I guess if I had a chance to speak to them now, it would justice ask us to hold the space and remember what it feels like to be in the space together no matter what you are building indoor or outdoor, if you are with one person or 500 or ten thousand but to remember what the transformation is when you are sharing art with another human being.

**15:47:37 – Maurine Knighton:** I saw -- I saw -- Dana h-- the last thing I saw which was a very powerful piece. Even though it was before the city shut down, there was a hum of uncertainty in the air. The performance was sold out but there were empty seats so you could feel that people were asking whether they should be present.

**15:47:56 - Maurine Knighton:** If I could go back and speak to that audience, I would say be prepared to expand your idea of why the arts are important, your idea of when they happen and when by and for whom they happen.

**15:48:30 – Marc Bamuthi Joseph:** Thank you. I really appreciate your responses and I really appreciate your grounding us in in memory -- in the nostalgia and reminding us in the memory, in our aspiration, one of the reasons why we gravitated toward this space is because there is at a minimum a shared belief in the humanity of the creative enterprise.

**15:48:41 – Marc Bamuthi Joseph:** I want to acknowledge we are going to talk about money. That is sensitive. So, I am holding you tight. Ready to go?

**15:48:42 – Maurine Knighton:** Ready. Let's do it.

**15:49:17 – Marc Bamuthi Joseph:** Look man -- I just said March 13 -- right around there. Last time I was in a theater -- what do you think are 2 things that philanthropy did right between March 15 and May first? What are the best philanthropic practices you saw in the first 45 days the COVID-19 pandemic? Maurine start with you.

**15:49:52 – Maurine Knighton:** One of the things we did is get out of our comfort zones by asking what we can accomplish together because is our tending to be honest. We don't collaborate as often or well as may be ideal. But in this case, understanding the magnitude or beginning to understand the magnitude of the problem -- we did begin to interrogate early on.

**15:50:01 – Maurine Knighton:** In addition, we did another thing we can do which is to demand study and data before deciding on actions.

**15:50:24 – Maurine Knighton:** I think that philanthropy did do it's best to match the speed an nature of the response to the crisis to what was unfolding in real-time even though we knew this moment we didn't understand the scale or extent of the crisis.

**15:50:31 - Maurine Knighton:** We didn't hold that typical expectation we would have all of the answers before we moved forward.



**15:50:47 – Maurine Knighton:** In a more -- in a more grounded way of course -- many funders released restrictions on existing grants and worked proactively and quickly in partnership with grantees.

**15:51:01 – Maurine Knighton:** And looked across the field overall understanding that we would not be able to support everyone to provide whatever support we could in a quick turnaround time.

**15:51:44 – Linda Brumbach:** Well I am sure there was -- or I would suspect a lot of good was done. Let's say -- as we try to have an open heart and respond, I think about who was missed -- what communities were missed -- and I guess from my lens, I am just a part of a small part of the thread and fabric and econ system of the cultural sector and a small group that should and needs to expand of independent producers led by artists and artistic vision.

**15:52:19 – Linda Brumbach:** We actually have been activating and formed an alliance -- the independent alliance because we discovered a lot about ourselves including small businesses 90 percent run by women that are setup as corporations and LLCs, that are often the infrastructure of support for a large group of artistic communities.

**15:52:53 – Linda Brumbach:** So is there the artists we support then the artistic communities -- there were are over 1600 musicians, dancers, technicians, dancers, company members, stage managers that just took a free fall because we are not eligible for art culture funding as nonstructural because we set ourselves up to be more flexible always responding to the artists in the artistic communities.

**15:53:16 – Linda Brumbach:** As I said, I am sure a lot of good was done. I approximate looking for who was left out, what are the communities left out. I am speaking from a very small lens of that part of the fabric, but it is a very near and dear to me. So, I am aware of the learning curve.

**15:54:01 – Marc Bamuthi Joseph:** Let's say I am Michael Jordan. We often get confused and I tell you I have 30 million dollars to support arts producers in America. I tell you that 15 million of that is risk capital and 15 million is sustainability. How do you distribute those funds? Part of what I mean by that is what do I say to private donors more prone to support risk or organizational experience? And how do we itemize the investment in our sustainability?

**15:54:56 – Linda Brumbach:** This would be inspiring thinking about my lens in that -- I tend to think in had cycles of 3, 6, 9. I have always thought that way. The reason I think that way is because in the idea of working with an artist that has a bold idea -- the creation of a new work, I find that the first 3 year period is the period that is really the most important of development, of support and it is it -- it is also fairly vague and ambiguous of what can happen organically.

**15:55:36 – Linda Brumbach:** There is the fund raising then how the idea develops and what the artist actually needs. Some artists have no interest to work with independent creative producers but those that do and want to partner with an infrastructure support to put communities together that have not worked together before -- non-existing theater companies, ensembles -- orchestras that need a partner to keep community together while they are developing ideas in the space.

**15:55:44 – Linda Brumbach:** That to me is one of the most exciting spaces that I am very nervous about losing now in the culture.

**15:56:07 – Linda Brumbach:** That space. When I think about 3, 6, 9, I think about the next 3 years being the place that the arts because we don't do anything alone -- the people whether they are institutions or all kinds of partners playing in the sand box together.

**15:57:05 – Linda Brumbach:** The risk takers willing to believe in the artist, in the idea, take the risk, allow the truth in the room, whenever we are if we are in a space -- whatever space the artist identifies as the space they want to be in. That is the period of time -- the idea is revealed to the public hopefully with generosity, support and bandwidth. The next 3 years is the sustainable model if and when the artist want to tour that with a national model or stage that hopefully it will be sustainable s premeditate

**15:57:39 – Linda Brumbach:** The investment needs to go into a space and places where you don't have to check boxes now, I think. The other 15 million I would put into completely supporting the entire infrastructure of everything the artists need to get there -- dance areas, stage managers, designers etc. - these are independent people right now in the learning curve of support from all of us.

