

INSIDE ARTS

SUMMER 2020

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

THE KNOWLEDGE ISSUE

CLIMATE CHANGE AND ARTS
TOXIC SELF-MARGINALIZATION
HONORING NATIVE LAND



SRO

2020/21

NEW AT SRO!

- Bruce In The USA
- Lennie Gallant
- Marco Mezquida
- On A Winter's Night
- Ones - The Beatles #1 Hits
- Purple Veins
- Quinteto Astor Piazzolla
- Ray On My Mind
The Ray Charles Story
- The Small Glories
- Small Island Big Song

ARTS ATTRACTIONS

- Bollywood Boulevard
- Bone Hill: The Concert
- Flying Karamazov Brothers
- Fourth Light Project
- Golden Dragon Acrobats
- Live From Laurel Canyon
- Surviving Twin

MUSIC

- Altan
- California Guitar Trio
- Get The Led Out
- Gonzalo Bergara
- Karla Bonoff
- Loudon Wainwright III
- Mariachi Reyna
- Mariachi Sol de Mexico
- Martha Redbone
- Niyaz *featuring Azam Ali*
- Patty Larkin
- Skerryvore
- The Sweet Remains
- Terry Riley
- Villalobos Brothers
- The Waifs
- Windham Hill's Winter Solstice

ONES THE BEATLES #1 HITS



BRUCE IN THE USA



RAY ON MY MIND



YOUNG@HEART CHORUS



GOLDEN DRAGON ACROBATS



NIYAZ featuring AZAM ALI THE FOURTH LIGHT PROJECT



THE SWEET REMAINS



KARLA BONOFF



THE SMALL GLORIES



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Year



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Established 1980

Dear APAP members,

First of all, we hope you and yours are **well** and **safe**. There is a lot of **uncertainty** right now. One thing that is certain is that APAP will have a **conference** of *some kind* in January 2021. Will we have a dynamic **online** convening? Most certainly. Will there be an **in-person** convening in New York City for a small group to **safely** gather? We are actively exploring this. As we continue this journey **forward** together, **we** are here for **you**.

Sincerely,
The APAP Team

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INSIDE ARTS

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BY THE U.S. DEPARTMENT OF ARTS & CULTURE

THIS PAGE: Detail from *Humanity in Us Short Film 2020*, directed by Keegan Carlson, a student at Arizona State University's DBR LAB.

COVER: Detail from *Just Past and Beyond*, by André M. Zachery, featuring Candace Thompson-Zachery from Renegade Performance Group.

Both images come from the YouTube playlist APAP Members' Creative Responses to COVID-19.

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Thank You,
MARIO

Welcome,
LISA

APAP

ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

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APAP is a national service and advocacy organization with nearly 1,700 members worldwide dedicated to bringing artists and audiences together. Leading the field, APAP works to effect change through professional development, resource sharing and civic engagement.

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FROM THE PRESIDENT



First of all, I hope you are safe and well.

If you were to ask me four months ago, I would not have guessed that I would be crafting this letter to you, our members, at a time when I had planned to start work in a new capacity in the arts community. With the upheaval of the pandemic and the exciting shift in executive leadership at APAP, stability and continuity became key. It has been a privilege to stay onboard a while longer during these very challenging times.

But before I write another word, I want to welcome Lisa Richards Toney, our new president and CEO at APAP, as of July 1, 2020. As would any leader in this time, Lisa has her work cut out for her, but I'm confident in her leadership. You can read more about her on page 29, but please join me in making her feel at home at APAP.

Our future together is too uncertain to predict, yet at the same time, it is ours to map. Recognizing that "business as usual" is a thing of the past, we are imagining what could be, as illustrated in the many field-wide conversations APAP has hosted and will continue to host, most recently the APAP BREAK/ROOM conversations

in early June. As APAP itself continues to prepare, plan and adjust, we will keep you posted on all developments, including the conference, which will take place in some form in January 2021. Will we meet online? Most certainly. Will there be an in-person convening in New York City for a small group to safely gather? We are actively exploring this.

Confronting the racist legacy of America's culture and institutions—and those of much of the Western world—is part of our work. We aspire to create cultural spaces free of inequity and violence. And we are inspired that the world is finally listening to Black Lives Matter and the many voices and movements that are aligned with it and that came before it. I am heartened by the power of our imaginations in our organizations and field. As artists and arts workers, it is in our DNA to shift culture. We can do this.

Lastly, we know the pandemic has been devastating to the performing arts. APAP members, board, staff—none of us are exempt from its effects, and every one of us is consumed with how to respond, recover and rebuild. We want you to know that you are not alone, that we are here for you, and that we are stronger together.

By the time you read this, I will have handed the reins over to Lisa. I am grateful for the years I had at APAP and am excited to see what's to come, and we all look forward to seeing you face-to-face as soon as it is possible.

Mario Garcia Durham, PRESIDENT & CEO

Afro-Cuban All Stars



DakhaBrakha



San Salvador



Paris Combo



- Aditya Prakash Ensemble
- Canzoniere Grecanico Salentino
- Dakh Daughters
- Goitse
- Hermeto Pascoal
- Huun Huur Tu
- Karsh Kale
- Lenine
- Nitin Sawhney
- Oumou Sangare
- San Salvador
- Souad Massi
- The Manganiyar Seduction



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VOICE

ARTIST

POWER

CENTER

THE SHOW MUST GO ON(LINE)

Lockdowns. Quarantines.
Shelter-in-place orders.

In the wake of the Covid-19 crisis, the arts world turned upside-down. Theaters went dark. Entire seasons were canceled. Funding and income streams dried up overnight. In times like these, people turn to the arts for inspiration, connection, humanity. And the performing arts community has risen to the challenge, finding ways to help on the front lines and behind the scenes, discovering new ways of reaching audiences, redefining what performance can be, and how it may evolve after this is all over. Here is a sampling of various projects that rose up.

POWER PLAY

As a result of the Covid-19 pandemic, performances, exhibitions and classes were dramatically reduced, as were opportunities for artists working to support community development, public health, and other social services. An April 2020 survey by Americans for the Arts found that 95 percent of artists have lost income as a result of the pandemic, while two-thirds face unemployment. Those sheltering alone face unprecedented social isolation and loss of access to peers and collaborators.

In response, the Yerba Buena Center for the Arts (YBCA) has created the Artist Power Center, a digital platform and hotline to help artists and cultural workers navigate emergency relief and build toward recovery and regeneration. Launched with support from the software and CRM provider Zendesk, this long-term initiative features customized tools

designed to eliminate the challenges of tracking funding opportunities and will serve as a space for artists to organize knowledge, share resources, and create connections that will strengthen the creative community across the United States.

In addition to maintaining a continuously updated list of funders and resources, the Artist Power Center will provide phone support to artists as they navigate opportunities during Covid-19 and beyond. The Artist Power Center also includes a community forum page where artists and cultural workers can connect. YBCA will curate webinars developed by peer organizations across the country on how to apply for various programs.

“Covid-19 has made clear that many of our economic and political systems were already in need of reimagining,” says YBCA CEO Deborah Cullinan. “As we work to

rebuild a more just and inclusive world, we will need creativity and imagination at the forefront, driving social progress and policy change. The Artist Power Center will allow us to collaborate and support artists nationwide and develop a more informed understanding of the challenges they face.”

“Put yourself in the shoes of an artist who has just lost a significant amount of work. That’s overwhelming enough. Now add hours and hours of grant and relief fund research on top of that. It’s just too much,” says Meklit Hadero, YBCA’s chief of program. “The Artist Power Center is here so folks can connect with real people standing ready to assist. We will support members of our creative community in cultivating their own power as we work together to reshape the broader landscape for cultural workers.”

For information, visit <https://ybca.zendesk.com/hc/en-us>.

UP UNDER

In Australia, Claire Spencer of Arts Centre Melbourne sums it up beautifully: “Art helps us reflect and process what is happening to us as humans, and this is a deeply human experience that we are all going through at the same time.”

Arts Centre Melbourne launched the Arts Wellbeing Collective—a consortium of arts and cultural organizations working together to promote positive mental health and well-being in the performing arts—in 2018. But its mission and message are particularly relevant today.

The collective collaborates with member organizations, subject matter experts, performing arts practitioners and psychologists to co-design initiatives that are prevention-focused and evidence-based, informed by contemporary research into workplace mental health, organizational development, and extensive sector knowledge.

The Arts Wellbeing Collective has seen a spike in interest since the onset of the coronavirus.

“It was so fast and the impact was so enormous right from day one, with stories of people losing their jobs and their bookings, and unfortunately a lot of these artists are falling through the cracks financially as well [by not qualifying for] the government support, so it’s been a very hard difficult time for people,” Claire Spencer, Arts Centre Melbourne’s CEO, told *Limelight* magazine.

