

CELESTIAL NAVIGATION

How to Fund Culture Change in the U.S.

*RECOMMENDATIONS ON
FUNDING NARRATIVE CHANGE
AT THE INTERSECTION
OF ART AND SOCIAL JUSTICE*



Introduction

Photo by BRIC: Designers and participants of *Constellations 2020 Convening*, Dallas, TX

This report outlines recommendations co-created by the designers and participants of *Constellations* for how funders interested in shifting culture can invest in the growth, connectivity, and experimental development of the nascent field of art and social justice.

In January 2020, the *Constellations Convening* in Dallas, Texas brought together 80+ artists, cultural organizers, and culture workers from around the country for an emergent strategy session to strengthen the the nascent field of art and social justice. The Convening was a timely and significant step towards centering artists, cultural organizers, and culture bearers as narrative and culture change strategists dedicated to ending oppressive systems forged by white supremacy. We gathered as organizations and individuals working at the intersection of art and social justice to define and clarify our space and our roles in narrative change, and to build our collective cultural power. *Constellations* surfaced the need for more robust and holistic support to anchor a cultural strategy ecosystem with artists at the center. This moment in history demands a culture shift to lay the groundwork for long-term, lasting change towards justice. More and more funders are turning to cultural strategy as a missing tactic but not enough of them are coordinated in their efforts to resource the necessary ecosystem. Now is the time to vastly expand the capacity and coordination of the cultural strategy field.

Of course, artists have merged storytelling, creativity, and activism for decades, with a highly visible example being the Black Arts Power movement in the 1960s, but they have largely done so without field infrastructure, general operating support or institutional infrastructure, which has resulted in chronic burnout and a lack of foundational theory and learning to build upon. While you can see the bones of these theories in many artist collectives from the 1960s on, their theories of change, successes, failures, and experiments are not collected in a way that allows new generations to build upon them.

When social movement groups and funders talk about narrative change, they usually refer to

communications strategy - which is a necessary but limited tactic to advance new stories and shift culture. Our narrative ecosystem also requires investments at varied levels including local power building, pop culture strategies, journalism, and meta-narrative work. *Constellations* was a collaborative pilot anchored by eight cultural strategy organizations to uplift the importance of the artist and cultural strategist - and particularly Queer & Trans Black, Indigenous, People of Color (QTBIPOC). These artists build the collective power to tell authentic and powerful stories that shape culture and shift world views from domination to collaboration.



“The convening showed me that the network of BIPOC (Black, Indigenous, People of Color) artist-led orgs and institutions is diverse and vast, and in need of support to enable collaboration. Also, artist-led, values-centered convenings are uniquely important in this political moment to help us imagine solutions beyond the limitations of our present state.”

- Sonya Childress, Fellow at the Perspective Fund

The 2020 *Constellations* Design Team:

The design team is comprised of the following organizations and individuals, who guided the development of the convening and of this report.

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The Design Team deeply appreciates the efforts of Natasha Huey who has coordinated us for several months and Tony Carranza for his beautiful design of this report.



Photo: Members of the *Constellations* Design Team

Open Letter



“This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. This is how civilizations heal.” - Toni Morrison

To Our Philanthropic Partners,

We are the artists, the culture bearers, the healers, and the first responders that reflect the beauty, grief, and the myriad conditions of the human spirit. As our global community confronts the impacts of the pandemic and white supremacy — the failures of a system based on domination and extraction through a lens of white, male supremacy become so clear. We are seeing the incredible power of culture to shift behavior and policy as a movement for Black Liberation surges, inviting us to imagine a radically different future.

Art and culture allow us to see beyond what we believe is possible to find joy, connect, and renew our belief in human kindness. Art makes the impossible feel possible and tangible. It pushes people out of their comfort zone to confront their own limitations and biases.

Cities, states, and corporations are rapidly rewriting policies as systemic inequity is challenged with new momentum. Calls to defund the police and dismantle our punishment society are mainstreamed. Still, our people — Black, Indigenous, People of Color, Immigrant, Queer, and Trans communities — are dying at high rates because of systemic injustice. Yet, we also are on the front lines as workers during a pandemic, as protesters under state sponsored violence, and as artists creating the culture for lasting change.