**15:58:01 – Linda Brumbach:** We are on a time bomb. I am thinking we are a hundred days now but that 15 or 30 million dollars -- thank you Mr. Jordan. We need a thousand days to plan for artists to move forward without being tied to a lot of boxes now.

**15:58:38 – Marc Bamuthi Joseph:** Beautiful. Thank you. You know in full transparency, one of the reasons why in the development of these conversations, we wanted to advocate for this conversation very specifically is because we know that philanthropy -- the philanthropic machine moves slower than the general machine coming out of artists on stage.

**15:59:16 – Marc Bamuthi Joseph:** And the production apparatus -- this is not in terms of grant making but what the shape of an RFP may look like. We are ideating together here today in part to generate vocabulary that might in form philanthropic thinking in the field so I appreciate that advice and I continue to welcome incites coming from the more than 250 people -- thank you for having joined us.

**15:59:51 – Marc Bamuthi Joseph:** -- been thinking a lot about silence. And what it took to -- the level of quiet that the nation had to endure in order to hear the cries coming from Minneapolis. In order to hear the cries coming from Georgia. To hear the cries coming out of the central park.

**16:00:10 – Marc Bamuthi Joseph:** In a lot of ways, no sports, no vacations. No distractions. Lots of people not working. It took stillness and silence in the last 3 months really to make the last 2 weeks possible.

**16:00:22 – Marc Bamuthi Joseph:** I wonder if you can tell me -- how the last 2 weeks have altered your thinking. About the previous 3 months.

**16:00:41 – Maurine Knighton:** Sure. I completely agree with you. Because I agree with you, I feel that is the good and bad news, to be honest that is what it has taken to draw attention to things we have known all along. In any case I am grateful we are here.

**16:01:22 – Maurine Knight:** I think that in some ways, the same thing has happened on the philanthropic side as with us as individuals that we now feel different in ways we should have before. We understood for the Duke foundation we could not possibly formulate meaningful strategies to deal

with the performing arts post pandemic strategy without embedding considerations of equity. That is something that is bedrock in our work for quite a while.

**16:01:33 – Maurine Knighton:** It is not something we just began but it has to be a guiding principal for everything we are doing going forward.

**16:02:10 – Maurine Knighton:** What is happening in the present moment that has accelerated shifts already under way. You know, of course we have seen organizations adapt practices of collaboration and seen hierarchies whether racial, artistic, business to be sure super slow work but I do think that drum beat of change is louder now and more of us are hearing it and answering the call.

**16:02:28 – Maurine Knighton:** I think the bottom line is it has become clearer than ever we are not going back. We are only going forward. The that is an invitation, an opportunity and a challenge rolled up into one.

**16:02:49 – Maurine Knighton:** We have to look at who is at the table. What our first-hand relationships are -- not just those that we acquire through the labor and relationships of others. There are lots of questions we have to take the time to ask ourselves the last 2 weeks.

**16:03:20 – Marc Bamuthi Joseph:** I am aware we are going to transition in a second. Before the transition, the last question I ask you all and the first question I will ask Liz and Eddie is inspired by the same poem so maybe I will read it twice. It is by one of my favorite authors – Nicole Seely. It is called Hysterical Strength.

**16:03:53 – Marc Bamuthi Joseph:** She says,

WHEN I HEAR NEWS of a hitchhiker  
struck by lightning yet living,  
or a child lifting a two-ton sedan  
to free his father pinned underneath,  
or a camper fighting off a grizzly  
with her bare hands until someone,  
a hunter perhaps, can shoot it dead,  
my thoughts turn to black people—  
the hysterical strength we must  
possess to survive our very existence,  
which I fear many believe is, and  
treat as, itself a freak occurrence.

**16:04:08 – Marc Bamuthi Joseph:** This pandemic -- this moment of concurrent occurring crisis has given you the strength to do what? Linda.

**16:05:09 – Linda Brumbach:** I think that I thought about my own organization. I thought about the artist and the work I supported. I thought about the response in the presenting field to why and how we present work. Whether it is black work, asking to happen in February or working with Taylor and gay pride and putting people in isolation sector and the responsibility to think about your intention every day, every week, every year, every part of moving forward if it is a movement and I think about.

**16:05:53 – Linda Brumbach:** Questions within my organization -- we don't actually have a budgetary operational platform now. We are on fumes. But how do you use the community that you are a part of to think about the choices that you make and completely be able to act on who is sitting around the table, choices made, how you can support voices that need to be heard -- the truth in the room -- they talked about that in the last session.

**16:06:11 – Linda Brumbach:** Whatever point you come into now -- it is really important that you stay with it to keep moving for the record forward and it will be uncomfortable and that is okay but is it time we go there.

**16:06:14 – Marc Bamuthi Joseph:** Right on. Maurine.

**16:06:53 – Maurine Knighton:** I think this moment has invited me to lean further into the notion of rejecting the idea of the exceptionalism of the arts. The idea that the arts are set over to the side because they are special, they are different -- they deserve support just because and to instead move toward others with whom we share concerns. Let's face it -- what Linda is describing is a condition for independent producers and artists as well so we of concerns about low pay.

**16:07:31 – Maurine Knighton:** It means we have concerns about affordable housing. We have concerns about benefits. Instead of staying in our own bubble about attacking this for artists let's look up at who we can make common cost to makeshifts whether it be policy or otherwise to benefit us and colleagues addressing some of the same issues so I will be pressing forward in the months and years to come.