Through workshops, presentations, a hotline, and on-site leadership development, the collective aims to improve mental health literacy, reduce barriers to help-seeking, and build practical skills in individuals and leaders in the performing arts. To learn more, visit www.artswellbeingcollective.com.au.



SCHOOL'S IN

Things we’re not loving while on lockdown? Remote learning (a.k.a. homeschooling). Things we’re loving while on lockdown? Master classes for the minis. Thanks to Kennedy Center, children’s book author-turned-YouTube sensation Mo Willems has taught kids of all ages how to draw, encouraged gratitude, and given harried parents a much-needed break. Learn more at www.kennedy-center.org/mowillems. Lincoln Center Pop-Up Classroom and #ConcertsForKids are a godsend. Featuring visual art workshops with Taryn Matusik, dance workshops with Yvonne Winborne and Deborah Lohse, and theater workshops with Jeffery Boerwinkle, these are the antidote to Zoom burnout. Visit www.lincolncenter.org for more information.



VIRTUAL REALITIES

While the stage is dark at the Charleston (South Carolina) Gaillard Center, its mission remains vibrant. To maintain its connection to the community and its patrons, the center has worked with local and national artists to bring virtual content to audiences, including a reprise of the 2019 program *Prints in Clay*. The multimedia initiative included an exhibition of work by South Carolina photographers focused on the Slave Dwelling Project, a nonprofit organization whose mission is to identify and assist in preserving extant slave dwellings. These images inspired other offerings, such as a curated food tour of the African diaspora and a concert featuring mezzo-soprano J’Nai Bridges and the Lowcountry Voices. To view the concert, visit <https://1.shortstack.com/qrpLCW>. To view a virtual version of the exhibit, visit https://youtu.be/bP1KEI_n0rk.

VOICE

A NEW YORK MINUTE

As of April, the NYC Covid-19 Response & Impact Fund had awarded grants and interest-free loans totaling \$44 million to 276 New York City-based arts and cultural and social services nonprofits impacted by the coronavirus public health crisis. The fund launched on March 20 with \$75 million and has grown to more than \$95 million. “The response of the philanthropic community and the city’s nonprofits during this dark time represents New York at its very best,” says Lorie Slutsky, president of the New York Community Trust. “Nonprofits have stepped forward

to serve, while New Yorkers across the city are now rallying to back them up in the face of this unprecedented crisis. Nonprofits are asking for help to maintain contact with clients and audiences by moving online, and to meet expenses, including salaries, in the face of huge financial losses. We are pleased to give that help.” The funds will support daily operations and help to offset revenue loss for organizations that provide critical services and enhance the vibrancy of life in New York City. Donors include Bloomberg Philanthropies, Carnegie Corporation of New York, Doris Duke Charitable Foundation,

Ford Foundation, Joan Ganz Cooney & Holly Peterson Fund, Kenneth C. Griffin Charitable Fund, The JPB Foundation, The Estée Lauder Companies Charitable Foundation, The Andrew W. Mellon Foundation, The New York Community Trust, Jennifer and Jonathan Allan Soros, Jon Stryker and Slobodan Randjelović, Charles H. Revson Foundation, Robin Hood, Rockefeller Brothers Fund, Laurie M Tisch Illumination Fund, UJA-Federation of New York, and Wells Fargo Foundation. The list of nonprofits receiving assistance through the fund is available at www.nycommunitytrust.org.

CARNAVAL CHANGES COURSE

In a typical year, the organizers of Carnaval San Francisco spend the month of May wrapping up last-minute details for a massive celebration of the Mission District’s Latin American and Caribbean culture that takes place on Memorial Day Weekend. This year, they’ve turned their attention to raising funds to feed their neighbors as part of their work with the Covid-19 Latino Task Force. The Latino community in the Mission District has been hit hard by the pandemic from both a health and economic perspective, and hunger is widespread among families who have been unable to work or receive government support. At press time, more than \$10,500 has been raised to provide food for seniors, those with disabilities, and families with children. And Carnaval lives on virtually, with performances, interviews, classes, and more focused on the theme “Salud es Poder/Health is Wealth.” Visit www.facebook.com/CarnavalSanFrancisco to join the celebration.



JOYFUL (ILLI)NOISE

What to do when you're stuck inside for months on end? Sing! In April, the Krannert Center at the University of Illinois at Urbana-Champaign and community partners organized a sing-along to lift spirits and celebrate resiliency. "The CU Sing-along's goal is to raise our voices in order to raise spirits," says Abby Crull, a music teacher at Westview Elementary in Champaign and one of the event's organizers. Organizers chose the classic Sesame Street tune Sing!, often referred to as Sing a Song, for the event. The event was inspired by an effort in Chicago, where more than 1,000 people belted out Jon Bon Jovi's Livin' on a Prayer outside their windows on a Saturday




night in March. Families were encouraged to tune into the event online and sing along as loud as they could from their sidewalks, driveways, windows, or balconies. Families were also encouraged to submit their own videos from the

sing-along on Facebook. Music educators distributed lyrics and music through their remote learning efforts to ensure that families in those districts had access to the song in advance.

COME TO THE E-CABARET

All the world's a stage. Or at the very least, all of Minnesota. GREAT Theatre at Paramount Center for the Arts challenged its patrons to record their favorite Broadway show tune. Groups of three or more—exercising social

distance, of course—were encouraged to submit three-minute clips to be included in a virtual cabaret, which made its debut in mid-May. The effort was part of the theater's Virtual Lab series, which airs weekly interactive "Live from the Lab" events on its YouTube channel. Other highlights of the series

include videos of past productions such as *The Brothers Grimm: A Musical Adventure* and *Peter Pan*; Techside Chats with members of the production team; and a Disney Spectacular featuring submissions from youth and a singalong. Learn more at www.greattheatre.org/virtual-lab. 



Transitions



Lori Wiest

LORI WIEST has been appointed director of the University of Arizona Fred Fox School of Music. For Wiest, this is a homecoming, as she

received her doctorate in choral conducting from the university 30 years ago. She also holds a master of music in choral music from Arizona State University, and a bachelor of science in music education and piano performance from North Dakota State University. Since 1991, Wiest has served on faculty in the School of Music at Washington State University, and from 2004 to 2018, she held a series of leadership positions at WSU, including associate dean of the Graduate School and associate dean of the College of Arts and Sciences. She returned to full-time teaching and has been director of choral activities in the WSU School of Music, conducting two auditioned choirs and teaching graduate courses in choral history/literature and choral conducting. "I have always felt a special connection to Tucson and the school," says Wiest. "It is with great pride that I return to work alongside such talented colleagues and students as we continue to achieve excellence, create new paths, and lead in new directions." She succeeds Rex Woods, who served as interim director during the 2019-20 academic year, and will return full-time to the faculty in the fall.

MATATU founder **MICHAEL ORANGE**, an APAP Leadership Fellow, has been appointed to the Oakland (California) Cultural Affairs Commission. The recently revived commission is an advisory council to the mayor, city council and city administrator on all matters affecting cultural development in Oakland. Commission members' primary role and responsibility is to act as ambassadors and advocates for arts and culture in Oakland. Orange is the Art House Convergence Conference Co-chair and executive producer of the forthcoming sci-fi musical, Neptune Frost.

TINA M. SAWTELLE is the new executive director of The Music Hall in Portsmouth, New Hampshire, where she has served as chief financial officer for the past five years. Her financial acuity, knowledge of the community and commitment to the theater will be key as The Music Hall plans to reopen after the Covid-19 pandemic. "In her five years at The Music Hall, Tina has demonstrated exceptional leadership skills not only in finance but in fundraising, human resource management, marketing and developing strategies for long-term success," says Music Hall board president Edwin Garside. "She's the perfect fit." Sawtelle has 25 years' experience working in the arts and entertainment, higher education and health care industries. Before joining the Music Hall in 2015, she spent 15 years at the University of New Hampshire (UNH) in a variety of roles, including associate dean of finance and administration, vice president of finance and treasurer for the UNH Foundation and interim associate vice president for alumni relations. She has a bachelor's degree in

health management and policy and a master's degree in business from UNH. She succeeds Patricia Lynch, who stepped down after 16 years to pursue other interests.



Laura Schneider

Skyline Artists Agency has added two staffers to its Nashville team. **LAURA SCHNEIDER** joins as Skyline's first director of artist

relations. She previously worked as management assistant to Nashville's Amy Speace and ran her own business, Laura Schneider Photo, which she will continue to operate. She will work alongside Skyline



Sean Quinn

Artists' president Bruce Houghton to expand artists' services for the agency's roster. **SEAN QUINN** joins Skyline as a tour

coordinator working with agent James Leslie and vice president Mark Lourie. Quinn comes to the agency after stints at BMI Nashville and Disc Makers.

