

## Event Transcript

November 19, 2020 – *What Does Racial Diversity Look Like in a Race-Specific Organization?*  
A Conversation with Sade Lythcott, Jafreen Uddin, and Natalia Viera, Moderated by Rebecca KellyG

Sara Reisman:

Welcome everyone. Thank you for joining us tonight for *What Does Racial Diversity Look Like in a Race Specific Organization?*, a conversation with Sade Lythcott, Jafreen Uddin, Natalia Viera, and moderated by Rebecca KellyG. This program is presented in partnership between the Shelley & Donald Rubin Foundation and the Asian American Arts Alliance, a 2020 art and social justice grantee of the Rubin Foundation. A few points of introduction ... My name is Sara Reisman. I'm the Executive and Artistic Director of the Shelley & Donald Rubin Foundation based in New York City, where we've supported art and social justice through grant making for the last 25 years, and since 2015 at The 8th Floor where we've been organizing exhibitions and public programs that address themes of social justice and political import.

Before we begin, please note that this event has closed captioning as well as ASL interpretation. Instructions are in the chat section, but I'll note that for those who would like to access closed captioning, when the captioner starts writing, the CC button appears for viewers. Typically, this will be visible at the bottom of your Zoom pane. Viewers can then click on subtitles next to the CC button to show captioning, and then choose to show the full transcript to have the full transcript appear on the side of the screen. For ASL interpretation, just note when we're screen sharing, please click on Brendan or Andrea's box, and click on the three dots in the corner. Then, select Pin Video. In the meantime, if you can all set your sound to mute. I think you're all probably muted. We will open the conversation to questions towards the end. At that point, we ask that you use the chat function to submit your query.

Then, you'll be called on and unmuted. If you prefer to have your question read for you by one of us, just make a note alongside your question in the chat. Also, note this event is being recorded and will be available early next week. I'd like to take a few minutes for land recognition to acknowledge our respective relationships to place. We're gathered virtually in many locations at once. Some of us are in Manhattan. Others are in other boroughs of New York City that are mostly, if not all, unceded lands. As this event is co-organized by the Rubin Foundation and the Asian American Arts Alliance, I'll address the specific sites where offices are located, near Union Square and in Dumbo, Brooklyn respectively, as well as other boroughs where many of you may be, therefor acknowledging the Lenape, Canarsee, [inaudible 00:02:25], and Wappinger communities, past and present as well as future generations.

The Shelley & Donald Rubin Foundation and The 8th Floor acknowledge being founded upon exclusions and erasures of Indigenous peoples, including those whose land is where our places of work are located. This acknowledgment verbalizes a commitment to the process of working to dismantle the ongoing legacies of settler colonialism, a commitment that has become all the more poignant in this time of political upheaval and resistance, that has resulted in transformative activist engagement across the country. I'm going to add to this land

acknowledgment a virtual land recognition using language devised by Jill Carter, a professor in the Indigenous Studies and the Drama, Theater, and Performance Studies departments at the University of Toronto. Carter writes, "Zoom has erected its headquarters in San Jose, California, while Skype has erected one key arm of its operations in Palo Alto, California. This is a traditional territory of the Muwekma Ohlone Tribal Nation. Current members of this nation are direct descendants of the many missionized tribal groups from across the region. We who are able to connect with each other via Zoom or Skype are deeply indebted to the Muwekma Ohlone people, as the lands and waters they continue to steward now support the people, pipelines and technologies that carry our breaths, images and words across vast distances to others. Thank you."

Now, it's my pleasure to introduce Lisa Gold, who's a long-time friend and colleague and, I think, since 2018, the executive director of the Asian American Arts Alliance, referred to as A4. Within the Rubin Foundation's last cycle of grantmaking, A4 proposed a three part series of programs to address racism that occurs within culturally specific communities.

Having participated in trainings like Race Towards Racial Equity in the Arts Innovation Labs and American [inaudible 00:04:20] Arts National Arts Service Organizations working group, some participants affiliated with A4 have found that these workshops tended to be centered on white leadership confronting their own unconscious biases and address racism in the field or to consider how people of color can confront white supremacy. These type of workshops generally historically have not addressed the racism that can take place within and between specific communities of color. Considering where we are in the year of the global pandemic, most of the Rubin Foundations' grantees were encouraged to adapt their original proposals in order to meet more emergent needs. After conversations with Lisa, we decided to organize a virtual series relating to the questions raised by A4's project proposal, and here we are in our first session, moderated by Equity and Justice consultant, Rebecca KellyG.

Seeing as we have a lot to cover, I hope you'll join me in welcoming Asian American Arts Alliance and our panelists. Welcome Lisa.

Lisa Gold:

Thank you, Sara. Thank you to the Rubin Foundation for giving us the opportunity to present this series. I'm Lisa Gold, the Executive Director, and quick accessibility check ... Excuse me. I am a hapa woman, half Korean and half white with dark brown shoulder length hair, wearing a black sweater. I am speaking from the unseated Lenape and Canarsee Lands on the Lower East Side of Manhattan. For those of you who are not familiar with A4, we are a 37 year-old non-profit service organization dedicated to ensuring greater representation, equity, and opportunities for Asian American artists and arts organizations.

We offer events that build our communities, such as a bi-monthly town hall and monthly Asian American & Pacific Islander arts leaders cause. We provide professional development programs and access to cultural gatekeepers through career round tables and other workshops. We try to create a platform to discuss issues related to Asian American identity through our conversation series of which this is an example. I have to say I'm really, really excited to be presenting this

Re-imagining Diversity series. I'm just going to add a little bit to the thought, the genesis, behind this idea, adding on to what Sara had mentioned. About a year-and-a-half ago, the A4 team found ourselves, like Sara said, discussing this issue of bias within our own community.

We thought that there was really a lack of conversation, a lack of dialogue around it, and that all of this discussion and all of this talk of racial equity and DEI focus was really seemingly about diversifying white-centered spaces, and addressing diversity, equity, and justice from a white perspective. Sara and I proposed this idea to the Foundation and really wanted to bring together Asian Americans and other BIPOC artists. I don't even want to get into the term BIPOC. I'm not going to get into the language right now, but we wanted to bring together organizations so that we could actually discuss these phony issues and try to build mutual understanding and real allyship.