**16:08:13 – Marc Bamuthi Joseph:** That is beautiful. Maurine Linda thank you so much. I will hit you up in 20 or 25 minutes to come back to this. Again, thank you for your grace and to all of the family that is watching -- I appreciate your patience. These have been questions that have addressed the dollars in the industry for sure -- they want to root these questions hopefully in a sensitive view of the humanity and sensitivity involved in thinking about these questions.

**16:08:17 – Marc Bamuthi Joseph:** Thank you so much for your grace and insight.

**16:08:19 – Marc Bamuthi Joseph:** Thank you. I will see you in a bit.

**16:09:18 – Marc Bamuthi Joseph:** I would love to now welcome to the screen Eddie Torres and Liz Lerman. Come on through. There you go. What's up crew. Great to see you. Ed joined as grant maker of the arts as CEO in 2017 and was on the GIA board of directors. He served as deputy Commissioner for cultural fairs in New York City -- for a long-term sustainability plan to support the city's cultural organizations.

**16:09:43 – Marc Bamuthi Joseph:** Prior to joining the New York City department of affairs he was a program officer with the foundation working on the support for arts and culture. He served on the Deans office at parsons school for design on the arts and culture team at the Ford Foundation as well as on the staff of the Bronx council of the arts. He is a baller.

**16:10:29 – Marc Bamuthi Joseph:** Liz Lerman is a choreographer writer educator speaker, receiver of many honors and grants -- the Ford Fellowship and dance and a key aspect of her artistry is opening the process to various publics from ship builders to construction workers to ballerinas resulting in outcomes relevant and usable by others. She founded Liz Lerman dance exchange -- up until 2011. She is just an extraordinary human.

**16:10:55 – Marc Bamuthi Joseph:** Someone that just kind of brings me to tears every time we talk so that is why she is here. Thank you both. So much for being here -- were you all able to hear Nicole's poem? Last question for them is the first question for you.

**16:11:16 – Marc Bamuthi Joseph:** How has the pandemic -- the moment of concurrent crisis. What has it given you the strength to do? This pandemic -- this moment has given you the strength to do what? Liz start with you.

**16:12:00 – Liz Lerman:** I think first of all amazing to be with you and everybody here among us. I thank you. COVID is one thing. COVID-19 was like the asteroid hit, then well -- in time for the solution -- there is extreme innovation. You can start to see that. But the second more important thing is something else -- the hysterical part of what you said got to me because it feels like that even for me.

**16:12:11 – Liz Lerman:** It is like standing up and screaming at the top of your lungs even though it took that I can't breathe for us to hear it said.

**16:12:30 – Liz Lerman:** For me, what it is requiring of us is finally to the unprofessional. Break the professions. It is our professionalism that gets in the way of us doing what we have to do. We can go back to talk about that.

**16:12:34 – Marc Bamuthi Joseph:** Ed same question.

**16:13:50 – Eddie Torres:** For me, it gave me the strength to do is realize that it is not about me. You know, it's -- this is a moment will we really had our interdependent made literally when we realized we will be as healthy as the person with the least social safety net when we realize the essentially worker is someone we neglect, ignore, endanger. I am convinced that is why this is the moment where black lives matter has gained such subtraction. We are all able to say it is not about me. You know? I real at a m

**16:14:35 – Eddie Torres:** Do advocacy work. Now, I don't think it is working well but self-employed workers can apply for unemployment benefits. This is really really -- there is a low level of presence for this. It was because of the whole gig worker phenomena. But this is the way artists can get unemployment benefits for the first time or anyone self-employed, but you could not have said to a legislator, artists need this -- but you can see free lancers do.

**16:15:10 – Eddie Torres:** This was the first time we could say this like we are all in this together. Should we just make that a constant policy? A lot of people said that is crazy. That will never happen. So, I spoke to our friends and I said the same thing -- everyone says it is crazy. He said if there was ever a time that could happen, this is the time. They talk about taking advantage of a historic moment. This could be a historic moment.

**16:16:02 – Marc Bamuthi Joseph:** For you both, I am making a work scheduled to premiere in 2021. I don't know what scale I am supposed to make it work at. I have no idea. One person at a time. 5? How big is the stage? How big is the audience? Who what is your advice to the theater that supports a new work? How could philanthropy help them get there. And what advice would you give to the artists and how could philanthropic help them get there?

**16:16:36 – Liz Lerman:** I would start working off what Eddie said -- I am the daughter of a labor organizer. I just want to say the more we keep saying this is work. Then we look at the fullness of our

work. Yes, we may be given by the fact we want to perform on the stage. Because we love the focus and we love the focus it brings us and ideas of that.

**16:17:20 – Liz Lerman:** We love that but that is not where the work is. The work is also in the making and in the doing and talking and researching -- all of the other things, so it is a continued challenge to be sure people understands it and we see it in ourselves. Secondly, why are we making this stuff? We have a habit of mind and body when part of the world is -- this is the way we want it to be.

**16:17:55 - Liz Lerman:** What are we doing? One of the challenges is to reconnect here. I go back to some of my earliest thinking -- (audio cutting out) you dance to heal somebody or because you are getting ready to balance -- all of these things we are calling for that we need. In that context, I think we will find the answers to the scope and scale. It may be that you are every morning greeting the sun.

**16:18:30 – Liz Lerman:** That is where it happens -- we have the sunlight -- so if something in the purpose fullness of what it is that we are about. And then I think we will come back to the philanthropic question but if I really want to say I will think back through all of the times I have been supported -- the 2 things that stand out are when people gave enough money to last over time -- 4 years 5 years.