Calls are echoing around the virtual halls of philanthropy — what can your institution do to

dissolve white supremacy and mitigate the consolidation of wealth and power among those who have accumulated wealth generation after generation? How can a just and people-powered recovery usher in a radically equitable

system that repairs the extraction of labor, health, and wealth from our communities?

We are at a critical turning point. Will we emerge from this moment choosing to maintain the same illusions that prop up a culture of division and death or instead move forward guided by worldviews that foster a redistribution of resources, collaboration, empathy, and a sense of belonging? Philanthropy must invest in those who shift worldview — the artists, the cultural organizers, and the storytellers who are imagining a new future where we are all freed from the constrictions of white supremacy that destroy our communities and damage our human potential. This publication presents a roadmap for what we need from our philanthropic partners to bring in artists, an overlooked engine of our movement, to change culture.

- The *Constellations* Design Team, June 2020



Art by: Joelle Joyner

Why Cultural Strategy?

In their article [“A Conversation About Cultural Strategy”](#), Jeff Chang, Liz Manne, and Erin Potts provide this working definition to lay out the opportunity that cultural strategy provides our social movements:

“Cultural strategy is a field of practice that centers artists, storytellers, media makers, and cultural influencers as agents of social change. Cultural strategy speaks to our broadest visions and highest hopes. In the realm of social justice, this means forging and preserving equitable, inclusive, and just societies. Over the long term, cultural strategy cracks open, reimagines, and rewrites fiercely-held narratives, transforming the shared spaces and norms that make up culture. In addition, it has a role to play in near-term campaigns — helping to shape opinions, beliefs, and behaviors that lead to electoral, legislative, and policy wins.”

Culture is power - it shapes who we are as a people, sets the terms of our world, and informs how we perceive each other and the issues we face. Culture also reaches audiences that want to engage but are left out of the political system. As Jeff Chang, Vice President of Narrative, Arts, and Culture at Race Forward says, “politics and policy are where some people are some of the time, but culture is where most people are most of the time.”

Artists and storytellers are uniquely positioned to transform worldviews and spark public imagination. They help cultivate prototypes and envision a world where freedom, pluralism, and justice have taken hold and where we live in a regenerative relationship with nature. Artists, particularly those we call “Artist Disruptors,” are dedicated both to transformational creative practice and to dismantling systems of oppression, and they accelerate these shifts when they are supported and resourced to use their creative superpowers to build collective cultural power.



Art by: Gabriela Alemán / @smugmorenita

Why Now?

As the world shifts in this immense rupture, artists can paint a picture of a new normal that wakes us up to a better version of ourselves and our communities, where justice and compassion are possible, where we value each other and build a social safety net that can hold us all, and where we live in regenerative relationships with each other and with the Earth.

If there was ever a moment for cultural strategy, it is now. In the midst of a global pandemic and mass protests denouncing systemic racism and police violence, we are witnessing the failure of capitalist systems and the devastating impacts of extractive and dominating structures on people and the planet. The consequences of under-investing in the social safety net, in our schools, and our health care infrastructure, of mass incarceration and over-policing have never been more clear. With this fracture comes an opportunity to unite behind shared values that steer us towards new world views based on collaboration, collective wellness, and interconnectedness.

The work of artists and cultural workers is critical to shape the culture of our people and planet. As the coronavirus pandemic unfolds and police violence increases, artists are bringing us comfort, making sense of the world we live in, (click [here](#) for a sample gallery) and helping us see ourselves in context (e.g. this powerful [post by Julio Salgado](#)). As the crisis unfolds and our losses overwhelm us, artists help us process our grief. Coronavirus represents a long reprieve from the “normal” life for every single person in this country. As the world shifts in this immense rupture, artists can paint a picture of a new normal that wakes us up to a better version of ourselves and our communities, where justice and compassion are possible, where we value each other and build a social safety net that can hold us all, and where we live in regenerative relationships with each other and with the earth.

Yet, artists, culture makers, and cultural organizations that can accelerate critical societal changes are



Art by: Anthony Conover / @cozcon

systemically overburdened and under-resourced. Structures of inequity are evidenced in the current pandemic as artists and culture makers of color are finding their livelihoods upended and receiving only a fraction of relief efforts. For example, the newly created Artist Relief for COVID 19 Fund, launched by Creative Capital, received 55,000 applications for just 200 grants that would give individual artists \$5,000 each. This is an urgent moment for philanthropy to not only support the field of cultural strategy and holistically invest in artists and culture makers as catalysts of hope, vision, and change, but to think through new models of funding that can redress the systemic inequities in our sectors.

