

APAP BREAK/ROOM Conversations

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APAP BREAK/ROOM Conversations June 11, 2020

Strategies to Stabilize Quick Links: [Questions Asked](#) | [Quotable Moments](#) | [Chat Box Transcript](#) | [Closed Captioning Transcript](#)

How We Got Here (And How We Never Get Here Again) Quick Links: [Questions Asked](#) | [Quotable Moments](#) | [Chat Box Transcript](#) | [Closed Captioning Transcript](#)

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

HERE/NOW: STRATEGIES TO STABILIZE

June 11, 2020 Questions Asked

- Question from Nina Patel: What are your thoughts about humble leadership that gives away our power, perhaps a changing of the guard?
 - Question from Lenore Naxon: What are strategies for bringing our donors, boards and audience (community, family) along to embrace this change. We rely on them.
 - How are we using this time to reimagine?
 - Why do we allow one person to carry all the risk (the artist) if we are truly a partnership?
 - How do we change the language of the contracts so we aren't talking about contracts with end dates but really with beginnings?
-

HERE/NOW: STRATEGIES TO STABILIZE

June 11, 2020 Quotable Moments

- We need to see artists as full human beings, not just the dancer, not just the choreographer... - **Heena Patel**, founder and CEO, MELA Arts Connect
- Embrace not being afraid of immense change. The arts are often the last to the party...there is such an opportunity right now, in the moment, for the arts to be a leader. **Ronee Penoi**, producer, Octopus Theatricals

- It the responsibility of all of us to protect each other as we fail together. - **Ronee Penoi**, producer, Octopus Theatricals
- The work doesn't start or stop once we get to the stage - **Chad Herzog**, executive director, UA Presents
- "The work starts TODAY. Be accountable, figure out who you're going to be accountable for, and take action." - **Heena Patel**, founder and CEO, MELA Arts Connect
- "How do we keep people safe in every possible way — physical, psychological, other. How are we of service in this particular time?" - **Katy Clark**, @BAM_Brooklyn
- "Part of BIPOC access to positions of leadership are the headhunting orgs which fill those positions. They can't be let off the hook, either. Not everyone is on those lists—so we need to use our networks." - **Clyde Valentin**, director, Ignite/Arts Dallas at SMU Meadows School of the Arts
- From **Kaisha Johnson**: Many institutions needed to sunset a long time ago. New institutions in service to the people will replace them. Let's focus on what we'll all gain, not what some people think they'll lose.
- Great point by **Mary Lou Aleskie**: Sometimes we find our place within white-led supremacist institutions as the best place to make change happen from within—by breaking down existing constructs & systems. That's not easy.
- "Let's not be afraid of really immense change. There's such an opportunity in this moment for the arts to be a leader." - **Ronee Penoi**, producer, Octopus Theatricals
- "Vitality and beauty needs to be valued, acknowledged, and invested in." - **Clyde Valentin**, director, Ignite/Arts Dallas at SMU Meadows School of the Arts

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HERE/NOW: STRATEGIES TO STABILIZE

June 11, 2020 Chat Box Transcript

- **01:10:39 - *Ronee Penoi***: Green New Theatre is here!
<https://www.groundwaterarts.com/green-new-theatre.html>
- **01:10:50 - Karen Henderson**: Thanks, Ronee!
- **01:16:36 - Krista Bradley**: From : Liz Levitt Hirsch- Happy to hear about the new lens at UA. Terrific!
- **01:18:05 - Krista Bradley**: The creating new futures doc section on force majeure has been very informative in developing a new artist rider (what to ask for, negotiate and bottom lines moving forward) <https://www.facebook.com/groups/creatingnewfutures>

- **01:18:43 - Krista Bradley:** Thanks, Michelle Fletcher!
- **01:19:10 - Michelle Fletcher:** Thanks Krista for sharing what I just submitted (meant to send to all not just panelist :)
- **01:22:22 - Michael Harrington:** Yes!!! (And another vote for the snap function)
- **01:22:25 - Andrew Glick:** Dispose of the word deposit.
- **01:22:38 - *Rika Iino*:** Snap snap!
- **01:22:55 - Krista Bradley:** Where is the snap function?
- **01:23:38 - Mara Isaacs:** Oh my heart. Partnership means shared risk.
- **01:24:46 - Michelle Fletcher:** Yes vulnerability quest! @Heena :)
- **01:26:38 - Byron Au Yong:** “protect each other while we fail together” 👍
- **01:26:54 - *Clyde Valentin*:** those resources are public resources, meaning they belong to all of us.
- **01:27:52 - Catherine Zimmerman:** yes Ronee
- **01:28:40 - Catherine Zimmerman:** move the money, move the resources
- **01:30:16 - Gwenmarie Ewing:** Watch this video of Slung Low in the North of England who are a nationally recognized theatre company but are currently feeding their community on behalf of the local government.
- **01:30:18 - Gwenmarie Ewing:** <https://vimeo.com/424586556>
- **01:31:13 - Julianna Crespo:** I do think the issuing contract entity has a lot of power to list their payment structures. Once the contracts are signed it can be difficult to negotiate different terms depending on your contract department. I have seen contracts come through and be approved that list 3 to 4 payments spread out and some of them nonrefundable.
- **01:31:43 - Krista Bradley:** From Lenore Naxon 01:31 PM What are strategies for bringing our donors, boards and audience (community, family) along to embrace this change. We rely on them.
- **01:32:08 - Krista Bradley:** Vincent Iaropoli 01:33 PM I'm greatly interested in learning how the panelists might suggest making venue rentals more equitable, particularly in the university presenting setting. How do you balance/align fiduciary goals?
- **01:34:23 - Byron Au Yong:** “How to act with less urgency” 👍
- **01:35:53 - Margaret Lawrence:** Adding to the request above for discussion of board integration!
- **01:36:01 - Krista Bradley:** Go Bonnie
- **01:36:18 - Amy Lam:** Educating our donors and boards is a HUGE piece, and in many cases where we need to start if we were to distribute our resource in a meaningful way. I just gave a 15 speech to our major donors on zoom earlier this week about the “ecosystem” in which we work. We can only survive this as an industry if we all rise together, I told them.
- **01:37:12 - *Heena Patel*:** Words of Bonnie
- **01:37:13 - *Heena Patel*:** Institutions cannot reinvent themselves entirely in 2 weeks. Indeed, we cannot even dismantle them in that time, let alone rebuild something new that will function in an unknown set of circumstances. People cannot simultaneously grieve, redo the work of an entire year, alter every operating procedure that made that work barely possible to begin with, and creatively generate thoughtful and viable alternatives, while functioning with 25% of the staff. Leaders cannot alter every system, every process, every assumption, and then present a

whole new sustainable model in a nice pretty package for your consumption in the snap of a finger.

- **01:38:51 - Nina Patel:** In regard to leadership and change under pressure, I think about the founder of Reddit - Alexis Ohanian who recently resigned because he knew his voice was not the one that needs to be heard right now. What are your thoughts about humble leadership that gives away our power, perhaps a changing of the guard?
- **01:41:06 - Julianna Crespo:** Who was Bonnie addressing with those words, "for your consumption."
- **01:41:19 - Esty Dinur:** Great question, Nina.
- **01:41:30 - Catherine Zimmerman:** it was a face book post
- **01:42:06 - *Heena Patel*:** Bonnie was referring to board, and audience. I believe with the "your consumption"
- **01:42:28 - Bonnie Schock:** I was mostly addressing boards, donors, white power that wants us to just replicate the same thing.
- **01:42:39 - *Heena Patel*:** Thank you Bonnie. Great to see you here.
- **01:43:38 - Jason Hodges:** Bonnie, it is a good reminder to us all who are feeling the urgency that Katy described. I know I am. I am going to share that with my board
- **01:44:05 - *Rika Iino*:** Yes to artists as full humans in service of their community and the greater good
- **01:44:21 - *Ronee Penoi*:** I deeply respect Bonnie's stating that this is hard work that takes space to unpack. You can't undo 400+ years of inequity in this country overnight. I will hold though, that many black-led organizations have been doing this for years - grieving their losses that disproportionately affect them (murders, natural disasters, more), not having access to needed funding, often with colleagues turning a blind eye. I only ask that as we give ourselves permission to rebuild WELL and with kindness to ourselves, that we accept and live in the discomfort of this moment. That we don't lose sight of the reason that we have to change these systems in the first place.
- **01:44:35 - Catherine Zimmerman:** "artists as full humans beings"
- **01:46:28 - Julianna Crespo:** Thank you @Ronee much needed reminder.
- **01:48:04 - Bonnie Schock:** Yes, Ronee. Absolutely. And, we need time to do it right. I feel the pressure of the existing hierarchies pushing its weight around to come up with "solutions" that will only perpetuate the inequities. We must make change and to do so - in institutional settings - is a process that we must commit to, or we have to commit to killing those institutions (and that's a totally viable approach) and then move ahead more organically.
- **01:48:16 - Leymis Bolanos Wilmott:** Thank you Bonnie, if its ok, I would like to share your statement with my board.
- **01:48:30 - *Ronee Penoi*:** Yes Bonnie!
- **01:49:19 - Bonnie Schock:** Sure Leymis. As it will help you, for sure.
- **01:49:24 - Byron Au Yong:** "many black-led organizations have been doing this for years" the anti-oppression work happens in many PGM organizations; typical for mainstream institutions to continue to ignore them, or invite them only when needed
- **01:50:40 - Krista Bradley:** Closet metaphor: Also #newwardrobe

- **01:56:45 - Kaisha Johnson:** Yes. Many institutions needed to sunset a long time ago. New institutions in service to the people will replace them. Let's focus on what we'll all gain, and not what some people think they'll lose.
- **01:57:37 - *Ronee Penoi*:** For Danielle- A low-profit limited liability company (L3C) is a legal form of business entity in the United States that was created to bridge the gap between non-profit and for-profit investing by providing a structure that facilitates investments in socially beneficial, for-profit ventures
- **01:58:10 - Dayna Martinez:** Yes, Kaisha!
- **01:58:22 - Bonnie Schock:** Love that perspective Kaisha. What we'll all gain, not what some think they will lose.
- **01:58:25 - *Ronee Penoi*:** Exactly, Claudia.
- **01:58:50 - Julianna Crespo:** But who has the power to push change at a board level? I believe only the board members themselves. So those board members need to decide to change their makeup and structure. I have been fighting this fight for years as I am sure many others have. Nominating POC leadership for board seats and seeing little action.
- **01:59:38 - Krista Bradley:** From Jenni Hatcher to All Panelists: 02:04 PM
After having run a 501c3 PAC, I can tell you. That is the issue to contend with and that work will butt right up against so much white privilege & community politics in even to get the vote to change the governing by-laws of organizations to allow new, healthier, more functional, healthy parameters of 'board members'
- **02:00:10 - Bonnie Schock:** Yes, Katy. Thank you for raising that.
- **02:01:03 - Mary Lou Aleskie:** Hi chad!
- **02:04:18 - Mary Lou Aleskie:** And some times we find our place within white led supremacist institutions as the best place to make change happen from within by breaking down existing constructs and systems. That's not easy.
- **02:04:45 - Cindy Hwang:** So well said Chad!
- **02:07:00 - Mercedes caxaj:** What are white-led institutions and organizations doing to recognize BIPOC-led organizations that have been doing representative work for years? These institutions are forgotten when white-led institutions all of a sudden become awake and then celebrate/are celebrated for when they finally have representation as an objective .
- **02:10:17 - Linsey Bostwick:** Yes Clyde -
- **02:11:11 - Catherine Zimmerman:** thank you Clyde
- **02:12:17 - *Ronee Penoi*:** Yes Heena!
- **02:13:03 - Aaron Shackelford:** Much like the contracts conversation, I think university arts orgs need to model and widely share tactics for overcoming the institutional structures that — probably quite intentionally — disadvantage job applicants (degree requirements, etc.)
- **02:13:14 - *Ronee Penoi*:** Yes Aaron!
- **02:14:04 - Kaisha Johnson:** Thanks for the shout out Heena, and thank you for your thoughtful and precise facilitation.
- **02:15:01 - *Clyde Valentin*:** Internally, we've worked internally to find "hacks" in our university system. I can share at another time perhaps.

- **02:15:08 - Julianna Crespo:** Agreeing with @Aaron. The institutions with the most power and most difficult to change are universities large organizations that most likely will weather this storm. So how do those of us who work there help to change our boards?
- **02:15:18 - Deborah Sommers:** Mentorship and creating networks opportunities will be important to creating more opportunities.
- **02:15:18 - *Bill Bragin*:** I'd love your university hacks, Clyde!
- **02:15:32 - *Clyde Valentin*:** But I can say the "hacking" is real. Thx Bill.
- **02:15:53 - Margaret Lawrence:** Yes, Clyde--need those hacks!
- **02:15:59 - Jennie Wasserman:** Large orgs also have to reevaluate their internship programs and recruitment at the entry level. I feel that unpaid internships are immoral.
- **02:16:04 - Julianna Crespo:** I have been using the workbook Roberto Uno came up with at Arts Change Us
- **02:16:13 - Karen Henderson:** Yes, Clyde, please share those hacks!
- **02:16:17 - Megan Whitaker:** Also want the hacks, Clyde! :)
- **02:16:18 - Aaron Shackelford:** Maybe we need a university arts hackathon?
- **02:16:31 - *Clyde Valentin*:** I'm down with the hackathon
- **02:16:35 - *Bill Bragin*:** hahahaha. yes
- **02:16:55 - Krista Bradley:** Yes to University Arts Hackathon!
- **02:17:26 - *Clyde Valentin*:** Thank you Ronee
- **02:17:51 - Catherine Zimmerman:** beautiful Ronee
- **02:18:04 - Deborah Sommers:** Good luck on Hackathons and breaking through layers of faculty privilege and administrative privilege and control.
- **02:18:32 - *Clyde Valentin*:** Relevant and Essential Chad!
- **02:20:16 - Krista Bradley:** You all have 4 min
- **02:20:50 - Margaret Lawrence:** Thank you all very much and thank you APAP for these timely and relevant discussions.
- **02:20:59 - *Bill Bragin*:** Thanks to Heena and all the panelists for yet another meaningful and though provoking panel. L
- **02:21:03 - PennyMaria Jackson:** Thank you for beautifully leading this vital conversation, Heena.
- **02:21:23 - Jacob Yarrow:** Thanks, all. Appreciate all of the insight and care.
- **02:22:02 - Bonnie Schock:** Thank you all. Inspiring.
- **02:22:11 - Stephanie Rolland:** YES HEENA! DECADES.
- **02:22:23 - *Rika Iino*:** YASSSS
- **02:22:24 - Margaret Lawrence:** YAS CHAD!!!! Hahahahahah
- **02:22:30 - Marc Bamuthi Joseph:** Ka-BOOM!!!
- **02:22:37 - Karen Henderson:** Yay, Chad!
- **02:22:38 - Jacob Yarrow:** YES!!!
- **02:22:52 - Krista Bradley:** I think that's another t-shirt!
- **02:23:10 - Margaret Lawrence:** Krista yes--instead of conference bag!
- **02:23:16 - Krista Bradley:** Word
- **02:23:24 - Annalisa Dias:** say it Ronee!!
- **02:23:42 - Esty Dinur:** Yes, Ronee!
- **02:23:43 - Emily Johnson:** RONEE!!!

- **02:23:49 - Megan Kline Crockett:** Thank you so much for the discussion!
- **02:24:09 - Shane Cadman:** Thank you all!
- **02:24:45 - Ruth Waalkes:** thank you all for this conversation today.
- **02:24:56 - *Karen Fischer*:** Thank you all!!
- **02:25:02 - Byron Au Yong:** Loved this panel. Yes to the university hackathon
- **02:25:18 - Karen Henderson:** Great panel! Thank you so much!!
- **02:25:23 - Rachel Katwan:** powerful conversation. THANK YOU Heena for leading and being such an inspiring moderator. great panel.
- **02:25:27 - Mary Lou Aleskie:** THANK YOU ALL!!!
- **02:26:10 - Michael Harrington:** Another great conversation. Thank you all!
- **02:26:13 - Nina Patel:** Inspiring and insightful, thank you
- **02:26:17 - *Ronee Penoi*:** Those principles (shout out to Green New Theatre/groundwater arts): decolonized leadership, publicly transparent budgeting, community accountability, divest from fossil fuels, right relationship to land and history

APAP **BREAK/ROOM** Conversations

HERE/NOW: STRATEGIES TO STABILIZE

June 11, 2020 Closed Captioning Transcript

13:02:27 – Krista Bradley: Welcome everyone and thank you for joining us for BREAK/ROOM Conversations. My name is Krista Bradley, and I'm the Director of Programs and Resources at the Association of Performing Arts Professionals based in what we now know as Washington, D.C. on land that was stolen from the Piscataway, Pamunkey and Powhatan peoples amongst many other native communities whose histories have been obscured, altered or erased.

13:02:43 – Krista Bradley: In addition to the Zoom platform, we also welcome our viewers on Facebook Live. Closed captioning will be available throughout the event and can be accessed by clicking on the closed captioning button at the bottom of the Zoom window as indicated.

13:02:59 – Krista Bradley: On Facebook Live, you can find Facebook's captioning option under the video player settings. If you have questions during today's conversation, we ask that you submit them using the Q&A box and put any general comments in the comments box.

13:03:17 – Krista Bradley: When adding comments in the comment box, please make sure to collect all panelists and attendees as indicated so everyone can read them. While we won't be taking questions from Facebook Live, we encourage you to engage in the discussion with other viewers in the comments thread.

13:03:29 – Krista Bradley: BREAK/ROOM Conversations was inspired by in partnership with Sozo Creative. We also want to thank the Wallace Foundation for their generous support.

13:03:46 – Krista Bradley: This series was created in response to the COVID-19 crisis and its impact on the presenting, booking, and touring field. Our field has been in triage mode for months, working to stem losses, seek relief and develop and share information to navigate the crisis.

13:04:08 – Krista Bradley: And yet many realize we need to reimagine how we work, both now and in the future. APAP and Sozo Creative along with our artists, agents and producers and cultural leaders, see this need, too. We need to innovate our way through this crisis to recovery, more importantly we need to transform how we think and how we work.

13:04:26 – Krista Bradley: With this in mind, we conceived and curated this series in four parts, a conversation in four acts that would help us understand where we have been and imagine a new transformative future. Then came the murder of George Floyd, followed by international public outcry and protests.

13:04:37 – Krista Bradley: Then came the outpouring of grief and anger and calls for racial justice and equity, not just across our country, but in our own performing arts and culture field.

13:05:10 – Krista Bradley: And so, we have sharpened our focus. We can't help but hold these conversations through the lens of racial equity and inclusion while responding to the current crisis. Yesterday's sessions offered provocative, raw, and honest discussion around a reimagined future in our field, with new strategies and a call for radical change and dissolution of practices such as centering Blackness and BIPOC in leadership, reimagining our presenting organizations relationship with community,

13:05:38 – Krista Bradley: assessing and reprioritizing budget, programs and payroll through a moral and antiracist lens, investing in risk taking and long-term support for arts and organizations, redistributing wealth, hashtag move the money, from white-centered institutions whose missions and policies are out of alignment with stated antiracist values and cultures, and finally, supporting organizations where people feel safe to bring their true self forward.