After 28 years with his own firm and 36 years in the artist management business, **MARC BAYLIN** has decided to close Baylin Artists Management. His first job was at a Philadelphia-based artist management company, but after eight years, at the age of 30, he decided to go out on his own. Over the course of his career,

he built strong relationships with presenters and performing arts centers, and earned a reputation



Marc Baylin

for his keen instinct for brokering collaborations and building unique projects. While his first artists were classical and chamber musicians,

Baylin broadened his client base to include theater, dance and world music. "I really wanted it to reflect my personal interests," says Baylin, "because if I was personally moved by whatever it was the artist did, it was more likely I could be passionate when talking about it." Just as Baylin's decision to open his business was born out of a desire to start something new that he could grow, his decision to bring it to a close stems from a desire to figure out his next chapter on his own terms. Stay tuned. Retirement is the last thing on his mind.



Alex Sarian

Arts Commons of Calgary, Alberta, Canada, has selected **ALEX SARIAN** as president and chief executive officer. He has an extensive

background as an arts organization management consultant, with a large focus on fundraising, mediation, programming, and education. He has held various leadership roles at Lincoln Center for the Performing Arts, most recently serving as

the acting executive director for grant-making, community engagement, education, youth and family programming. During his tenure, he managed a \$12 million budget, developed fundraising and partnership opportunities and chaired the leadership council with other organizations on the Lincoln Center campus. He implemented the Lincoln Center Cultural Innovation Fund and organized the Summer Forum, an annual international conference focused on arts education. Sarian previously held the senior strategist/management consultant role at LaPlaca Cohen in New York, assisting in strategic planning initiatives with high-profile clients such as Boston Ballet and San Francisco Museum of Modern Art. His additional leadership roles include director, education and community engagement for MCC Theater in New York. "I am thrilled and humbled to join the Arts Commons community, learn from my new colleagues, and lead the third largest performing arts center in Canada," says Sarian. "Centers like Arts Commons are paramount to creating and maintaining a sense of civic and social vibrancy and I look forward to continuing the great work being done to ensure that the arts play a role in the lives of all Calgarians." The search was led by Arts Consulting Group.

KRISTY EDMUNDS, executive and artistic director of the UCLA Center for the Art of Performance, was named the first recipient of the inaugural Berresford Prize, which recognizes those who advance the performing arts, particularly by supporting the careers of up and coming artists. Edmunds consistently curates a season that reflects the

population of Los Angeles across race, class, sex, and gender on the stage. Edmunds has a reputation for innovation and depth in the presentation of contemporary performing arts. Edmunds was the founding executive and artistic director of the Portland Institute for Contemporary Art and the TBA



Kristy Edmunds

Festival—Time Based Art—in Portland, Oregon. She served as artistic director for the Melbourne International Arts Festival

from 2005 to 2008, and was appointed the head of the School of Performing Arts at the Victorian College of the Arts/University of Melbourne, and after one year became the Deputy Dean for the College.

APAP mourns the loss of several friends of the arts: **PETER COOGAN**'s philanthropy allowed the Fred Fox School of Music at the University of Arizona to acquire two new Steinway grand pianos. **KEVIN TARRANT**, who performed the opening indigenous blessing at APAP | NYC 2020, was executive director of Safe Harbors Collective, co-producer of the Reflections of Native Voices Festival and husband of APAP board member Muriel Borst Tarrant. **BRADLEY FIELDS** was a magician and educator who played the barker in the Broadway show Barnum, which opened in 1980. APAP also mourns the many performing artists who have lost their lives in the coronavirus pandemic. **IIA**



Follow Spot: **MEASURE FOR MEASURE**

At the Krannert Center, costume designers shift their handiwork to masks and gowns for local medical professionals

BY KRISTEN ANDRESEN

Spider-Man. Batgirl. Captain America.

Lots of superheroes wear masks. But the superheroes at the Krannert Center for the Arts make them.

At the start of the Covid-19 pandemic, staffers from the Krannert Center's Costume Shop joined forces with campus partners at the University of

Illinois at Urbana-Champaign to launch I-PPE, a team dedicated to designing, prototyping and producing the products needed by the area's medical community. Costume designers shifted their focus to creating technical renderings and patterns for manufacturers, as well as producing gowns, masks and head coverings. In addition, they provided patterns, fabric

and other materials to residents interested in joining the effort.

"Community involvement was very important to this team," says costume shop director Andrea Bouck. "We had people from the community reaching out, all with varying levels of skill, but all ready to lend their time and efforts to help."

To say it was well-received would be an understatement.

"We actually had to take down the volunteer form temporarily after we hit 400 forms submitted just so our shop could try to catch up," says Bridget Lee-Calfas, the center's advertising and publicity director.

Distributing materials to that many volunteers was a daunting—and at times stressful—task. But the Krannert Center staff was up for the


challenge. They teamed up with the owner of a local bagel shop to create a contact-free, drive-up station where community members could safely pick up premade mask and gown packets from a masked and gloved Krannert Center volunteer.

“From the very beginning we want our volunteers and their families to be safe, so the first mask they make is for themselves, and if their family had no means to acquire a mask of their own, they were able to take the first masks they make to protect their family,” Bouck says.

At press time, the I-PPE team had designed and delivered 1,000 disposable gowns and 5,000 masks to medical professionals and others in the Urbana-Champaign community. The team

also shared its knowledge with regional businesses so that they could take up the baton.

“We are helping our medical communities by creating a system locally that is capable of producing the medical equipment necessary to fulfill the needs of this community,” Bouck says. “If, in the future, we find ourselves in a precarious situation such as this, we will be able to better respond to the need quicker. Not only is it important to the medical community to have the supplies that are required to protect them, we are also putting out-of-work people back to work—with every intention given to the safety of all workers.”

To download your own mask or gown pattern, visit <https://kcpacostumes.blogspot.com>. 



Pasifika

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AOTEAROA'S FINEST (NEW ZEALAND)



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GUITAR & 'UKULELE

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JEFF PETERSON
LED KAAPANA
MAKANA
NATHAN AWEAU
OWANA SALAZAR
WAIPUNA



KEOLA & MOANA BEAMER

DANCE

HALAU HULA KA NO'EAU
HALAU O KEKUIHI



OKAREKA DANCE IN MANA WAHINE

TAIKO

KENNY ENDO



SPOKEN WORD

KATHY YOGI COLLINS
KEALOHA'S "THE STORY OF EVERYTHING"



KEALOHA

PASIFIKA-ARTISTS.COM
for complete roster

WELCOME TO THE KNOWLEDGE ISSUE.

Before Covid-19 started to have its way with our lives, the editorial team of *Inside Arts* was planning our summer issue—also called the Knowledge Issue. We developed the idea for the annual theme a few years ago to feature arts industry and related stories that had been published elsewhere in the last year or so and that had some staying power. Each year, we engage a new set of curators from the field and the membership to submit stories that resonated with them. Each year, these stories have resonated with us and with readers as well.

Now, back to the timeline of Covid-19. Our editorial process was well underway when we dispersed from our offices, began working at home and quarantining ourselves and our mail. With all that in mind, we knew a print publication might not be the most prudent way to proceed. But we knew we had to proceed. What you are reading now is the first digital-only version of *Inside Arts*.

In preparing the pieces in this issue, I was struck by how the topics—self-love, climate change, mental health and the work of REDI (race, equity, diversity and inclusion) particularly in the realm of Native land—carried over to the age of a pandemic. These issues were important previous to the pandemic, and they are even more important during preparation for a world and industry in a powerful cycle of adaptation—not to mention the personal and professional losses to our community.

Our curators are experts in their fields, and we are grateful for the knowledge they have provided to our hearts and minds for this issue. We hope you find instruction or comfort or both in this selection of stories. Our stories, after all, are what keep us connected and driven toward a better, safer, kinder world. That is an ageless and timeless goal.

—Alicia Anstead, Editor



MEET OUR GUEST CURATORS



SARAH FRANKLAND
HEAD OF ARTS
British Council
Read more about Sarah [HERE](#).



T. LULANI ARQUETTE
PRESIDENT AND CEO
REUBEN TOMÁS ROQUEÑI
DIRECTOR OF NATIONAL ARTIST FELLOWSHIPS

Native Arts and Cultures Foundation
Read more about Lulani [HERE](#) and Reuben [HERE](#).



