



2021 Virtual Arts & Culture Summit

P2 The Pandemic Pivot

Alison Watson, Michigan Council for Arts & Cultural Affairs

Lisa Craig Brisson, Michigan Museums Association

Katherine Luellen, Interlochen Center for the Arts

Jennifer McQuiston Lott, Traverse City Dance Project

Mary Bevans Gillett (facilitator)

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Mary Gillett (NW MI Arts & Culture Network, facilitator) [00:00:00] You thank you for sharing, and that also is the perfect segue into our first panel, which is the pandemic pivot. I will note that if you aren't already muted and in speaker view, that may be a little more helpful since we have a number of people talking, We've already introduced Allison. I'd also like to now introduce Lisa Brisson, who is the Michigan Museum Association's executive director. MMA has been supporting the work of Michigan museums for over 60 years, representing art, history, science, military and maritime and youth museums, as well as aquariums, zoos, botanical gardens, arboretum, historic sites in science and technology centers. We also have Katherine "Katie" Luellen, who is the executive dean for enrollment management here at Interlochen Center for the Arts. She is a Chicago native, previously had positions at Boston University School of Music, Carnegie Mellon University School of Music, Bard College and the University of Puget Sound. She has also spent over 10 years performing professionally in opera concerts, musical theater. Our final panelist is Jennifer McQuiston Lot, who has had an amazing career as a dancer, choreographer, teacher, director and advocate for the arts. Her company and choreography credits are robust, and I urge you to look at hers and everyone else's in the speaker bios. Jennifer and Brad Whitney launched the Traverse City Dance Project, a seasonal company for professional dance artists right here in Traverse City, Michigan. It is now celebrating its eighth season.

So, let's let's meet our speakers and let's talk. I heard a quote just a few weeks ago. "*Resiliency is the ability to pivot over and over again.*" I thought that was the perfect vision of what we have been doing for the past 15 months as the pandemic hit, the creative sector has been just dramatically impacted on all levels. So, what we'd like to do is take a look at how this view that everybody has had, what's worked, what hasn't, where are we? Will we ever return to what we knew? What will our after times look like? So, so much has changed. And each of our speakers, you all come from different perspectives - statewide institutions, academic institutions and organizations at the very local level. All have many, many moving parts. So, looking back and looking forward, do you have just one or two words that might capture this pandemic era for you personally? Mine is exhausted. I'd like to know what you think. And also, can you give us a broad brush glimpse of your organization's past year and how you've navigated through? Why don't we start with you, Lisa?

Lisa Brisson (Michigan Museums Association) [00:03:43] Thanks, Mary. Can you hear me OK? Yep. All right, well, I'm delighted to be here, but asking me to participate in the summit for many years, and I'm happy to do it this year and look forward to meeting you of

the future. So I was thinking hard about my words and I decided I need three words. Very it's alternating between adrenaline and exhaustion, if that is what the year has been, in my opinion. And it's been it's been interesting. And to the question what has the Michigan Museum Association, how have we navigated the pandemic? And I am really proud of us as an organization. I'm not sure how familiar you all are with us, but we do what all professional associations do. We focus on networking and professional development for museums in Michigan, and we say that we focus on expertise, engagement and advocacy. So, we try and help people working in museums get the information that they need to be able to do their work. We try to connect them with each other so that they can support each other and learn from each other, and that we like to provide a voice for the broader Michigan Museum community and help individuals have a louder voice themselves. So, we have not changed one iota of that. We are continuing to do all three of those things, but we have literally changed every method of how we do that. We used to be one hundred percent in-person. Now, we are one hundred percent online. We live in Cheboygan, so I'm in the middle of the state, but I'm also very far away from almost everyone in the state. And so, for me to do programing, there's a lot of that. Before, the impact was very dispersed and very sort of one on one. And now the impact is everywhere. And our numbers, our engagement numbers show this. It's been just amazing and incredible. So that's why I'm exhausted. But it's also why I have a lot of adrenaline, because it's been exhilarating.