13:06:12 – Krista Bradley: Today we focus on the here and now. What strategies, policies, and efforts are being created to build the bridge to the transformative future we want to see? How is the field already innovating and changing to navigate the current crisis? In our final session, we will reflect on all of our discussions to date and talk about how we actually sustain the momentum for systems change. What has the arts field learned from past crises and where have we field? What does the wisdom of elders treasure?

13:06:32 – Krista Bradley: Are not just a moment, but a movement? We hope this series inspires and invokes action, more honest conversations and deep listening that lead to real and transformative change. APAP is ready to help facilitate, support, and lead the change that needs to happen in our field to create a more just and equitable future.

13:06:49 – Krista Bradley: So, let's get started. Here to lead us in our first conversation, here and now, Strategies to Stabilization, is mode rarity Heena Patel joined by Chad Herzog, Ronee Penoi, Katy, and Clyde Valentin. Heena?

13:06:53 - Heena Patel: Good morning. Good evening. I join you.

13:07:24 – Heena Patel: from India, but my spirit is with those in the streets, those who have been working for decades for racial justice. Black Lives Matter. My head is spinning from all of the incredible ideas and provocations that we heard yesterday. My head, I am considering what is happening in this

moment of time and what does it look like for us to be also applying this racial justice lens to the work that we do in our field?

13:07:55 – Heena Patel: Some say that some of the ideas from yesterday are radical. But six months ago, de-funding the police was considered radical for so many. Yet, in this time that we've had to listen and learn, it doesn't seem so anymore. So, I renamed the session here and now, Strategies to Stabilize, strategies to build the future today.

13:08:15 – Heena Patel: Now, in any work towards racial justice, you must first begin by self-reflection, by examining one's own biases and naming one's privileges. You must then educate, listen, learn from those who have been doing the work, and then take action.

13:08:56 – Heena Patel: So, we begin this conversation by examining our own biases and naming our privileges. My name is Heena. My pronouns are his and her -- sorry, she and her. My goodness, I'm sorry. She and her. I'm CIS gendered, able-bodied. I am a South Asian, more specifically, Indian, more specifically, Guthacky who comes from privileged caste and class. My community has built their success by trying to be as white adjacent as possible.

13:09:17 – Heena Patel: By trying to be as palatable as possible to whiteness. We do this as a disservice and diminishing the Black community on whose labor and sacrifices that I have been able to be in the United States or even in Canada.

13:09:40 – Heena Patel: These are the things that allow me to occupy a level of privilege and power within the arts field. Today in front of you, I acknowledge these privileges I see p moment as a moment to be accountable and to act, and I, too, have been examining my own biases and how I have been complicit.

13:10:21 – Heena Patel: I hope today we can continue to name our privileges and acknowledge and think about how we can use them to be agents of change to build strategies for the future today. I want to welcome my first pair of panelists. We have Ronee Penoi and Chad Herzog. You could find more about them on the APAP website. I am going to let their words and their actions tell you who they are. Ronee and Chad, thank you for joining us.

13:10:29 – Heena Patel: I would love for you guys to also start by naming your privileges before we talk about strategies and tactics. Chad, could you begin?

13:10:45 – Chad Herzog: Good morning. My name is Chad. My pronouns are he, his, his, put in the leadership position at the University of Arizona in Tucson, Arizona.

13:10:46 – Heena Patel: Ronee?

13:11:20 – Ronee Penoi: Hi, everyone. I'm Ronee Penoi. My pronouns are she, her, hers. I'm a CIS gendered able-bodied person. Well, I am Pueblo and Cherokee, I am presenting with very quiet skin. And while blood quantum is a loaded ask complicated history, it is also true that I am mixed race in how I present in the world has afforded me incredible privilege.

13:11:38 – Ronee Penoi: And I should also add that in my positions I have an incredible amount of access to rooms where decisions are made where money is shared. And I take that privilege very curiously.

13:11:53 – Heena Patel: Thank you. I want to begin by talking about the last hundred days. So Ronee, tell me, what have you learned in the last one hundred days that has surprised you the most?

13:12:19 – Ronee Penoi: Yeah. So, in thinking through this question, I feel like for all of us, the reflections that we are having are multilayered and it's hard while in it too often, like, sum up what we're experiencing. But I think for me what has been most powerful is really having this moment unveiled who people really are.

13:12:50 – Ronee Penoi: There's a saying that when people tell you who they are, believe them. And I'm really seeing that now. And I think what that is, is that I'm -- I have been really moved. And to see that in this moment whereas Heena said, change is something that -- things that seemed radical not so long ago now seem to possible, right.

13:13:14 – Ronee Penoi: So instead of this raging against the machine, I guess what I'm starting to see that is giving me massive hope is a group of imperfect people who are finally getting comfortable with the notion of failing that are looking to make their own version of the machine and leaving people behind who don't want to be part of that work.

13:13:43 – Ronee Penoi: And I think as much as we embrace that pivot, I have a lot of hope that this isn't about pushing against the walls and seeing what we can get anymore. I often joke that my superpower is in being diplomatic. And I think another realization for me at this time has been in what matters, my own diplomacy actually colonized and about trying to create a sense of comfort.

13:14:16 – Ronee Penoi: And actually, saying no, this is not okay. We need to make this change now, because we can. And that is something that, you know, with a lot of my colleagues and I will just quickly say this before throwing it back to you, Heena, with my colleagues at Ground Water Arts, we have been working on a movement called Green New Theater. And it's the conceit of the document is that it's a movement-building tool for climate justice in the arts.

13:14:44 – Ronee Penoi: And that climate justice completely incorporates racial justice. It incorporates how we move our arts framework from an extractive field to a regenerative field. And even as I saw that all of the principles we were talking about in that document were possible because we could identify arts organizations and other organizations that were already doing the work, even though we were showing that, it still seemed like,

13:15:05 – Ronee Penoi: well that's very aspirational. That's something that looks really hard. And sure, we should have the conversation about should we really be flying everywhere, but not really possible and doable. But I have been so heartened by the fact that there's more and more people who are seeing, oh, I can actually just take on that one piece of it and say, okay, I'm going to try to dig at that.

13:15:19 – Ronee Penoi: I am going to actually take that on and really do that. I mean, so I think there's a little bit of the world catching up to the impossible actually being possible.

13:15:47 – Heena Patel: I love it. And yesterday two speakers both spoke about this idea of what are we doing in this pause and Eddie spoke about this pause allowing us to listen and learn in ways that we weren't able to do before, and expand the idea of what is possible. And I think you're echoing that sentiment there. So, thank you for sharing that.

13:16:00 – Heena Patel: If you would be able to at any point just put in the information around the Green New Theater, that would be wonderful for our colleagues to also know about those efforts and that document that you referred to.

13:16:07 – Heena Patel: Chad, what have you learned in the past, in the last hundred days that has surprised you the most?

13:16:39 – Chad Herzog: Yeah. It's interesting. Ronee, I really appreciate what you were saying. I think, so I wrapped at the University of Arizona in August. And I would say my hundred days probably started then and perhaps even before because we were looking at change for the future of new way presents, a program that as many people on this call know has, it's no secret.

13:17:00 – Chad Herzog: For those of you in this industry, we know that this organization has been in shambles for a number of years. And so, we have been looking to change how UA presents, holds itself in our community, our region, and around the world very closely.

13:17:25 – Chad Herzog: So that pause for us started in September. In fact, for our artists and agents and manager friends on this call, they know how frustrated they are with me that I have not committed to doing anything next year. And in March, it looked like a real problem. It's kind of genius in June as we are going forward. But we have spent our time listening to the community.

13:17:26 (Laughter)

13:17:51 – Chad Herzog: And one of the reasons we haven't been able to commit is I have been to Arizona after living on the East Coast for 25 years and not knowing what it was like here. I had to spend the first six and a half months listening and seeing what this community brings us and being invited into places where we haven't played a role or have any experience in the past.

13:18:13 – Chad Herzog: So that's really where we started and where we continue to move. I think probably what we've learned the most is not only how much our community needs us, but how much we really need our community. And that's been what we have been operating under since I would like to say September.

13:18:39 – Heena Patel: I love that. Maureen yesterday spoke about this being a moment for us to reimagine the way we engage with our communities. And Chad you alluded to the fact that there are several communities that you would be interacting with. One are the agent managers, and the artists, and the others are the communities that you live in, right. Your local community or regional community.

13:19:13 – Heena Patel: And I know personally as a producer, agent manager, the COVID impact was swift and fierce, right. And for me, personally, and I know that it was really across the board, there were many of us who faced the question of whether or not we would survive, whether or not we would continue to be able to be in the field. And there was this sort of greater awareness of the inequity in the field of risk-taking and who bears the risk.

13:19:33 – Heena Patel: Who is that burden on? And I would love for you to speak a little bit about what you have been doing to address that, because yesterday there were comments that were coming up about how do we value, how do we compensate, how do we acknowledge creation versus performance?

13:19:51 – Heena Patel: And I know and Ronee, you have probably seen this as well especially at universities, we don't pay deposits. And you have to use our contract and if you work anything up in the contract, the contract is not going to go through. So, we are at the mercy so to say of this larger institution of wanting to get our artists there.

13:20:02 – Heena Patel: And you are within one of these institutions, and you actually shared some interesting things about what you were able to learn and change things from the inside that I would love for you to talk about.

13:20:22 – Chad Herzog: And we are in the process of making change, right. One of the things that I learned joining a large institution as I have is that we are -- change takes some time. And it doesn't quite move as fast as maybe I do, or I would like to.

13:20:46 – Chad Herzog: The change or -- so this goes back to doing this in September. Sorry about that. This goes back to starting to make change in September as we have been. And one of the challenges I was having then after arriving here is looking at our contracts and seeing that we don't pay our artists until concert or performance is complete.

13:21:08 – Chad Herzog: And we started talking then with risk management and with university legal and our own staffs about how do we start paying for the process? And I have leaned on our artists and managers and agent friends for some help in developing language as we move forward so that we can show that the work doesn't stop or start when we get to the stage.

13:21:36 – Chad Herzog: And so that was the direction we were already moving towards. And I say all this, and I say in the same breath remembering that we don't have any contracts. So, I can't totally promise you we have gotten there. But what this did allow us to do as COVID was approaching and it was looking like we were going to have to cancel the remainder of our season,

13:22:09 – Chad Herzog: I knew enough about the process the university had set in place that I knew that if we canceled prior to the state closing us down and the university closing us down, we could pay the artists out. And so that's -- so we quickly in early March moved to canceling our performances so we could pay our artists in full rather than the state shutting us down or the university shutting us down and us having to hold that money back because of what the contract said or was it was written like.

13:22:26 – Chad Herzog: So that is something and it was ended up being seven weeks that we were able to pay for their services, while they might not have gotten to our stage, they definitely had put in the work towards getting to us.

13:22:56 – Heena Patel: That's fantastic. And it reminds me of something that Shawn Dorsey said yesterday about our budgets, our seasonal brochures being a moral document. But I would also expand on how our contracts are moral documents. They are not just legal documents. And they embody so much of the hierarchy and so much of the privileges are embodied in that legalese of these documents that we sign.

13:22:58 – Heena Patel: Ronee, I think you wanted to respond to that.

13:23:26 – Ronee Penoi: Yeah, thanks for reading my face. This is actually something, Chad, that came up a lot in the creating new features conversations that have been happening. For those of you who may not know about this, this was a very organic movement that began with some amazing artists and

agents and others in the dance, really primarily the dance field and also the interdisciplinary field, responding to the COVID moment.

13:23:53 – Ronee Penoi: So, a lot of this happened before this kind of second wave of apocalypse that we have been experiencing with the murder of George Floyd and the nationwide protests. The creating the futures document, there was a lot that was uncovered and shared about how this moment was really affecting artists.

13:24:17 – Ronee Penoi: It was -- there was a whole series of -- the document was doing many things. But the thing that was the most relevant to this conversation was there was a section written by Emily Johnson called "alternatives to cancellation" that gathered in part an incredible amount of testimonials from artists who often had almost an entire year's worth of engagements canceled that could never be replaced.

13:24:38 – Ronee Penoi: And there was a real demand to think through alternatives to cancellation, whether that's -- whatever that is. You know, at least having the conversation with the artist to get to be in control of their own destiny. So, I am thinking about that and I'm also thinking about something that keeps coming you up in a lot of conversations I'm having around deposits

13:25:01 – Ronee Penoi: which is that, you know, what are the peer pressure points that we can put on universities to really encourage them to make that change so, Chad, it's not on -- because frankly while I'm very glad you are having those conversations, I don't want the field to be beholden to a couple of moral people that happen to be in the right seats to make those changes.

13:25:26 – Ronee Penoi: How can the rest of the field, what is that level? Is it APAP? Is it grant-makers in the arts? Is there a peer pressure, a shaming that can happen on, you know, to universities around what this is? So I'm curious, Chad, if you have thought about that, and also how you are holding care for artists trying to kind of hold onto their livelihood at this time and how you are thinking through those alternatives.

13:25:53 – Chad Herzog: Yeah. So, it needs to be much bigger. And, in fact, I think that was one of the challenges that I found ourselves faced with in the fall when I started asking these questions and going to other institutions our size and saying that we were not alone, because at first that was my finding, nobody else does this. Oh, shit, everybody's doing this.

13:26:10 – Chad Herzog: And how do we start to make this change? I think a lot of it goes back to what Heena was touching on, too. How do we change the language of the contract so that we are not talking about engagements with end dates, but with really beginnings?

13:26:38 – Chad Herzog: And so that when we start to talk about the beginning of the process, that it takes to get there, that's when we start paying for our goods and service. So, the process is what we start to follow. And that's how we are looking at, at least trying to engage university legal in seeing some things. And I think we will have some success.

13:27:05 – Chad Herzog: And I also think that's how we as an industry should start to reframe these conversations. So it's not about whether we are presenting this artist on March 17th, but instead, we have engaged with this artist to work with them to continue and to work with them about the work that

they've created, but also to engage in their future so that somebody's here supporting the work tomorrow.

13:27:06 – Ronee Penoi: Totally.

13:27:39 >> HEENA: I love that, because absolutely the work begins, the work actually began before it was even contracted, right. And when it is contracted, the work continues to build towards that piece that is on stage. So, thank you for sharing that. And that reframe, that what does the work deposit carry, right, versus saying these are services and our engagement is starting today, versus our engagement is one day 12 months, 18 months from now, 24 months from now.

13:27:46 – Ronee Penoi: And that was coming up also a lot in the language around cancellations that was happening during this time.

13:27:54 – Chad Herzog: One person carries all the risk (inaudible).

13:28:11 – Chad Herzog: Two partners in this. And partners from if we want to look back from the commissioning process to being able to be invited into the studio and spend time with the artists that we are engaging in working with, then why are we allowing just that one person to carry the risk?

13:28:28 – Heena Patel: Yes, yes. Can you say that again louder for people, like, literally can you please say that again? Because I feel as an agent, manager, producer, we are often trying to say this, and quite frankly, the hierarchies mean that we kind of get, like, it gets shut down. So please, Chad, one more time.

13:29:02 – Chad Herzog: Let me say it this way. And I will talk about this, the risk there. But as I look at, especially being on a university campus, but this is something you have heard me talk about before. If it's not our job to be training the next doctors, lawyers, culture goers, that's one of our jobs at university. But it's also our job to make sure we are supporting the work that we are seeing on stage today, but also in years to come.

13:29:29 – Chad Herzog: And throughout that entire process and being at a university, this is a tremendous privilege to be able to open our spaces and to walk ourselves through this. And when we do this, we are doing so in partnership. And as we've talked, partnership doesn't happen on one side of the street. And it has to happen with hands together and with both parties sharing that risk.

13:29:59 – Heena Patel: Love it. Love it. Love it. Love it. What I have been seeing a lot is we initially have this space of wanting to be back, and then realizing we can't go back, which I think is great. Right. And now we are not just looking at how do we move forward, but we are now really seeing that this is the time to transform. Transformation and change come when we have the ability to transcend fear.

13:30:25 – Heena Patel: Fear of doing it wrong. Fear of the backlash. Fear of losing funding. Fear of losing your job. I would love for you guys to speak a little bit about a fear that you had to confront, be it in the last ten days, as we have seen this rising and mass awareness and building towards greater racial justice, or over the last one hundred days a fear that you had to confront

13:30:37 – Heena Patel: and the actions you were able to take after naming that fear. Ronee? We just heard Chad speak, so I would love for you to take that.

13:31:23 – Ronee Penoi: Yeah, sure. Yeah, so I think a fear I definitely had while I have known, well, I have known how much was wrong and unjust and not equitable with our systems. I think I was holding this fear of many people that are not housed in large constitutions of, if I'm part of the movement to really create something radically different, there's going to be a loss, not just for me but of others like me who are in this position of, you know, of being in a lot of different room.

13:31:48 – Ronee Penoi: Individual artists. What is the risk of change? And I think I have really arrived somewhere that is that we can't afford not to, right. And often I think, too, that perfectionist and whiteness are very closely tied. You know. And I think that there's so much fear of failing. And I think we have to fail better. We have to fail smarter.

13:32:13 – Ronee Penoi: And I think it's the responsibility of all of us, not just the presenters and the funders, but all of us to protect each other as we fail together. You know, we can't -- we have to hold our communities. So, all of that to say is that it's led me to holding this kind of provocation of, you know, for instance this notion of de-funding the police was just radical a short time ago.

13:32:39 Ronee Penoi: And I have been really moved by this notion that a core entity like the police that is given financial resources, tremendous amount of financial resources to a great number of things that they are not necessarily well-suited to do. And how could we redistribute the funding, redistribute the kind of training and support for the community to be healthier.

13:32:57 – Ronee Penoi: And I'm really fascinating how we can use that thinking and apply it to the arts. So, for instance, what would it look like instead of one major institution receiving all of the resources and feeling like oh, I have to do all things. I have to put these works on stage. Then I have to do this thing for the community.

13:33:21 – Ronee Penoi: And it's so big and it's structured in such a way that it's out of touch with the very folks that it's supposed to be in community with. It's the organizations that don't know the people who live across the street, right. So how can we actually do that? And I think that it's totally possible. It's just, you know, about pulling out one piece and really saying, okay, I am going to start there. And you start to realize

13:33:37 – Ronee Penoi: that as soon as you pull out one piece, whether it's what if we have a less hierarchical, less top-down leadership structure, everything starts to shift and you start to realize that one action has positive ripple effects?

13:34:03 – Ronee Penoi: Anyway, so I think it's the real embracing of not being afraid of really immense change in order to, whereas the arts I feel like is often the last to the party in terms of a lot of things in the world. Technology. You could name a lot of things. But there's such an opportunity right now in this moment for the arts for a leader.