**16:18:44 – Liz Lerman:** Not just next year. It is ten years of work supported and the second is the comprehensive employment training act and the fact that we had jobs. We can cut again.)

**16:19:22 – Marc Bamuthi Joseph:** Brilliant. Same question Eddie. Maybe to repeat -- what is your advice first to a theater that is commissioning a work that is scheduled to premiere in 2021 and wants the piece to premier in 2021. What advice do you give to the theater and how does philanthropy help that theater to get there, and then the same proposition of an artist. How do you get an artist or support an artist? What advice with you give to an artist making the new work? And how does philanthropy help the artist get there?

**16:20:05 – Eddie Torres:** Great question. I am going to answer it from philanthropy in because I can give the artist and theater all the advice that the air in it my bones have. It is not supported -- it is conversation not really advice. You know, my roll used to say -- philanthropy is a field that is born out of love and administrated out of fear.

**16:20:26 – Eddie Torres:** Ultimately it comes down to this -- the theater and artist should have as an option to take a crazy risk. It should have as an option -- I don't know yet at what scale this piece should be. I don't know what kind of space this will be.

**16:21:04 – Eddie Torres:** Etc. That needs to be okay. Ultimately that comes down to trust and the ability to transcend fear. Does the person that provides the money have that level of trust and that ability to transcend fear? You know? There is a movement about 4 years now -- the trust-based philanthropy project -- a friend of mine said I have heard about it more in the last 3 months than the last 4 years.

**16:21:45 – Eddie Torres:** Because all of these grant makers signed on, because they recognize they need to act fast. They need to support the field in a way that is not as honoring as normally. It is ultimately rooted in trust. My concern is if that goes away, if we pull back from that -- I don't know what the reflection point would be -- maybe after shelter in place orders are lifted etc. One -- then the second thing is when you look at statistics around philanthropic that is given in response to a disaster. There is a place.

**16:22:08 – Eddie Torres:** The national center for philanthropy that collects these statistics -- only 50 percent is an immediate response. 20 percent is given for recovery and you know what percent is provided for resilience? Like 2 percent.

**16:22:24 – Eddie Torres:** Ultimately that is where the field where the future will be is in preparing, resilience -- it is not sexy -- because the disaster has gone away but go back to business as usual but that is where the investment really matters.

**16:22:42 – Marc Bamuthi Joseph:** Amazing. These questions. Thank you so much to folks participating in the chat -- I see you. Jean, Bill -- thank you so much. I see you and appreciate the language and questions.

**16:23:19 – Marc Bamuthi Joseph:** There is a -- a little -- a micro ecology of inquiry developing out of the chat that is also related to the question that I had for Linda about risk. There is a question that Jill asks -- she says -- when they say how do we consider creation versus performance? How do different funders, Commissioners engage on this?

**16:23:53 – Marc Bamuthi Joseph:** Which corresponds with what Liz was talking about -- the why of the work. There is align -- Liz is one of my teacher's in this notion. There is more than one kind of capital -- financial capital, political, creative, cultural capital -- all of these things are in our best iteration -- these bests represent equal slices in a circle or in a pie.

**16:24:18 – Marc Bamuthi Joseph:** But in order for the business of the theater to stay afloat. There is financial capital -- and the transactional point that up until this point has been the pivot around most of our organizational models. So, if there is no show, there is no business.

**16:24:46 – Marc Bamuthi Joseph:** How would you -- how would you consider philanthropic investment would be the most operational or most dynamic in this current moment as individual organizations seek to sustain themselves to peek off of their historical business models.

**16:25:18 – Marc Bamuthi Joseph:** For me, it is riskier not to change, but I think many organizations are trying to recover back to what was. Back to 2019 -- so how does philanthropic restate the question for organizations and artists so we think about the format of the public imagination a little bit different.

**16:25:34 – Liz Lerman:** Just a little story. When I was an artist and resident at the hospital in Washington DC. I was there 5 years -- we moved the piano through the halls and did workshops.

**16:25:47 – Liz Lerman:** I felt like I was being a full-on artist, but I was in the performing in the conventional way. We did one performance in 5 years --

**16:26:18 – Liz Lerman:** Now some people might say what are we up to. I have never been harder at work than trying to understand the commissions at stake in the hospital. They did not care if my movement had never been seen before what thank was the standard for the choreography at the time. No, they wanted kids to feel their bodies in a new way and the families to see the kids as having beautiful bodies -- lots of things that mattered.

**16:27:00 – Liz Lerman:** First and for most, the power artists hold is expansive. We are crazy to see it all as the product. That first and for most -- what we can do secondly when COVID hit -- one of the things we can think about is as we saw the relief programs coming forward is the incredible program releasing

500 thousand dollars -- they had 80 thousand applicants -- that was for food and shelter which I think is good.

**16:27:20 – Liz Lerman:** We to have been get that there but I thought wait a minute we should fund artists to do work that depends on the work when the system is gone. Now I am back this extinction idea and to the idea of extreme innovation.

**16:27:56 – Liz Lerman:** You innovate. It is easier to snap back because of our stupid imaginations. Our imaginations depend on what we experienced. We have to not do that because it is inequitable, not fair -- so many things are wrong with the system. But snapping back is not fair because the system is so shaky. It almost has to bounce off of that.

**16:28:25 – Marc Bamuthi Joseph:** Fascinating -- our colleague -- let me get back to this question because it is beautifully phrased -- risk taking is the bedrock for the finances of the sciences -- where are the risk base funding for the arts. We have products but not process. Why. How can this change? Eddy over to you.

**16:28:52 – Eddie Torres:** Yeah. This is really interesting. I was talking to go a futurist yesterday. Not a person in the arts or nonprofit realm that was talking about what a huge moment this is between black lives matter and between the pandemic and you know that this could be a really great moment.