Mary Gillett [00:06:03] And coffee helps all the time. Thanks, Lisa. Katherine – Katie - Interlochen has pivoted on so many levels and who have done so much. Can you give us your perspective?

Katherine Luellen (Interlochen Center for the Arts) [00:06:19] Yeah, for sure. So Interlochen, I'm sure many of you know, and I'm delighted to be here with all of you and learn more about the great work that's happening in Michigan and keeping the arts alive and moving forward. And I think it's really an important part of all of our work. At Interlochen, we have a number of different business units. Interlochen Arts Academy Arts High School; Interlochen Arts Camp, in-person arts camp; Interlochen Online virtual programming; Interlochen College of Creative Arts, which Gary is very involved with; Interlochen Public Radio, I think Peter is here; as well as our presenting arm. So the pivot was very multifaceted and because of dealing with all of those different business units from where I sit, the pandemic has been incredibly inspiring because I look out my window and I see five hundred academy students in their masks away from their families here on our campus all year, 18 weeks in the fall, 15 weeks in the spring, because they wanted to do their art, because they wanted to be a part of a creative education. So, they made a really hard choice. And they're here and they're doing that work. I feel that it's been really inspiring and a lot of ways for me to be able to pivot again...and again, as you said, exhausting. Yes. But also to see these young people really hungry for engagement in different types of spaces has been really wonderful for us. At Interlochen, we pivoted last spring to a fully virtual summer experience that was successful and that continued to have a life of its own in their life and online all year and will also happen again in the summer. But we're back in person for arts camp as well, hosting almost as many students in a very creative, reduced capacity, shorter programs offering. So that was a fascinating puzzle to put together. And we're really probably still putting a lot of that puzzle together. As my colleagues say. And Gary's heard me say, we're flying a really nice plane. There are just no seats in it yet. So we're working that out. But I really think, at least from where I sit, there's a lot of inspiration for these young people who are engaging in the arts in different ways, connecting worldwide with young artists that they haven't with teachers. You know, think of Mo Willems and his YouTube arts classes. And so I think it's been really, really pretty fascinating to work in education, the arts, hospitality, sort of this trifecta of industries. I don't know if that answered questions, but what I think about.

Mary Gillett [00:09:11] Thank you. Jennifer, the Traverse City Dance Project, you're a young organization and I know you have had to pivot in very different ways. Again, you're a very local, smaller organization. And you're operating this from a couple of different states as well, aren't you? Can you tell us about your experience?

Jennifer McQuiston Lott[00:09:41] Yeah. I think as the Traverse City Dance Project, we've always been small and pretty nimble as an organization. And that was something that we sort of prided ourselves on from the beginning. We could come in. We needed very few resources. And obviously, we've historically not had enough resources. But what happened with the pandemic is that we really realized that we are both local and our communities really are local or national, and they're international because we're dealing with dance and professional level dance, which is a pretty small community. And whether you're in Traverse City or you're in Los Angeles where I live most of the year, or you're in New York where my co-founder and executive director Whitney lives for part of year. And so the first thing we did, Brent, is actually moved to Traverse City almost full time now since the start of the pandemic, which was hugely helpful for us. And we really decided to focus on community and how we support our community. And that is, in particular, a community of dancing people and music and musicians who suddenly lost all of their work. How do we give them creative opportunities and how do we give them hope in the midst?