13:34:24 – Ronee Penoi: And I don't want to let, for me, I don't want to let a fear of change and doing the right thing and saying the good thing (air quotes) prevent me from failing, like, beautifully in the service of something with other imperfect KWLEEGS to build something better.

13:34:53 – Heena Patel: I love this idea of failing forward and dealing with the back WLASH, dealing with the criticism came up yesterday that you speak about so beautifully. Chad and Ronee, we are going to come back to both of you guys. There are some questions we are seeing in the chat around

community, around resources that I would love for us to start talking about, about our communities. And I know Chad you have some thoughts on that.

13:35:19 – Ronee Penoi: Thank you, Chad, and Ronee. I am going to invite Katy and Clyde Valentin to the stage here. And again, I am going to ask both of you to first begin by naming your privileges as we begin this conversation. So, Katy and Clyde, why don't we start with Katy.

13:35:56 – Katy Clark: Hi, everyone. Thanks for the invitation. So, I'm Katy Clarke. My video, oh, sorry, start my video. You can't see me. There I am. My name is Katy Clark. My pronouns are she, her, hers. I am a cisgender white highly and unconventionally educated white European more specifically Welsh female. I'm also a classically trained musician, more specifically a violinist.

13:36:06 – Katy Clark: And I am the president of a large cultural, to, the Brooklyn Academy of Music in Brooklyn, New York where I live.

13:36:08 – Heena Patel: Thank you, Clyde?

13:36:44 – Clyde Valentin: Yeah, so my name is Clyde Valentin. I am a light-skinned CIS gendered Latinx man. My pronouns are he, him, and his. And I also work at a highly privileged predominantly white private higher education institution. And particularly my work here in Dallas, I carry that in any room I walk into. And I'm acutely aware and conscious of that privilege.

13:37:20 – Heena Patel: Thank you for naming those things. There was a question that was raised yesterday several times about how are we using this time to reimagine? And I would love, Katy, for you to tell me what's been going on, because for those that may not be familiar, BAM programs 365 days a year across a multitude of venues. Like, it is a nonstop beast!

13:37:43 – Heena Patel: Right, that also says that it's a very artist-centric institution. So, there are a lot of things there when I think about pausing or stopping feel challenging. So, I would love to hear how you've been doing also at a historical white institution and what you have been considering during this time.

13:38:11 – Katy Clark: Yeah. It's funny you use the word 365 days. Because, you know, I think about the fair question. I think about how we are managing. There's been this long fear about not being active enough. And yet, that fear still came at a time when we were programming 365 days a year in multiple venues across multiple platforms and genres. We like to add, not subtract.

13:38:39 – Katy Clark: We are still building, renovating, expanding. We tried when we are busy, when we are always moving. So, I think this moment has been, you know, it's been a real shock for the institution to stop, to slow down, to think and listen more deeply. And just to go back to something that Ronee said, she said the perfectionism and whiteness are very closely aligned.

13:39:04 – Katy Clark: I think I would say urgency and whiteness are often very aligned, right. So, a big lesson for white leaders like me and like some of my white colleagues at BAM is how to act with less urgency. So actually, the last couple of weeks enormous fear about needing to respond and needing to respond very quickly.

13:39:32 – Katy Clark: And actually, having to step back and say, no, who are we listening to right now? How do we respond? Can we respond? Can we even respond? And those have been really complicated

things. And a couple of years ago, we began anti-oppression work at BAM which has been a long messy difficult and complicated journey.

13:40:05 – Katy Clark: I can't say too much about how that is going to change us because I think we just have to be where we are right now. But one of the things we do is we work in caucuses. We work in a white caucus. We work with Black and POC caucuses as well. And I think again, this moment of slowing down is giving us, is reminding us how to try and center that work at a time when over the last three months, we were in that adrenaline-fueled triage mode

13:40:21 – Katy Clark: when we once again forgot to center that work. So, yeah, that's a lot, I'm sure, to unpack. But a lot of fear, a lot of slowing down, a lot of trying to listen and figuring out who we are listening to.

13:40:44 – Heena Patel: And I would also say that you speak about whiteness being closely connected to urgency, but also past-paced and constantly acting is tied to capitalism and who gives the money and what comes with the money? What expectations come with that money I think is also Israel important.

13:41:10 – Heena Patel: Clyde, before I come to you, I actually want to share something that a colleague put out yesterday, Bonnie from the Fox Theater in Tucson that I think would be beautiful to bring into this space right now. It was that institutions cannot reinvent themselves entirely in two weeks. Indeed, we cannot even dismantle them in that time, let alone rebuild something new that will function in an unknown set of circumstances.

13:41:42 – Heena Patel: People cannot simultaneously grieve, redo the work of an entire year, alter every operating procedure that has made work barely possible to begin with, and creatively generate thoughtful and viable alternatives while functioning with 25 percent of the staff. Leaders cannot alter every system, every process, every assumption, and then present a whole new sustainable model in a nice pretty package for your consumption with the snap of a finger.

13:41:43 (Laughter)

13:41:47 – Heena Patel: She captures so many of the WLARS, right.

13:41:49 – Clyde Valentin: Yes,

13:41:49.

13:42:26 – Heena Patel: Can I can feel overwhelming, right. But there's also some beauty in there of yes, you can't do it all, but you should start and you should figure out what it means to start which for an institution like BAM might be stillness which is so antithesis. While you Clyde being in this large institution have been able to be nimble and responsive in ways that are just mind-blowing. Right.

13:42:43 – Heena Patel: And I would love for you to talk about some of the, like, give us one or two examples of ways that you have reimagined your role today and things that you would want to carry forward as we move forward.

13:42:46 – Clyde Valentin: I am going to look at the clock as I attempt to answer this question.

13:42:47 (Laughter)

13:42:48 – Heena Patel: Thank you!

13:43:16 – Clyde Valentin: Yeah, absolutely. You know, so I would say this, I'm the inaugural director of an initiative that lives here within SMU Meadows School of the Arts which is a school within the university. My personal challenge coming here was to start something that was nontraditional. And one of the first conversations I had with our marketing team and our public relations people and some of our staff, our fundraising people was,

13:43:49 – Clyde Valentin: don't expect a traditional season from us. Ever. That is not how we are going to begin. And the reason being is, and Chad brought this up and I give props to Chad for leaning into an opportunity and also a challenge. Because we are all aware of the chance over at UA for many, many years. And here, I need a year to listen. I'm not coming with any big ideas, because those ideas are going to be generated in conversations with communities.

13:44:15 – Clyde Valentin: And I spent time not only educating our stakeholders and our executives and trustees, but also learning here with the people on the ground in this city, artists, community organizers, activists. Humbly so, because again, I'm talking into the space with my own respective privilege.

13:44:36 – Clyde Valentin: And five years in, we are only scratching the surface on that approach. It doesn't mean we don't play programmatically. It doesn't mean we are not in conversation with artists and arts managers supporting the development of work which is one of the key areas of the focus when we are bringing an artist into town.

13:45:10 – Clyde Valentin: But it means we have to hold space for what is urgent or what arises in shorter windows of time from our respective collaborators on the ground, and the opportunities that arise. So, we've baked into our overall programmatic planning space to adapt, to respond, to be good partners. Right. And to find leadership is not only we are bringing something to the table, but how can we work alongside you to amplify what you might already be doing?

13:45:21 – Clyde Valentin: That is aligned with our mission, vision, and values. So, I am going to be -- I want to stop right there and hopefully I answered your question a little bit.

13:46:00 – Heena Patel: That was beautiful. I think there was something that someone said yesterday about how as a field we celebrate the institutions that do a great job of preserving, of maintaining their longevity and the way that things have been done that we use, even our initial reaction was, when did we go back to normal? When that normal there was an understanding that it didn't work already. Right. And that change to happen needs you to be responsive to today. So, the short-term and the long-term.

13:46:21 – Heena Patel: Long-term, I love how you are talking about these coexisting timelines that needs to be seen in an integrative way. So, thank you for bringing that in. You actually also in thinking about the urgency of today in the long-term, I know that you had commissioned a research project that helped inform what you are doing today.

13:46:45 – Heena Patel: But you also had a very interesting repositioning in looking at what the needs are of the community during this time. And I would love for you to speak a little bit more about that, because there's some out of the box thinking that happened in terms of what is your role as an arts organization in general.

13:47:15 – Clyde Valentin: Right, right. So, you know, just before the end of February, we had a half-day symposium here locally that we held in Dallas. But we brought in some folks across the country, a couple of colleagues from the Bay Area, Lex who was with the work economic and workforce development agency within the city of San Francisco. Judy Lee from a foundation.

13:47:43 – Clyde Valentin: And we had three tracks of conversations. One of the cases we have been making here as advocates and proponents for more support for arts and culture and centering arts and culture or including arts and culture in the tables that go well beyond our own ecosystems because we are learning and experiencing right now that the intersections are real and alive.

13:48:04 – Clyde Valentin: And it's not singular sided issues. But we all have our respective roles to play. The centerpiece of that conversation was a group of six local artists from various disciplines. And in that group, we have been working with closely to explore this notion of art and community development.

13:48:33 – Clyde Valentin: So we went back to that group and as things started to shut down in this sort of initial triage mode where we were still kind of reacting and I will say that we still are reacting, and said what's going on right now? What are you doing? And we started connecting some dots with some community-based organizations. So, for one organization, someone who runs a vegan organic juice bar, it's called Recipe OC,

13:49:03 – Clyde Valentin: we connected her food business with the local community-based organization that was already doing food distribution. Right. So, it was an opportunity to support an after the that we were already working with to support that community-based organization. So that was a dot that didn't quite exist prior to this particular moment. And we started distributing organic plant-based food specifically to senior citizens in that neighborhood.

13:49:12 – Clyde Valentin: So that was just us quickly connecting some dots and still supporting an artist who invest in their own community as a small business.

13:49:36 – Heena Patel: I love that. And what I'm also hearing in that is that you are taking the time to know your artists as full human beings. Not just as the dancer, of the choreographer, as the artistic director of this work or this company, but really who they are, who they are tied to, what they believe in and how you can support that.

13:49:45 – Heena Patel: So, I think that's a beautiful thing for us to all consider that all of us, we started this by all of us naming our privileges.

13:49:46 – Clyde Valentin: That's right.

13:49:50 – Heena Patel: And part of what was about acknowledging who we are.

13:49:51 – Clyde Valentin: That's right.

13:50:17 – Heena Patel: And you are expanding upon that, that we should be seeing each other in our fullness of whatever that is. And our role is people mourned the loss of gatherings. What are gatherings? It's when we bring people together to engage, to connect, right. And can we expand how we are connecting them? So, thank you so much Clyde for bringing that up.

13:50:59 – Heena Patel: Katy, yesterday there was a lot, the lens right now everywhere is, rightly so, is about racial justice. You are at an institution when it was founded your community, your immediate community was different. And today it is different. And some could even say that an organization like BAM helped play a role in gentrifying that area, right. And housing equality and access are real issues. And there was discussion or raising of ideas of reparations and what needs to happen.

13:51:06 – Heena Patel: who needs to step aside? Who needs to be elevated? So many layers.

13:51:07 – Katy Clark: Yeah.

13:51:39 – Heena Patel: That I think come together at BAM. So, I want, I don't know if you -- where you are in the process. You said that these are ongoing discussions around anti-oppression training and acknowledging who you are. But I would love for you to perhaps speak a little bit to how you as an individual held the organization is approaching this idea of reparations and what needs to be done to be respectful in acknowledging your role in the racial injustice in your community.

13:52:08 – Katy Clark: And I will say honestly that we are -- reparations, we are not at reparations yet. But what I can say is it's interesting that you just said about when BAM began, right. BAM began 160 years ago. And it didn't begin in 1967 with Harvey. It began 160 years ago. 160 years ago, Brooklyn was a city independent of Manhattan. And we were on the cusp of a civil war.

13:52:37 – Katy Clark: And when I first started at BAM, people often ask me about these big inflection points at BAM. And I said well, you know, 1967 was a big inflection point and so was our beginning. And where are we in relation to actually to the beginning? Because it feels to me that Brooklyn is like a city again. It's the third largest city in America if it was its own city again.

13:53:03 – Katy Clark: And yes, you're right. You know, the feeling of being in the middle of one of these incredibly complex intersectional environments feels very different now than I think it did in 1967. So, it's like it's worth looking at. I'm an historian by training. It's worth looking at the whole 160 years when you try to tackle those kinds of questions.

13:53:37 – Katy Clark: The conversations we have been having, I think there's been a lot of trying to reconcile institutional narratives, right. The narrative of BAM for a long time was growth, real estate, vitality, activist, and when I came to BAM, I felt like I needed to try and arrest some of those -- well, acknowledge that those were the narratives for a long time, right, that if you are constantly seeking growth, if you are constantly talking the language of real estate expansion,

13:54:03 – Katy Clark: if you are constantly involving yourself in those conversations, it's very, very hard to get to the moment when you can start looking at anti-oppression. And I have been at BAM for five years. And I inherited a lot of expansion and capital projects. Could we sort of start to, could we put a team together that could actually stop and start that anti-oppression work?

13:54:30 – Katy Clark: And one of the things I think I can tell you what we have done, and I can tell you what we definitely haven't done. What we have done is name a lot of these things, right. We've named what is our relationship to gentrification? What is our relationship to that growth narrative, that real estate hunger, that, you know, what have we contributed in terms of urgency and activity in all of those things to that conversation and where do we need now to step back

13:54:50 – Katy Clark: and say those are largely white-driven narratives, right? They were driven by white folks for a very, very, very long time by white people. So, I think we have named a lot of things. And a colleague described it to me last week as we named a lot of things and we took everything out of the closet. And everything is a mess now. And we are in the mess.

13:54:52 (Laughter)

13:55:20 – Katy Clark: And now in a funny way, now you have got to figure out what are the things you are going to hang back up in the closet? What are the things you actually want to keep? And I think that's -- to go back to what I said earlier about urgency, I think that's the hardest thing for BAM now is to let go of that sense of, you know, urgency and expansion and growth. And that language, and focus on different narratives, and reconcile your institutional history.

13:55:28 – Katy Clark: which is way deeper and longer and more intersectional and more complicated. Does that make sense?

13:55:38 – Heena Patel: Yes. Clyde respond? Clyde, while you respond, I will be going to invite Ronee and Chad back in.

13:56:04 – Clyde Valentin: Great metaphor. And it echoes this question of privilege and what equity actually manifests as and into. Beyond the theoretical and into the practice. So, if we are staying in the closet metaphor, it's, like, it's messy. What do you keep? What do you put back into the closet? What do you donate? What do you give away? What do you give up?

13:56:09 – Katy Clark: What do you never want to wear again?

13:56:14 – Heena Patel: And who are you giving the money to? Can we bring back the money, too?

13:56:32 – Clyde Valentin: And that's the process. It's not just what do you keep. It's those three things. Because sometimes you think you want to give away something that has value, and nobody wants it. So that's also being in tune. So, I just appreciate that metaphor. Maybe we should keep that and work with it. Thank you, Katy.

13:56:38 – Heena Patel: Well, and can I also add that who is deciding what to keep.

13:56:39 – Clyde Valentin: Yeah.

13:56:40.

13:57:05 – Heena Patel: And what to throw away and what to donate. That's really important and we are going to come to that question. But before we do that, in the chat there's been this beautiful exchange that's been happening in response to the statement that I shared of Bonnie's. And Ronee, you had a response to it. And I would love for you to say it to all of us to hear.

13:57:37 – Ronee Penoi: Yeah, sure. So, I will just go ahead and read it. I just have to go back up and find it. Great. So yes, I deeply respect Bonnie's statement and Bonnie. I love Bonnie stating that this is hard work that takes space to unpack. You can't undo five hundred-plus years of inequity in this country overnight of the I will hold that many Black led organizations have been doing this for years, grieving their loss that disproportionately affect them or their murders, natural disaster Katrina

13:57:59 – Ronee Penoi: Harvey, more, and not having access to needed funding often with colleagues turning a blind eye or just not seeing it being too busy in their own stuff. I only ask that as we give our session permission to rebuild well and with kindness to ourselves, that we accept and live in the discomfort of this moment, that we don't lose sight of the reason we have to change these systems in the first place.

13:58:06 – Ronee Penoi: And Bonnie also gave a lovely comment back to that as well.

13:58:33 – Heena Patel: And actually, Bonnie's response brings us to our next question. Bonnie speaks to the pressure of existing hierarchies pushing its way to come up with solutions that will perpetuate inequalities and inequities the she said that we must make change and to do so in institutional settings it is a process that we must commit to or we have to commit to killing those institutions.

13:59:00 – Heena Patel: I'm just going to say, amen to that, because Ronee spoke about this earlier, about that we are going to lose things as we move forward. And we need to acknowledge that loss is going to be there, but that's how we are going to create space. So, thank you, Bonnie, and Ronee, for this exchange, and Bonnie, for adding that thought. And when we speak about exists hierarchies and who is creating the pressure,

13:59:38 – Heena Patel: there's been a lot of questions that are coming up around boards and funders and the realness of the predominantly being white, right. And how that drives so much decision-making from the top down. So I would love for people to perhaps speak to how they are looking at or addressing board integration and how to bring the board along or what needs to be done to reshape boards if they are not buying it.

13:59:42 – Heena Patel: Who wants to -- Ronee, you want to take that? Go ahead.

14:00:11 – Ronee Penoi: Super excited to take this. I will speak quickly. So, one of the things that started, it was a conversation that started at TCG. It's something that's been happening in the newly emerging creative and independent producer alliance that Linda mentioned yesterday is that the 501(c)(3) model is really boxing us into a whole series of processes and values in order to be tax-exempt.

14:00:32 – Ronee Penoi: And as we are trying to imagine new systems, I feel like a lot of us are butting up against the wall of the 501(c)(3). So I do think there are other options out there that I know I'm really interested in trying to get in spaces where that information can be more accessible so that we can try to, you know, explore what those are.

14:00:50 – Ronee Penoi: So, Beatrice Thomas mentioned recently the co-op model that is used in many places that I think is really useful to see. There's also a limited profit company, someone will probably rescue me in saying the name of it.

14:00:53 – Clyde Valentin: (Inaudible).

14:01:26 – Ronee Penoi: In any case, just to say that there are other models, and yes, I think for those of us in the 501(c)(3), the idea of expanding what a board member is, is really, it's, you know, it's more and more possible I think the more folks are bringing on their boards, board does not just mean money and changing the relationship of strong, you know, huge donor does not necessarily mean that they should be a board member. You know?

14:01:31 – Ronee Penoi: And I think that those pivots are important. I will end it there.

14:01:37 – Heena Patel: Clyde, I think you wanted to add something to this, so why don't you go ahead.

14:02:13 – Clyde Valentin: So, the work I referenced earlier is called Culture Bang. It's precisely this notion of how do we move beyond the thinking of traditional 501(c)(3)s to recognize the impact that artists are having not only in the creation of their art and the effect that it has on all of us, but in recognizing them as key stakeholders in their community and that vitality and beauty also has other residual effects, that we are not investing our knowledge in.