**16:29:40 – Eddie Torres:** Several of us were asking -- the point that we would make -- we tend to want to go back to a place that often times we can imagine. How do you deal with that? Well you know, you have to hold tight to your purpose and play loose with your tactics. If you hold tight to the purpose, then you realize your tactics could be flexible. The issue of risk to particularly almost comedy talking about it with philanthropic.

**16:30:17 – Eddie Torres:** Because talking about a field where so little is at stake you know? I talk about the risk of what exactly? When you look at the business investment community, the vast majority of new businesses fail. When you are a private investor. The vast majority of what you invest in will fail and as society we have an appetite for that. Right now, we are all talking about getting away from the system.

**16:30:54 – Eddie Torres:** We have built up a huge prison industrial quest. Do you know what the average rate is? About 80 percent. If somebody came to you and said I would like you to invest in the system. It fails almost always. You would think they were insane, but we do pay for that year in, year out through our taxes. A system that the proponents of it will tell you it fails virtually always.

**16:31:07 – Eddie Torres:** The idea of investing in an artist to experiment is risky and downright funny.

**16:31:58 – Marc Bamuthi Joseph:** It is amazing. Because you bring up the prison industrial context, I think it is a great time to ask a question I want everybody to get down on. I would love Linda and Maurine to get back for those of you that are new to the discussion Eddie Torres—Grantmakers in the arts, Linda Brumbach, Pomegranate Arts – Liz Lerman, choreographer, educator, prevailer of models -- Maurine Knighton -- one of my personal heroes -- the current program director at the Duke Charitable foundation.

**16:32:53 – Marc Bamuthi Joseph:** It is extraordinary hanging out with all of you guys. So, thank you this is dope. Okay. There is a phrase that has been thrown out since at least -- I remember being in Oakland



hearing the phrase defund the police coming out of an antipolice terror coming out of oak land. There is a woman she says defund the police is a charred statement, but it is not that radical of an idea.

**16:33:20 – Marc Bamuthi Joseph:** When Republicans want to defund things like food stamps, they call it tax cuts. So, we are also saying instead of giving 6 billion dollars to the New York police department, give funds to education, affordable housing, etc. We say defund the police but ask what you can be doing with the money instead.

**16:34:02 – Marc Bamuthi Joseph:** If we just take money without reinvesting in under privileged or black communities, we are making it worst: there is a past due notice to the communities for 400 years. Solutions. We have to come up with solutions worthy of this moment. So, how would each of you adjust your organizational budgets to reflect an antiracist organization. What do you say to those that say the same?

**16:34:18 – Marc Bamuthi Joseph:** How do you support the idea to transition antiracist culture and society. Anybody want to take that first?

**16:34:51 – Maurine Knighton:** I will dive in. The most important consideration is really about who you fund. And for what? I think that it is important to honor around support those that have been doing the work for many years. Our organizations that are clearly antiracist because their DNA includes an imperative to support black communities, communities of color.

**16:35:26 – Maurine Knighton:** There are organizations are commitments and clear and substantial track records, so I think I would say that we need to pay attention that perhaps we in institutional philanthropic have paid. What we have intended to do is take into consideration the size of a budget and that thing for an institution that has weighed into our decisions that left organizations on the short end.

**16:35:46 – Maurine Knighton:** That has to change right away. What would I say to presenters? Wow we don't have that kind of time, but I will say we are in an interesting moment where we are broken open to embrace the discomfort we are experiencing.

**16:36:08 – Maurine Knighton:** The pandemic got us nice and ready for that. In the wake of the shutdown, we had to adapt to being embracing the unknown. Which makes us fear full. We have to shift the daily practices, how we gather, with whom where. The list goes on and on.

**16:36:24 – Maurine Knighton:** While we are not out of it, we have learned to be in the space and to understand that there is a way to adapt and call good information from it that will serve us on the other side.

**16:37:09 – Maurine Knighton:** We have that opportunity as well with regard to the current's discussions about race. I talk to a lot of colleague that is are like it makes me uncomfortable to talk about race. Just be uncomfortable. We are adults. It is okay. It has to expand from personal engagement to how institutions engage. With whom are you talking to: who is talking to you. How are you in relationship with one another. This is an opportunity for organizations to reimagine, to be curious about things -- sometimes it's about innovation but sometimes the answers are right there.

**16:38:01 – Maurine Knighton:** We don't properly value those are the information so forms authentic and respectful relationships is a big importance. The last thing I will say is that we have to --

organizations have to be encouraged to imagine a larger role for the arts than what it currently has so we have to take over the public square. Artists are always in conversation in a call and response way with communities. How do we embody that? How do we become a good neighbor? I think that will tell us a lot about how we conduct ourselves and who we think should receive support.

**16:38:05 – Marc Bamuthi Joseph:** Let's go. That is why we are here.

**16:38:34 – Linda Brumbach:** I lost you for a moment. We had an electrical outing in New Jersey. I missed the question. I think I caught on: but I wanted to respond to something Liz and Maurine said bringing me back to the space -- that space where he in to just the space of trust and the artistic idea without the necessary point of an opening night and what that will look like.

**16:38:53 – Linda Brumbach:** I was thinking about even though I know it was contra verbal to think about the great depression and I was reading we are not getting support from the federal government now.

**16:39:23 – Linda Brumbach:** How do we rethink? I was looking at the 2 points harry said the artist is no less than the manual worker and entitled to employment as an artistic community at public expense by the arts no less than business and labor should be the immediate concern of the common wealth.