Then, COVID hit, and then just the brutal murder of George Floyd, which was so painful on so many levels. In the wake of that unjust killing and the uprisings that followed, we found that many Asian Americans came together to support members of the black and brown communities in the streets and through social media, but we could not escape the fact that one of the officers involved in that killing was an Asian American. It just reaffirmed the need to have a space to talk about difficult issues within and among our communities. I'm really so grateful, like I said, that we can come together and hope that we can begin to support each other through these really challenging and uncomfortable conversations.

I'm so grateful to the incredibly thoughtful people, participants, and panelists that we have joining us tonight who are actually doing the hard work to achieving equity rather than just this performative idea of diversity that we're fed through ads of smiling couples at barbecues and things like that. I'm really excited to hear from our speakers tonight, and I'm very, very excited to hear from the audience. I know that there's a lot to discuss, so I hope that these panels will lead to more conversations and real coalition building. Just one more thing before I introduce tonight's panelists, I want to let you know that we're going to be sending out a survey as well as dropping the link to the survey in the chat, so please respond and help us understand what you'd like to discuss further, learn about, take action on, or objections to what's been discussed tonight.

We want to hear it all, the good, the bad, and the ugly. Thank you for your participation too. Now, with great pleasure and gratitude, I'd like to introduce tonight's panelists. First off, Sade Lythcott is a Harlem native and serves as the Chief Executive Officer of the historic National Black Theater, the nation's first revenue generating black arts complex and the longest run theater by a woman of color. She's also the chair of the Coalition of Theaters of Color. She also leads Culture at 3, which is a daily call that brings together more than 300 cultural leaders from across New York City. She leads the re-opening working group. In her spare time she wrote and produced a musical, and she sits on the National Board of Advisors for Art in a Changing America. I do not know how you sleep, Sade.

Next is Jafreen Uddin. Excuse me. Jafreen is the Executive Director of the Asian American Writers' Workshop. Jafreen is the first woman to lead the organization since its founding in 1991. She came to the workshop from PEN America, where she served as Deputy Director of Development for Special Events, and before that she helped oversee executive education at New

York University Stern School of Business. She actually began her career with a stint at the Brennan Center for Justice at NYU School of Law, where she helped create the infrastructure for public programming and spent nearly three years managing an online book salon for Asian media. There is so much more to say about all of these panelists, so I'm going to try to speed through this, but not too fast to upset Andrea and the amazing signors here.

Next, Natalia Viera Salgado was born in San Juan, Puerto Rico. She has worked as curator, a researcher, and curatorial consultant in both Puerto Rico and New York City. In 2017, she founded Pública Espacio Cultural, an independent art's space in her hometown that aims to provide a platform for local and international artists. Previously, she worked at a number of institutions, both in Puerto Rico and in New York. She received an Andrew W. Mellon Foundation grant as part of a residency program in partnership with Abrons Arts Center and Pública Espacio. She has an MA in curatorial practice from SVA New York and is a founding member of Colectivo se habla español, which is a collective that develops artistic and social projects. Excuse me. She is currently the assistant curator of visual arts at the Americas Society in New York.

Last but not least, of course, is our moderator, the amazing Rebecca KellyG. She is an equity and justice facilitator, an interdisciplinary artist, and a former civil rights attorney. As a founder of her own practice, Rebecca KellyG Consulting, her work centers around people in creative communities to help them separate themselves from socially prescribed identities, decolonize the imagination, generate collective growth, and move culture and institutional practices toward equity. She is an accomplished writer, speaker, and has received numerous honors. She has degrees from the University of Connecticut School of Law and Wagner College. Now, I turn it over to Rebecca KellyG.

Rebecca KellyG:

Thank you, Lisa. Hello everyone. Welcome again to the conversation tonight. Welcome to our panelists. Welcome to everyone who's joining us. I won't say too much more about what [inaudible 00:14:16] is here, because you heard that, but I was very excited to receive this invitation to hold space for this conversation, because it is so crucially important that we, as BIPOC people, have time together to sustain, challenge, and affirm our own practices in a way that is not centering whiteness. I'm very much looking forward to doing that tonight and talking to this dynamic panel.

Before we do that, we're going to lay the foundation with a series of community agreements, and those agreements are going to guide the way that we interact, all of us, together ... The way that we interact as panelists and with me as the moderator. When you all enter into the chat or enter Q&A, these are going to be some guiding principles for us. William, can you bring up the agreement for us? Thank you. Okay.

The first agreement is one mic. This is very easy over a webinar. It's one person speaking at a time and making sure that we're giving everyone space to complete their thoughts.

The next one? Move up for the collective, take space and make space. This is an

acknowledgement that there is collective wisdom, that all of us bring wisdom into the room, and that any system or structure that we're talking about lives and manifests within us, as well as the tools for liberation. We want to make sure that we make this space for all of us to contribute in a way that suits us. If you are a person who it's very easy for you to hop in the chat, and you have things that you want to say when you're unmuted, making that space and doing that, but while recognizing that you want to be creative space and time for other people to share their wisdom as well. If you're someone who it's a struggle for you to maybe get in the chat or to say something, recognizing that what you have to say and what your experiences are have value. Try to, for the betterment of the collective of the whole, share your perspective and ask your question.

Next one? Because none of us know everything, but together we know a lot. That's just something we can all try to sit with and recognize. The next one, William? Based on my knowledge and experience, so when we're all speaking, that is what we're speaking from. That is our own limitation, and that is the beauty of our experiences, that we're speaking from our knowledge and from our experience. If you are taking issue with something that someone is saying, recognizing that's where they're speaking from and that's where you're speaking from. If you can do that, then maybe that's where the gap is, and they can support your conversation.

Next one? We acknowledge that we carry both privilege and oppression. All of us, we need to hold and honor that reality that we carry both a privilege and oppression within us, and it's relative to the situation and the circumstances that we're in. Please try to do that and carry the multitude of your identity, both with humility but also with pride. The next thing? We can't always be articulate. We can speak in drafts. Especially when things are really popping off, you might have something that you're very excited to say. It's okay if you don't have it said or done perfectly. That's true for the panelists. That's true for all of you. Just let what it is that you have to say move through you, and we're all going to make space and allow that to come through as it comes through rather than trying to do it perfectly.

Next one? No intentional infliction of pain. As we do speak and we do put our points forward, we might cause pain if we say something that is contrary to someone else's experience or someone else's knowledge. It might cause pain, but we're not going to do that intentionally, but should we say something that does cause pain, what we're going to do in this space is honor the impact of our statement over the intent. We might have a positive intent, but what has happened and what we need to hold is the impact of what we do.