Summary of Recommendations

Constellations was field-led and so too are these recommendations. While *Constellations* was supported by the Surdna Foundation, the gathering and invitees were crafted by an engaged Design Team, who identified participants representative of this emerging field. The Design Team also co-created these recommendations from what we heard leading up to, during, and after the event. *Constellations* participants were given the opportunity to contribute feedback to these recommendations, making this a rare example of an emerging field, led by practitioners of color, that is defining what

we need from our investors. Too often those who control resources dictate what is possible in a field. As architects of these strategies, we desire to be in partnership with philanthropic entities that would support this field in the same way that Surdna has invited us to lead. Rather than determining cultural strategy investment in a foundation board room, we invite philanthropic partners to join us as we create foundational frameworks, test hypotheses, and learn together, to collectively expand support for QTBIPOC culture makers who are defining the future.

The Design Team makes these recommendations in three primary areas that surfaced at the convening as needing major investment to anchor a nascent/emergent field:

- 1 General support directly to Artist Disruptors.** A term coined by The Center for Cultural Power, Artist Disruptors are actively trying to undo systems of oppression and domination by creating transformational art that exposes those systems and/or envisions a world where justice has taken hold. Traditional arts funders should stretch towards this circle of artists. Social justice funders should directly support artists advancing authentic narratives on their core issues as part of their portfolio. Both should consider holistic support for artists of color to have space to create free from the side hustle, meaning moving away from project support into multi-year general operating support for artists.
- 2 General support to cultural strategy organizations,** which work at the intersections of the arts and social justice sectors to shift worldview from domination to collaboration and are prototyping, documenting, and learning about the critical role culture and artists play in driving cultural and social change.
- 3 Time-bound experiments that can foster connectivity, strategy, and thought leadership** Amongst and between cultural strategy organizations and artists disruptors, recognizing that both individual culture makers and formal organizations need to be connected to adequately develop our foundational theories and pedagogy.

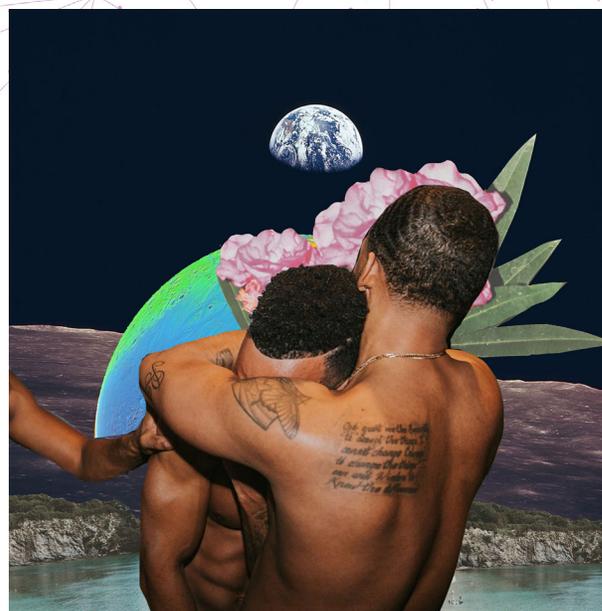
The design process and findings from the 2020 *Constellations Convening* were used by the Design Team to craft these field-building recommendations for philanthropic partners to find and vet potential grantees that exist at the nexus of arts, culture and social justice. A link to *Constellations Convenings* attendee bios can be found [HERE](#). Of course, we recognize that this group is not comprehensive of all of the wonderful QTBIPOC artists and organizations that support and organize them who would fit the definition of Artist Disruptor. Rather, we see this as a start in mapping an emerging field.

Recommendation: Support For Individual Artist Disruptors

A month into the U.S. experience of the Coronavirus pandemic, a collaborative group of funders with seed leadership from Andrew W. Mellon Foundation [mobilized \\$10 million](#) and directed their support to individual artists. Their article points out that while many are rushing to save institutions, individual artists “will be the chroniclers, interpreters, and illuminators helping us process and understand the implications of this unique moment in history. In dark times, artists do more than provide light; they create it and sustain it. They help us see and understand what makes us human in the face of fear and uncertainty.”