**16:40:01 – Linda Brumbach:** That brought me back to how do we when you are talking about you have a premier in 21 -- many of us in the room are dealing with different government many dates -- all over the world now. Everyone has a different perspective when things can open. If an artist is asking to go to a country and that country or state or institution or organization is asking the artist to prepare the work, no one can predict what will happen now. We are thinking about the safety of the audience and distance but we ha

**16:40:11 – Linda Brumbach:** Can they get there? Can they get backstage and gather? All of the issues involved in the safety mechanisms.

**16:40:36 – Linda Brumbach:** As we move forward, if an artist is premiering work in 21 or 22 it is the responsibility of the institutions if they are unable to attach to the performance, that artist an communities have already done the work an preparation. That need to be honored and respected and the conversations will be difficult to have now.

**16:41:11 – Marc Bamuthi Joseph:** I want to come back around. I am glad you have come back to us -- let there be light. The question on the table is very specifically about antiracism work. And how -- it is all good because what you just said is also connected tissue. It speaks to what Maurine talks about with realigning or reorganizing mission or mandate -- again functionality within the public imagination.

**16:41:27 – Marc Bamuthi Joseph:** What you just said about how we locate artists and art centers within the imagination as having a different kind of function and forcing us to think about safety in a different way is important.

**16:42:18 – Marc Bamuthi Joseph:** I will go to Eddie now. I will come back to you. I really want to hear your thoughts on this. Again, just to reiterate -- the question on the table is -- how we -- as arts presenters as theaters are now beginning to adopt the language of antiracism. How do we move organizations? How does philanthropic move organizations from their self-identification and definition that unfortunately assumes that the marginalization of black people is unfortunate but is embedded in their...

**16:42:33 – Marc Bamuthi Joseph:** The moral document called their budget. How do we help organizations move or transition to antiracist ambitions?

**16:42:48 Eddie Torres:** Great question Marc. Ultimately, early on in this conversation, you asked me a question. I responded that the big thing I have been learning through all of this is that it is not about me.

**16:43:12 – Eddie Torres:** I am -- you know frequently speaking in public and ultimately, I am a learner. When it comes to the issue of antiracism, we tend to think that there is a binary between there and not there. The fact of the matter is I am learning and have been learning for a long time.

**16:43:33 – Eddie Torres:** I am had actually seeing and maybe it is because of the quiet that was created by the pandemic, but I am seeing a nation that is actively engaged in learning now. They have heard black lives matter and rather than say what about me? They have said yeah black lives matter.

**16:44:20 – Eddie Torres:** We of been doing work at GIA since before a got here -- trying to promote and advocate for an informed racial equity. Essentially what we have been trying to put across is that black leadership matters -- black determination matters -- like wise with our native brothers and sisters etc. -- but you know, there have been certainly times when I remember just last year, a member called me up and said I will not be rejoining grants makers in the arts this year because of the anti-white agenda.

**16:44:49 – Eddie Torres:** She heard that message and her response was what about me? That is a normal place of human vulnerability but as a nation he with are in the moment of transcending that. Rather than saying -- well there will always be people saying what about me, but we are saying it is not about me.

**16:45:33 - Eddie Torres:** The fact of the matter is when we talk about why we value the arts; we value the arts because it allows us to see something that can become real. That we have not yet seen. For so many people resisting defund the police -- we don't see what becomes real. What becomes new. What becomes manifested that hasn't been before. If you look at the movement for black lives for the website around invest -- it is mostly investing and what can become.

**16:45:36 – Marc Bamuthi Joseph:** Brilliant. Liz.

**16:46:25 – Liz Lerman:** There is an amazing native philosopher at my school. He says looks is what people think is good beautiful and true. When you think about that -- he is in North Carolina -- I as a white person have that vision then think what are the aesthetics about our people to be good beautiful and true. You can say a lot about downtown New York. To be antiracist, you can say a lot about that.

**16:46:58 – Liz Lerman:** That is what I meant by the end of anti-professionalism. The cannon is every decision that has gone into that -- the way you try out, what floor you have, what school you got into -- it is endless so to me the antiracist platform has to include what I consider changing white minds and imagination because the white imagination is commonized like the rest of who I am.

**16:47:25 – Liz Lerman:** We have to deauthorize white bodies. That is part of where the military is, but it is not just the police, but it is the way you run a meeting. Who steps up in the meeting? Then we have to move white money. I believe we are in a period for independent reparations as a start. I think there are so many people -- it is happening every day.

**16:47:57 – Liz Lerman:** People are doing it now. I don't know if they call it reparation but I think we are in a time it is going to take a lot of work and effort in organizing an philanthropic can help move the dollars in the right directions to those that have been there from the beginning working working working trying to educate and make it stop. I think we can do some of that.

**16:47:59 – Marc Bamuthi Joseph:** Let's go Liz.

**16:48:00 – Marc Bamuthi Joseph:** Linda.

**16:48:06 – Liz Lerman:** July 4th -- Independence Day. Move the money.

**16:48:08 – Marc Bamuthi Joseph:** Let's do it.

**16:48:35 – Linda Brumbach:** I would like to see that happen in our lives with our tax dollars. If there could be a change of the tax dollars leaves the prison system and police funding going to public education and black lives matter that will help to rebuild the country, we need to rebuild things -- the structures need to be torn apart.

**16:48:40 – Linda Brumbach:** There is a lot of work to do. It needs to be every single day.

**16:48:42 – Marc Bamuthi Joseph:** It is gorgeous.

**16:49:17 – Marc Bamuthi Joseph:** I will add that racism is the psychological infrastructure both historically and psychologically -- for capitalism so when Liz says move white money. Maybe like defunds the police reparations is scary so let me put it the way my friend Liz says -- we have to move the money.