Next one. Wait, my favorite. Why am I talking? It really is my favorite, because it's just about intentionality and being deliberate. When we're speaking, if we want to do all these things that I've already listed, it takes being deliberate. Why am I speaking? What is it I want to contribute right now? Is it because this is a question I'm really sitting with, this is a point I think really needs to be made, or am I trying to demonstrate my knowledge? We don't need to demonstrate that. Everyone here has wisdom. We all are going to honor that. We all acknowledge that let's be deliberate with moving our conversation forward when it is that we choose to speak in this space. Next one? First listen to understand, and then respond. As we're listening to one another, making sure that what we're doing is really listening to what the person is saying and trying to understand what they're saying rather than thinking to ourselves how we're going to respond. We've never heard whatever this person is saying before. We've never been in this moment

before, so if we really want to be able to respond, we have to listen.

Next one? To the extent that this comfort comes up within you, we want to respond to that with curiosity. That response is internal. If you're feeling discomfort, ask yourself, "Why is that?" Is it because of what was said or what was said brings up something in you that you need to investigate for yourself, or is it something that needs to be investigated as a whole? I think there may be one more, William, or is that the last one? Okay. That's the last one. Thank you so much for running through those, so we're all going to try to honor and hold that as we go into our conversation, which we are getting into. We've all been eager to, and now is the time.

Okay, so first, as we've said, what we're talking and getting into ... What are our strategies? How do we connect together as BIPOC people, as artists, as organizers. This first question, it's open to all the panelists, but we're going to start with Jafreen to get your feedback on this, which is what are some examples that you have and can share with us around challenges and successes of movement building and creating work around race and ethnicity with other BIPOC partners?

Jafreen Uddin:

Thank you so much, Rebecca. Thank you, Lisa, A4, and the Shelley & Donald Rubin Foundation for hosting this important conversation. I'll start with ... We launched a new editorial project in July in response to the uprising and reckoning that the country was having around racial justice. We have an online magazine at the Asian American Writers' Workshop called *The Margins*, and we launched a new editorial project called *Black and Asian Feminist Solidarities*. It's published monthly, and it's a collaboration between the Asian American Feminist Collective and the Black Women Radicals, two amazing feminist collectives who are really just embodying the spirit of doing the work.

They do the work in so many amazing ways. We have become this new editorial column, where they published every month a new installment. It's a project we're really proud of, and that I think has been a really good example of success in the work that you just described, for a couple of reasons. I think first, we've envisioned it as a long term project from the get-go. We didn't want it to be a one-and-done type of thing. We've mapped it out to take place over at least the next two years, if not longer, because we recognize that these conversations can't be fleeting. It can't be something we talk about now because it's on peoples' minds, and then forget about. We want it to be a long lasting sustainable act of solidarity and allyship.

I think also, there's a lot of people working on this. It's not just one group. It's not just one community. It's a diverse kitchen of cooks, and we've done that intentionally, because we don't want it to be kind of one group dictating what this approach looks like. Our goal with the project is to use feminist histories and frameworks from both the black and Asian communities to help us come up with tools and strategies that help us build toward collective liberation. The third way that I find it particularly successful is we're honoring our histories, and not just our history as an Asian American community, but the black feminist histories of their community. It's just honoring all of our individual histories, and seeing how we can use them to come together and move forward. That's an example of success.

I'll say, in terms of challenges, I think the most striking challenge to me is just showing up for other groups and showing up for other communities. It's very easy to say you're an ally or to promote allyship with your words, but how are we actually doing it with our actions? Even something as simple as attending each other's events. Are we actually showing up physically, in this year virtually, for other communities? I do think this year one thing that I've noticed personally is a rise in coalitions. I think the need to connect with other groups has really brought out a lot of new coalitions that have popped up, primarily because we weren't able to gather in person. This seemed like one way to connect with other people in other groups, but I think also groups are recognizing there is power in numbers, and there is number when we work together. The Asian American Writers' Workshop is a part of a number of coalitions, but there are so many that are popping up, and I think it's evidence of people recognizing that we do need to work together.

Rebecca KellyG:

Thanks for that, Jafreen. One of the things that you mentioned in there was allyship and what that means. I know we talked a little bit about that in preparation. Natalia, I know that you mentioned having some strong thoughts and feelings around allyship and what that means institutionally and what it means interpersonally? I just wanted to turn to you and see if you had anything to add about successes and challenges that also can speak a little bit to that, to allyship?

Natalia Viera:

Sure. Thank you, and thank you all for having me. I think that the word ally, I find that we need to start kind of deconstructing what it means. Also, thinking about what does it mean to have solidarity within an arts organization and thinking about how these organizations managed what happened with the Black Lives Matter movement. Also, follow that by the pandemic. I think that we should start with the people who you work with and how these institutions operate.

I also feel that all of these words have lost their meanings, because we've been using them so much for our own programming. We love to say that we are building structures of solidarity, but are we really doing that with our institutions? Are we laying off our staff? How are we being more productive? Are we supporting mothers? All of these things are just adding up. I don't know. I would love to see allyship expand, and not just having this common goal, but just finding ways in which we could find unity and commitment to being a better person towards each other. I don't know. I think we should start looking within ourselves in the institutions that we want to build.

Rebecca KellyG:

Yeah. I'm hearing you say that we need to have more, similar to what you were saying as well, Jafreen, like more action behind these words. It's becoming almost to be a little bit robotic. Solidarity, liberation, allyship, diversity; What do these things mean, and what do they look like in practice? Sade, I would love to turn to you and see if you have anything to add in terms of examples of that, that you've seen? Putting those things into practice, and then I'd love to hear

from each of you as far as your personal definitions of solidarity and what that means, but yeah ... Sade.

Sade Lythcott:

I feel what everyone said, deep gratitude to be here tonight. Thank you, Lisa. I feel like it's so funny living in this virtual world. So many people are on Culture at 3, I created. Talk about coalition building and sisters and brothers through this crazy virtual reality, so lovely to convene with everyone tonight. Thank you for having me. A couple of things. I think that when we talk about challenges and opportunities in cross-cultural partnership, a really wonderful model of both the challenges and the opportunities is the Coalition of Theaters of Color. I chair Theaters of Color, it is one of the largest coalitions of BIPOC theaters in the country.