In recovery and rebuilding, the field of cultural strategy should be anchored around the central individual figure of the *Artist Disruptor*. These are not artists making art just for art’s sake — though this is a worthy investment in its own right — they are artists from communities who have been underrepresented in mainstream culture, and who tell powerful stories that shift worldview from one of domination and extraction to one of collaboration, abundance, and empathy. These artists dream and imagine the world that is possible.

Given the role that Artist Disruptors can play in shifting culture, their existing systems of support are abysmal. Creative Capital - a leading funder for individual artists — received 4,000 applications for just 35 grants available in 2020 and they don’t consider themselves a social justice organization. There are only a handful of groups including, the National Association of Latino Arts & Cultures, Alternate Roots, and the National Performance Network who focus on the intersection of arts, culture, and social justice. Artist Disruptors have more than just the usual odds stacked against them. They often create too far outside the traditional boundaries to win these types of grants or don’t have access or knowledge of funding pools. In addition to the challenges individual Artist Disruptors face, powerful cultural institutions that



Art by: kendrick daye

hold commissioning and exhibiting power remain overwhelmingly white. A 2020 [Lee and Low survey found 76% of people in the publishing industry are white](#). A 2018 survey by the [Andrew W. Mellon Foundation](#) found that 84% of museum leaders are white. These statistics are mirrored across cultural institutions; culture is overwhelmingly produced under the white male gaze.

Alongside all of the challenges that hamper working artists, Artist Disruptors are usually working at least two levels at once. They are trying to break new ground in their artistic craft while often taking on leadership of new institutions and structures that can counter or replace predominantly white institutions. Artist Disruptors often work in the gig economy, relying on performances, teaching artist assignments, project-based support, and speaking engagements, which leave many artists unable to meet basic needs in everyday life; the pandemic has only exacerbated these conditions. The philanthropic barriers to Artist Disruptors contribute to a monoculture where the white male gaze still takes primacy. As the Nigerian novelist and poet, Chinua Achebe, [stated in the Paris Review](#), “Until the

lions have their own historians, the history of the hunt will always glorify the hunter.”

Philanthropy has a role to play. A crucial first step is for funders to provide Artist Disruptors the same flexible, sustained support they provide to their core grantees. Artist Disruptors need general operating support just for their craft and they need resources that allow them to be resilient, tend to their health and healing, and regenerate their creativity.

Funders who want to change culture, will need to invest at a much larger scale in individual artists who are changing worldview. We suggest the following principles for Artist Disruptor support:

- Multi-year (3-year) salary support that can allow someone the dedicated time and space to fully breakthrough in their creative practice.
- Rigorous criteria for who gets selected with a focus on their relationship to their geographic community, the rigor of their creative practice, and experience working to dismantle systems of oppression and imagining possible solutions.
- Opportunities for cohort connections and mentorship guided by a respected QTBIPOC-led arts organization to help artists develop their craft and peer network. This should include business development training and orientation so that artists are better equipped to break into markets and respond as markets change. This level of support would make it possible for artists to work towards self-sustaining their practice after a substantial period of general support.

- Allow artists to create and exist independent of a 501(c)3 nonprofit organizational home so that their voice and vision can form outside of the restrictions of an institution, which is often itself restricted by the types of funds it receives. Do everything possible to provide artistic freedom.

- Invest in an intergenerational network of talented leaders that can work across forms, sectors, and movements.

- As members of the system of philanthropy, you are accountable for using your power on boards, commissions, and as donors. By using your voice and your dollars you have the ability to influence who holds power, who gets to exhibit or perform, and who shapes our future and culture through their work. Invite more QTBIPOC artists to these leadership positions.

- Support wellness and healing. Offering general support for artists is already a step towards wholeness by releasing artists needing to hustle across multiple gigs to make ends meet. An additional need is to experiment with programs that provide healthcare, wellness, childcare support, etc. The internationally renowned musician Nina Simone died without health insurance. Philanthropic support could mitigate the lack of safety net for creators. Artists from culturally disenfranchised communities may also need space to grapple with trauma and heal wounds from systemic oppression to break through in their craft.