**16:49:52 – Marc Bamuthi Joseph:** We have to redistribute wealth which may be another scary phrase but ultimately that what we are talking about and it was the subtext of my question. Many of my organizations are fixed not just on a particular financial model but on a psychological canonical level. This has this worth. This has less worth. So, I am going to put my money in the place I believe has greater value.

**16:50:15 – Marc Bamuthi Joseph:** But when we are talking about redistributing organizational funds, it is also to say I am going to redistribute my belief system in thinking about what is actually available and who's values, who's belief systems are worth it. I am so happy this conversation is happening.

**16:50:32 – Marc Bamuthi Joseph:** I want to say in response to a question in the chat -- both the chat and this open design lab/webinar are going to be available after this is over.

**16:50:49 – Marc Bamuthi Joseph:** We will make a real that will be available to the field both of this specific conversation and also all 4 conversations. Shout out to APAP for making this happen for us and SOZO creative because you are fantastic.

**16:51:29 – Marc Bamuthi Joseph:** I will ask one last question. The chat is hot so thank you all. But there is a question that came up. Let me see if I can find it. I can't find it but here was the question -- or the idea of the question. A lot of what we have been talking about is a relationship between organizations that are funded by philanthropic and the web that connects producers and artists but there is a large majority.

**16:51:58 – Marc Bamuthi Joseph:** There is a large number of artists in this country that are not inside of that econ system in what you may call a high functioning way. Their labor -- the labor on their backs is not institutionally affiliated but it is just as beautiful etc.

**16:52:28 – Marc Bamuthi Joseph:** Will do you think is the channel for artists working that don't necessarily have the institutional affiliations and how do we surface the work for those that don't have these. What is the way to bring them into the fold to support them financially?

**16:52:30 – Marc Bamuthi Joseph:** Go ahead Maurine.

**16:52:46 – Maurine Knighton:** First, I will say that the thing we love to do absolutely the most at the Doris Duke Charitable Foundation to be transparency and by the way -- when you have talked to one foundation or heard from one, you have heard from one.

**16:53:15 – Maurine Knighton:** It is really important for me to extend that but the thing we love absolutely the most is providing unrestricted support to artists full stop. And because we recognize there are artists who are not necessarily deeply engaged in the systems and structures that exist, we spend a lot of time asking the folks we know.

**16:53:20 – Maurine Knighton:** know to identify people for us.

**16:53:58 – Maurine Knighton:** Because we know we can't responsibly identify them the artists whose work should be considered on our own, so we trust the communities to say this is important. This is valuable. This is worthy of consideration. We developed mechanisms to make it happen. Addition, it has to do with the kinds of organizations that you are supporting again as a model for getting the information and understanding what has value to the communities that you ultimately intend to benefit.

**16:54:27 – Maurine Knighton:** I think often times we spend too much time talking to each other foundations but it is important to be inviting information from artists directly, from community organizations which implies and I intend to -- that you need to enlarge what you think of as art, what it looks like, why it is important --

**16:54:40 – Maurine Knighton:** And to be sure that we are as accessible as possible, to learn from and with folks and to be introduced to folks as well.

**16:55:10 – Maurine Knighton:** It really is about being open and understanding that humanity is really the place from which we have to have begin everything. So, we can identify and connect with artists and I have been saying unrestricted where I started. It is because we want artists to do what they think is important. Maybe they want to develop work. Maybe they don't. Maybe they want to buy a hearing aid because that will make a difference to their lives.

**16:55:17 – Maurine Knighton:** By extension, the work they produce is going to continue to be powerful and important.

**16:55:32 – Maurine Knighton:** So that is really where we are with it. It is not a solution and it is only what happens at Duke. That is what we love to do the most bit it is not the only thing we do. I want to acknowledge that as well.

**16:55:36 – Marc Bamuthi Joseph:** Gorgeous thank you thank you. Eddie?

**16:56:10 -Eddie Torres:** I am generally not reckless enough to speak about Maurine -- I will say we have sharing information for cultural innovation on the west coast because of how unusual it is for philanthropic to invest in artists that are not institutionally affiliated or nonprofit affiliated.

**16:56:44 – Eddie Torres:** Instead, they have a small LLC, we think that foundation should be able to make investments in artists whether it is through grant making portfolio and there is a lot of interesting work happening and a few others basically encouraging foundations to not just invest grant making dollars in the community but also to invest in the investment community.

**16:57:14 – Eddie Torres:** Because obviously artists don't just work in the nonprofit space. When I joined -- actually in your office Maurine -- we said we will keep the name grant makers in the arts but we would like the field to increase to become investors in culture y the only mechanism doesn't have to be a grants. The only mechanism doesn't have to be just a nonprofit.

**16:57:55 – Linda Brumbach:** -- the access points need to expand significantly -- not just the conference structure. All of the artist initiatives we have but also artists -- whatever the points of access are and as Maurine said like who defines what art is? There is so many platforms now to find the existence of art. We have to trust like some artists don't have even like accompany or bank account. They may need -- artists know what they need. They need to be asked what they need.

**16:58:19 – Linda Brumbach:** Some of them want to take money and distribute them. Some of them don't -- they want to partner to handle everything for them to focus everything on the arts, so the access points need to expand on the networking systems in the country significantly.

**16:58:31 – Linda Brumbach:** An artist needs to be asked and trusted on what structure they need to realize their vision. Because it is all over the place.

**16:58:32 Marc Bamuthi Joseph:** Brilliant thank you.

**16:58:33 – Marc Bamuthi Joseph:** Liz.

**16:58:57 – Liz Lerman:** I just want to thank -- you know how I feel about the horizontal if you are ranking, you have to put something down in order to put it up. If you don't rank, then you be the capacity to understands that the range of work is spectacular in ways people are wanting to work.