We have 52 cultural arts organization under the umbrella of Coalitions of Theaters of Color, everyone from Amerinda, one of the only Native American theater companies in the country, to Pregones, National Black Theater, and Pan Asian Rep. Those meetings are incredible. They're incredible, because there is a sense of solidarity. We have all come together to have a unified voice around equity, around justice, around looking at the city's budget from a space of radical re-centering of values and principles that New York purports to be, where equity is only as useful as its actionability or its implementation. As a group, we are a powerful force. As a group, in the hardest budget of probably many peoples' lifetime in New York City, CTC did not get cut, because we all came together to advocate for each other's survival, and not just our survival but holding New York City's administration's feet to the fire of what this city purports to be.

On the other hand, the meetings can have so much infighting, because there're so many assumptions that are made cross-culturally. You know the old adage, "When you make an assumption, you can make an ass out of yourself", and that constantly happens. I think it's something that Jafreen was saying and Natalia. We're all using the same language, but we are all also defining things differently. I think that we have to have super clarity when it comes to what we mean when we say equity, or what we mean when we say diversity. That is what I'm very interested in, because not all things are laid plain the same. I think that it's important to deeply listen to the concerns of each community but also within our own community, deep listening in terms of the intersectionality of our experience, to paint a more vibrant, accurate, and radically just portrait of how we can come together.

If equity means different things to different people or if justice means different things to different people, we can't have the same conversation, even though we think we are having it. That's kind of my experience of kind of the opportunities and some of the challenges. I think that solidarity is extended to that principle and the value of deep listening. That's also, for me, the root of allyship. How can I be an ally to any other community within other communities or myself if I'm not deeply listening to the needs of them? There's a reason why grassroots organizing is the most sustainable organizing ... because it comes from the bottom up. I think that's where solidarity comes from. That's where allyship comes from; Deeply listening to the needs of others, and showing up if only to hold space and wait to hear what are actionable steps that support whatever the intention or the action that's wanting to have happened. That's kind of my take or approach on the whole thing.



Rebecca KellyG:

Wow. Thank you for that. That makes a lot of sense, and it makes me think about ... I mean, you were using the word radical. Everyone has been sprinkling that in there, and I believe it's Angela Davis who says, "Radical is simply grabbing something at the root", rather than [inaudible 00:33:12] really doing this deep listening, connecting with one another, and connecting with ourselves, both in looking at all of the things that we bring that are wonderful, but where are our own limitations? We all have them. In order to really listen and connect with each other, we have to reckon with that. As you said, coalitions are always going to be powerful, but can we really build together? Can it actually be a gear or motor that fits together? Let's go back to Jafreen's definition of solidarity and what it looks like in action, what these things look like in action?

Jafreen Uddin:

I think when I think about defining solidarity or allyship, to me it ultimately always goes back to relationship building, like true genuine relationship building. We're all people, and remembering that. Sade mentioned really deeply listening. I think that's a huge part of it. I think a part of listening is also knowing when others need to be heard instead of you and when you need to step back.

I think about after the murder of George Floyd, institutionally at the Asian American Writers' Workshop, we were thinking about, "What do we do? How do we respond? How do we demonstrate solidarity?", but also we recognized this was not our space to take. We wanted to amplify the voices of the organizers on the ground, the grassroots and community organizers really doing the work and starting a lot of these protests. We did release a statement, but it was very short and kind of to the point. It said, "Black Lives Matter", and then we directed people exactly to where to give money, where to follow, and how to support people on the ground. I think an important part of allyship and part of that deep listening is knowing your place, knowing when to step back, and having kind of the self awareness to do that.

Rebecca KellyG:

Thank you. Yes. Natalia? You're muted.

Natalia Viera:

Sorry. Yeah. I'm going to echo everyone's comments. For me, I feel that it's hard. I've been only working here for five years. I'm Puerto Rican. The relationship to the U.S. is kind of complicated, and I've been working in different museums and institutions. I feel that the conversation was different here and there. I had to kind of see what was happening, what was going on, and why people were having these conversations or not. Something that I did with a colleague that I felt was an act of solidarity was to write a statement in a letter and to have a bunch of people sign it. We had over 3,000 co-signers. I went to all these news outlets, but what do we do with that?

Honestly, it has been really intense trying to balance my new job, so I feel that was my way of

showing up. We are trying to build principles of unity and seeing how we can all come together. We don't even know each other. We met through Zoom meetings, and we're trying to come together. How do we do that? It's a conversation that we're still having, but we are meeting. I haven't been able to attend all the meetings, but we're doing the work. What does it mean to be in a position of power also and to be able to have all these experiences as a person? I can't inhabit that experience because it's not me, but how can I do it from my own experience and my privilege? I still feel that we're not there. It's a constant conversation.

Rebecca KellyG:

Yeah. I appreciate you mentioning your own privilege and privileges, and the way that exists when we are trying to movement build. Going back again, there's always a lot of power in our coalition building. We are pushing, pushing to make sure there's a recognition that none of us are a monolith, and that's accurate. That is true. Sade, you also mentioned though what can happen in the spaces, and I think Jafreen you were saying this too, are the assumptions that can come up within our groups about ourselves and about each other. That's something that I found too in cross-cultural organizing or work. We're not a monolith, which is [inaudible 00:39:09]. We're not a monolith.

Then, when we get into the work, sometimes there can be a resistance or a fear in acknowledging the ways that we are in fact different, the divergences that we have, and the privileges and oppression ... Things like colorism, immigration status, or access to education. Those things can be real minefields when we're trying to build together, and there can be a real discomfort and a desire to kind of push past. I'd love to hear from each of you around how you have been working with that, and how you have been confronting, acknowledging, and holding our intersectional experiences so that we can have real solidarity. To the extent that you're still working it out, I'd love to hear more about that too. Sade, I saw you tried to unmute.

Sade Lythcott:

I love this conversation. I love that it is a conversation. What keeps coming to my mind is all of the unconscious bias, that so many of our tools are the tools of colonialism. The compete, the compare, the top to the bottom. We compare our experiences from a space of oppression like, "There's the oppression Olympics" and "Black people get the gold medal." "No. Indigenous people." What we're doing is we're using the colonizers' tools by which to try to build towards our liberation, which is impossible. I always say in community organizing, so much of the activism we see today is reactionary. When you're reacting to something, you're centering the thing. You're giving energy. You're birthing the importance of the structure by which you're trying to dismantle. Those movement in that direction is a movement away from the ancestral wisdom and the uniqueness of why we are who we are.