This very, very sudden loss of income and in creative life and, you know, dancing in particular is completely communal as an art form, touching each other, being in space together. That is the meat of what we do and where we spend our time. So what we did is we founded something called the No Distance Festival, which basically we commissioned new works from choreographers and composers who sometimes were across the world from each other. And most of them have had connection with us through working with the Traverse City Dance Project in the past. But some of them hadn't. Some, especially for the composers, it was their first time writing music for dance. So we commissioned a total of 15 works. And we also commissioned a work with Parallel 45 theater from Jackie Thompson, who is a young choreographer, one of my former students at the University of Southern California, where I teach during the year and just incredibly developed and astute voice, and especially in response or in the wake of the cases of police brutality and the Black Lives Matter protests, it seemed very important to just give space to the young artists of color. So, Jackie made beautiful work. We gave him totally free reign with Parallel 45 to create whatever he wanted. And what he ended up making was a work using a young actor who had also been connected with Parallel 45 called Accepts. And actually, if you haven't seen it, I'll put the link in the chat because we're really, really proud of what this became. And I was just an example of, you know, I think we served about 40 different artists this summer, this past summer, you know, and raised money for them and basically with the Essence Festival because our overhead was relatively low. And for me, it was a labor of love. As the editor and curator, we were able to, you know, just give opportunities and a little bit of resources, but more than more than resources, I think just some encouragement and networking opportunities to artists. Oh, and I should say one more thing, this also the pandemic also gave us a little bit of time to put our energy behind a project that has been really important to us for years, which is the moving theater. And I have to thank the Michigan Council for the Arts for supporting this. We are now moving forward into 2021, focusing on a completely outdoor season of performances. And thank you so much. This is a resource that we're going to be able to share with the local community and arts community in Traverse City. We're already collaborating with the Symphony Orchestra, Parallel 45 Theater and a local dance school, Dance Arts Academy, that has been very supportive of us in the past. They will be using the stage also. It's an outdoor stage and it's ADA compliant. So, the goal is to be able to take this anywhere, increase access and availability of live performance as we're all returning from the pandemic lifestyle.

Mary Gillett [00:14:22] Very good. Thank you. Please share the link in the chat. We will also be sharing resources with everybody, both on our website and then individually as we follow up here. Alison, I think that you've already covered this earlier, but if there is anything else we could add in, please just jump in on that one. But what I'd love to do is say, as we've talked about new programming and the things we've added in. Yeah, as our restrictions are lifting, we're all managing various levels of reopening. And we wonder - what does tomorrow look like? I think everybody wants to go back to normal. I want to go back to football Saturdays. I want to go back to I want to go back to the family vacation place we always went to that we're missing for the second year in a row. I want to be able to go to just drop in at a movie theater, go to the theater, go to a museum, etc. That's it. I don't think we're ever completely going there, but there is a push and we've had these new programs that have been started. You've all talked about different ones and there are more. There's a push to keep all this new stuff that's working well, but there's also this urge to go back to what we did before. The plate gets very full and it was a full plate to start out with. How do we make those decisions? You know, how are you thinking about this and how do we make those best decisions on what we keep? What do we modify? What do we maybe leave in the past? And how are you going through that decision making? So, Alison, what's going on with MCACA and what you're seeing around the state?

Alison Watson [00:16:28] It is definitely something that we're thinking about because it's hard, right? We know that we want to get back out and we want to have the people in our spaces. And people want to do those things at some point when we feel comfortable. But at the same point, part of the virtual pieces that we want, it makes it easier. I'll speak for myself as I have family and I'm not going to lie. There are some things that are virtual based that I am so thankful for because we can stream a symphony concert from the comfort of our own home. And I can have my youngest be part of it and I don't have to worry when he sits down. Don't move...be quiet...don't don't say anything. All of those anxiety things that as a parent, you think about when you take young families to certain events. Now we can put it on, enjoy and it doesn't matter. We can get up and make popcorn and go to the bathroom 15 times and not have to interrupt the folks that are seated next to us and enjoy it. I think there are things that will become normal in terms of certain types of programming. Think about our reach and expansion of what we offer because there isn't an easy factor. Right. And I know that's not for everyone, but I also think about folks that have transportation issues or even one of the things that we have to think about moving forward is social anxiety. That's going to be a real factor as we move forward. And regardless if all the restrictions are lifted, there will still a large portion of our population that is going to have those anxiety issues for quite a while. So I don't know what the balance is. But each organization is going to have to figure that out for themselves. I know that's not a great answer. The other piece that we spent a lot of time thinking about is monetizing those virtual events. We did everything for free, right from the beginning. And how do you feel about that? So we've been watching the newspapers, because if you think about newspapers that went online with a newspaper you can read anything from anywhere in the world for free. And now they're trying to pull that back. And how do they monetize? Because they found out if they weren't making any money they couldn't afford to have the reporters. So, I think that that's something that we're going to have to watch and learn.