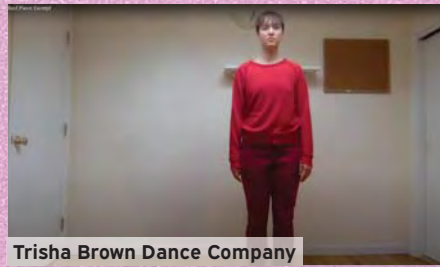
MICHELLE RAMOS
EXECUTIVE DIRECTOR
Alternate ROOTS
Read more about Michelle [HERE](#).



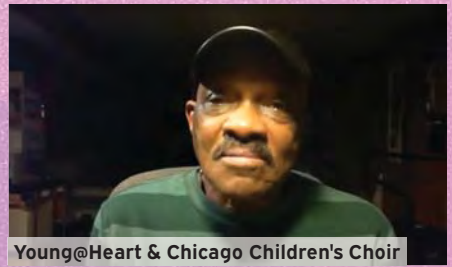
JON CATHERWOOD-GINN
ASSOCIATE DIRECTOR OF PROGRAMMING
Moss Arts Center
Read more about Jon [HERE](#).



Heal the World ASL



Trisha Brown Dance Company



Young@Heart & Chicago Children's Choir



Mixed eMotion Theatrx



Captive Audience Productions



RAWdance



Davone Tines



Annelle K. Gregory



Luis Andre Comedy

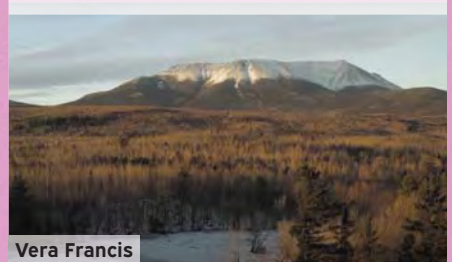
APAP Members' Creative Responses to COVID-19

The images here represent screen shots from performance videos submitted by APAP members in response to Covid-19.

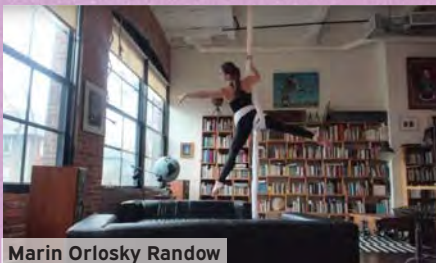
To view the full playlist, please visit <https://bit.ly/APAPCreativeResponses>.



Judy Carmichael



Vera Francis



Marin Orlosky Randow



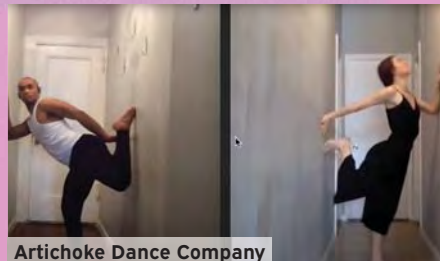
Damian Sneed



Artown



Flyaway Productions



Artichoke Dance Company



LOL McFiercen <3 U&U

When this article was sent to me by a trusted colleague and friend, I couldn't make it through the first read, because I couldn't see the text through my tears. (We're talking ugly crying y'all.) I can't recall a time that reading someone else's words resonated so deeply inside of me it brought me to my knees. My experiences as a woman leader of color in the arts and in the legal/policy sectors have always been challenging: the self-criticism, the microaggressions, outright racist behaviors, imposter syndrome and the like. But it wasn't until reading this piece that I had to acknowledge, and reflect maybe for the first time, that often it's my own people who are harder on me, and that perhaps my constant state of disrupting

the status quo and discomfort with power might be causing me to get in my own way. I offer this article as a reflection for all leaders of color, but more importantly, for those working alongside them, to provide insight, understanding, and to raise awareness that the battles your leaders are struggling with may be deeper and more nuanced than you know. Have grace, show compassion, and realize they are not just fighting for you or against the system but possibly also battling themselves.

MICHELLE RAMOS
EXECUTIVE DIRECTOR
ALTERNATE ROOTS



TOXIC SELF-MARGINALIZATION

How our unconscious addiction to being underdogs harms our work

BY VU LE

This post is long and will deal with a serious topic that may rile you up.

Lately, I've been seeing more and more of us who are supposed to be on the same "side" attack one another. "We progressives are eating our own" is a refrain I hear often. I wrote about this earlier, in a post called "Hey progressives, can we stop using the tools of social justice to tear one another down?" This was followed up with a post to balance things out, called "Hey people with privilege, you need to be OK with making mistakes and being called out."

The last four years have been rough on many of us. There is generalized anxiety caused by the relentless cruelty, racism, and inhumanity of this administration. My mental health professional friends have been getting more business than they can handle. All of us to a degree feel helpless against the overwhelming forces of hatred that we read about on a daily basis. Our dedication to the fight, though, means that we often channel this energy toward targets that are easier and closer in proximity. And thus, we sometimes turn on one another. As one colleague said to me, "People need closer targets, and ones they can successfully take down."

In our sector, these "closer targets" are often EDs/CEOs and others in positional power within nonprofits. These leaders automatically become proxies of institutional power, and mobilizing against them in some ways helps to restore a sense of control that many of us have felt like we've lost in the face of ongoing horrors. I speak to a lot of nonprofit leaders. They tell stories that, unfortunately, are extremely similar. The ED or senior leader did something the staff didn't like, often HR-related like the firing of a team member or the retention of a team member who should have been fired earlier. This then becomes a significant issue that rallies the team, who often may not have the full picture, who then start organizing, using accusations of bias and injustice. Often it evolves into what I call the Wheel of Disillusionment. When the Wheel is set in motion, the damage it unleashes takes significant energy and time, sometimes years, to recover from.

What has been really alarming of late is the number of nonprofit leaders of color who are going through this. Including women leaders of color. Including Black women leaders. Just in the last two months I have had conversations with several POC leaders who

have been experiencing prolonged internal struggles with their teams, being constantly criticized by staff, continually having their motives questioned, on top of all the other challenges they and their organizations face. Many are leaving or thinking of leaving their position, continuing a severe crisis of leaders of color exiting their post, or even the sector, in droves.

It's not that the critical feedback is unwarranted; much is valid. And I know there are crappy, abusive, even unethical nonprofit leaders. Like other professions, we have our fair share of both good and bad folks. Taking down the bad ones, the ones who perpetuate injustice through their actions, before they can further harm the people we serve, is something we have a moral obligation to do. But it seems like some in our sector can no longer tell who is good or bad anymore, and they associate any sort of positional power as inherently bad, and any sort of mistake as a sign of corruption to be rooted out and destroyed at all cost, including sometimes imploding the organization.

This affects leaders of all colors and genders. It is warranted for leaders to be criticized, but when women of color leaders, when black women leaders, who experience the most injustice and oppression, are seen as "the Man" to be brought down, something is seriously wrong.

Discussions with leaders of color who are going through similar challenges revealed a phenomenon that may explain these dynamics and possibly help us overcome them. I call it Toxic Self-



Marginalization (TSM): The deep entanglement of one's identity with being marginalized, to the point where one is inclined to destroy anything that jeopardizes that identity. TSM manifests in several ways:

An addiction to being the underdog: Despite fighting to end marginalization, being marginalized in a sad way provides a sense of familiarity and comfort. A WOC ED colleague I talked to mentioned that everyone on her team got along when she was leading a scrappy organization that had little funding and wasn't taken seriously. They were the underdogs, fighting together against an inequitable system. Everyone was happy, despite the lack of funding and visibility. As soon as she was able to raise money, increase everyone's pay, and lifted the organization's public profile, suddenly her team started criticizing her and becoming very unhappy. Nothing she did was now good enough. Every decision was now scrutinized. Every mistake she made was now a big deal.

A deep discomfort with power: The imbalance of power is what drives many unjust systems. So we often associate power as something bad. However, power by itself is neither good nor bad. Like fire can be used for warmth or for harm, power can be wielded

for good or for bad. But Toxic Self-Marginalization does not understand that. It assumes that power corrupts, and that anyone who has power—including other marginalized people—must, or will, be corrupt. This helps explain why some leaders that everyone loves become hated as soon as they have positional power, even as they try to wield this power for good.

A fighting mode that's difficult to turn off: Fighting unjust systems is what defines our sector and many of us who are working each day to advance a better world. It becomes a problem, however, when we do not know when to stop, or whom we should be targeting to get the systems change we want. When our identity becomes too entangled with being marginalized, with constantly having to fight, we assume this is the norm. We become hyper-vigilant. It's like soldiers and warriors having a difficult time coping when they are no longer on the battlefield. They may lash out at the people who care about them. In our sector, it means sometimes we attack others who are on our side.