I think about Audre Lorde's quote, "The master's tools will never dismantle the master's house." That's how I think about these things. I know in the work that National Black Theater does, the foundation and building blocks is that the white gaze doesn't exist. That is the way we approach how we navigate all aspects of the work that we do, and I think that not enough acknowledgement ... That's why this panel I wanted to say yes to and felt so special, because

what we're saying is that the white gaze isn't necessary, urgent, or has any agency in the conversation that we want to have, which is about sustainable action and sustainable change, not incremental. I think so many of us are fed off of the crumbs of this other table, and we call that belly fill change. That is it. Incremental change has happened since the beginning of times. Sustainable change has yet to happen.

I think that having the conversation about the root of our tools by which we seek liberation is important to have, and acknowledging to one of our community agreements are all of our privilege, where it exists, and our oppression. Saying that is a part of what makes our story unique, and that is a tool by which we can use to dismantle systems of oppression, because it comes from our lives experience and not the monolith of the perception. The last thing I'll say every quickly is that the intersectionality of who and how we are is how we get to where we want to go. That's how we go far ... by acknowledging the value of the collectivity of each of our seats at a very intersectional table. It all has value. It's all important. Yeah, so that's kind of how I think about that.

Rebecca KellyG:

Yes. Thank you for that. Jafreen or Natalia, anything you want to hop in there with?

Natalia Viera:

No. I think everything has been said. You said it beautifully, Sade.

Rebecca KellyG:

Jafreen?

Jafreen Uddin:

Yeah. I'll just add. I want to emphasize what Sade mentioned about how we end up centering the colonizer. I think even when we talk about decolonizing, that's still making the colonizer your central kind of thing that you're reacting to. We've talked a little bit about this issue of what happens when communities of color get umbrella-d under a monolith and what does that do, and I always think about the sum of many parts being greater than the whole. I think there are moments where the whole is important, especially in cross-cultural organizing. Individually, with each community, I think it's also just really important. We need to honor the diversity of our own community. For the Asian American community, for example, it's impossible for us to consider Asian American as an umbrella. We can't do that without contending with Islamophobia-cast discrimination, and so many issues that are so specific to our community alone, so it's almost like there's two parallel tracks of, "What are we doing to effectively organize with other communities, but also how are we dealing with challenges that are unique to our own regional communities and our own divisions and diversities?"

Rebecca KellyG:

Yeah. It's interesting. Both and is always the thing, right? Without centering whiteness and without centering colonization, I do think there's a conversation that needs to be had. Do you learn from those things? Those are very psychic, spiritual, practical wounds that sit with people and sit with communities in different ways throughout time and in different times. I would love to hear ... It would be really useful to hear from you all about what are some practices or ways that we can or that you do center healing and connecting with yourselves, with your line, or with your ancestral connection so that we can make our organizing more robust and from a place of wholeness?

Rebecca KellyG:

I think sometimes the centering of colonization and the centering of whiteness, a lot of that can come from the fact that there are open wounds that have yet to really be healed, so you're leading with that wound. It would be great to hear some reflection from you all on if you're currently practicing that, what are some ways you are building that into your practice as a community space and art space, or if there're things you'd like to see or that you've seen in other spaces? Sharing that too. Natalia, I see you unmuted.

Natalia Viera:

I don't know. For me, it also goes back to solidarity. Are you being nice to people? Are you saying "How are you?" in your emails and your conversations. Taking care of the state of mental health right now, which is incredibly an issue globally. I go back to solidarity, because I think we need to take care of ourselves. Also, with this world that we live in, especially in the arts, which basically its mother is capitalist. We need to go back to see how are we operating in this system, and how are we contributing also? I don't know. I've been taking time trying not to be destructed, and taking care of myself but others too in the way that I communicate. It's very simple, but it's just being nice to each other.

Rebecca KellyG:

That's simple but powerful, because you're talking about dropping into your humanity and not doing product and outcome over process. Sade, I didn't mean to cut you off.

Sade Lythcott:

No. I think that's really beautiful. Just to add onto that, I would say that NBT was founded by my mother in 1968 for the purpose of creating a safe sacred space where black folks could feel safe, seen, and sacred. I think the sacred is a big part of the healing, that when we are able to tell our stories unapologetically that there is healing in that. That's the heart of the intersectionality and the nuance. I think that a lot of justice work is not sustainable without comprehensive conversations and actionable steps towards healing and healing from the inside out. There needs to be carved out space, holy space, and space that is held for our deep healing that goes seven generations back and projects seven generations into the future.

I think the challenge there is in black communities, from my own perspective and my own lived experience, really sits at the heart of this Toni Cade Bambara quote that I love from *Salt Eaters* where she asks the question, "Sweetheart, are you willing to be well?" That quote gets me every single time, because that is the question for communities of color. It says, "Are you sure sweetheart that you want to be well, just so you're sure sweetheart, and ready to be healed, because wholeness is no trifling matter. A lot of weight when you're well." So much of our storytelling is told in proximity to the struggle and the fight. I dare black folks to define or to tell their story outside of the lens of the struggle, outside of the lens of how we've been painted, what lives, the PTSD that lives in our DNA, this post traumatic slave syndrome. Outside of that, who are you? Can you hold the weight of being well? That is the question we're always asking at National Black Theater. We're holding space. We're holding the weight of wanting that for our community.

Part of our practice, just outside of the esoteric stuff I'm talking about is we have this practice called holistic producing. What that looks like is we invest in contemporary black playwrights, who we don't ask them to be politically motivated. We just ask them to tell a story that we will produce and tease out a social justice or social impact story them within their script. We blow that up into a dramaturgical lobby exhibit, because we know that the stories of our humanity that are played out on those stages play out in our lives. How can we build real sustainable bridges of understanding one another's stories? We blow that up into a dramaturgical lobby exhibit. Within every lobby exhibit, my hobby is to create alters, because I understand the power of build space to hold space for our own healing, so subversively as you're learning about something, there is an alter that's holding space for our experience, our pain, our joy, our aspiration.