Mary Gillett [00:19:37] Thank you. And I am sorry, Allison, could you just check your audio a little bit? There was a bit of feedback that was coming through. Lisa. Oh, how about from your perspective.

Lisa Brisson [00:19:56] So as you are asking the question, what is what are the after times going to look like? In my head I was screaming, I don't know. We don't know. That's what's so hard about all this. Like, literally there's no I am the biggest planner and there's no data. There's no information. Right. So I don't know. I don't know. That's my answer. But this is

what I'm doing right now. And I'm going to talk about this later in the breakout session. But I collected the data that I can write. I don't know what is happening honestly tomorrow, but what do I know now and what do I know today and what is the next best step? So, as I mentioned earlier, we moved all of our programming online. We're doing one program a week with our members and the Michigan community. And we've developed all this programming and it's wonderful and robust and we'll definitely keep a lot of it. But I'm sensing, you know, that transition we've had, like this is the fifth transition for people in museums about going back to work, being open, serving their members in different ways. And so I can feel everybody's getting busy again. And our numbers are dropping on our online programs and it's getting to the point where I'm going to have a hard time justifying my time with those few of numbers. So at some point we're going to have to pull the program. I'm not going to do programs for four people. And so I don't know what program is that going to be? I don't know. I love all of them. I'm looking at the data. So, what is the data? I'm looking at participation and at registrations. I'm looking at no shows. I'm looking at engagement during the program. I'm looking at evaluations and I'm just looking everywhere I can to find the data that I can. I don't know what the outcomes are going to look like. Mary, I know that they're going to be really different from today and really different from the before times, but probably also have a lot that is similar with the before times and today. And I'm just focusing on what is the information I actually have and what are the steps I can take today to work with those.

Mary Gillett [00:22:03] Very good. Jennifer, how about you?

Jennifer McQuiston Lott[00:22:08] Yeah, I have to say I appreciate the statement of I don't know because I do think, you know, this has taught us to be so nimble. Right. The pandemic has taught us that we really don't know what's happening tomorrow. But I have to say, for one, again, I cannot wait to get back to live space. I think that we as an organization and again, the liveness kind of feeds our souls. And it is the thing that we really love. We love to be in space together. So, you know, that is definitely a priority to be back in live space. But I also work at the University of Southern California with a bunch of very hip, trendy 18 to 20 somethings. And I've really been talking and listening to them a lot. And actually, you know, in my student population at the Kauffman School of Dance, I've had two students who hailed from Traverse City and we've had a lot of conversations about Michigan and what the future might look like in Michigan. I think that really leaning into young people and talking to them has been helpful and something that I would love to see them leading. And this return ... I don't even think it's a return. I think it's a reframing of how we engage in public spaces. And, one of the things that we keep saying in our conversations or keeps coming up is that there's no one platform anymore, that we're all kind of going to be multiplatform for the foreseeable future. And there's something wonderful about that, I think especially when we're talking about accessibility that we can reach. You know, my father has Alzheimer's. He lives in a home. He can be reached with performance even when they're shut down because of Covid. We can stream a performance into a nursing home where people might not be able to see performance live. I don't go anywhere where I don't meet people who don't have connections to Michigan. And so that broader Michigan community that is pretty global actually, I think can also connect into our performance lifestyle. So, I think whether that's live streaming or podcasting or just making sure that recordings and performances are available, I think that is one of the things that's going to be there for the foreseeable future.

Mary Gillett [00:24:44] I think we had a good question that came in from the chat, and I'm going to put this out. What does anybody just jump in? We will presumably be pivoting again from crisis to recovery and be able to enjoy live performance again. What do you think impacts artists the most in this transition and what kind of support will artists need next?

Katherine Luellen[00:25:13] I can jump in there and maybe pivot a little bit.

Mary Gillett [00:25:16] All right. Thanks, Katie.