A propensity for self-sabotage: When something comes along that moves us away from being marginalized—for example, when our organization or community starts to get more power or resources—it threatens our identity,

and we act to restore equilibrium. In a way, we try to tear something, including ourselves, down before it becomes part of "The System." At an individual level, it may look like declining, or finding ways to be rejected from, a job with positional power. At the organizational level, it might include turning down funding, jeopardizing meaningful partnerships, and neutralizing those with positional authority who may see strategic value in gaining those resources and relationships.

TSM is a kind of Stockholm Syndrome, and an effective tool of the dominant system to keep injustice in place. Getting people to be so used to being oppressed that they feel uncomfortable when they have any sort of power, to the point that they create internal conflict, is brilliant. And because it is unconscious, it is difficult for us to recognize and counter. It's not that some people have toxic self-marginalization, and others don't. Like the cold, all of us are infected with it from time to time, some occasions more severely or more frequently than others. Some of us have no idea how infected we are, and we spread the infection to others.

A quick warning before we move forward: Be careful with this term. It does not apply in every situation. If you are a person with positional power and your staff



criticize you, do not be tempted to say it's because of toxic self-marginalization, not without a period of reflection and research. It may be TSM, or it may just be because you are a crappy leader and you need to change or resign.

But I think this is becoming more and more of a problem in our sector. Dealing with TSM is exhausting and leaves us less energy to deal with greater threats, and right now, we need all of us to be focused on dealing with the greater threats. It diminishes our effectiveness when we continue to sabotage our own efforts without even realizing it.

And we need to acknowledge also that this phenomenon, like everything else, disproportionately affects leaders of color. I know a lot of white nonprofit leaders who are experiencing similar challenges. But it seems lately that POC leaders have been having an even harder time, especially with other staff of color. It's like in some ways, if you're a white ED, you may get a pass when you make a mistake because you don't have the lived experience and can rightfully claim ignorance. You have the privilege to be imperfect.

But if you're a person of color, you're expected to know better. You live through racism and injustice every day, so you should naturally be able to understand everything

and never make a mistake, and you are considered a part of the problem when you demonstrate that you are imperfect like everyone else. Targeting leaders of color who have positional power is an effective way to diminish their effectiveness and serve as deterrence for other leaders of color, thus helping to maintain status quo, including the marginalization status that many of us may be unconsciously most comfortable with. How do we get people of color to assume leadership positions when the pressure is so high and the threshold for being considered a cog in the wheel of injustice so low?

I don't exactly know how to counter toxic self-marginalization; it will require constant self-reflection and dialog, including about our uneasy relationship with power. I do know that many nonprofit leaders are emotionally drained. Dealing with a broken funding system and daily doses of racism, bigotry, misogyny, ableism, etc., in your work and in society is stressful enough, but to come back to your own team constantly doubting your motives and not giving you the grace to be a fallible human being is soul-crushing. As another frustrated WOC ED said to me, "Maybe this model is not working. Maybe we just need to give all the money back and do something else."

Perhaps that is the answer. Perhaps we need a completely different system altogether, one that is less hierarchical and can avoid these power differentials and the dynamics they carry. But I've also seen those who are trying to do just that, who use their positional power to shift organizational structures and practices, get railroaded too.

This is something all of us need to reflect on and debate over. Most of us are here because in various ways, we are affected by systems of injustice, or deeply care about those who are. But like that story about the fish who passed another fish, and the second fish asked "How's the water?" and the first fish is like "What the hell is water?" each of us need to reflect on whether we are so used to existing within a system of inequity and marginalization that if taken out of it, like a fish out of water, we start unknowingly fighting to get back into it. **!?!**

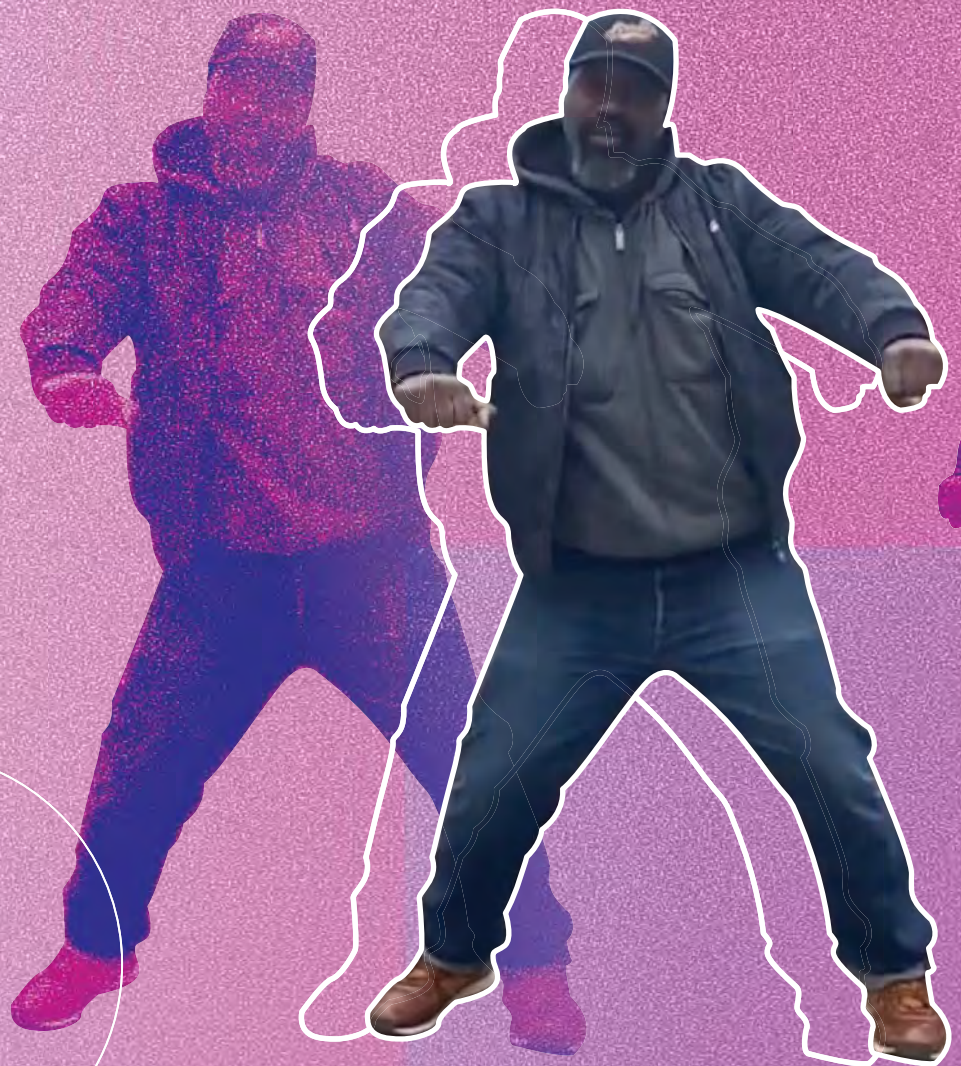
This article was originally published on the blog Nonprofit AF by Vu Le on September 19, 2019. It is reprinted here with permission from the author.





This article outlines what many of us in the field already know: The arts are inextricably linked to people's mental health and well-being. This article goes beyond the anecdotal and demonstrates the connection through in-depth research. As we face the current Covid-19 crisis, people will need support for their mental health and well-being more than ever. I hope that with this, research arts organizations will receive the recognition of their critical role in our society.

SARAH FRANKLAND
HEAD OF ARTS
BRITISH COUNCIL



IT MAKES SENSE

How arts can help improve your mental health

**BY DORIEN EISING/
MENTAL HEALTH
FOUNDATION**



We are facing huge public health challenges in the UK. Mental ill health accounts for more than 20 percent of these challenges, more than cancer and cardiovascular disease.

As the number of people with long-term conditions increases and with an ageing population who may experience high levels of physical inactivity and social isolation, innovative and effective treatments are needed, more than ever!

The arts seem to have an important role to play in this—through offering help, promoting well-being and creating a space for social connection.

We've looked at the added value of the arts and how they can keep us happy and in good mental health.

BEING ENGAGED IN THE ART

Do you recognize a feeling of joy

that you can get when taking part in cultural activities such as music, museums, dance groups and theatre?

Getting involved with the arts can have powerful and lasting effects on health. It can help to protect against a range of mental health conditions, help manage mental ill health and support recovery.

THERE ARE MANY WAYS TO ENGAGE IN ARTS AND IMPROVE YOUR MENTAL HEALTH

Art and health programs led by artists and musicians can deliver health benefits through participatory arts programs and arts engagement in everyday life.