You go from our lobby exhibit into seeing the play, and after every show, this is the holistic part of our pedagogy. We have a post-show discussion where we ask the audience to relate their experience of what they felt in the lobby to the work. We hand over the art to the community to make something new and ephemeral in the moment. We believe that art is powerful, not from the space of product or transaction but from transformation. I truly believe that is the way forward. Healing has to be baked into every single thing that we do, and it has to start with looking within ourselves and to really audit where that pain is, and not suppress it but honor it. Set a seat at the table for it, because it's a part of how we get free. That's how I think about it, and it's essential. It's the work of communities of color to do. It's the healing work. The dismantling will come after.

Rebecca KellyG:

Absolutely. Thank you for that. Thank you for that. Jafreen?

Jafreen Uddin:

Yeah. I'll just add ... I think Sade mentioned not considering and really removing the white gaze, and I think there's something just truly so cathartic in that alone. A couple of different things. I think it also connects to what Natalia was mentioning about recognizing our humanity and coming from a place of hope and joy, really. I think about a film that recently came out, *Minari*, which is about a Korean family who moves to rural Arkansas. I had the opportunity to view a

screening of it, and it's just a beautiful thing about this Korean family trying to have success with a farm in rural Arkansas. There's no major storyline related to racism, racist southerners, or stereotypes that we might assume. Instead, the focus is on this family and the relationships of the family. There was a post screening discussion with the writer and director, and he said it was an intentional choice. He didn't want his characters to be define by their oppression, and I just thought that was so beautiful. There's such hope in that form of storytelling, and I think it's such a courageous form of storytelling.

At the Asian American Writers' Workshop, we really embrace that, and I think we try to do that specifically by creating spaces for as many cross-cultural connections as possible, because the Asian American community is so diverse and so wide ranging. An example is we actually recently published a selection of works connected to the idea of land and Asian Americans relationships with land. It's a cluster of seven pieces in our online magazine, and it includes work that talks about land reform in North Korea, or a Filipino recipe and traditional food in the Philippines. It's this beautiful selection of work that makes these transnational connections between so many Asian countries, and the white gaze is not part of it. It doesn't need to be. There's so much beauty, and there's so much joy in our histories and in our traditions. Being able to celebrate that and find connections within our community, I think, is a really powerful form of healing in itself.

Rebecca KellyG:

Yeah. I appreciate all of that. You're talking so much about centering joy and putting that into the art making. We haven't dug into that enough, I think, so I appreciate you really uplifting that right now, just like the process of art making and what is going on the stage. You were mentioning that also, Sade, like what is on the stage, or what is being written and what's being produced. What are your thoughts on how specifically our art making, our creativity, and our imagination can be used as a tool for liberation and transformation socially, for us as groups of color? That's just to everyone, whoever wants to take that. It's what we all do. I know we have some thoughts about it.

Sade Lythcott:

Rebecca KellyG, can you repeat the question? In our art making ...

Rebecca KellyG:

Yeah. In our art making, what power do you see in art making as a tool for liberation and social transformation? How does that support us as a community in moving towards those goals? I can say ... Where does that root come from for me? I think, and I say this frequently, you can't teach what you don't know. It's hard for people to be what they can't see. In what ways are we helping to create a landscape of possibility of joy, of unapologetic acknowledgment through our art? What are the ways that you all are doing that, and how can you, to other people who are sitting with us now, offer some tools or tips for how people can do that for themselves in their art making or in their community practice using creativity and using art?

Sade Lythcott:

I would just say, just quickly, tell the truth. Tell the truth of who you are. Tell the truth of your experience, and that can be hard, because so much of our experience is layered by other peoples' experience of us. It's hard as a woman. It's hard as a person of color. It's hard in spaces where you're constantly erased, and it's hard in spaces that were created for you where you don't see yourself. I go back to this idea of the audit, the audit of what is important to you and what is uniquely you, and write it. I promise you, the thing about art that is catalytic, and the thing about art that shifts and changes culture, is that we have a super power that we don't half the time value, because it comes so freely. I think that's why we're stumped with this question. That is this unapologetic, clear view of the complexity of our own humanity set outside of our bodies as an offering for the world.

When art is honest, it is an invitation to others to have that same relationship with themselves, to ask those questions, and to interrogate in that way. It is an opportunity that didn't exist the beat before you were laid wide open by experiencing someone else's piece of art. That's what I would say is this idea of extreme ... I won't use radical again ... extreme honesty and truth, the reconciliation that needs to be done with your own self and with your own family to be courageous enough to tell that story, because that story is both powerful, it is both medicine, and it is both a weapon to create a pathway towards your own liberation, which gives community and which gives family the permission to be audacious enough to dream up their own liberation. I would say we do that through all of our programs at National Black Theater, and we hold space for community to come into relationship with that part of their own experience.

Rebecca KellyG:

What you're saying too, it touches on what Natalia, you were mentioning about productivity and tapping into your humanity and just being relational with yourself and other people. I hear that Sade in what you say when you're talking about being honest, letting that come out and flow, and being truthful. You were saying I was stumping you with that question, because the ease with which that can happen, it can be personally trying, but the ease and the healing that can come with that type of expression feels good, and then it doesn't feel necessarily like work. This isn't social justice work. This isn't social change work. This is fun, and this free, and this playful, and this is tapping into all these different things within [inaudible 01:02:13].

Sade Lythcott:

Yeah, and people of color in this country don't really have an experience of their identity not tied to labor. If it doesn't feel laborious and if the exercise doesn't feel valuable to the outside way, we don't qualify it as important. Divesting personally from our attachment to our labor in order to matter is the healing work and is critical to having these pathways where we can have real sustainable conversation about what liberation, healing, and joy really looks like.

Rebecca KellyG:

Yeah. Existing in that, as you said, unapologetically. Natalia, I just wanted to go back to you, because I felt like those were so linked, to see if you had anything you wanted to add to that.

Natalia Viera:

Yeah, no. I would add that it's our responsibility as curators to allow space for those voices. Something that I always talk about when people ask me, "What do you do? What made you become a curator?", it's allowing space for a story to be told, and not necessarily talking about the state of arts, [inaudible 01:03:42], or whatever. Usually, the arts that I curate is mostly social justice or environmental justice, and there's no excuse for us to be excluding those voices, because they are out there.

For me, when I listen to people talk about, "Oh. There was not enough people of color", that's your responsibility as a curator. Also, as a professor and as an educator. You are in a position of power, so you have to embrace that, and you have to take that as a blessing but also as a responsibility. In some of these places, I was the only ... Obviously, I'm not a person of color, but I was the only "person of color." That was very problematic, so I feel that I carry a lot of responsibility. I say that we are the ones that need to keep this moving. It's very exhausting, but it's your job. It's your responsibility. I don't know. I feel that it's my responsibility.