Katherine Luellen[00:25:17] Maybe a little bit to what we were just speaking about ... I hope when we're back in person and back to normal, certain things that have happened during the pandemic, like accessibility and more attention to diversity and inclusion can still remain in our programming. I do think as Jennifer said, we will all be multiplatform. I think a lot about that moment when we're being back in person and the onslaught of things that will happen and how organizations will differentiate themselves and be able to get over the bump of the honeymoon period and really be able to stay the course from this from a revenue perspective, from deepening relationships with the constituencies they serve and kind of what's going to be most important. I think a lot of people are used to really having very instant access to things and having very intimate access to things or being very well. Right. But we can have a one on one. Zoom. I mean, even in the recruitment world, I've been able to connect with parents and students all over the world actually in a much more focused way than ever before. And I will never go back to the way we did it before. And I think especially if you work for an organization, I know your organization is sort of blossoming in a new way. But if you have a historical organization like Interlochen, this is a pivotal moment in terms of what it will be. And I think for artists, it's their health and well-being, their kind of success. Support, right. I guess I think a bit from the student angle, but even from emerging professionals, you know, the job that they might have hoped for or been working towards may no longer exist in the same way. So, are they prepared to pivot as they come back? I think that's important in terms of giving them support.

Mary Gillett [00:27:25] Anybody else like to jump in on that and artist support.

Jennifer McQuiston Lott[00:27:34] Can I say one thing, I just I'm so impressed. with the way that large institutions like Interlochen have managed the pandemic. You're basically working with a small city and I work at the University of Southern California and it has been nightmarish at times, but really thrilling also to see how quickly and nimbly and proactively these institutions work to protect their people, but also keep the arts programming alive. So I just want to say thank you and applaud Interlochen. And, you know, the Michigan museums. I am I am thrilled that these institutions have found ways to make it through.

Mary Gillett [00:28:23] Let's share a comment from Higher Art Gallery... "After a year of not having in-person art openings, no art walks. It's so hard to know when to begin to resume these things. Even as a business owner, being responsible while also walking the line of trying to reintroduce things is really hard. For instance, the Downtown Art Walk is this week. It's a scaled back version with no beverages or food allowed as people go from place to place. This actually could be a good thing as now it will be more about the artist and not about the free one. Perhaps this could be a pivot that could remain in place on some level." Any thoughts just along these lines about that kind of walking the line?

Katherine Luellen [00:29:16] Anything...people just don't agree, right? That's the hard part, the part that Alison was looking at. Right. No one is going to agree. And, you know, you can always find a study to reviewt someone's choice of X or Y. And so I think it just depends on who you're serving. You know, who is most important in the work that you do? Is it the artist, is it the community, is it the student? And really trying to stay focused on those that you serve, which sometimes pisses off other people, frankly. Right. At Interlochen, parents are not allowed on campus. Nope. They can't come. They dropped them off in the parking lot. That was it. It was great. But, you know, even for an art walk, you know what? I think just trying to connect with people to on a deeper level, what do they want? What do they need? What are they anticipating might help to?

Lisa Brisson [00:30:18] I also I think it's about us letting go of our fears as people doing things for the public. In the before times, I was very conservative as an administrator. We're very tiny. We have very few resources. And I really didn't move forward on things that I didn't think were going to be a win in most boxes. Right. But we don't know. Right. So I have had to get super comfortable with this idea that we're going to fall on our faces. And we have tried a couple of different things that have just been a failure, a total failure. Now, we've been lucky that we haven't started back in person And we have the freedom to be able to just say we're not doing anything. We hope to do something this fall. And the reality is, though, we made decisions that have made people unhappy or frustrated. We've lost members, I'm sure, because of certain things that we've done. But we've also gained members. We found who we are a little bit more. But ultimately, it's that sense of fear of what if I do it the wrong way? What if we make someone mad? What if, what if, what if. I think that's maybe one of the positive reckonings of Covid times has been that we've just had to get over ourselves and over those fears and just move forward and do it. But, it's hard. It's very hard. But just do it. This is my pep talk for the morning. Just keep doing it. We are awesome creative people, cultural people. We are already used to doing things differently than everybody else. So we can do this too.