When we talk about the arts, we include visual and performing arts, such as traditional craft, sculpture, digital art, text, dance, film, literature, music, singing, gardening and the culinary arts.



“ARTS AND CREATIVITY ARE AN IMPORTANT PART OF THE PROGRAMS WE RUN AT THE MENTAL HEALTH FOUNDATION. ART CAN BE A DIFFERENT AND FUN WAY TO EXPRESS AND TALK ABOUT EMOTION.”

— Jolie Goodman, Programs Manager for Empowerment and Later Life

ARTS CAN MAKE A POWERFUL CONTRIBUTION TO OUR MENTAL HEALTH

Engaging in the arts seems to be growing in popularity as a way to improve your well-being. Participating in the arts can enable people to deal with a wide range of mental health conditions and psychological distress.

The best part is that it helps people to improve their mental health through creativity. Making art is helping many people express

themselves, without having to use words.

ARTS CAN CREATE A FEELING OF COMMUNITY

The arts also help at a community level. As we age, we might face isolation through a loss of social connections, such as friends, family and workplace—as well as other limitations such as decreasing physical health.

Through getting involved in arts programs, people in later life can rebuild their social connections and extend existing support in their communities. Getting in touch with others helps in alleviating loneliness and isolation. This is also true for care homes, where arts activities can help increase social interactions among residents and between residents and staff, which can improve mood and well-being.

“AT THE MENTAL HEALTH FOUNDATION, WE ARE STARTING A NEW PROJECT. CREATING COMMUNITIES IS AN 18-MONTH PROJECT FUNDED BY THE MERCERS TRUST. WE ARE FACILITATING PEER GROUPS IN PARTNERSHIP WITH ANCHOR HANOVER HOUSING, USING CREATIVITY AND ACCESS TO THE OUTDOORS TO IMPROVE WELL-BEING AND SOCIAL CONNECTEDNESS FOR TENANTS IN DIFFERENT TYPES OF LATER LIFE HOUSING SCHEMES. IN TERMS OF CREATIVITY WE WILL USE PAINTINGS THAT PEOPLE MAY BE FAMILIAR WITH TO BEGIN CONVERSATIONS ABOUT EMOTION AND BUILD ON THESE. WE WILL HELP PARTICIPANTS TO USE DIFFERENT MATERIALS TO PRODUCE ARTWORK THAT IS RELEVANT TO THEM. EVEN

IF THEY DON'T THINK OF THEMSELVES AS CREATIVE, WE WANT TO CREATE AN ENVIRONMENT THAT ENCOURAGES THEM TO HAVE FUN AND BE PLAYFUL. IT MAY BE THAT PEOPLE ARE INTERESTED IN BRINGING THEIR MEMORIES TO LIFE.”

THE ARTS' VALUABLE ROLE IN MENTAL HEALTH IS BEING RECOGNIZED

More and more people now appreciate that the arts and culture can play a valuable role in helping people who have mental health problems.

As we've noted: Engaging in arts, social activities and interaction within our communities can help with major challenges such as aging and loneliness. It can help to boost confidence and make us feel more engaged and resilient. Besides these benefits, art engagement also alleviates anxiety, depression and stress.

THE ARTS AND HEALTH ECONOMICS—IT JUST MAKES SENSE

Since it can be used as a non-medical approach to preventing mental health problems it could help save money in the health service and social care.

Making art can enable people to take greater responsibility of their own health and well-being by helping maintain levels of independence and curiosity and improve the quality of life by bringing greater joy.

Find out more now and review the **references** for this post. **171**

This excerpted post originally appeared on the Mental Health Foundation blog June 25, 2019, and is reprinted here with permission from that organization.



In early March, I joined a cohort of artists, arts administrators, cultural workers and scientists from the U.S. and Canada gathered at Biosphere 2 in Oracle, Arizona for the inaugural Creative Climate Leadership USA intensive program. CCL is a new program for artists and cultural professionals to explore the cultural dimensions of climate change and take action with impact, creativity and resilience. In the midst of this intimate learning and leadership exchange focused on developing creative responses for a new climate future, the impact of the Covid-19 pandemic escalated in the U.S. and around the world. The interconnectedness of these two issues—climate change and an emerging global pandemic—were not lost on me. Our interconnectedness became clearer as humans impacted by and responsible for both, and as members of

an arts touring industry that could re-imagine how we work to address that impact in our own communities. Vijay Mathew's article was published on HowlRound more than a year ago, but it seems prescient and timely today. With tours currently grounded and live performances on pause, we are forced to learn new ways of programming and collaborating with each other. How might we apply this learning to re-imagine how we work and our industry's impact on climate change? Think of Mathew's article as a road map of sorts—or simply more support for discourse, consciousness and action.

KRISTA BRADLEY
DIRECTOR OF PROGRAMS AND RESOURCES
ASSOCIATION OF PERFORMING ARTS PROFESSIONALS

SCREEN SHOT FROM AHP MEMBERS' CREATIVE RESPONSES TO COVID-19 ON YOUTUBE.
YOUR UN/AMI PLEASER BY ALFREDO MERCUT





WHAT'S YOUR VISION FOR A POST-CARBON ARTS SECTOR?

The emergency deadline has been announced: 2030.

BY VIJAY MATHEW

Sounding an alarm in October 2018, the UN's Intergovernmental Panel on Climate Change published a special report to warn the world about the impact of the smallest decimal point changes in global warming temperatures above pre-industrial levels. The report also stated that, in order to prevent even larger scale human suffering than we are currently on course to collide with, the world has to commit to drastically reducing global emissions starting now until 2030, or face a point of no return for humanity. This hard deadline implies not just a profound shift in our current lifestyles, but also the creation of entirely new systems and cultural values for how our civilization operates.

This pivotal moment in history begs the questions: How do we—the institutionally supported nonprofit arts sector, primarily in the wealthiest and most polluting countries—continue to justify our business-as-usual, fossil-fueled programming, which relies on one of the worst contributors to emissions, air travel? When we create long-term plans for our arts organizations, are our designs implicitly informed by our current fossil-fueled way of thinking?

How can we revise our missions to address the existential emergency that human civilization finds itself in while not inadvertently propagating the crisis and our cognitive dissonance with our institutional travel practices? How do we reconceive of our art-making systems for a post-carbon world?

AIR TRAVEL IS A CARBON BOMB

Many nonprofit organizations that serve and support the artistic, educational, and cultural field in some way have come to depend on the commercial aviation industry to make their programming and fulfill their missions. We have decades of habitual practice of flying dozens—if not hundreds—of people all over our large continents for conferences and productions. For many of us, this is programmatic activity central to our organizations' missions.

In terms of the types of fossil-fueled activity in the arts sector, air travel is the major area that we can collectively focus on in order to develop alternatives. The reason to focus on air travel specifically is that there is no near-term post-carbon technology for flying. Only slower land-based and water-based transportation systems have the eventual potential to be low-carbon or zero-carbon in the near term.

HOW CAN WE PROCESS THIS ETHICAL QUANDARY?

In the United States, our nonprofit missions and programming were devised in the latter half of the twentieth century when climate change—understood by scientists even then to be an existential threat to organized human life—was successfully ignored by most everyone. Those arts organizations developed, professionalizing the fields and creating the vibrant artistic communities we have today. Parallel to that growth was the acceleration and proliferation of air travel, and then, with that, a total dependence on it. However, revolutionary experiments, actions, and visions for another way forward have yet to flow into the mainstream of our field's practices—even given what we cultural workers know now about climate change. There is an opening and an opportunity for collective leadership and deep systemic change here.

DIFFICULT QUESTIONS TO EXAMINE AROUND OUR FIELD'S DEPENDENCE ON AIR TRAVEL

For arts-presenting and arts-producing organizations: Can we continue producing shows and booking tours that require and depend on fast travel and that consequently unleash massive amounts of greenhouse gas emissions? What can we learn from the not-so-distant past, before air travel was the de facto mode of transportation?

For professional networks and service organizations: Can we create alternatives to in-person conferences and meetings as a default feature and habit of our programming?

Solutions and examples for the change that's needed now:

1. ACCOUNTABILITY AND DIVESTMENT

Our field's funders could decide to lead and encourage their grantees to design artistic programming that's not fossil-fuel dependent, especially in the United States where a significant percentage of funding for the nonprofit arts sector comes from private nonprofit philanthropic foundations. These private foundations may have more agility in terms of creating post-carbon policy than government arts funders, and many of these private foundations' pro-social agendas are already aligned with mitigating the impacts of climate change. All funders, perhaps inadvertently, have an enormous influence on the culture and behavior of our sector, and they can use that power for progress, creative stimulation, and a revival of how we all operate. They can invest in our transformation.