14:02:46 – Clyde Valentin: And I think that is really hard for arts and cultural organizations to wrap their head around, although I could clearly see theater organizations. I mean, BAM had a local community development corporation. That work started 20 years ago. But it was centered around the institution, not necessarily individual artists that also made Fort Green a beautiful place to live.

14:02:51 – Clyde Valentin: That's where we need to start unpacking and investing in moving forward.

14:03:16 – Heena Patel: I love it and I will also bring in something that was, Eddie touched on a little bit and got me thinking as someone who has a lot of friends in the tech space and our entrepreneurs especially in Silicon Valley, that venture capital invests in risks, and also VCs tend to invest in people, not in a specific idea, right.

14:03:31 – Heena Patel: So as we examine how we are reimagining, like we are so focused in on these ideas versus looking at the people and what Clyde you are speaking about is investing in people and lifting up people.

14:03:54 – Heena Patel: And there's also this idea that created waves which now feels so unradical, but when it came out, it was radical that Goldman Sachs had said that they couldn't help companies go public if they didn't have at least one female board member, right. Blows my mind. But at that point it was more than 60 percent of companies didn't even have one female board member.

14:04:27 – Heena Patel: But can we learn from that, that grant organizations aren't going to give money to institutions unless their board looks, like, has certain things? Right. And at some point, it's the check box model, but where do we begin at putting pressure from the top and the bottom and all the way around? Right. To start creating these shifts and changes. Katy or Chad, did you want to add anything into this idea of board integration and who we are talking to?

14:04:35 – Katy Clark: I did see something in the chat if you don't mind my piggybacking.

14:04:35 – Heena Patel: Go ahead.

14:05:04 – Katy Clark: Something about leadership and when it's time for us all to be not -- I'm speaking for myself clearly -- when it's time for us to be the deciders. One of the challenges is when you are in a role that's perceived a lot by the people who you answer to as the decider and you hold all this privilege, how do you divest of that privilege and power? And I think a lot of ours work has been a lot about that.

14:05:35 – Katy Clark: And I think a lot about the moment when I sort of dismantle whiteness enough to step back, right. And that I think about all the time. I hope somebody will tell me or I will realize. But I think that's really, that's really important when you are still doing that work in a large, you know,

predominantly white institution, is, you know, I'm just, I just want to say that I think about that a lot because it came up in the chat about who are the deciders and why they are all quite people

14:05:44 – Katy Clark: and when is the moment those people decide to step back. And I'm just saying for the benefit of this public discourse that I think about that all the time.

14:05:45 (Laughter)

14:06:28 – Heena Patel: Well, Chad, we actually touched base a little bit on this. And you alluded a little bit to this that you knew that you were stepping into an organization that was -- has lots of problems and has -- and there's been some very public statements and acknowledgement work speaking of the discrimination and all of that in the space. And you are a CIS gendered white male that chose to take up a leadership position there. And you and I spoke about the process and why you chose to do that ay

14:07:03 – Chad Herzog: It definitely connects to what Katy was saying. And I think echoing what Katy is saying in checking ourselves is something that we have to continue to do over and over again. And so even when -- I think (name) is on this call right now. If it was four years ago when she left the festival and the board came to me about taking that position. And stepping in to take her position. Hi, Marylou.

14:07:26 – Chad Herzog: And it was then that I checked myself. The festival doesn't need a white male as its executive director right now. That's not what the festival or New Haven needs. And that's how I stepped back from taking that position. When I talked to our colleagues, some said why would you do that? You are given these opportunities.

14:07:45 – Chad Herzog: And I had to remind them that, yeah, my privilege gives me a lot of opportunities. But it's how I used my privilege to hopefully elevate and bring more people into to that table and to use those opportunities for greater good.

14:08:10 – Chad Herzog: And so, we did that at the festival. And when as you alluded to with me taking this job at the University of Arizona, I think we have to first mention that my job at the University of Arizona has not been filled for over five years. So, I know there's, you know, we know that the articles and stories that you bring up, Heena.

14:08:23 – Chad Herzog: But there hasn't been somebody in my job at the University of Arizona because the University of Arizona has not really committed to the arts or being a player in the arts for a number of years and so contracted out a lot of the services.

14:09:00 – Chad Herzog: That is no excuse and is also no -- I can say do not rely or help me come to a decision to move to Tucson. Me coming to the decision to even apply for this job was speaking with a lot of my mentors and people in the field. Many of you on this call right now checking with my good friends who are people of color, women of color in the arts, saying this is crazy for a straight white male to be jumping into this position.

14:09:27 – Chad Herzog: In which I was assured that if there was something wrong here at the University of Arizona and I have never asked to call her out on, so I'm not going to mention her name. But if there was something wrong at the University of Arizona, if somebody could change it, she assured me that I could. And that's why I thought that, okay, I can go ahead and apply for this job and consider taking this job.

14:09:57 – Chad Herzog: I can tell you that I spent a great deal of time listening. If I had to name any of the qualifications or think that I do, it's truly listening. And I've spent a lot of time getting to know this community, listening for change and realizing that any experiences that people who have been here before me have had are experiences that I will not because of who I am and the privileges I have been given.

14:10:14 – Chad Herzog: I guess it means that when I change the organization, I hopefully change it by moving forward. Doesn't mean that I get to ignore the past, but realize that I can't change the past, but instead learn from it and continue to push to move forward.

14:10:54 – Heena Patel: Thank you for that. It actually brings up a really interesting thing that I have been seeing circulating on Facebook over the last couple of days about hiring practices, particularly for positions of great power within institutions. Now, this is a bit of a curveball for all of you because this is not something that we discussed or, like, has come up in a conversation. But it was brought up that a lot of the organizations or the mechanisms to identify candidates is a process

14:11:25 – Heena Patel: is very white centric. And I am wondering if any of you have strategies or tactics that you might offer up on how we change the hiring pipeline and procedures. Because we have to put people -- we have to put Black indigenous people, differently abled and transgender people in these roles. So, let's talk about how we are going to do that. Ronee? Go ahead.

14:11:51 – Ronee Penoi: Yeah, I'm excited. So one thing that I think is really critical is if we are all recognizing that there's work that has to be done in terms of building community, and I am going to put a quick side bar to say for me what community means because I think there was a question in the chat about what does community mean. What does that word mean?

14:12:13 – Ronee Penoi: To me it's who you are accountable to. And we need to be accountable to more than our immediate family and our staff if we are going to build the society that we want to be building. It is required that is what we need to do. So, if we need to know who is across the street from us and we don't, in terms of those of us -- well, not me.

14:12:14 (Laughter)

14:12:39 – Ronee Penoi: Those folks on the call who are part of larger organizations, I think that actually identifying who are the people in your community you are accountable to and given them real decision-making power in who is going to be leading something that is holding community resources. Because at the end of the day, the resources that organizations are being given are for the public good. Right.

14:13:01 – Ronee Penoi: So actually, give your community a seat at the actual table. It's not as panic-inducing as you would think and it can really show you, it can really reveal a tremendous amount of things. And it's also amazing that when one person starts, they already have buy-in from the community. It just keeps giving in beautiful ways.

14:13:03 – Ronee Penoi: I'm also going to share something --

14:13:17 – Heena Patel: One second. I'm just going to add and pay them and pay them well. Pay them how much you would have paid that white male if they were doing that role. Like, let's make that the benchmark. Sorry. Please, go ahead.

14:13:42 – Ronee Penoi: The other thing I am going to say because I have seen this happening in DC where I'm based, and I think it's a real problem is this notion that if you have a problem at an organization that is not going to treat well a leader of color, that somehow there's kind of a little bit of white saviorism that can come into play, well, this needs a well-meaning white person

14:14:06 – Ronee Penoi: to pivot the organization where it can handle having a leader of color, and that isn't going to work and that isn't okay. And I think that there are many alternatives to that as a pathway and ways to leverage power structures. Whether it's a board that won't get on board with that or whatever it is. I think that there's a lot of ways to get at that.

14:14:34 – Ronee Penoi: Because I'm saddened by seeing that even where the IPOC folks who are in positions of leadership around the country, they are not set up for success, and oftentimes there's a conversation like well we did a search but we didn't feel like we were ready. That's a moment that was happening right now. And if anyone wants to dig in on tactics for that, I am all on board. Because, you know, I have given that a lot of thought.

14:14:39 – Heena Patel: I know Clyde is ready to jump into this conversation and say something. So, let's hear it.

14:15:13 – Clyde Valentin: Well, I just think about within TCG and the work that so many folks of color have done to have the opportunity to become artistic directors, less so managing directors of many of these institutions, and what Ronee is pointing to. Them not having support, you know, everything that the collective letter is addressing, you know, in terms of just the symbolism.

14:15:43 – Clyde Valentin: But your question was how do we actually recruit more leadership? And all of this on this call and listening in full well know that part of access is, you know, the head-hunting organizations that specialize in filling these positions, right. And you know, they can't be let off the hook either. The way some of the folks who end up with even being aware, like, how you even became aware of this particular position was someone called me.

14:16:06 – Clyde Valentin: Will Power called me and said, hey, I think you would be perfect for this. The way Chad had conversations with people before he considered taking this position, not everybody is on those databases and those lists. So, we have to rely on networks that are beyond sort of the traditional structures that hire and feed into the structure.

14:16:32 – Clyde Valentin: And I will say this, too, about community, because that was one of the first questions I asked. There's no monolith there. Pluralized community. There's multiple communities and we are in service to many and we are in relationship with many, right. And I look at that and I do my best to maintain the relationships across communities in our city.

14:17:06 – Heena Patel: Thank you for sharing that. I am going to lift up a comment that's come in that Kaisha Johnson, the director of WOCA, Women of Color in the Arts who has been an incredible voice and change-maker in our sector said. She says, many institutions needed to sunset a long time ago. Many institutions in service to the people will replace them, so we should not have this fear that there's going to be a vacuum, and nothing is going to happen.

14:17:33 – Heena Patel: She says let's focus on what we'll gain, not what some people think that they'll lose. And that circles back so much to what Ronee said at the top of this call, that there is going to be

loss and we need to accept that. And that when you talk about infrastructure and institutions and the culture being White supremacist culture and not supporting, like, not supporting leadership that looks different, right,

14:18:06 – Heena Patel: then maybe we really need to be looking at does that institution need to exist? Does that institution need to get funded? Right. Who else is doing the work? Because there's so, so many Black-led indigenous-led POC-led organizations across the country who have been doing incredible work. Sometimes even more deeper and more meaningful work with regards to how it relates to their communities than our historically white institution.

14:18:08 – Heena Patel: So, I'm just going to say that.

14:18:09 (Laughter)

14:18:35 – Heena Patel: I'm just looking at time. And I want to be mindful of time. So, one last question for us to close. What is the question that you are holding as you work to build the future today?

14:18:59 – Clyde Valentin: I am going to take a stab at this in terms of the work on a local level. Because we actually started working on a strategic plan for the next three years before the pandemic hit us. So, it has been really helpful to have a little extra time to focus on it.

14:19:29 – Clyde Valentin: But, you know, one of our sort of critical questions is, is Dallas a better place? Will Dallas be a better place for its residents and its artists as a result of our work? Can we contribute to Dallas being a better place? You know, on that hyperlocal level. And I will just say that that's one of our questions that we've been asking ourselves.

14:19:32 – Heena Patel: Thank you.

14:19:55 – Katy Clark: I think that one of, you know, there have been a lot of big frames of looking at the past three months. And I read this one and it really resonated which was one about safety. Safety means a lot of things right now, really. It means a whole ton of things. How do we keep people safe in every possible way? Right.

14:20:21 – Katy Clark: We never thought we would be dealing with it in a public health kind of way, but it's physical safety. It's psychological safety. It's all kinds of ways of looking at safety. I am not going to lie that I still have to think about solvency. So how do I stay solvent? How does a large institution stay solvent? And then the last one is, how are we of service? Which is a little bit like Clyde's frame, I think, which is what is the service lens?

14:20:53 – Katy Clark: What are we doing? How is it helping? Had and we have a huge number of stakeholders. We have young artists. We have filmmakers. We just have a lot. And, you know, how we are of service during this particular time, I have a feeling because it will involve that slowing down and that listening will actually help an organization like BAM in a different way. Safety, solvency, service, I did not make those up.

14:21:07 – Katy Clark: When I read that, it made me really think that those were sort of profound when you really dug deep into each one of them, it is profound questions, especially when you are wrestling in the equity and anti-oppression space.

14:21:32 – Heena Patel: And Kamilah yesterday spoke beautifully about safety and at the Apollo, creating safe spaces for Black artists, Black voices, Black communities was their priority. And like you said, it trickles down in so many ways in how you choose to act and behave.

14:21:37 – Katy Clark: We are not opening our lobbies, for example, right now, because of the safety question.

14:21:40 – Heena Patel: Hmm. Interesting.

14:21:50 – Katy Clark: Safety, we have heard safety is, I will not put more lives at risk. We will not put more lives at risk. Safety is really important right now.

14:21:54 – Heena Patel: Got it. Ronee?

14:22:29 – Ronee Penoi: Yeah, so I think my language of accountability is really strongly aligned with Clyde's language of service that Katy also just talked about, which is for me very personally at this time, especially feeling very tugged between all of the different worlds that I operate in from being a National Theater Project Advisor to wanting to check in on my indigenous family and community.

14:22:48 – Ronee Penoi: I think that what I am thinking about right now is that now that I have done the initial work of saying okay, who am I accountable to, like, okay, what am I going to do about it? How am I going to actually break up every single day, break up this month, break up this year --

14:22:50 – Heena Patel: Yes, yes!

14:23:18 – Ronee Penoi: -- the work of what needs to be done for me so I can keep going to can I show up for, I need to show up for my colleagues at Octopus. I need to show up for my colleagues At Groundwater and in the cities where people are dying. How do I do that? And mapping that out and thinking through what that looks like. And what role it makes sense for me to play.

14:23:22 – Ronee Penoi: And that's real hard. I don't have any easy answers.

14:23:50 – Heena Patel: I love that. Thank you for sharing those layers of consideration that this is hard work. This is uncomfortable work. And we want to do this work for a long time, so we need to make sure that we are mindful in thinking about how we are integrating that into how we behave and act and spend our time each day, each week. So, thank you so much.

14:23:55 – Heena Patel: Chad, let's hear it.

14:24:22 – Chad Herzog: The question I continue to ask myself is how do we stay relevant and what does that even mean anymore? And especially as I've talked, we've been reinventing an organization. So, what we have been given great latitude in doing so. We don't have to be what we used to be. But then what are we?

14:24:47 – Chad Herzog: And as we continue to see the changes happening around us in this region as we finally start to look at as I think Clyde mentioned our communities much greater and deeper, how do we get invited in to be able to play and how do we stay relevant?

14:25:08 – Heena Patel: And I will add a layer to what you just said, Chad, because I don't think we got a chance to touch on it, but I think it's important to lift up is that you had shared on one of our earlier calls that one of the things you really looked at is focusing on Southern Arizona as your community and

not the snow birds that come to Arizona and even taking the time to acknowledge how close you are to the border.

14:25:30 – Heena Patel: And that your community is actually Black and Brown more than these white snowbirds and how that's shifted things. So that I just wanted to add that lens for those who wouldn't be aware that that's at some point the direction that you have been going in when you talk about community and how do you serve.

14:25:48 – Chad Herzog: It's very much I'm redefining what the traditional UA presents community had been and opening it up to these communities in which we want to be a part of. And instead of having a physical structure be our stage, make Southern Arizona our stage and play throughout.

14:26:31 – Heena Patel: And I know Clyde has lots of things that he can share with you about that, because he's made all of Dallas his stage. This has been so fantastic. I thank you all so, so much for sharing your time and really helping ground us and realizing that we build the future with everything we do today. Right. The future is not some abstract thing that somehow it is going to manifest itself if we just keep this idea in our head. Right. We need to act on it. We need to implement things today

14:26:39 – Heena Patel: and sometimes it might look like silence. And stepping back from a public voice.

14:27:13 – Heena Patel: Other times it's examining what our strengths are, right, and how our strengths can be reimagined, right, and utilized and dispersed in different ways. Right. It is confronting our fears, acknowledging our bias, staring fear and uncertainty in the face and still having the courage and the tenacity to move forward, right.

14:27:40 – Heena Patel: It is also so important to acknowledge that many of us are on these -- are newer to these journeys and the discomforts that we might be in. Right, Katy you spoke about it just being four or five years that you started as an institution doing anti-oppression work. But we have so many people who have been doing this work for decades.

14:28:04 – Heena Patel: So, I encourage everyone here to look to those organizations and what they have been doing, because we have so, so much to learn. But accountability and action seem like the through lines to me. But as we close, I want all of you guys to share your final thoughts. So, we are going to start with Chad.

14:28:10 – Heena Patel: final thought? Final message?

14:28:13 – Chad Herzog: Let's blow shit up.

14:28:15 – Heena Patel: Great!

14:28:16 (Laughter)

14:28:18 – Heena Patel: Katy?

14:28:25 – Clyde Valentin: You are on mute, Katy.

14:28:26 – Katy Clark: Classic!

14:28:32 – Heena Patel: We made it through the whole webinar until the last minute. Katy, come on.

14:28:40 – Katy Clark: Blow shit up with Chad but also, I appreciate the opportunity to be on the panel with those great people. Thank you.

14:28:41 – Heena Patel: Ronee?

14:28:53 – Ronee Penoi: I was going to say thank you, Heena, for allowing us to hold our varied and multidimensional selves on this call and for provoking us to say the actual thing, yeah.

14:28:58 – Heena Patel: You are not just saying thank you, hun. You got to say something.

14:29:04 – Ronee Penoi: I am going to take a second to share the principles that I think we need to hold as we are moving forward. There we go. I will do that.

14:29:06 – Heena Patel: Perfect.

14:29:21 – Ronee Penoi: Decolonize leadership, public transparent budgeting, community accountability, divellivating from fossil fuels, right relationship land in history and yeah, I think that's what we need to do to move forward.

14:29:25 – Heena Patel: Amazing. Clyde? What do you have to say?

14:30:04 – Clyde Valentin: Well, to your point, I wouldn't be here without the support and knowledge that was bestowed to me by people like Maureen and Roberta and Luis, so many people I could name, elders that have taught me and showed me a way. But something for all of us is we are in the business of supporting artists and making culture. And regardless of the structures and the changes that we can't even anticipate right now,

14:30:25 – Clyde Valentin: because the one thing we can't anticipate is more change is coming. We are past the point of whatever normal or going back to something. We are still in that business. We are still artists. We are still storytellers. We are still questioning and challenging things. We are still providing beauty to the world and we are still telling our stories.

14:30:32 – Clyde Valentin: So, let's just keep keeping on in that regard for all of us.