Katherine Luellen[00:31:58] I keep telling myself, stay the course, stay the course. My friends, don't get distracted. Just stay the course.

Mary Gillett [00:32:04] Now, I remember being in some sessions a number of years ago, way pre-pandemic. It was on entrepreneurial thinking and they said just embrace uncertainty and that's it. Just embrace it and breathe. Keep breathing. So. Are there any questions from from the audience we've got about, you know, about seven, eight minutes more to go? You can put them in the chat, or you could raise hands. And if I'm not seeing you, please wave it really very big. And Gary will watch too.

Speaker 5 [00:33:06] Sorry, I haven't to be back again.

Mary Gillett [00:33:09] You do? Sorry. OK, well.

Speaker 5 [00:33:18] I've got a little message of a chat.

Mary Gillett [00:33:21] OK, OK, any Lily Franklin, you raised your hand, why don't you share.

Lily Franklin (Cadillac Visitors Bureau) [00:33:30] Hi, so I'm actually with the Cadillac Area Visitors Bureau, and I am a student at Ferris University, Right now we're looking at how to introduce more arts and cultural stuff at Cadillac. So, I was wondering if you guys had any suggestions on what are a good starter events or such to really bring back arts into the focus.

Mary Gillett [00:34:04] Any thoughts? And, let's get a few of your groups connected with contact info and intros. We're thrilled to have a whole group from Cadillac joining us today, both from you from Up North Arts and the Cadillac Visitors Bureau.

Alison Watson One thing that I've decided to do during these uncertain times is just try it. What is the worst that is going to happen if it doesn't work out? Someone says no. I think the pandemic has given us the freedom to take a chance.

Katherine Luellen[00:35:26] I agree with that and maybe even to the question that was just asked, you know, the partnering, the reaching out, the connecting with colleagues like we all need sounding boards and support. And I mean, at Interlochen, we could not recruit the way we do without over 100 community-based organizations that we work with, you know, to get

access to students. And so, who can you call? Who can you email? Just to say I have a question. Can we ask ... can we have a zoom? Happy hour. I do this with my colleagues at Idlewild and Walnut Hill all the time or Tanglewood. We're like, let's just talk about this because we're all in the good fight together.

Mary Gillett [00:36:10] Very good and actually, that's a perfect segue way for me to give a little promotional push for the Network's monthly regional roundtables. It's a great time to share. We started when the pandemic first crashed on us. It's a way to connect and share resources. But just remember, we meet by Zoom the first Thursday of every month at 10am. It's purely a drop in, very informal and we always use the same Zoom so it's always on the website and also in our E blast. So please, please join us when you can. It doesn't always work with busy schedules, but it's a great time to do that sharing.

We only have about a minute left. Are there any last comments that we can then you'd like to throw out from each one of our guests, Jennifer, and to start with you.

Jennifer McQuiston Lott[00:37:11] Well, I just have to echo partnering community. I think these are the things that have really risen to the top for me in the pandemic, how important our community is and to be continuously just developing and supporting. So, yeah, and I want to thank you for this panel as another opportunity to do that. There are many faces here that I don't know and parts of the community I haven't been able to connect with yet personally. So I really look forward to more growth in the future. Thank you.

Mary Gillett [00:37:43] Thank you. Lisa, a couple of closing words?

Lisa Brisson [00:37:49] Lily, I want to tell you, there are a number of museums in your region as well that would be good partners. And all of you museums on this call, you have other museums in your communities that are excellent partners as well. Which leads me to my final thought, which is that I am part of the Cultural Advocacy Network of Michigan, which is working to bring together all arts and cultural organizations of the state to advocate for what we're doing. Right. And we're a new organization. We're spending a lot of time figuring out what arts and culture have in common? Well, there's a lot that we don't have in common, but there's a lot that we do have in common. And I feel like what we have in common is that we're all the organizations and the people that are the communities that are sort of addressing the heart of who we are as people and as communities and as places. And we, you know, we focus on creativity and heritage and memory and all those things. We do all those things together in a way that is special and different than most other people and organizations that our community is. Right. We have our own little thing that we're doing. And when you think about the pandemic, those are the things that we lost and missed the most. So if there's anybody that's positioned to help with the healing and help with the coming together in the after times is our organizations, we are the ones. And we need to just keep that and remember that and know that we have these superpowers that are going to help us with the next with the next things that we're all facing together.