In addition to stimulating our arts sector to re-envision itself, foundations and other institutions such as universities that support the arts should live out their stated values and divest their financial investment portfolios from corporations that contribute to climate change. Fortunately the divestment movement, as tracked by DivestInvest, is now in the mainstream with major institutions participating worldwide. Find the full list of universities and private charitable foundations that have divested or have committed to divestment. If your institution has not joined this list, encourage them to do so.

2. INSTITUTIONAL TRAVEL POLICIES

In the cultural and educational sector, a few universities are leading the way for post-carbon, sustainable travel schemes by favoring alternatives to air travel, such as trains or buses, for attending conferences or restricting air travel entirely when alternative travel falls within a certain distance or duration. The University of Ghent has a university-wide sustainable travel policy, which allows for individual departments to make their own agreements on travel sustainability.

On the funding side, the European Cultural Foundation's STEP Grants for cultural workers have a simple and effective funding scheme designed to encourage land travel instead of air travel. Individuals can ask for more funding if traveling by train or bus compared to airplane. Their guidelines state that, for environmental reasons, they encourage applicants to travel by land, which is widely accepted as the least polluting means of mass transportation.

3. VIRTUAL CONFERENCING, LIVESTREAMING, AND LIVE PERFORMANCE EXPERIMENTS

There is much experimentation and development left to do when it comes to organizing meetings, assemblies, conferences, and performances through video conferencing and livestreaming technologies. One promising concept is replacing the traditional large-scale conference in a destination city with multiple mini-conference hubs in different cities, which are all connected through live

video presence and communication. This would be a kind of hybrid in-person meeting with video conferencing that ties all the hubs together. Participants would use slow travel methods to get to the cities they are closest to in order to participate in the conference. The HowlRound TV livestreaming and video archive project has a decade of experience helping organizations to experiment with video and conferencing, and we see these technologies now as vital tools for transitioning into a post-carbon present and future.

VALUING INSPIRATION, CREATIVITY, AND DEEP CHANGE

Because we've unintentionally designed much of our arts programming by adopting our dominant culture's values of energy abundance, conveniences, and speed, change will be difficult. However, I believe that if we collectively decide now to step out of the business-as-usual model and proactively work toward rapidly transitioning into an alternative, systemic way of supporting and making art, we will find new meaning and relevance for our work.



HowlRound's longest-running journal series, Theatre in the Age of Climate Change, is vital to shaping the present and future of the field. In it, you'll find dozens of examples of inspiring artists and cultural workers dedicated to making an impact in their communities.

On the political front, discourse and consciousness is rapidly changing. The 400 declarations of climate emergency from worldwide municipal governments, the converging movement work like the Sunrise Movement and Extinction Rebellion, the hundreds of thousands of children activists, and the potential national government commitments such as the Green New Deal offer inspiration and motivation for the rapid and massive systems-based change that's needed as our time is quickly running out. **||**

This piece, What's Your Vision for a Post-Carbon Arts Sector? by Vijay Mathew, cultural strategist and a co-founder of HowlRound Theatre Commons, was originally published on HowlRound Theatre Commons on April 17, 2019.



The guide, Honor Native Land: A Guide and Call to Acknowledgement, is essential for organizations planning to conduct land acknowledgements. It is a call to action as organizations consider race, equity, diversity and inclusion (REDI) practices that inevitably lead all of us to the first peoples and caretakers of this land, past and present. The hope is that these acknowledgements forefront deeper dives into your relationships with Native people in your communities and that inclusion investigates organizational makeup, programming and real alignment with REDI values. Work for you?

REUBEN ROQUEÑI
DIRECTOR OF NATIONAL ARTIST
FELLOWSHIPS
NATIVE ARTS AND CULTURES
FOUNDATION

HONOR NATIVE LAND: ARE YOU HESITATING?

By The U.S. Department of Arts and Culture



The U.S. Department of Arts and Culture (USDAC) launched Honor Native Land: A Guide and Call to Acknowledgment toolkit in 2017, calling on all individuals and organizations to open public events and gatherings with acknowledgment of the traditional Native inhabitants of the land. Compiled with input from Indigenous communities, the initiative sparked the attention of thousands of allies to dive into this practice.

The USDAC is actively working with a team of Indigenous artists, protectors and community members engaged to think about what it means to cultivate this practice of acknowledging. During this moment of global pandemic, we believe it's more critical than ever to take stock of the history we're living in. We believe that it is an important act to engage in acknowledgement of the land, waters, and air that has long been—and still is—stewarded by Indigenous people. Regardless of whether you are in a Zoom staff meeting or a Google Hangout webinar, this practice is one which can provide a powerful platform for framing conversations with Indigenous communities at the heart.

I like the idea, but shouldn't an Indigenous person be the one to offer acknowledgment? I'm not Native American.

Cultural democracy—the USDAC's animating principle—says we all share responsibility for a social order of belonging, equity, and justice. If the hard work of confronting and overturning dis-belonging and injustice is left to those most directly affected, everyone else is shirking this collective responsibility. Acknowledgment isn't a favor others do for Indigenous people. Just like taking action to stop someone from disrespecting or insulting others on account of their gender, orientation, ethnicity, or religion, acknowledgment is a step toward cultural democracy.

I'm really nervous about making a mistake. What if I mispronounce something? What if I do it wrong?

The act of providing a land acknowledgement is an opportunity for the organizer(s) to consent to learning in public. There are over 574 Indigenous nations in this country and much of American history has made these diverse groups invisible to most people. It's only natural to make mistakes, it's a serious undertaking. What matters is that we stick with it.





Vocalist Martha Redbone offered a Women's Honoring Song after the land acknowledgement at APAP | NYC 2019.

The Guide is full of suggestions for researching which peoples are in your area, how to connect with local Native organizations, Indigenous studies programs and lots of online

The Guide says that “[f]or more than five hundred years, Native communities across the Americas have demonstrated resilience and resistance in the face

Indigenous and other communities of color in the global experience.

Here is an example of the longer version:

Every community owes its existence and vitality to generations from around the world who contributed their hopes, dreams, and energy to making the history that led to this moment. Some were brought here against their will, some were drawn to leave their distant homes in hope of a better life, and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical to building mutual respect and connection across all barriers of heritage and difference.

We begin this effort to acknowledge what has been buried by honoring the truth. We are standing on the ancestral lands of the

“THE GUIDE SAYS THAT ‘[F]OR MORE THAN FIVE HUNDRED YEARS, NATIVE COMMUNITIES ACROSS THE AMERICAS HAVE DEMONSTRATED RESILIENCE AND RESISTANCE IN THE FACE OF VIOLENT EFFORTS TO SEPARATE THEM FROM THEIR LAND, CULTURE, AND EACH OTHER.’”

resources. Much information is available through this online Native Land map; it is often possible to learn correct pronunciation of tribal names by clicking their links on that map.

What about all the other people who lived here—the Africans who were brought against their will to the communities of color pushed out to make way for gentrification? Shouldn't we acknowledge them too?

of violent efforts to separate them from their land, culture, and each other.” They may have been the first on this landmass harmed by colonial policies, but by no means the last. The USDAC encourages individuals to incorporate a longer acknowledgement into your presentation. This version views the land acknowledgement through an intersectional lens. This integrated acknowledgement recognizes the interconnected oppression of Black,

_____ People
[if possible, add more specific detail about the nature of the occupied land]. We pay respects to their elders past and present. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

What about more than an acknowledgment: a prayer, ceremony, or performance? Is it OK for me to try for that?

There are many possible steps beyond acknowledgment. All should be offered by Indigenous people. When members of one

Native people visit the territory of another, they may engage in a formal exchange of greetings, gifts, and blessings. Artists or spiritual leaders whose tribe's traditional lands are the site of your event may be invited to offer a traditional cultural protocol or to acknowledge ancestors with a song, prayer, or ritual. Whether you are non-Native or Indigenous, it is perfectly fine to reach out to local Indigenous organizations or individuals with a respectful invitation.

It's also important to offer an honorarium, travel stipend (if applicable) and/or a gift as appropriate to the individual elder, artist, or spiritual leader that you've invited. Give your invited guests enough time to consider the request

and meaningfully prepare. Each group, region and event is different.

You say "Acknowledgment by itself is a small gesture. It becomes meaningful when coupled with authentic relationship and informed action." What kind of action? I'm worried that we will be asked to change our programs or staffing or governance in ways I can't make happen. Higher-ups could be upset if I open the door to requests they won't grant.