Rebecca KellyG:

We all have personal power, and power comes with responsibility. Yeah. Jafreen, you can [inaudible 01:05:13]?

Jafreen Uddin:

I'll just add ... I think the power of the arts, even looking beyond our individual communities and the liberation of our communities, artists are the emissaries of our times. When we think about, for our communication, liberation and telling our story, art making has to be a part of it. There's no question about that, and I think embracing that, embracing storytelling, and embracing creative endeavors as part of our liberation, it's not a matter of "Should you?" It's a matter of, "Of course. There's no question it's intrinsically linked." I'll just add that to it.

Rebecca KellyG:

Adding that with that quote that always gets me too, that Sade was mentioning, "Will you allow yourself to?" I think, of course, and are you going to allow yourself to be open with that creativity, to let those things come through you, and let your stories come through you? Thank you all so much for this conversation. It's been so robust and fruitful. It's not done. We're just going to open it, move things on to the Q&A, and see what everyone else has to say and how they want to weigh in, which I'm very eager to do. I just want to remind everyone, as we do that, about our community agreements and how we're going to honor space. We're not going to pull them back up. I'm just going to drop that back into your mind. Lisa, I think I'm turning it to you.

Lisa Gold:



Yes. Thank you. Thank you all for that conversation. That was amazing. I'm going to ask anybody who would like to ask a question to please just type it into the chat box, and I will attempt to answer your questions in order. I may group some together just so that we can get to as many as possible, and I will ask you to unmute yourselves. I believe the first question was by Sally Lee. Sally, do you want to unmute yourself and ask your question?

Sally Lee:

Hi. Thank you. Yes. There's been a lot of discussion on Code Switch, that podcast, about the term BIPOC being problematic, being homogenous, and overall umbrella term. On the other hand, I know it comes from this place of solidarity. It kind of seemed like over the internet and social media too, it just came out of nowhere one day. Some say it means black, Indigenous, and people of color. Others have been saying black Indigenous people of color. I was just wondering what are y'all's interpretation of that term, and do we need to dissect these things in terms of how we have dialog with each other about race? Thank you.

Jafreen Uddin:

I'll say that I think the tension with the term is not unlike the tension that we were talking about earlier about the monolith versus the individual communities. It's that same challenge of, "When is it necessary or effective to be considered a monolith?" versus "When do you embrace the individual nuances of your own particular community?" I understand the problematic aspects of it, but I think the root of a lot of that tension is, "When are we a monolith, and when do we embrace our individual kind of community characteristics?"

Sade Lythcott:

I feel like I'm a quote person today, which is not my thing. There is the old adage, "If you want to go fast, go alone. If you want to go far, go together." It's kind of how I feel about BIPOC. I understand the routed problematic aspects of building an umbrella of monolith, and yet there is a lot of solidarity in both our privilege and oppression. If we want to go far, there is a value of going together. I see that as that. I see it as de-centering some of the colonial things that we were talking about from the perspective, because I know it has that in it, but from the perspective of, "Compete and compare. We're all in the oppression Olympics, so if their struggle is perceived more than mine ..."

Can we say, as people of color, to Jafreen's point, in our nuanced particular intersectional way, that there is work to be done and we can maybe perhaps go further together? I look at it from that perspective. Also, there's this term that I use all the time. It's called goal jacked. I think some of the interrogating of terms until there is no life left in any and all of us, deter us and are goal jacking us from getting the bag or getting whatever the perceived bag is. If we can deb that noise to go together in certain aspects that makes sense, and not across the board or in a broad swap, I think it's important. We will nuance our language way out of being able to progress in lots of different ways. I always like to separate the noise of things that stop us from progress.

Jafreen Uddin:

I just want to add. What a place of privilege to be able to have an argument about a term. There are bigger fights to be fought, every body. I think also, as people of color, we can walk and chew gun at the same time. It is possible to cross-culturally organize and be considered this monolithic community and also embrace very specific nuances of the community that you are personally from. One doesn't exclude the other, and I think sometimes the discussion of terms and the discussion of these labels gets so flattened that people forget there is nuance, and we can do multiple things at the same time.

Rebecca KellyG:

Natalia, do you have anything to add, or can we hop onto the next question?

Lisa Gold:

We do not have another question yet, believe it or not.

Sade Lythcott:

Can I say one thing? This is such an inspiring conversation, because one of the things that I'm very interested in failing up. I think that as people of color, we are always ... I shouldn't broadly stroke us, but so much of our experience, from my perspective, is you have to be twice as good to get half as much. Baked into so much of our ideals of success is that we have to be perfect, like the road forward has to be paved. "Say the right thing. Address the right way. Show up in a certain kind of way."

That, I think, to the heart of what this conversation wants to be, hinders us from having cross-cultural, cross-racial ... more partnerships like that, because we're so afraid to fail up, to offend, not get it right, or stuck in an old story. I think in the ways that we're courageous in our own spaces, we need to be courageous and take risks in terms of our partnership across our collective experience as marginalized communities in this country. I'm very interested in how the panel feels when you look at partnership, especially from organizations and communities outside of your own? What is the criteria by which it is acceptable to come together? Are there barriers of interest, and are we allowed to fail up in our attempt to come together?

Jafreen Uddin:

I think that it's such an interesting point. When I think about something that we talked about earlier, in terms of challenges and successes in cross-cultural organizing, there's just such a need, I think, to partner with other groups and communities of color. I feel like when arts organizations, organizations that are race specific, look to partnerships, a lot of times we look to the big institutional ones and the white centered ones. We consider those really successful partnerships, and they are.

There is power in taking our art and our work on that mainstream stage, but I think we also need

to be a little bit more introspective and ask ourselves, "Why aren't we trying to have these same types of partnerships with each other?" and "Why aren't we viewing, as a literary organization, a partnership with a group like Cave Canem to be as valuable as a partnership with the New York Public Library?" Too often, one will be kind of preferred over the other. We all know which one, and we just need to ask ourselves, "Why do we do this to ourselves?" I think it's something that we think about a lot at the workshop and something that we definitely aspire to be better at, but I feel like the field as a whole can certainly benefit from that.