14:31:01 – Heena Patel: I love it. You guys have been phenomenal. Thank you, guys. And not just you as our panelists, those in the chat have been adding so much here. So, thank you all for your participation. I think we are doing a university hack-a-thon. If you missed it, Clyde is, like, I have tactics how we are going to break down the university systems. We have work to do, but the work starts today. The work starts today.

14:31:23 – Heena Patel: Be accountable. Find out who you are going to be accountable for and take action. Thank you APAP. Sozo Creative, everyone for allowing us to convene and share our thoughts. Much, much, gratitude. Krista, take it home.

14:31:57 – Krista Bradley: Thank you so much. You guys rocked. Thank you so much to this amazing panel, to Heena and Katy and Clyde and Ronee. We have come to the end of a great provocative discussion. I want to let you know the discussion was recorded and will be posted on the APAP website in the next few days for future viewing along with the transcript and the chat box. Each session of the recording is also immediately available for you to watch and share from APAP's Facebook page.

14:32:23 – Krista Bradley: APAP looks forward to following up with resources, efforts, partnerships inspired by today's conversation. We will now take a little bit under an hour break and we will be back here at 3:30 Eastern daylight time to kick off our final conversation, How We Got Here (and How We Never Get Here Again) with Renae Williams Niles, Ken Foster, Stefon Harris, Jawole Zollar, and Bill Bragin. See you in a bit.

15:33:41 (Break)

APAP BREAK/ROOM Conversations

HERE/NOW: HOW WE GOT HERE (AND HOW WE NEVER GET HERE AGAIN)

June 11, 2020 Questions Asked

- If and when you find yourself in a white-led institution what does that (individual and emotional) labor look like? How long do you stay? Where can you have the most tangible impact?
 - How can we take the power of technology and use it for good?
 - What are you hoping to see from these commitments/statements from institutions that are being made within our field?
-

APAP BREAK/ROOM Conversations

HERE/NOW: HOW WE GOT HERE (AND HOW WE NEVER GET HERE AGAIN)

June 11, 2020 Quotable Moments

- "The leadership in the black community has to be forward. And we will not take on the emotional labor of white folks needing to do the work right now." -**Jawole Willa Jo Zollar**, choreographer and founder/visioning partner, Urban Bush Women
- "The model we used for decades [in the arts]—we reinforced a white supremacist business model that disadvantaged many. It's imperative to link up the organizational mission w. the personal. It's no longer possible to be neutral." - **Ken Foster**, professor of practice and director, Graduate Arts Leadership, University of Southern California
- There is no greater funder of artistic work than the artist's own labor. - **Bill Bragin**, executive artistic director, The Arts Center at New York University Abu Dhabi
- Things are changing exponentially; we need to be more adaptable. Embodied in jazz's DNA: empathy. Quiet the ego, observe what's happening, understand what you contribute & how it impacts everyone else. We live in a space of change—always. - **Stefon Harris**, musician/educator/developer/thought leader
- A dialogue is opening: should tax structure determine worthiness? So much art is created outside NFPs. It happens in underground parties, night clubs, churches. A lot of white supremacy lies in not recognizing these other structures. - **Bill Bragin**, executive artistic director, The Arts Center at New York University Abu Dhabi
- In the black community you don't necessarily become an icon b/c of your craft; you become one b/c you articulate something many need to say. What we provide to society is exceptionally valuable: if we understand that, I think we'll be ok. - **Stefon Harris**,

musician/educator/developer/thought leader

- I'm not superwoman; I can't go up against a whole institution. I know there's things I can't change; I'm going to focus on what I CAN change. - **Jawole Willa Jo Zollar**, choreographer and founder/visioning partner, Urban Bush Women
 - The arts should not be about the elite; it is a way to open up conversation. Here in the UAE, it's allowing the question to be raised about what function the arts have in society. - **Bill Bragin**, executive artistic director, The Arts Center at New York University Abu Dhabi
 - Take this moment and begin to create the future that you want. - **Ken Foster**, professor of practice and director, Graduate Arts Leadership, University of Southern California
 - Take this moment. Create the future we want. This is our opportunity to build a more sustainable, caring world—rather than the brutal one we currently live in. - **Ken Foster**, professor of practice and director, Graduate Arts Leadership, University of Southern California
 - This is an opportunity to focus on what the new structures we want look like. This is that moment where we can dig in to imagine the future, put forth the values it holds, the structures—and how we interact with one another within it. - **Bill Bragin**, executive artistic director, The Arts Center at New York University Abu Dhabi
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APAP **BREAK/ROOM** Conversations

HERE/NOW: HOW WE GOT HERE (AND HOW WE NEVER GET HERE AGAIN)

June 11, 2020 Chat Box Transcript

03:33:11 - Margaret Lawrence: Renae!!!!

03:47:22 - Krista Bradley: #dothework

03:47:30 - Suzanne Callahan: Snap, Jawole!

03:48:18 - *Bill Bragin*: This is a powerful way to think about building muscle, capacity, skill, effectiveness...

03:49:13 - Adele Myers: Honesty. Truth. Work. Yes Jawole!

03:49:48 - Julianna Crespo: Thank you for this discussion around the value of the emotional labor. I think it is something that many organizations struggle with. Where does asking for participation in a meeting(s) cross over into something that should be paid for rather than free.

03:57:05 - *Heena Patel*: Kaisha shared a powerful call out of this in our sector.

03:57:49 - *Heena Patel*: https://medium.com/@kaijohnson_54513/enough-already-with-the-statements-of-solidarity-arts-world-c2d1ee03e899?fbclid=IwAR17x9-uChNHWtgPh3W5ZWC-xJoM4IdMLLstkdU6oJSET13zQC_z2NcfudQ

03:58:30 - Margaret Lawrence: Agree with comments above concerning boards--I know of some (non arts) nonprofits who have started to compensate those board members who cannot serve otherwise. It startled me until I really thought about it. They are committed to diverse boards who represent their community. Period.

03:58:40 - Shelley Aisner: Thank you for bringing up the issue of personal values conflicting with the organization that one works with. This is very important. I would like to hear more on how someone deals with that . Do you remain and continue to help facilitate change? When do you throw in the white flag of surrender. Or do you?

04:00:06 - Rachel Katwan: Thank you for continuing to bring this fearless truth into the room Jawole as you always have

04:01:00 - Krista Bradley: From Juliana Crespo: I would like to hear more on how someone deals with that . Do you remain and continue to help facilitate change? When do you throw in the white flag of surrender. Or do you?

04:01:20 - *Heena Patel*: @julianna - Some questions to consider: would you pay to go to a workshop to learn what you would learn from that meeting? Do you financially benefit from the information / knowledge that you will learn? Will your organization's reputation / positioning in the community or sector increase because of information that you will gain? Are they helping someone in your organization be more effective?

04:01:41 - *Heena Patel*: Then YES you should be paying them - and payment can take different forms (cash of course is the best).

04:02:50 - Mary Lou Aleskie: Grateful for this statement www.weseeyouwat.com which is a good place for white arts workers to start doing the work with personal acceptance of culpability. We see ourselves. Admit it.

04:03:02 - Julianna Crespo: T

04:03:55 - Hannah Henderson: Hi Bill!

04:04:21 - *Heena Patel*: @julianna Ex. After being asked by so many venues to learn how to market to South Asian communities (and doing this because it is for the greater good for South Asian artists), I have realized that that feeds into white supremacist culture - that white organizations that benefiting from my labour. So now I need to be paid for doing that labor for them. Because that helps their marketing department do their job better, it helps their ticket sales, it expands their audiences.

04:06:57 - *Bill Bragin*: Yes, Jennifer. So much of that.

04:08:00 - *Heena Patel*: @julianna - one more question to consider - what are they getting out of the meeting. Are there any tangible benefits (besides building a relationship with your organization because that is still about centering whiteness and white organizations).

04:08:12 - Julianna Crespo: @Heena I appreciate your points! I think I am specifically talking about board positions and committee positions that are not paid in structure. most non profits operate this way. How can we be fair to POC sitting in those positions and having to deal with white majority uneducated in anti-racist work.

04:09:32 - Kenneth foster: Yes - living in the space of change - always!

04:09:53 - Julianna Crespo: I think all other change trickles down from the positions of power in an organization. Because those are the ones approving our budgets, creating policies that staff are required to adhere to.

04:10:59 - Cindy Hwang: Science of empathy - Love it!!!!

04:11:03 - Hannah Henderson: I love that

04:11:23 - Dayna Martinez: Beautifully put, Stefon!

04:11:31 - Catherine Zimmerman: beautifully said.

04:11:38 - *Heena Patel*: @julianna - in my consulting work with organizations, I always speaking to them about having a budget for committees (the lens that I am generally working with them is around cultural specificity). That they should be at the LEAST be feeding people, putting meetings in places that are "neutral" vs being at the organization.

04:12:01 - *Heena Patel*: Yes @Stefon!

04:13:41 - *Heena Patel*: @Julianna - resurfacing something Sean shared yesterday - is how putting BIPOC people within white supremacist spaces can and is traumatizing. So what practices are being put into place to make it a safe space.

04:16:07 - Julianna Crespo: @Heena thank you, I have been really thinking we need to pay for those sitting in these positions. Also, I agree white supremacist spaces would be traumatizing, but the majority of venues I interact with don't fall into that category. I think it is more uneducated ignorance of issues around representation.

04:19:06 - *Heena Patel*: @Julianna - I think paying is a GREAT idea. Even if the spaces are not white supremacist spaces, I would also lift up that microaggressions are also fatiguing and so much of what BIPOC need to do within the arts is deal with the continuous cuts of microaggressions. Small and big strategies can be helpful for this. Ex of a tactic that Pres Obama used in observation of the gender inequity in dealing with the press corps is that he would only take questions alternating between a female and male reporter. So if a woman didn't speak up, he would wait until one did before going to a man.

04:20:28 - *Heena Patel*: A tactic that women in the Obama administration used in meetings addressing the fact that woman's ideas were often not taken seriously or credited to her, is that the other women made it a point to amplify the idea from a woman, naming her and the idea after she does.

04:22:30 - *Heena Patel*: What was NOT seen before — white teenagers using Tik Tok to share their frustrations in their journeys to talk to their racist parents. And #BLM trending and going viral on Tik Tok with videos not just from Black people.

04:31:05 - Kenneth Foster: Stefan. Wow.

04:32:25 - Catherine Zimmerman: yes Stefan! Wow.

04:35:53 - Julianna Crespo: @Renae Yes this question!

04:36:33 - Shelley Aisner: Thank you Renae!!!!

04:39:25 - Dayna Martinez: You speak my heart, Stefan

04:40:03 - Julianna Crespo: @Stefon thank you for pointing to the importance of metrics. I think it should be adopted by boards and committees to give clarity on the goals and progress.

04:40:29 - Shelley Aisner: Thank you Kenneth. This is the position I am in.

04:42:44 - Shelley Aisner: and thank you Stefan for bringing up the importance of metrics. bringing it to boards is a great idea.

04:47:31 - Amy Schwartzman: We also need to recognize that being able to choose to leave can be a luxury some don't have.

04:47:36 - *Heena Patel*: Love the different frames you have offered through which to approach this question. Thank you.

04:48:23 - Shane Cadman: Thanks everybody! Great job moderating Renae (and Heena before). Much love to all!

04:50:48 - Krista Bradley: Yes, Thank you, Ken

04:50:51 - *Rikalino*: Thank you Ken

04:51:03 - Hannah Henderson: So nice to hear you all talk and especially to get a dose of Bill Bragin's brain

04:51:15 - Kathleen Spehar: So much gratitude to all of you- very inspiring and deeply valuable, especially as we consider how to move together from here.

04:51:16 - Catherine Zimmerman: absolutely Ken. thank you

04:51:23 - *Heena Patel*: YES Ken!

04:51:34 - Shelley Aisner: Thank you so much all of you. This has been very inspiring and helpful.

04:51:52 - *Linda Brumbach*: Wonderful panel. THANK YOU ALL!

04:52:08 - PennyMaria Jackson: Yes! Thank you, everyone.

04:52:13 - Krista Bradley: THANK YOU!

04:52:14 - *Heena Patel*: Thank you Renae, Stefan, Bill (and Bilmo), Jawole, and Ken for your wisdom and reminders as we build the future together today!

04:52:27 - Margaret Lawrence: Yes, thanks for this wonderful panel--everything APAP has produced has been excellent. We are lucky to have it. We are listening.

04:52:27 - *Karen Fischer*: Thank you all!

04:52:38 - Rachel Cooper: Important conversation and gathering of tribe

04:52:41 - Catherine Zimmerman: I'm with you Ken and Bill. my head is spinning

04:53:02 - *Heena Patel*: And THANK YOU Rika, Marc Bamuthi, DBR, Sozo Creatives, and APAP for putting together these powerful ACTIONABLE conversations.

04:53:22 - Scott Stoner: Leadership in Action

04:53:43 - Joe Clifford: Feeling inspired by this collective wisdom!

04:53:46 - Rena Shagan: Thank you for a great conversation. But let it not stop here. We need to move forward NOW!!

04:53:52 - Cindy Hwang: Bravo to all the speakers! Thank you Renae and Heena for moderating. My head will be spinning for a while =)

04:54:07 - Kenneth Foster: YES - to Afro-Futurism! Create the future we want!

04:54:08 - Elena moon park: Thank you all! Really moving.

04:54:26 - Lisa Booth: Thank you all for a powerful, insightful and thought provoking two days! Onward.

04:54:59 - Emily Johnson: Quiana all!

04:55:00 - Kenneth Foster: Awed by beautiful colleagues!

04:55:23 - Kathleen Spehar: Thank you APAP!

04:55:36 - *Bill Bragin*: All of our work is created in context of communities. Communities that exist and also the communities we want to exist. Visioning those communities, and pointing our work to manifest them is the challenge and the payoff.

04:55:56 - Margaret Lawrence: Thank you Mario!!!!

04:56:00 - *Heena Patel*: Beautifully said Bill.

04:56:40 - Adele Myers: Rupture is an end and a beginning. Thank you

04:57:00 - *Karen Fischer*: Heartfelt applause to you Mario!!

04:57:10 - *Bill Bragin*: I'm so grateful to Mario for all his service to the field. I learned so much from being in the APAP board room with him, and seeing how he led by listening, empowering, and acting.

04:57:22 - Kathleen Spehar: Thank you for your service Mario!

04:57:39 - *Heena Patel*: Thank you Mario for all of your work and service.

APAP BREAK/ROOM Conversations, June 11, 2020

04:57:39 - Mary Lou Aleskie: So much gratitude for these past two days! Thanks Sozo and all who made this happen. Thank you Mario for all your years of leadership.

04:57:57 - Catherine Zimmerman: thank you Mario!

04:58:06 - Nina Patel: Thank for your commitment and inspiration today and yesterday. Well done team!

04:58:17 - *Rikalino*: Thank you Mario & APAP

APAP **BREAK/ROOM** Conversations

HERE/NOW: HOW WE GOT HERE (AND HOW WE NEVER GET HERE AGAIN)

June 11, 2020 Closed Captioning Transcript

15:34:00 – Krista Bradley: Welcome, everyone, and thank you for joining us for BREAK/ROOM Conversations. My name is Krista Bradley and I am the Director of Programs and Resources at the Association of Performing Arts Professionals. In addition to the Zoom platform, we are also welcome -- we also want to welcome our viewers on Facebook Live.

15:34:35 – Krista Bradley: Closed captioning will be available throughout the event and can be accessed by clicking on the closed caption button on the bottom of the Zoom window. On Facebook Live you can find Facebook's captioning option under the video player settings. If you have questions during today's conversation, we ask that you submit them using the Q&A box and put any general comments in the comments box. While we won't be taking questions from Facebook Live, we encourage you to endanger in a dialogue with other

15:34:49 – Krista Bradley: viewers in the comments thread. BREAK/ROOM conversations want inspired by and developing in partnership with Sozo Creative. We also want to thank the Wallace Foundation for their generous support.

15:35:19 – Krista Bradley: This series was created in response to the COVID-19 crisis, and its impact on the presenting booking and touring field. Our field has been in triage mode for months working to stem losses, seek relief, and develop and share information to navigate the crisis. And yet many realize we need to reimagine how we work both now and in the future. APAP and Sozo Creative along with other artists, agents and producers

15:35:35 – Krista Bradley: and cultural leaders see this need, too. We need to innovate our way through this crisis to recovery. More importantly we need to transform how we think and how we work. With this in mind, we conceived and curated this series in four parts

15:35:45 – Krista Bradley: a conversation in four acts that would help us understand and where we have been and imagine a new transformative future. Please welcome Karen Fischer. Karen?

15:36:15 – Karen Fisher: Hello. I'm based in Hawaii on the traditional lands of the original and very much present indigenous people of these islands. My agency Pacific artists networks represents performer from Hawaii and the Pacific region. My mind and heart are filled with the discussions from

yesterday and today. And I want to thank every speaker over these two days, visionaries, deep thinkers and importantly people doing the work.

15:36:37 – Karen Fisher: I'm honored to help launch this final session in these break rooms as we look at how we got here. We propound by this historical moment that mandates change, mandates that we do not shy away from the difficult conversations about race, institutional culture, financial vulnerability, accountability, decisions-making, privilege.

15:36:49 – Karen Fisher: As a nation and a world, we are at a point of no going back as we address issues of Black safety and risk, Brown safety and risk, equity, social justice, power, and resources.

15:37:19 – Karen Fisher: As we have heard and discussed over these two days, the upheaval that is happening is no less a reckoning for our field. Though embedded in and reflective of the larger social systems, power structures and cultural assumptions that surround us, the field as we think we know it of presenting, producing, touring, and funding the performing arts is not that old. How we have worked is not immutable and the systems in our field have not been in place forever.

15:37:47 – Karen Fisher: The deconstruction caused by these crises gives us a vital opportunity to reconstruct in a different image, dismantle a culture of hierarchy, reallocate resources, rethink assumptions and tackle the hard issues about who holds power and resources who are our boards, leadership, management, staff, curators, funders, audiences, who are the communities we serve?

15:38:12 – Karen Fisher: I do want to acknowledge that not a new conversation to many of our colleagues, the people and organizations that have been doing this work some for many years and often unfunded. This moment of crisis opens our eyes to all of us thinking differently about our responsibilities at this time and for the future. We have the opportunity and the creative muscle to reinvent the structures we think of as our field

15:38:40 – Karen Fisher: and to stay grounded in why we do what we do, to celebrate on their own terms the many voices of the storytellers who represent our main different stories who are the performing arts. Here to lead us in this final discussion how we got here and how we never get here again, is APAP board member Renae Williams Niles, and we will close the session with some final thoughts from President and CEO Mario Garcia Durham.

15:39:06 – Karen Fisher: Just to preface, I met Renae many years ago and our paths have continued to converge since then. She began a dancer, a shared passion and preserved a track record over the grant making organizations as well as academia and it's now my privilege to sit on APAP board with Renae. So, turning it over to you. Thank you.