The USDAC understands acknowledgement as a beginning, a possible opening to greater public consciousness of Native sovereignty and cultural rights and toward correcting the stories and practices that erase Indigenous people's history and culture, toward inviting and honoring the truth. To bring about equity, belonging, and justice, things have to change. The first steps toward that culture shift are awareness of what has been and what could be and public acknowledgment of those realities.

For non-Native organizations, entering into dialogue and relationship with Indigenous people calls for respect and reciprocity, deep listening and truth-telling. There is no immunity from facing these truths.

We at the USDAC would love to hear about your experiences, and any questions you might have about land acknowledgement. Write us at hello@usdac.us. 🙏

A version of this article originally appeared on the U.S. Department of Arts & Culture blog in 2018. It is reprinted here with permission from the USDAC.

Harry B. Wallace, Chief of the Unkechaug Indian Nation, offered a blessing at APAP | NYC 2020.





LISA Three Questions for: RICHARDS TONEY

Lisa Richards Toney, an arts leader of 20 years, became the new **President & CEO** of APAP on July 1. Read more about Toney here and read the APAP announcement of her presidency here. We caught up with her in May to ask her about her thoughts on leadership, the field and our times.

Welcome, Lisa!

WHAT DREW YOU TO APAP AND HOW DOES THAT ALIGN WITH YOUR LEADERSHIP PHILOSOPHY?

I was drawn to APAP because of the magnanimity of the job and my desire to do work that will make an indelible impact on the field and in my career. APAP is a nice culmination of some of the key merits of my past experiences—that feels good. I also think we will gel nicely—I have a consensus-based leadership style that I think will mesh well with the culture of APAP. Celebrating the diversity of people and ideas as we work together to strengthen the field is at the core of who I am as an arts professional. Also, as my experience spans several performing arts genres and the fact that I have been both an artist and an arts administrator, I am excited to bring both selves to the work.

WHAT'S AN ARTS, ARTIST OR ADMINISTRATIVE EXPERIENCE YOU'VE HAD THAT INFLUENCES YOUR COMMITMENT TO THE FIELD?

From 2001-2005, I was fortunate to work as a resident artist for the great theater director Glenda Dickerson at the University of Michigan's Center for World Performance Studies. Our project *Kitchen Prayers: A Snapshot of Global Loss* was a response to the September 11 attacks. The process of devising and performing the work, which gave "voice" to the experiences of women around the world who'd been subjected to war and terrorism, imbued in me an aspiration to commit to work that mattered. We performed locally throughout Michigan and in Istanbul, Turkey. The work itself placed women at the center of their experiences, inspiring a new lens, and ultimately a new discourse, for both women's studies and theater. We devised a script based on real events which developed into a beautifully complex drama filled with dramatic tension, an inviting *mise en scène* and a talented cast who succeeded in moving audiences to tears and into power. The work lives on at the Center's museum. That project fortified my voice as a woman and as a leader. Theater, and the arts, for that matter, have that effect, you know. I want to put my energy into supporting efforts that achieve those big goals. Our field does just that.

THESE ARE HARD TIMES FOR EVERYONE IN OUR FIELD. WHAT ADVICE OR ENCOURAGEMENT CAN YOU SHARE ABOUT THE FUTURE?

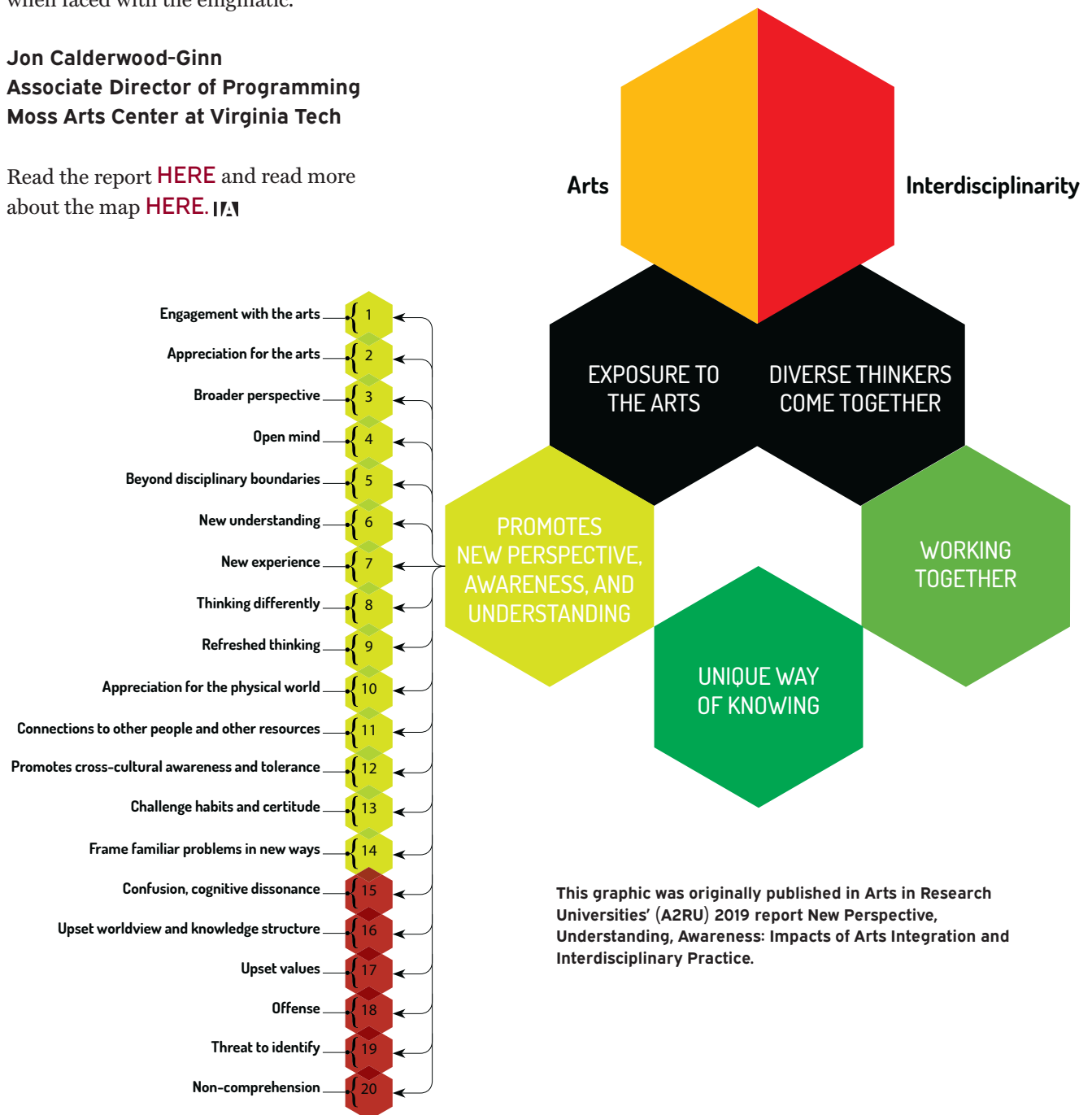
Artists and arts workers are no strangers to hard times. The work is gratifying but it's hard—particularly to sustain and grow. The Covid-19 crisis is bad enough: Our economic structure is fragile as is how we achieve our core purpose through live events. But, the latest murder of black life further upends the devastation we are experiencing in our communities, giving new meaning to hard times. The grief is deep. The longstanding inequities are now the center of national attention. I am encouraged to work with APAP, which stands in solidarity with Black Artists and Black Arts Workers. I am committed to creating more space to amplify diverse voices and perspectives recognizing that it is our collective will which strengthens us. We in the arts have an advantage: We are creative; we are resourceful; we are resilient, and our advocacy is stronger than ever. So, while we will feel most vulnerable, we must never forget that our work is necessary. **///**

ARTS INTEGRATION

When I discovered this map—drawn from Alliance for the Arts in Research Universities’ (A2RU) 2019 report *New Perspective, Understanding, Awareness: Impacts of Arts Integration and Interdisciplinary Practice*—I was instantly struck by the way it complicates the reductive binary that’s often assumed of audiences either “getting it” or not “getting it” when they encounter the unfamiliar. The reality of what folks experience is way more complex and rich. It’s a kaleidoscope of growth, aversion, destabilization. I was reminded of the words of Liz Lerman, who (paraphrasing here) has characterized moments of discomfort as opportunities to court curiosity. While this piece has particular relevance to university-based presenters charged with fostering arts integration across disciplines, I think it’s useful to all in the arts ecosystem as we seek to better understand our audiences and ourselves when faced with the enigmatic.

Jon Calderwood-Ginn
Associate Director of Programming
Moss Arts Center at Virginia Tech

Read the report [HERE](#) and read more about the map [HERE](#).



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along the way for so many years.*