Mary Gillett [00:39:13] Thank you, Lisa. Katie, final words.

Katherine Luellen[00:39:16] You know, I think I've been really thinking a little bit on this panel and thank you. I'll echo Jennifer for the opportunity to meet new faces. And I hope I get to see many of you in person sometime soon. But, you know, we all saw so many different artists and patrons and arts lovers that had really such a variety of places on their journey. I'm thinking like four-year-old Kids Commute listeners at IPR, a 14-year-old dancer at arts camp, an 18-year-old graduate of the academy, a 21-year-old camp counselor at Interlochen, a 40-year-old alumnus and a 90-year-old visitor patron coming to see Reba McEntire or whatever it is. And I think it's just so important as a community that we kind of work together

to serve that arc of life and that arts and culture and our community is in people's journeys. And as they pivot, I often say to students, you know, the road is not straight. It's real circuitous and that's great. That's exciting. And that's how you have to think about it. And if you're nervous, great. It means you care. And I think to all of us who've said, wow, I'm nervous, we were nervous to try in this pandemic, that's great. That's because we cared. And we have to keep that alive, I think, in our hearts to meet the needs of all of these different cohorts of humans and to keep the art alive and current and moving forward. So, I think as much as we can connect, as much as we can contribute to each other's organizations. Hey, go to the museum. Hey, have you been to the performance that's being done in this new space this summer? Are you? Do you have a young person who would benefit from one of the programs we're offering and really be open to that? I think we do get sort of bogged down. I know I do. Right. My job is to, you know, make sure students come to Interlochen and to make money, frankly, to keep the lights on. We all have to do that. But I'm hoping that ...I'm sure fundraising is another topic of this whole conference...But I think fundraising is going to take a different turn, too, and all of this. I think we're going to see different constituents really engaged if we can deepen those relationships. So that wasn't the question. But there you go.

Mary Gillett [00:41:32] Thank you. And Alison. Even though earlier, that feedback made you sound like somebody in a witness protection program would you like to share some closing thoughts?

Speaker 5 [00:41:44] They're after me! I guess I sound better now.

Mary Gillett [00:41:47] You sound great. Yes.

Speaker 6 [00:41:51] I think what I would leave you with is to just try it. If nothing else, programs, partnerships, reaching out to somebody that you thought about before but you just haven't done it ... because we worry about the bathrooms being clean, that the doors are unlocked, that things are getting done...that you just reach out and ask because what's the worst that's going to happen? They're going to say, no, it's not the right time, maybe next year or you do try something new and it doesn't work out. But, I think this is the time that we can get away from what's always been done. I know I have tried to do things or reach out and it falls flat. And you know what? I go pandemic. Oh, well. And I feel like I've gotten that luxury to sort of say, it didn't work because of the pandemic and I can move on to the next thing. So, I encourage you to ask those questions, to try something new or try those things that you've been thinking about. What's the worst that's going to happen at this point in time? Go for it.

Mary Gillett [00:42:56] All right, thank you and thank you to all of our panelists - Alison, Lisa, Katie, Jennifer - and everyone for sharing your questions and such. We're going to go into our next panel. However, I think we need to take a quick stretch so we're not going to take a five-minute-break. We're going to take maybe a two-minute break or one. We'll be starting about 10:45, which is in 90 seconds. So, stretch, run to the restroom if you need to. And in the meantime, we're going to welcome our next panel on diversity and inclusion, facilitated by Sarah Bearup-Neal of Glen Arbor Arts.