15:39:33 – Renae Williams Niles: Great, thank you so much, Karen. And I think as we continue to lift each other up, it's wonderful to remind ourselves of our personal connections. So, thank you for that, Karen. And it is a great honor for me to serve as your moderator, and to be and to feel the APAP community with us today.

15:39:57 – Renae Williams Niles: So, thank you all for being present in multiple ways. I want to say thank you to APAP, so Sozo, all of the individuals that have made this incredible and very thoughtful work and effort both yesterday and today, and to make it possible for all of us.

15:40:32 – Renae Williams Niles: I also cannot continue without expressing my gratitude for the thought leaders that came before us as well as those that will be joining me today. As many of you, I certainly and as Karen had said, I was born of and work in the performing arts, and so I just have to name for me as your moderator the challenge with not being able to see all of you with my eyes.

15:40:59 – Renae Williams Niles: But I know that I can see and feel you all, your presence and your support, especially through the chat. Please continue to use. It will certainly continue to be a valuable space for us all. Both during the session and even following the session. So, I encourage for that fruitful conversation to also continue using the chat.

15:41:47 – Renae Williams Niles: I also want to mention we have some profound artists, trail blazers, thought blazers with us today. And I want to be able to jump into the conversation as quickly as possible, and really embrace this notion of a break room, hallway, sidewalk conversations that many of us have had. But I ask each of you to please refer to the APAP website to be able to read and learn more about the totality of what each of them continue to contribute to our field and to the community.

15:42:15 – Renae Williams Niles: I want to mention and share this session of course was originally thought to be the first of four. And APAP being incredibly responsive, sensitive to this current time that we are in and a very emotional time was able to pivot. And we all pivoted as well collectively.

15:42:48 – Renae Williams Niles: And we should also be proud of that work that we've done. But even though it is now the final conversation, if it has not been made any more clear than right now, there is no way we can progress or transform in the words of Heena Patel our previous moderator, nor can we even consider notions of blowing shit up as so eloquently proposed by Chad Herzog,

15:43:21 – Renae Williams Niles: we can't take this action without reflection of our paths, especially in this country, and that reflection must be honest, raw, and authentic. And that is what we bring to you today in this session. We need some time to step back and to come to a shared understanding of our past in order for us to work together in order to reimagine what this normal could be.

15:43:45 – Renae Williams Niles: Certainly, I can't help myself but to thank of a dance analogy. I feel that this session is about grounding ourselves, preparing us to take that leap. And hopefully we are taking it together. In the words of James Baldwin, particularly as he talks about America, people are trapped in history, and history is trapped in them.

15:44:13 – Renae Williams Niles: So I am charging us all to take this time to be reflective and upon those thoughts and considerations of past challenges, structural issues, that will provide an even stronger springboard for us all to project our hopes and insights.

15:44:44 – Renae Williams Niles: Now if you would please join me in welcoming Jawole Zollar and Ken Foster for our first conversation. And I want to say thank you to Jawole and to Ken for being with us today, for being such impactful, powerful, and passionate leaders and mentors to many of us.

15:45:11 – Renae Williams Niles: I think collectively both of you have more than probably 70 years of just professional work experience in our field, although I know both of you started off as toddlers. So, thank you for your long history of leadership as well as your continued mentoring and leading of us all.

15:45:48 – Renae Williams Niles: Jawole, one of the things we were talking about, this is certainly a moment of reflection, and what struck me and gives me hope is that you expressed having an

excitement and an optimism about where we are right now. But I imagine you've come to that through your reflection past personal experience as well as your long history of work as artist activist.

15:46:08 – Renae Williams Niles: And I'm wondering if you could talk a little bit about the similarities and perhaps the differences of times that bear some similar weight and hope.

15:46:31 – Jawole Willa Jo Zollar: Well, thank you. I'm really excited to be here. And I'm in, like many people, working to keep organizations alive and functioning and artists working during this time. It's a tough moment. It's a vulnerable moment. And it's a vulnerable moment in everything that we are dealing with, within this country.

15:46:49 – Jawole Willa Jo Zollar: And it affects our families and our workers. So, I have optimism and I have skepticism. They kind of go hand in hand together. And I think maybe optimism will win today, but that's moment to moment.

15:46:52 – Renae Williams Niles: Yes. And we have to be honest about that.

15:47:26 – Jawole Willa Jo Zollar: What I'm optimistic about is the opportunity for a kind of conversation that I haven't heard before, and a conversation that I challenge everyone to engage in if they haven't already, which is how white supremacy is showing up in the organizations. How is it showing up in how the organizations are structured? How pay structures -- we have done the studies. We know this.

15:47:54 – Jawole Willa Jo Zollar: We don't need to do any studies. What we have to do is self-study and organizational study, and to really have deeply honest conversations that are full of compassion and truth about how is white supremacy sitting in the organizations, and what needs to be addressed on the individual level and an organizational level in order to make this, you know, meta change.

15:48:30 – Jawole Willa Jo Zollar: And I think that it's hard work. I saw Eva on CBS the other morning and she talked about emotional labor. And I think Black people have been very used to doing that emotional labor and we step into it very quickly and we will sometimes do it for white folks. And so, what gives me optimism is that it seems like maybe white folks are ready to do that emotional labor of that examination of racism and white supremacy and white superiority and how it is sitting

15:48:41 – Jawole Willa Jo Zollar: and how it is framing and how it is structuring decisions in treatment of people.

15:49:02 – Renae Williams Niles: And I'm curious for you how is it, what are the mechanisms, components, influences, that have perhaps given you some optimism, perhaps now more than in years past? What are those aspects?

15:49:37 – Jawole Willa Jo Zollar: You know, in the urban rebellions in the city rebellions in Kansas City where I'm from in 1968, it was what was happening was mostly Black folks out there, and the police were trying to kill us. So that was a very clear framing. When I see a lot of the young white folks out there and having the conversations, I feel optimistic, and I remember in the antiwar protest that moment of optimism that I thought then.

15:50:07 – Jawole Willa Jo Zollar: But once the draft was over, then those voices stopped. And I'm saying that in a big way. And of course, obviously they didn't stop. But I feel like that hard work of

looking at white supremacy kind of stopped or took a real back burner. The conversations that young white folks are having, and I have to say that, you know, I'm excited about the work at the people's institute for survival and beyond for many, many years

15:50:33 – Jawole Willa Jo Zollar: in bringing these conversations forward is that there does seem some leadership and readiness to do the difficult work, not only in organizations, but in families, in white communities where it's really, it's difficult. And, you know, we have a practice of that emotional labor that will be new for a lot of white folk.

15:51:04 – Jawole Willa Jo Zollar: And so, what I would encourage the white folk who are listening to not jump out when it gets hot. To stay in there, stay in the frying pan. And Black folks can be a resource and our work, the leadership that's in the Black community has to be forward. We cannot and will not take on the emotional labor of white folks needing and having to do the work right now.

15:51:23 – Renae Williams Niles: Right. And Jawole, I can't help but ask for those of us that and for those of you that have carried so much of that burden and that labor, what does self-care look like?

15:51:31 – Jawole Willa Jo Zollar: It's an interesting thing. I think self-care for me as an artist is being able to do my work.

15:51:32 – Renae Williams Niles: Yes.

15:52:05 – Jawole Willa Jo Zollar: And when I'm grounded in my work, then I'm grounded in my family and I'm grounded in my community. And I can make the art that's inside my heart. And that for me gives me connection. It gives me, you know, we talked about the ring shout and the shout. It gives me that ability to take what is inside me and express it in a way that it can be shared, but at the same time giving me an analysis of what is this inside me?

15:52:29 – Jawole Willa Jo Zollar: Because I have to look at how racism affects me. Is the story, is the work that I'm doing all about the pain so that white folk can come and see the pain of indigenous and Black and Brown people and say, oh, huh, I feel you now. That was good. And move on?

15:52:51 – Jawole Willa Jo Zollar: Or is there something else that can happen in this moment that is about another place of honesty and truth and work. It's work. We have to do the work.

15:52:52 – Renae Williams Niles: Yes.

15:53:26 – Jawole Willa Jo Zollar: As a dancer, I know I can't just think about dance. I can't go to one workshop about dance and think, oh, I went to a workshop about dance. Now I'm a professional dancer. Now I can dance. I have to do that work ongoing. And so I think this idea that you can take one workshop in antiracist training, you can read one book, that it is, like the practice of dance, I can't just take a workshops in pliés and double pliés.

15:54:02 – Jawole Willa Jo Zollar: It's foundational. I have to do it every day. And I have to continue to build that work and build the muscles that will sustain me to do this work and build the community that will sustain -- that we will sustain together to do this work. I kind of take my lead from a lot of the organizing of Student Nonviolent Coordinating Committee. And so, I think it's how we understand where the local power is

15:54:34 – Jawole Willa Jo Zollar: and I mean that in terms of white supremacy and the local power within people of color and how they are organizing. And when you do that, it keeps you grounded. So, I'm not coming into a community or my intention is not to come into my community. I'm the expert from New York. I got it all together. But it is to, like, there is work there. I want to understand it, honor it, see it.

15:54:48 – Jawole Willa Jo Zollar: And so, then if there is a place of challenge that I offer, it's because I'm coming in in solidarity with that and not from a top-down. I think that's our work. I think that is our work to continue.

15:54:48.

15:55:37 – Renae Williams Niles: Right. Right. In our collective work. Thank you. Thank you, Jawole. And you know, one of the things I have to mention to your point, I had the great pleasure of serving as a diversity liaison beyond diversity work. We actually both took our work into equity and inclusion is to be working with Ken Foster at USC for quite some time, and certainly Ken being one of those allies and doing the very difficult work as well as, I'm just going to say it, mandating others to do the

15:56:10 – Renae Williams Niles: difficult work. Because how can you move a collective forward if there's not a complete shared base of knowledge? Ken, I want to see if there's anything that you wanted to respond to from Jawole. And I think also, Ken, you were in these impactful multiple positions where you are educating and preparing the next generation, not just of arts managers and arts professionals,

15:56:18 – Renae Williams Niles: but those with the intention to lead and hopefully transform. So, Ken, I'm just wondering if you have some reflective thoughts as well.

15:56:33 – Ken Foster: Yeah, for sure. Thanks, Renae and thank you, Jawole. I'm really honored to be on a panel with Jawole who someone is I have known for many years and so been devoted to your work and seeing it happen in whatever way I can.

15:56:56 – Ken Foster: I guess I want to first of all really reinforce this idea of work. I mean, I work with my students. And one of the things I tell them often is as someone who has decided to go into the arts in the United States, you have elected to go into a field in society that is at best indifferent if not actively hostile to what you do.

15:57:15 – Ken Foster: So, no part of this is going to be easy. No part of -- there's not going to be a moment where you are going to be able to relax and cruise. You will have to work at doing your work. Working as an arts worker arts organization leader, as an artist, you will have to do that work continuously.

15:57:37 – Ken Foster: And one of the things that I reflect a lot on in this current moment in relationship to the question that's asked like how did we get here, you know, some of you that know me know that issues of organizational design are really crucial to me and something I've done a lot of thinking about, a lot of writing about.

15:58:10 – Ken Foster: And it was really back in 2009 when that crash happened that I began to seriously question why we as a field found it incapable of responding in any creative way to what was occurring. Suddenly the bottom fell out of everything, and what did we know how to do? Cut budgets,

lay off staff, shut down organizations, stop programming, hunker down until all this is over, and then come back.

15:58:32 – Ken Foster: And at the time I felt like that was, first of all a stunted response, a really disappointing response on the part of the arts community, but an understandable one given the legacy of the sort of previous decades before that, really post-World War II. And I'm almost old enough to remember all this.

15:58:58 – Ken Foster: But the way that we developed as a so-called industry, and though I hate the way we talk about the artistry, we adopted business model. We fashioned ourselves after that. We were essentially a nonprofit, ostensibly value driven, but at the end of the day, where was the money and how were we going to get the resources and how were we going to do it is it.

15:59:25 – Ken Foster: And I was a leader for 30 years, believe me how I understand the money issue. But and how desperate that is and how all-consuming that can be and how debilitating it can be to be constantly chasing the money. And yet I came to realize over time the need to reframe this in terms of the values and what we are really here to do and what we really care about.

15:59:59 – Ken Foster: And that gets to -- that connects up with what Jawole was saying about white supremacy, and understanding that because of the model that we adopted for decades, and I participated in this as much as anybody else, the model that we adopted for decades reinforced and reified a white supremacist model that enabled some people, our mission, our vision, whatever else, we actively participated in that.

16:00:22 – Ken Foster: So, I started thinking in 2009, well, there's got to be a better way, right. There's got to be a better way. So that's when I started looking at resilience theory. By the more importantly and that's why another reason I'm glad to be here with Jawole is, like, how do artists work, think, create, and survive and thrive in a contentious environment?

16:00:44 – Ken Foster: So therefore, how are arts organizations, how do we need to think as leaders of the institutions, how do we need to think in order to make this work? And I have been lucky over the years to encounter many years who have taught me many, many ideas, many thoughts about how to think in a creative way about your organization.

16:01:14 – Ken Foster: What are you really here to do? And then find out just quickly say that I think it's imperative to link up the organizational mission and your personal mission. Unless you are in sync with that, you can't be one and not the other. Right. You can't be -- I have had friends and colleagues who have told me that they are working for organizations where their personal values conflict with the organizational values.

16:01:41– Ken Foster: But it's a job, da-da-da, all those reasons we give. I just think, so I think this is also a moment for us to look at what's happening in the world and reflect on what's our institutional commitment, and therefore, what is our personal commitment? I was just reading about journalists who working for major institutions like The New York Times and The Washington Post who are saying, it is no longer possible to be neutral.

16:01:57 – Ken Foster: It is no longer to be as an organization which we hear a lot from arts organizations. We just do -- we are not political. We just -- that's not -- that's not a viable -- it never has been, but particularly now, it's not a viable stance.

16:02:29 – Renae Williams Niles: Ken, I so appreciate that you mentioned this. And certainly, something that I have been grappling with, and something where I've noticed a difference. Now whether or not it becomes a tangible difference only time will tell. But that has been the onslaught of statements, pledges, commitments made by institutions, by major corporations.

16:03:05 – Renae Williams Niles: But what strikes me is that some of these statements and pledges and commitments are being made by institutions just as you said, Ken, that have well-documented history of racial economic accessibility inequities. And these statements are completely unaware or ignoring of their own individual past or maybe even their current reality.

16:03:24 – Renae Williams Niles: And I'm wondering both Jawole, Jawole first and then Ken, if you could just briefly respond to what you are hoping to see from these commitments that are being made, particularly within our field. Jawole?

16:03:36 – Jawole Willa Jo Zollar: Yeah. There are two things that I want to say before that. And one is I hear Alice Shepherd's voice in my head not speaking to ableism, because I think that that actually --

16:03:37 – Renae Williams Niles: Huge.

16:04:17 – Jawole Willa Jo Zollar: Yeah, it is huge. And as we've moved through this world that we are in now, what we call abled and disabled is going to be -- is going to need to change and to look at that. And the other thing that I wanted to just say briefly before coming to this question is this question of ally. I think this, you know, this is us together. White people are not an ally to me because it's my problem. It's my issue. It's my cause. And I want to make you feel better.

16:04:43 – Jawole Willa Jo Zollar: I come from one of the things I use humor a lot. My family uses humor a lot. And I was talking to a friend of mine because as we get all these wonderful messages from white folks that we care about, that are asking us, how are you doing? And we decided we are going to say, girl how are you doing? I'm cleaning. You white folks are wilding out. How are you doing? How are your families doing?

16:04:46 – Jawole Willa Jo Zollar: Because this idea that it's coming one way, no.

16:04:47 – Renae Williams Niles: Right.

16:04:57 – Jawole Willa Jo Zollar: This is, racism dehumanizes us all. And we have to understand that connection. So now to get to your question which I forgot what it was.

16:04:59 (Laughter)

16:05:11 – Renae Williams Niles: Well, you know, just in terms of what you would say to arts organizations that perhaps have made certain declarations recently.

16:05:39 – Jawole Willa Jo Zollar: Um, you know what? What I have to say to organizations that have been doing the work. You know, is to what needs to be -- everybody starts with where they start. So, if

the revelation is right now, then, you know, you start where you start. And if people are right now, today, I get it, now I am going to do something about it, I think that is, you know, absolutely powerful.

16:06:10 – Jawole Willa Jo Zollar: I'm really interested in the organizations that have been doing the work. And the question, the dual question in my head is, what is it that white folk didn't believe about Emmett Till, about Rosewood, about all of these things that showed systemic -- what is it about George Floyd, is it just because we actually saw it so it's real because we saw it?

16:06:29 – Jawole Willa Jo Zollar: And so, if you can begin to examine why didn't we understand if this is systemic racism, these are not a few isolated incidents. And therefore, they are in our institutions. That to me is Luke, you got to answer those questions. You've got to do that.

16:06:30 – Renae Williams Niles: Yeah.

16:06:45 – Jawole Willa Jo Zollar: So, I lift up the people who have been doing the work. And I'm really excited about the ones who are coming in new. And don't -- don't -- don't leave the party when the party gets hot!

16:06:50 – Renae Williams Niles: Yes, thank you. Ken? Response?

16:07:16 – Ken Foster: I would absolutely second that. I know there's been a certain amount of where the hell have you been? Johnny come lately. And there's certainly a worry about, okay, boast of my statement, done, and then the hypocrisy of that and the shallowness of that. So, the two things I feel, I can totally agree with Jawole. Okay, you are late to the party, but you are Here/Now.

16:07:38 – Ken Foster: Now you are in the party. I'm here watching. I'm here watching to see. And this is as you know, Renae, I'm working through this at UCS with students where, again, our school comes out and makes a statement and the students come to us and say, so what? So, what are you doing? And my response to them is here is what we are doing.

16:07:59 – Ken Foster: But also, hold me to it, right. Hold us accountable. And I think I especially want to reinforce I'm a white person doing this role. I'm the only white person who is a diversity liaison in the -- I think there's maybe one other in the whole university. And when I asked about that, I'm, like, I'm part of the problem. I need to be part of the solution.

16:08:29 – Ken Foster: So, I'm not asking people of color to hold me accountable. I'm asking my fellow white colleagues who are equally at this moment for whatever reason, I'm with you, Jawole. I'm super intrigued why, what was it about this? And I think my speculation is it's certainly the horror of it, the horror of seeing it, the horror of somebody watching someone be killed right in front of your eyes in such a deliberate fashion.

16:08:57 – Ken Foster: It is also a moment. And I think the unrest that's been -- 2016 and maybe before that, was at a point where this was the match that set it off. At least in my optimistic day, that's what I want to believe. We have been given this opportunity to move onto another place. And we are morally bankrupt if we don't take it.

16:09:34 – Renae Williams Niles: Thank you, both so much. And I could, and I think we all could, especially looking at the chats, could listen and probably need to listen to both of you for much longer

time. I do want to express that you will be back with us. But if you would allow me, Ken and Jawole, thank you, again. But I would like to invite Bill Bragin and Stefon Harris to join us as well.