Rebecca KellyG:

Yeah. I wanted to go back to the BIPOC term just to both and in this conversation, not to double down on it. I didn't create it, and I'm not saying, "This is what we should use it, as the best, or POC", because I really jibe with what everyone's saying about belaboring the terms, that not being the work, and that we can walk and chew gum. Also, I think BIPOC, what I see in that is an attempt to reckon with the differences that we have, our intersectionality, and the various ways that we do move through the world.

The acknowledgment of color is an attempt. That acknowledge of color is in the acknowledgment of anti-blackness and the acknowledgment that the sentiment "We are all immigrants" is a beautiful sentiment, but it is not accurate for everyone. Not everyone is an immigrant. The attempt to hold all of those things is what is there, but we don't need to be belaboring and having that be what the work is, but I do want to point to and acknowledge the importance of our differences in trying to make sure that we are centering that as a tool of solidarity, as a tool of self-reflection, and not as a tool of division, like celebrating and honoring what makes us different and letting that be a part of how we move forward. Lisa?

Lisa Gold:

Thank you. Yes. The next question is from Lily [inaudible 01:17:42]. Lily asked the joyful question ... Lily, would you like to ask your question directly?

Lily:

Yes. Can you hear me?

Lisa Gold:

Yes.

Lily:

That working? I just loved hearing, and I always love hearing people just speak about the importance and the vitality of creating works that are joyful, especially in the BIPOC community. I just wanted to ask if each of you could name a work of art that has brought you some joy? If you could recommend a piece of theater, a book, a poem, a movie, an album, et cetera? Thank you.

Natalia Viera:

I can talk about a project that I'm working with in collaboration with the Abrons Arts Center as part of my residency. Tomorrow actually, we are going to launch a compilation of music that we have from one of our residents that I selected, and this was the first person that I ... You know, I hadn't worked with music before, but she decided that she would do this compilation that's called *Fiebre de la Cabina, Cabin Fever*. It's just a bunch of artists from Latin America, the Caribbean, and [inaudible 01:19:10]. It's kind of looking at music as a way of making space for joy in a time like this. Another project, but this is maybe too soon to talk about it, but it's going to be in the summer with an artist, [inaudible 01:19:31]. She also works with this environment, and she works with music insulations. She likes creating spaces for joy as well, so that's my experience.

Jafreen Uddin:

I'll mention two things. I did mention *Minari* earlier, the film, which I encourage. It's releasing next year, so I encourage everyone to see it when it does release. Two things that have been giving me personal joy ... Aimee Nezhukumatathil's book of essays that was released this fall called *World of Wonders*. I encourage everyone to read it. Every time anybody asks me what my favorite book this fall was, I say that book, because it's this beautiful book talking about her experience growing up as a South Asian girl, but it also mixes nature essays and essays about the world around us. It's this beautiful meditation on the relationship between her experiences as a South Asian woman and nature, and you don't hear about brown people in the outdoors. It's just not something that is talked about a lot. Going back to stereotypes, there's this stereotype that we don't engage with the outdoors in that way, and her book really flips that on its head in a really beautiful, heartwarming, and funny way. I encourage everybody to read that.

Then, I'll also mention just personally ... Anik Khan is a rapper/musician born and brought up in Queens. Not born in Queens. Born in Bangladesh. His work is just so joyful. It embraces his identity as somebody brought up in Queens and kind of the local nuances that come with that, but also his Bangladeshi heritage. It's also just really wonderful music. It's such a beautiful celebration of his identity and the complexities that come with it. I'll drop both of these names in the chat and encourage everybody to take a look.

Lisa Gold:

Great. Thank you. We had two questions about funding, but I am going to differ those, because the third panel in this series is just about that ... Who is diversity for? It talks about these oppression Olympics and Hunger Games of funding, and what can we do differently. That is going to feature panelists from the New York Community Trust, Nathan Cummings Foundation, the Arab American National Museum, and Andy from Nai-Ni Chen Dance Company. I encourage you to join on January 14th for that panel, but I'm going to pose this question. Brian Tate had an interesting question. Brian, do you want to ask your question?

Brian Tate:

Yeah. Thank you, Lisa. What a great panel. Thank you, Sara, for presenting this. Respect to the

panelists. My question was how do you engage with people in your community who disagree with the principles of solidarity, those who support a racist in elected office, for example, despite their visibly racist policies and rhetoric?

Sade Lythcott:

I want to just quickly answer the last question for Lily, and I will tackle Brian's question from my perspective. Toshi Reagon's *Parable of the Sower* is an incredible piece of work. I recommend if you can see it when it comes to town or if there's a recording of it. I am obsessed with Adrienne Maree Brown's body of work, but *Pleasure Activism* is an incredible book that brings me such joy. Then, there's an audio visual installation piece by Arthur Jafa called *Love Is The Message, The Message Is Death*. It's a seven minute video that is just all things to me and brings me quite a lot of joy. Hopefully that's helpful.

Brian, your question ... I approach that like, "What's for me?" Not all things are for me or for my energy. What is noise versus news? What is for me, and what is click bait? A lot of the noise is not for me, and we don't engage. I think that my "no" or my lack of engagement is as powerful, if not more, than my "yes." I curate my no's as meticulously as I curate my yes's. A lot of these conversations aren't productive to me, so I don't deal. I will say there was an interesting, really challenging experience that we had at NBT almost 10 years ago, and not around politics per se. A part of NBT's mission is that we subsidize our space and rent it to local community organizations that are working in this cultural space. There was a rental or a space subsidy that wanted to do a forum around black families and obviously black love, so we were renting space.

It turned out that it was an organization that was homophobic, that it was pro heteronormative love and actively pressing members of our community that were a part of the LGBTQIA+ community. That was really hard, because there were so many folks on the black love side that we totally identified with what their mission was, in terms of amplifying the black family structure and amplifying black love, but it was at the expense at oppressing others. That was a relationship that had pillars of our community attached to it that we had to disassociate ourselves with, because what this conversation is about is setting a table for the equity of our intersectionality. If we are not having those conversations, then we have turned into the oppressor or the judge and jury of our own community's experiences, and we refuse to be that. I think [inaudible 01:26:59] a lot.

Lisa Gold:

I think we are at time, so I'm just going to say thank you to everyone here. Thank you again to Sara and the team at the Rubin Foundation, The 8th Floor. You all were wonderful. Sara, do you want to say anything? I'm just going to say good night.

Sara Reisman:

I'm just going to say good night too, and thank you all for being here. It's been great to listen and learn from you all. Thank you so much.

Lisa Gold:

Thank you.