**16:59:45 – Liz Lerman:** After I was living in Baltimore for the last riots -- we put in a series of grants for 500 dollars. I was upset. What are you doing? Such a small amount of money. Because they are trying to get -- sorry my iPad is making noise. Then what happened is people came out of the woodwork for that 500 dollars. People from all over the place -- all kinds of people came up asking for the most amazing things for that. That also told me to stop ranking to understand what was just said what are the possible

**17:00:26 – Liz Lerman:** I also -- I want to advocate for the growing platforms among an incredible group of artists for example Paloma or -- here are artists building platforms to be seen. That is profound. They are forming amazingly fluid networks that is a really beautiful thing. Lastly, I will make an advocacy for employment. For the institutions and organizations that we want to uphold.

**17:00:40 – Liz Lerman:** Pay the people. Give them money for ten years to pay the people. All kinds of artists will get their needs met up.

**17:01:18 – Marc Bamuthi Joseph:** Brilliant. We will leave there. I have already designed a T-shirt -- move the money. I am quoting Liz Lerman. Move white money dog. Move the money. I love it. I want to invite Krista back to the conversation. This has been truly extraordinary Maurine Eddy, Linda, Liz -- thank you for your compassion, your genius, your sensitivity -- thank you for being open to one another.

**17:01:53 – Marc Bamuthi Joseph:** I have to say Maurine and Eddie in particular -- you know to represent philanthropic organizations or to be a part of organizations that are advocacy and have lobbying agency on behalf of philanthropic in the arts and to show your face is hard man. It is brave so thank you for coming out here. Thank you for your progressive ideas. Linda Liz, thank you for pushing the conversation.

**17:02:27 – Marc Bamuthi Joseph:** For those of you at home that took notes, what I would now recommend is distilling them -- not only to APAP but letting them be let the notes be the groundwork for recommendations to the philanthropic sector at large. There was a lot said here that should become RFP before the fall season and a blueprint for how philanthropic spends money going forward. Move the money. Krista to you.

**17:03:06 – Krista Bradley:** Thank you so much. We are going to start trending move the money on Twitter. I want to lend my thank you on behalf of us at APAP. We have come to the end of an amazing day. Incredible conversations. Thank you to much for joining us on the panel. Thank you SOZO and Maurine and Linda, Liz, Eddie, DBR -- for being part of this. This session was regarded and will be posted on the APAP website in the next few days for future viewing.

**17:03:55- Krista Bradley:** Along with a full transcript of the conversation and chat box. Every session is immediately available for you to watch and share from APAP Facebook page. APAP looks forward to following up with resources inspired from the chat box. I invite you to share your feed book from today by the email that you registered with. We will be sending. I want to invite you to join us at 1 P.M. and 3:30 P.M. eastern time for the next sessions in this series. Here now strategies to stabilize and how we got there and how we never get there again.

# APAP BREAK/ROOM Conversations

Resources shared in the chat box for both sessions

June 10, 2020

- **Edgar Villanueva** is a globally recognized expert on social justice philanthropy. Edgar is the award-winning author of *Decolonizing Wealth*, a bestselling book offering hopeful and compelling alternatives to the dynamics of colonization in the philanthropic and social finance sectors.  
Learn more about Edgar's philanthropic initiatives and/or purchase his book here: <https://www.decolonizingwealth.com/>
- **The Guild of Future Architects** is a home, refuge and resource for people collaboratively shaping a kind, just, inclusive and prosperous world. The guild aims to provide a generational force to reorient and reorganize the world's resources for the flourishing of a new craft called future architecture in pursuit of shared prosperity. It is home to people who seek to effectively address the critical issues of our time through active collaboration.  
Learn more and become a member on their website: <https://futurearchitects.com/>
- **Dana Fonteneau** draws on her diverse background in music, business, finance, and psychology to help her clients attain greater personal and career success. Her international practice is centered in the arts. One of her offerings is a 90-minute workshop called "**Leaning into Discomfort: a workshop on deep listening and regulating strong emotion.**"  
Register here: <https://danafonteneau.as.me/Leaningintodiscomfort> or learn more about Dana here: <https://www.danafonteneau.com/>
- **The Bridge Project**, a project of Hope Mohr Dance, approached arts and culture programming as a form of community organizing to facilitate equity-driven cultural conversations that cross discipline, geography, and perspective.  
Check out some of their upcoming events here: <https://www.bridgeproject.art/upcoming>
- **The Broadway Advocacy Coalition** formed in 2016 as an immediate response to our nation's most deadly pandemic. The virus that enables police brutality, inequality in the workplace, and disproportionate representation in positions of power: racism.  
Sign the accountability pledge, join discussions and find more resources at: <https://www.bwayforblm.com/>
- **The Dance Union podcast** was born from the need to unify and amplify marginalized voices within the United States dance communities. A unique component of the podcast is that hosts J. Bouey and Melanie Green, both Black artists, center Black and marginalized experiences through culturally specific considerations and first-person advocacy.  
Listen and learn more here: <https://www.thedanceunion.com/>
- **Nicole Sealey**, born in St. Thomas and raised in Apopka, Florida, is the author of *The Animal After Whom Other Animals Are Named*, winner of the 2015 Drinking Gourd Chapbook Poetry Prize, and *Ordinary Beast* (Ecco, 2017). She holds an MLA in Africana Studies from the University of South Florida and an MFA in creative writing from NYU. Sealey is the programs director at Cave Canem Foundation. Read her poem, "**Hysterical Strength**," which inspired one of our Break|Room discussions, here: <https://www.narrativemagazine.com/issues/poems-week-2016-2017/poem-week/hysterical-strength-nicole-sealey>