16:10:03 – Renae Williams Niles: Thank you, Bill. Thank you. Stefon for being here. I'm sure across the participants we have several different time zones represented. But we certainly have a good number of time zones represented just by having you here with us, Bill. So, thank you for continuing to be a part of this community.

16:10:31 – Renae Williams Niles: And Stefon, I wanted to first see if there is anything in particular from Jawole, from Ken that you wanted to respond to? But I also have questions for you in terms of your work with corporations as well. But Stefon, I just wanted to give you that opportunity to respond and be in the moment.

16:10:39 – Stefon Harris: Well, there were so many great things said that resonate with me. One thing in particular is this question of ally.

16:10:40 (Laughter)

16:11:03 – Stefon Harris: I look at it from the perspective of, it's been clear that Black folks want equity. It's not a question for us. And the reality of it is that it's not a given that equity is in our DNA. It's a social contract that we all have to agree to. We have to take a look at ourselves and decide that it's valuable and raise the question of why? And is it actually worth it?

16:11:25 – Stefon Harris: I think Black folks have made it clear that we wanted that. The question now is for the people in positions of power. Do you actually want it? What is the actual value that you see in having equity? I would love to have that conversation go in whatever direction it needs to so we can get an honest answer and move forward.

16:11:39 – Stefon Harris: I will give you an example. When I started at the Manhattan school of music running the jazz program, there were maybe two women in the department, very few women of color. And within my first year, I increased it by 17 percent. It's not actually hard to do if you understand the value.

16:12:05 – Stefon Harris: So, when I think about why we need women in jazz, it's not about diversity. It comes down to what do you think the function of jazz is? From my perspective, jazz is a platform for the amplification of marginalized voices, primarily. But really for all voices. If you think about it and if you are trying to amplify the voices of our community and you only have the men, you have half of the community represented.

16:12:35 – Stefon Harris: So, the music is actually incomplete without those voices. It's not a matter of because it's a trend to do it. Right. So that's where I always start is what is the actual value in this thing, this idea that we are talking about of equity? Do we understand that? Are we honestly committed to that? And once you can actually commit to that, I actually think many of the solutions aren't that hard. They are actually very clear. What's hard is understanding the value in being honest with

16:12:38 – Stefon Harris: ourselves whether we really want it or not.

16:13:07 – Renae Williams Niles: I think you bring up a good point, too, the work as Jawole said and will continue to say that goes into that clarification, because there is such a distinct difference between

equity, between inclusion, between belonging, between justice, between diversity. And so often it gets commingled. But to your point, right now we are talking about equity and what does that mean? What does that look like?

16:13:54 – Renae Williams Niles: And, you know, one of the things that I was compelled by and especially working within jazz is you talk about the approach and maybe even redefining of mistakes. I think we can all agree there's been plenty of mistakes. But I'm curious in your own recent reflections and in this work that you do, how is it that you see us building upon this past? And it definitely seems like more individuals are wanting to learn more.

16:14:03 – Renae Williams Niles: But what is that role? And how can we shift from that and learn from that?

16:14:31 – Stefon Harris: Well there are so many challenges we face right now as a species that have to do with the evolution of our society. Things are changing exponentially faster than they ever have before. So, what we really need to do to be able to keep pace with evolution is we have to become more adaptive. Jazz musicians, in particular, African Americans, we have been dealing with not having a plethora of resources and not having control of what's necessarily coming next

16:14:52 – Stefon Harris: and having to step to the table and adapt quickly. So, one of the things that is embodied in the DNA of jazz is this idea of empathy. It's this idea of being able to quiet the ego, to be able to observe what's really happening, and then understanding what it is that you contribute, how it's going to affect everyone else.

16:15:10 – Stefon Harris: So, as we start to look at the idea of struggling with innovation, we actually live in a space of change, always. We are always looking for something that's going to be different because we are looking to find the beauty in between disparate ideas.

16:15:40 – Stefon Harris: Most great innovations have occurred because of mistakes as we so frame them. But it's never usually from one individual. It's usually a confluence of disparate ideas that come together. And the truth is revealed in between. I think this idea of artists being so special and we are so creative, I actually don't think that's the case. I think great artists are exceptionally perceptive. They see something that already exists.

16:16:06 – Stefon Harris: That's why most fundamentally we should focus on the science of empathy. Not sympathy. We don't want people to feel bad. We need to step back. Take a look at what's happening throughout our evolution as a species. And once we see it, I sincerely believe the pathway forward isn't difficult to see. It's just difficult to commit to in a lot of ways. So, I'm a fan. Obviously, I'm a little biased.

16:16:36 – Stefon Harris: But I have gone into many corporate environments and seen a hierarchical approach. Which is a European culture, structurally than African cultures which are more communal particularly African American culture. So embodied in our art form is this notion that I bring one little piece. You bring another piece. And we focus on the science of listening and understanding how those pieces fit together fundamentally, the role of a great leader

16:16:54 – Stefon Harris: is not necessarily to be in the middle participating. A great leader knows how to step back and pay attention to the gifts that are around them and see the connective tissue between

those gifts and that leader will illuminate the beauty of that connective tissue to help move us all forward.

16:17:24 – Renae Williams Niles: Thank you. Thank you, Stefon. And Bill, I can only imagine that you have thoughts. Bill, both in terms of relationship to the art form but Bill I know something that you had touched on as well was empathy and the role that that needs to play and how we have seen that, you know, be a catalyst for more inclusive practice, for more ethical conduct in our work.

16:17:52 – Renae Williams Niles: And perhaps, you know, some of that of course was in response to COVID, but it is now deepening and going beyond. And Bill, I'm wondering what your thoughts and perspective on that might be. And especially given that you are still very much connected, of course, to the U.S. while also residing and creating newness somewhere else.

16:18:20 – Bill Bragin: Thank you for that. And there are so many swirls of thoughts and ways to approach that. And part of it, I think you got in the last part. I was on a call earlier this week and we are doing introductions. And I described myself as an expatriating American, and that at this moment, I never felt so close or so far away from the U.S.

16:18:50 – Bill Bragin: And part of that is also will trying to really be present where I've lived for the past five and a half years. And toggling between that and seeing the way that the issues play out quite differently, and also often in quite the same way. So, one of the things that I found in the conversations I have had, both with colleagues from North America and also, we've convened as a response to COVID

16:19:27 – Bill Bragin: a group of fifty some-odd people working in the arts and cultural sector across the UAE. There's been a real focus on our collective responsibility for one another and for the most vulnerable among us. I think that the most immediate reaction watching in the first week or two after physical distancing became the norm was seeing every artist I know, every manager, agent, creative producer, anyone who was working in the gig economy,

16:19:58 – Bill Bragin: in almost immediate free fall. And I think the utter vulnerability of so many people in our field, I think also really speaks to the utter vulnerability of so many people in the United States. And the failure of the systems to provide affordable housing, to provide healthcare, the fact that we have a political party that -- and people on both sides who actually kind of hold up the denial of healthcare as a positive value.

16:20:11 – Bill Bragin: So, I think we are working from a standpoint where the care taking is really critical. So, a lot of the conversations focus back on that and how can we take care of one another.

16:20:44 – Bill Bragin: And then it plays out. I think there were conversations yesterday and today about the idea of about your contract and ethical guidelines, your season brochure and ethical guidelines. In all the conversations, that can be very, very prosaic about forcing de majeure terms and all of that. They are actually important conversations that are being opened up, then, about the ethical behavior

16:21:08 – Bill Bragin: and power differentials that are underpinnings all of those mediums and all of those forms. And I think kind of building on what happened in the first half of the conversation with Jawole and with Ken, I think that those conversations are actually moving more to the surface. And people are coming to the party and contending with those issues at a different pace.

16:21:39 – Bill Bragin: But even the symbolic statements are important, because that is a place where to kind of draw on Jawole's idea of kind of practice and building the muscle, even in those statements that might feel perfunctory or might feel artificial and don't fall off the lips, part of that is organizations learning how to rehearse this and trying to actually build the skill and build the understanding so they later can be held accountable.

16:21:47 – Bill Bragin: So that's what I'm seeing happening in different ways in both of the places where my heart is sitting.

16:22:39 – Renae Williams Niles: And I'm curious, Bill, one of the things that you mentioned is that you're in Abu Dhabi. You are in a position of newness and creation while so many of us are sitting in a readiness to dismantle and completely take apart. And knowing that your past history, knowing one thing that you raised in particular, the economic disparity which, of course, goes hand in hand with the inequities around our healthcare system and systematic racism, what are different approaches?

16:23:13 – Renae Williams Niles: I think someone raised the point of the 501(c)(3). And this is something that we might come back to with Ken and Jawole as well. But, you know, if we are talking about the systems and the structures for nonprofit and/or for the arts ecology in this country so much of that is embedded in these systems that just continue to perpetuate.

16:23:54 – Renae Williams Niles: So, Bill and then I would also ask Stefon, what are you seeing that is shifting that? And I know certainly in our panel yesterday the announcement of the five foundations that are certainly making a difference. And it was put forward Hashtag Move the Money, because an entity certainly can make that pledge, but if it continues to go back to the same historically white-led organizations, then we could find ourselves continuing.

16:24:07 – Renae Williams Niles: And so, Bill, any of your thoughts around what you are seeing in terms of economic disparity and righting that wrong?

16:24:33 – Bill Bragin: Well, I think one of the things that I see is the slow opening of this conversation about whether or not tax structure should determine kind of worth or worthiness for investment. And so much of the arts in the world are created outside of the context of a traditional not-for-profit organization.

16:25:03 – Bill Bragin: The mission for furthering artistic development, for bringing artistic expression to audiences for opening important conversations with those audiences, it happens in commercial nightclubs. It happens at festivals. It happens in underground loft parties. It happens in church parties, lots of different structures. Yet all of the funding mechanisms tend to focus on a very specific kind of institutional structure.

16:25:35 – Bill Bragin: Of a very specific size. And I think that a lot of the construction of white supremacy falls into the lack of recognition of all of these other vehicles and all of these other forms that are actually supporting art and artists. They don't necessarily recognize the role of the artist first and foremost, right. There's no greater funder of artistic work than the artist's own labor. And that is something that we don't really recognize.

16:26:08 – Bill Bragin: So I was really happy after the conversation last night to wake up this morning and see the response and hooray for Maureen for keeping a tight lip when she did announcement,

because I think it's really important the question of how much resource is consolidated and stockpiled for a rainy day, as opposed to being invested to serve the immediate need which is the mission of these organizations?

16:26:40 – Bill Bragin: And so, I think again the fact that this conversation is really starting to come forward is important. When thinking about the sort of historical lens of this session, I'm thinking about the Occupy movement as well. And one of the most vital things that came out of the Occupy movement is that it really started putting forward these conversations about the consolidation of wealth and resources in the one percent.

16:27:11 – Bill Bragin: And it introduced fairly quickly that issue to the broad agenda, broad vocabulary. I think what's happening now in this moment in the wake of the murder of George Floyd is that kind of the dialogue around white supremacy has broadly entered the conversation. Earlier there was a conversation about the police abolition movement. And again, that has very quickly moved into mainstream discourse.

16:27:23 – Bill Bragin: And I think that is the interesting moment that we are in now when these are conversations that people are having with their parents on Facebook, right. It's a very different kind of question right now.

16:28:06 – Renae Williams Niles: Right. Well, and I think I can't help but to think to your point, Bill, that our ecology, in order to really make possible the sharing of work, so to your point, agents, artist representatives, independent artists and creative producers, all these other venues that don't sit in that nonprofit space, and they are not served best by it. So, to your point, I guess it would be my hope that what would become mainstream at least within our

16:28:36 – Renae Williams Niles: philanthropic conversation is the totality or more comprehensive understanding of our ecology as well. And, you know, Stefon, I'm curious if your thoughts as well around this and how it is, we might be able to truly progress. And for those that are listening what are some things that we need to advocate for?

16:28:59 – Stefon Harris: Well, again, I will always go back to empathy and embracing the reality that we see. I live in the state of New Jersey. The wealth gap between Blacks and whites in the state of New Jersey is three hundred thousand for whites and three thousand for African Americans. We have to take a look at that. That's not -- it's not about what Black people have done or have not done.

16:29:10 – Stefon Harris: It's primarily about the GI Bill, and that we were left out of the GI Bill. The pathway into the middle class for many whites began with that.

16:29:14 – Renae Williams Niles: Homeownership and education.

16:29:15.

16:29:34 – Stefon Harris: That's right, being able to build wealth. I'm of the mindset when the entire community does well, the artists does well. We are deeply connected to all sectors of our community. I think being able to take a look at those things that were done consciously that we can turn around and do something about right now will make a huge difference.

16:30:03 – Stefon Harris: In terms of how artists move forward, I think we always have to remember our purpose, and our purpose is to amplify the voices of our communities, to tell the truth about who we are. Five hundred years from now, future civilizations are going to be looking back at our art and not because we are so special or so entertaining. They are going to look back for the same reasons that we look back to ancient hieroglyphics, because we want to understand something about ourselves.

16:30:20 – Stefon Harris: So it's our jobs to continue to document the truth of the world that we see, to use our ability, our craft, to organize sound, to depict the reality that we see on the ground. When we do that, I think we will always be connected to a greater number of people.

16:30:51 – Stefon Harris: What happened in many regards is that we have had our music be institutionalized under a different cultural construct where we focus more on elitist. The artist is so unique, you think about some of our icons like Miles Davis or Mohammed Ali. You don't become an icon because of your craft. You become an icon because you represent something that lots of people need to say. You've developed the craft to articulate the voices of the people.

16:31:13 – Stefon Harris: It's a different cultural construct. If we remember that as artists, I'm very confident that we can figure out ways of monetizing our gifts. The fact that what we are going through right now I have to tell my students, like, there has not been a shift in the needs of human beings to be heard. Our job is to help them be heard.

16:31:44 – Stefon Harris: What shifted is the platform. Who knows if we are going back, we are going forward? What we actually provide to society is exceptionally valuable. As long as we understand that, and not hold onto things of the past, I think we are actually going to be okay. So, I have a certain level of optimism. Many, many years ago I stopped calling myself a musician. I often say I have a gift which happens to manifest itself well in music.

16:32:03 – Stefon Harris: But once I wrote that down, I gave myself permission to monetize my gift in a myriad of ways. And it certainly helped me, and I look at a lot of the other artists who have such unbelievably valuable assets they carry with them that could be monetized in other areas outside of just the stage.

16:32:44 – Renae Williams Niles: Well, and, you know, there's something, two point that you raise. And technology in particular, and I can't help but to think, you know, Jawole's reference personal in a lot of ways goes back to the '60s. Mine living here in Los Angeles goes back to the '90s. And certainly, looking at that spectrum, technology in particular of what it can be, what it should have been, particularly for this work.

16:33:09 – Renae Williams Niles: And Stefon, I think you in a very innovative way embrace technology. And I'm wondering if you can talk about how it can be beneficial, how can we take the power and use it for that good?

16:33:33 – Stefon Harris: Absolutely. So, as I mentioned earlier, I think the biggest challenge that we are facing is the pace that we are growing, right. And that's in large part because of technology. One of the biggest things we are going to face outside of this pandemic coming is the advent of artificial intelligence. So, I'm paying attention to that, and I know clearly lots of people are going to lose jobs.

16:34:03 – Stefon Harris: The whole future of work is going to be completely different in the coming decades. And so, I look at something like that as an artist, as an observer and someone who is carrying certain assets. And I say, well, it's likely that a lot of people are going to be at home. They are not going to get up in the morning and go out to dig a hole. Robots are going to be doing those types of things. Lawyers are in trouble. Many HR departments are using AI and it's doing a very good job.

16:34:26 – Stefon Harris: So, I'm looking ahead and I'm imagining, well, you have a society of people who are at home who don't have a way to creatively express themselves. I'm imagining that you are going to have two major problems. One, potentially is muscle atrophy if you are not getting out and moving around. The other is a lack of community, lack of an opportunity to actually express what's on your heart and create connectivity.

16:34:51 – Stefon Harris: As an artist, I see that as an opportunity. But that opportunity is not about me being an elitist. It is about me taking the tools of art and putting it in the hands of the masses. It's not about me being on the stage, but how do we uplift and be of service to society at large? The idea of coming to a concert to observe a brilliant musician is a luxury.

16:35:10 – Stefon Harris: That's something that grows during times of great wealth. But I think we are entering into a new phase or we are going to as AI begins to take lots of jobs. Actually, I think artists are going to be even more valuable. I think I'm someone who pays attention to technology. You can't fight it. It's just part of our evolution.

16:35:16 – Stefon Harris: And I'm looking to recognize the opportunity to be of service which will not change.

16:35:42 – Renae Williams Niles: Great. I do think, you know, it's certainly for me it's something that hits home. My husband actually works for Apple. So, I am also I think Stefon probably the challenge that we have as a field is there's been another historic yet another historic divide, and that is technology. And that is that access.

16:36:06 – Renae Williams Niles: And I have seen it in so many different ways, particular to arts organizations. So, I feel that that is perhaps that's a mantle that you can lead and ensure more true equity in terms of our own access.

16:36:30 – Stefon Harris: I will just add something personal. My fascination with working in technology, I have an app. I have been building an algorithm over the past few years that allows software to improvise harmony. One of the reasons I'm so passionate about it is because of equity. When I get in the world of physics, when I get in the world of math, there's no judgment. There's a right or wrong answer.

16:36:55 – Stefon Harris: And I as an African American, I have been told throughout my life that I'm not good enough, that I'm not smart enough. And with my left hand, I'm always fighting all of that, all of that trauma. And with my right hand, I'm always reaching out for humanity. I show up wanting to love in every situation. But it's really, really difficult to love when you are carrying that type of trauma.

16:37:24 – Stefon Harris: When I entered into the world of software and dealing in that space, it just was so liberating. I grow so much as a man as a human being and learned to recognize more patterns. I take my skills that I have developed there and I look at the world outside of software and I'm learning

more and more to recognize patterns in people, recognizing where people get stuck and learning how to unlock challenges that many people face.

16:37:56 – Stefon Harris: So, it's not just about technology taking jobs. I actually think that we can leverage technology to build and strengthen the areas of our humanity that technology won't be able to do. In terms of accessing information. That's over. AI is smarter. But in terms of being able to articulate what's on the hearts and minds of our communities, AI can't do that. But we can create tools to help enhance our ability to perceive what's happening around us.

16:38:00 – Stefon Harris: And that's primarily what I'm focusing on in my work in technology now.

16:38:05 – Renae Williams Niles: Thank you, Stefon. Before we transition, I want to quickly turn this over to Bill.

16:38:30 – Bill Bragin: Yeah. I think the conversation about AI is really vital. The question of what's displaced and what can't be replaced. But I do want to raise a question of the assumption that AI is objective and value neutral. In that it doesn't necessarily not replicate systems of inequality that are programmed into it.

16:39:00 – Bill Bragin: I know there's a woman who just graduated from NYU Abu Dhabi, an Egyptian woman who was focused on public policy in computer science, and did a study of AI algorithms that are being used for HR and looking at the way that some of those biases that are present within the programmers themselves and within the structures in the HR departments get replicated within the AI algorithm.

16:39:31 – Bill Bragin: So, it can be used sometimes to mask a lot of implicit biases. So, I just want to kind of raise that as a caution of the assumption. We have also seen the manipulation kind of the political structures through the assistance of AI. We have seen kind of what happened with Cambridge Analytica. So, I think there are an enormous number of benefits that AI can bring in terms of efficiencies and focusing kind of focusing

16:40:02 – Bill Bragin: people's attention on things that they might not see. But there are also ways that AI can also just reinforce your own bubble of knowledge. It puts people into, you are seeing it through the way that AI pushes people towards extremism on YouTube, for example. That there's a reinforcing effect that can actually be quite polarizing. So, I want to be careful when we look at the technology itself as being separate from

16:40:04 – Bill Bragin: what's designed into it.

16:40:42 – Renae Williams Niles: Great. Thank you for that, Bill. And thank you, both, for really having this conversation and bringing in those different perspectives as well. I would like to welcome back Jawole and Ken to join us for this next part of our conversation. And one of the things that I wanted to bring up that has come up a couple of times, and Stefon, you had mentioned this, Jawole as well, around labor, individual labor.

16:41:07 – Renae Williams Niles: And just in terms of some thoughts, if you can share some thoughts around, and Stefon, maybe you can address this, if and when you find yourself in a white-led institution, and what does that labor look like? How do you manage that trauma? I think someone even asked how long do you stay?

16:41:08 (Laughter)

16:41:19 – Renae Williams Niles: And try to make change? Something that I certainly can understand as well. So Stefon, can you speak to that a little bit?

16:41:47 – Stefon Harris: Sure. Actually I will give you an example of a decision that I've made in the past year in my life as associate dean and director of the jazz arts department at Manhattan school of music, I have decided to leave that position. Fundamentally, conservatories were designed to populate orchestras. They are created around the idea of elitism. That's not what I'm interested in.

16:42:16 – Stefon Harris: My personal mission is not necessarily in alignment with that. So, I have decided that why am I going to use my talent and energy to try and bolster an institution like that? And I decided to leave and go to Rutgers Newark which is the number one most diverse university in the United States in terms of students, administration, and faculty. It's in the city of Newark, New Jersey which is where my Nana is, my nieces and my nephews and my cousins.

16:42:33 – Stefon Harris: So, every day I would be driving past my community to drive to New York to give information away. And as I'm teaching my students about the value of utilizing our skills to uplift locally first. You prove the case locally and it becomes an international best practice model.

16:42:57 – Stefon Harris: I wasn't living up to that. So, for me, I felt, well, why am I here doing this? Is it worth the fight? And for me it just wasn't. I look at it, like, well, that's their table. And it's not their fault. If I want to have a different vision, I need to find my tribe. And when I talk about tribe, that's not just about race. That's really about people who are really interested in

16:43:25 – Stefon Harris: elucidating the various elements of this quilt that make for the potential of innovation. And I see that happening in the great city of Newark. And it's been happening there for many, many years. And I'm humbled and I have decided that's where I am going to go to build and articulate what's on my heart and mind. I can do it in a lot of places, but I'm privileged to be able to do it from my own community first and then share out from there.

16:43:49 – Renae Williams Niles: Thank you for sharing that and your honesty in that. You know, it certainly makes me think of that seat within a larger institution where an individual might be in terms of decision-making role. And I believe that that also becomes a factor with that question of how long do you stay?

16:44:04 – Renae Williams Niles and quite frankly for some of us, that comes back to the self-care. And so just figuring out I suppose where can you have the most tangible impact as well?

16:44:21 – Stefon Harris: If I could add one other things in terms of the self-care. It's definitely not healthy for me to be fighting uphill. I need to be in an environment we are all trying to do the same thing and I'm around people who have complementary skills sets to me. I think we are going to be more successful.

16:44:46 – Stefon Harris: One of the survival mechanisms I carry as an African American is, I have a deep emphasis on metrics. I walk in. I don't want to be the tough guy, but I reached a point in life where I couldn't allow people to try to define me. So I walked into a situation, and in advance I will tell you this is what I am going to do in the next six months, this is what I am going to do in the next year.

16:45:13 – Stefon Harris: I will write it all out. And when I achieve it in the next six months, I will give you a report to show you that I achieved it. That type of narrative to carry that, I don't want to carry that energy. I want to come together, be creative, listen to one another and move forward as a team. I think it was unhealthy to stay in an organization.

16:45:17 – Ken Foster: Can I add on? Because I too am working in a conservatory.

16:45:19 – Renae Williams Niles That you are.

16:45:20 (Laughter)

16:45:52 – Ken Foster: And, you know, I think we could all -- I really respect your decision, Stefon. And I really admire you for doing that. My personal take I'm obviously not a Black person. I'm a white person in a white institution. So, for me, it feels like this is an opportunity for me to work from the inside out, right. Like, these are my people, so I am going to have to as flawed as they are, and as challenging as they are, I am going to have to work with them.

16:46:21 – Ken Foster: And I really believe that's my job, not yours, right. That's my job to do that. And that's one of the reasons that stay there and that I am able to make tiny bits of progress as I connect with colleagues who are like me. But I will also know when I have reached the limits of my effectiveness. When the return on my work is no longer worth what it's costing me.

16:46:47 – Ken Foster: And I think that's kind of what I was getting at about your values being in line with your organizational values. I think we need to be in a constant state of assessment around that and knowing where we are and when it's, like, I'm not doing this anymore. And that's a very individual decision. A couple of people in the chat are, like, how do we know? I'm, like, well, are you doing that assessment?

16:46:58 – Ken Foster: I'm asking myself every day every time I'm asked to do another committee and another thing, I ask is this where my time needs to be?

16:47:26 – Jawole Willa Jo Zollar: I have been at Florida State University for 23 years. And it is more of a conservatory environment in a state public institution. And what I love about being in a public institution are the students that I get that are often first-generation that are often working-class. And the opportunity for them, for their talent to emerge, that is for me what gives me juice.

16:48:13 – Jawole Willa Jo Zollar: I probably compartmentalize a lot of things because what I've learned and one of the things that people's institute talks about, I'm not Super Woman... I can't go up against the whole school, nor will I even try. But what I can do is, you know, effect change in the ways when I'm on search committees or whatever. But I can really look at the students and my joy comes from that interaction and that, when you are able to bring a greater awareness of what their particular talent is to them.

16:48:35 – Jawole Willa Jo Zollar: And maybe the faculty, maybe so, maybe not, but to them. That for me is where my joy is. And so, it's why I stay there. I love being in the South with all of the challenges that are there. But I don't know if they are really any much deeper than being in the North.

16:49:05 – Jawole Willa Jo Zollar: There's something that is connected to me ancestrally, and land-wise of being there. So, yeah, I do compartmentalize because I learned things about this institution I cannot

change. And guess what? I'm not going to beat my head up against the wall? I'm going to focus over here. Is that the right thing? I don't know if it's the right thing. I don't know if it's the better thing.

16:49:07 – Renae Williams Niles: Thank you, Bill?

16:49:26 – Bill Bragin: I think what's interesting is all four of us are working in a university context. And the university I'm working at is quite different from I think most universities in the U.S. And they are also quite similar. So, it's a small liberal arts college, about 15 hundred students right now.

16:49:56 – Bill Bragin: But from 110 different countries. The largest population is from the UAE and its only 15 percent. So, we are in a place that has no dominant majority. We are in a place that is radically inclusive, radically transnational. You can take very little for granted in terms of common reference points. And so, there's a constant negotiation of what things mean, what knowledge people come and what people bring to it.

16:50:19 – Bill Bragin: I think what the past two weeks have really shown is the way that discourses around white supremacy still manifest themselves, you know, in the UAE and all over the world and play out in different ways. And I think the legacy of that is global. And so, there's a lot of conversation that happening there.

16:50:53 – Bill Bragin: But it is interesting for me because I'm in a place where I know that I'm not from here. I'm not of here. There is a general tendency for the same way in New York, the first question people asked is where do you work? Or the shade in the south is people ask what church you go to. In the UAE the question is, when did you get here? How long are you staying? When are you going to leave? There's a conditional aspect here.

16:51:19 – Bill Bragin: So that question of when do you know it's time to leave is actually really, really active. And in this case, it's more about building. I will leave when I feel like the structures that we're building as we are really trying to create an ecosystem around the arts that integrates the arts into the fabric of everyday life so it's not exceptional that it's a habit that people understand the arts not as something for the elite

16:51:52 – Bill Bragin: but as a way to open up the conversations around the kind of issues that may not have been talked about. And then when we've trained people here to take over, because this is not my country. It's not my home. And I'm here sort of as part of bringing tools and bringing an offering to the UAE so that the UAE can sort of determine how they want to contend with all the complex questions of culture and heritage and identity

16:52:05 – Bill Bragin: and future kind of future orientation. And what does an arts sector mean in this place? But that question of when do you know it's time to go is also super super-live where I am.

16:52:38 – Renae Williams Niles: Thank you. Thank you, Bill. And I will just quickly add Stefon, I had a very similar recent experience. And as Ken said, it is an individual question. I want to also speak to the question around compensation. And that can be defined in a number of different ways. But there are so many of us particularly at these white institutions that carry the burden and we are not even compensated for it.

16:53:09 – Renae Williams Niles: We are not given authority. We are not given power. But yet we are asked to mentor. We are asked to guide. We are turned to for teaching as opposed to being part of the

collective learning. So, I continue to be grateful for all that each and every one of you are willing to contribute within the arts field but also within your institutions.

16:53:26 – Renae Williams Niles: I want to quickly say thank you. I want to also give you each a very quick one-minute time for a closing statement that you might want to share with us all. And Stefon, I want to start with you.

16:53:49 – Stefon Harris: Well, thank you all for sharing. It's been incredibly inspiring. Discussions like this are healing for me because it reminds me that I'm not alone. I'm definitely struggling through this. And it means the world to me to see my tribe here of people who are in the world struggling to make a difference and move things in the way that they should.

16:54:20 – Stefon Harris: As for my time on this planet, I'm going to continue to be dedicated to the proliferation of empathy through the arts. I am going to do that as an educator. I am going to do it through my corporate talks, through the apps that I'm developing. Fundamentally I have no doubt that the arts are incredibly valuable to society. It's just a question of what's the proper platform during a given moment? So, I am inspired.

16:54:48 – Stefon Harris: I will continue to teach. And the one other thing that I'm very much focused on moving forward in terms of trying to make a difference is addressing the cost of higher education for young artists. These schools are bankrupting the next generation of artists. So, I will be supporting community colleges, state programs, et cetera, to allow young artists to be able to survive in this world.

16:54:50 – Renae Williams Niles: Thank you for that. Jawole?

16:55:17 – Jawole Willa Jo Zollar: Yeah, I hope in this work that we can really connect to a labor movement as artists that we are not special or apart, but the labor movements how people are paid, the value of their labor from the person who cleans our dance studios to the people who possibly run them, that we need to connect to that labor and to universal healthcare.

16:55:52 – Jawole Willa Jo Zollar: What we saw with COVID-19 was the devastation of not having access to healthcare, be it whether you are an artist or a working person. So, if we can begin to connect to those things, and not see ourselves as so special. And then the last thing I want to say is that Stefon, being from Kansas City, I realize that, you know, probably Charlie Parker would have never gotten a grant, would have never been seen as a vanguard, would have never been lifted up as someone.

16:56:06 – Jawole Willa Jo Zollar: And I think that is still going on by what defines Black excellence, what defines excellence in our community. It doesn't always come from the institutions and buildings, the universities.

16:56:11 – Renae Williams Niles: Right, right. Thank you, Jawole. Ken?

16:56:42 – Ken Foster: Thanks, Renae, and thanks to all of you. It has been, like, my head is kind of spinning with what my colleagues have said here and what I've read in the chat as well. At the risk of going in the wrong direction, I want to -- I'm sorry that we didn't have time to address the issue of the climate crisis because I think it represents an extractive approach to human existence that underlies everything we have been talking about.

16:57:09 – Ken Foster: And I'm always wanting to go further and further back. And so, I would say that that idea that somehow the Earth is ours, resource is ours to do with what we will has been devastating for us as human beings and devastating for our industry. So, the way forward which I'm urging everybody listening to take this moment. Take this moment. We have a moment. It's like a crack, an opening.

16:57:26 – Ken Foster: Jump in there. Take this moment and begin to create the future that you want. And this is our opportunity to build a sustainable world, a world that takes care of each other, a world that is more comprehensive and more caring for each other rather than the vicious brutal society that we currently live in.

16:57:41 Renae Williams Niles: Thank you, Ken. And thank you, for bringing that up and as we all know, conversations on multiple levels, actions on multiple levels need to continue. So, thank you for that, Ken. Bill?

16:58:07 – Bill Bragin: Well, head definitely spinning and also a little daunted following Ken and Stefon and Jawole and you and all the speakers for these past two days. On the climate crisis question, I think it's actually the same question that Jawole asked earlier about why didn't we believe that a crisis was coming until Australia was on fire?

16:58:32 – Bill Bragin: Like, what is that moment when we will actually take the decades and decades of studies saying this is going to happen to actually believe that this is going to happen? So, I'm glad that you brought in that because I think it speaks to the same system of denial that we are often in that keeps us from making the right decisions.

16:58:34 s.

16:58:36.

16:59:06 – Bill Bragin: I think where I sit in the world in a country that's younger than I am, what's really striking is there's a sense of optimism and future orientation. And I think at this moment where there's a lot of focus on dismantling broken structures, I think at the same time this is an opportunity for us to really focus on what are the new structures that we want to build. What do they look like?

16:59:37 – Bill Bragin: There was a conversation yesterday where I think Camilla was talking about Afrofuturism and about that idea of envisioning the future that we want to live in, create space and opportunity for everybody. So, I think this is that moment where part of what we can do is dig into imagine that future, really put forward the values that that future reality holds. And then look at what are the structures we need to build and how do we need to

16:59:46 – Bill Bragin: interact with one another within those systems to actually manifest that future? So, I think that's a really critical moment right now.

17:00:15 – Renae Williams Niles: Thank you, Bill. And in response to some of the feedback and thank you all. I certainly felt your presence and your support. I think just that last reality check of whatever community, institution, reality you are in, making sure that there's also a true shared understanding of what it is you are trying to achieve.

17:00:32 – Renae Williams Niles: I can't -- I can't express that enough in all of our continued work. And thank you so much, Stefon, Bill, Jawole, Ken, for being here with us. I am going to turn it over to Krista.

17:01:01 – Krista Bradley: Thank you. Thank you, thank you so much, all of you. You have done a beautiful, beautiful job. And really left us grounded. And I'm looking forward and excited to do it. So, thank you Bill, Renae, Stefon, Ken. I want to thank all of our moderators and panelists from today and yesterday for such an important and provocative set of discussions.

17:01:17 – Krista Bradley: This session and all the three sessions were recorded and will be posted on the APAP website in the next few days for future viewing along with the full transcript of the conversation and chat box. Each session's recording is also immediately available on APAP's Facebook page.

17:01:52 – Krista Bradley: We look forward to resources and efforts inspired by today's conversations. We also invite you to share your feedback from today by taking a brief survey you will receive in an e-mail you provided in the registration. And now it gives me great pleasure to introduce our current president and CEO, Mario Garcia Durham, a long-time colleague and friend. For his last public appearance, I think as our president and CEO. So, Mario, would you please close us out and thank you so much for everyone.

17:02:22 – Mario Garcia Durham: Can you hear me? I promise to be brief. I'm speaking to you from Washington, D.C., the lands of (names) so thanks to Sozo Creative for their partnership and support from the Wallace Foundation. Thanks to all of the amazing, amazing individuals who so generously gave us their time and shared their wisdom that I found is so indicative of the field.

17:02:43 – Mario Garcia Durham: Thanks to the board so supportive of the work and thanks to the staff. You were awesome. I'm so glad Lisa, our incoming president and CEO had a chance to speak yesterday. I have been transitioning with her this month and I think she will be a great leader for this organization especially at this time.

17:03:11 – Mario Garcia Durham: You have heard a lot of eloquent and passionate speakers and rather than my words I prefer to leave you with their words ringing in your ears. I enjoy speaking, but I also recognize that action is critically important. In my various leadership roles in the field, I worked to empower change and always to serve. My mentors drilled this into me, and I tried to honor their mentorship.

APAP BREAK/ROOM Conversations

Resources shared in the chat box for both sessions

June 11, 2020

- The goal of **Groundwater Arts** is to help arts institutions and individuals move toward a just and equitable future that responds to the ongoing crisis of climate change by embracing an all-encompassing view of how they move through the world. They do this through movement-building, consulting, facilitation, and embodied practice. **Green New Theatre** is a working document presented by Groundwater Arts and authored by Anna Lathrop, Annalisa Dias, Ronee Penoi, and Tara Moses. The goal of this document is to outline ideas, strategies, and principles that will help individual artists and arts institutions working in the American

Theatre change how they work in order to adapt in the face of the climate crisis.

Read the document here: <https://www.groundwaterarts.com/green-new-theatre.html>

- ***Creating New Futures: Working Guidelines for Ethics & Equity in Presenting Dance & Performance*** is a “living document” that attempts to frame principles and guidelines for conversations within the dance and performance field to shape our futures in light of the extraordinary chaos and disruption caused by COVID-19. The document addresses concerns regarding cancellations and what future work, funding, survival might look like. More pressingly, it looks beyond the present moment to address long standing inequities, deficiencies, and power imbalances in the field, which directly reflect the structures of the broader culture.

Read the document here: <https://tinyurl.com/yc3ze7bv>

- Founded in 2000, **Slung Low** is an award-winning theatre company specializing in making epic productions in non-theatre spaces, often with large community performance companies at their heart. Watch this video of Slung Low, located in the North of England, currently feeding their community on behalf of the local government <https://vimeo.com/424586556>

Learn more about the company here: <https://www.slunglow.org/>

- **Kaisha S. Johnson** is the founding director of **Women of Color in the Arts (WOCA)**, a national grassroots organization dedicated to creating racial equity in the performing arts. As a staunch advocate for racial and cultural equity on and off the stage, Kaisha co-founded WOCA to help amplify the voices of arts administrators of color with the intent of cultivating a racially and culturally equitable, diverse, and inclusive field.

Read her response to the arts field’s recent statements of “solidarity”

here: https://medium.com/@kaijohnson_54513/enough-already-with-the-statements-of-solidarity-arts-world-c2d1ee03e899?fbclid=iwar17x9-uchnhwtgph3w5zwc-xjom4idmllstkdu6ojset13zqc_z2ncfudq

Learn more about WOCA here: <http://www.womenofcolorinthearts.org/>