Support for the arts evolved from a deeply inequitable patron model in which privileged artists connected to the wealthy were funded for marquis projects that increased the status and profile of the patron. If we leave art to be governed by capital markets, we allow dominant culture to dictate what art should look like, whose perspectives are valued, and what is considered normative.

FUNDING CRITERIA FOR ARTISTS

Based on the criteria for participants, the *Constellations* Design Team recommends these criteria as a guide for philanthropic partners to find and vet potential grantees that exist at this unique nexus of arts, culture and social justice.

INDIVIDUAL ARTIST ATTRIBUTES

- **Craft:** Dedicated to their craft form to developing their craft over time in relationship with their community
- **Racial Justice:** Demonstrated experience applying and using a racial and power analysis in their work and/or comes from directly impacted communities
- **Values-based:** Takes a nuanced, ethical, non-extractive approach to storytelling; tells stories that span issues and is driven by values of collaboration, integrity, equity, and reciprocity
- **Leadership:** Be a verifiable local connector, network leader, and/or influencers who can scale impact in collaboration with QTBIPOC communities
- **Dedicated community ecosystem builder** and shows the desire to give back, “open the door” for others, and build self-determined capacity for their communities

COMPOSITION PRIORITIES FOR ARTISTS

- The U.S. South, Border Regions, Indigenous Communities, the Midwest
- Prioritize Black, Indigenous, POC, undocumented, queer, trans, disabled folks
- Fund in and across all disciplines: visual arts, literary arts, music, TV and film, social media content, comedy, traditional arts, etc.

INTERMEDIARY GRANTMAKING STRUCTURES

A note on structure: this recommendation may require intermediary grantmaking structures through cultural organizations that create an ecology of support for artists disruptors in the forms of retreats, mentorship and other professional development. Intermediary grantmaking structures can allow funders to more easily support individual artists, but those funders who provide multi-year support to organizations should consider how they can work collectively to directly support artists with the same kind of security and infrastructure that they provide to organizations.

CRITERIA FOR INTERMEDIARY ORGANIZATIONS PROVIDING DIRECT SUPPORT TO ARTISTS:

- Demonstrated experience applying and using a racial and power analysis in their work
- **Racial Justice:** Demonstrated experience applying and using a racial and power analysis in their work and/or comes from directly impacted communities
- Experience creating fellowships or other leadership development modules
- Be engaged in one or more of these core issue areas: Climate Justice, Gender Justice, Cultural Equity, Migrant Storytelling, Economic Justice
- **Leadership:** Be a verifiable local connector, network leader, and/or influencers who can scale impact in collaboration with QTBIPOC communities

Recommendation: Support Cultural Strategy Organizations

For Artist Disruptors to have an impact, they need to be in community and they need long-term support. In their recent Cultural Strategy Primer, Art/Work Practice and Power California state, “Cultural strategists understand the holistic ecosystem that supports broad and scalable change, and must work in concert with their allies in the fields of organizing, media, direct action, policy, education, electoral action, narrative change, pop culture, social entrepreneurship, coalition building, and elsewhere.”

Cultural Strategy organizations such as those that are represented on the Design Team that co-authored this report reside at the intersection of all of these fields, allowing them to anchor a stable infrastructure that is just, inclusive, safe, and explicitly advocates for participation of marginalized populations and future artists. These organizations build partnerships in the sector, support established and emerging voices, and create pathways for a new generation to claim their place as actively enfranchised participants in a thriving democratic culture. Just as the organizing and advocacy wings of our movement have developed an interconnected web of support, the cultural ecosystem needs to knit together disparate sectors to support culture creation with an equity lens.

Constellations made clear that local, national, and regional organizations working at the intersection of social justice and culture do not share the same field-wide definitions or operate under similar theories of change, but we did find very strong values alignment across organizations despite varied functions and areas of expertise. Some organizations focus on a certain discipline — literary arts, performing arts or film — while others focus on distinct populations in a specific region. All of these organizations are under-resourced, often falling into the cracks between what art-for-arts-sake funders will support and what social justice funders interested in organizing and advocacy will support.

Further, it was clear during *Constellations* that one institution could never meet the needs of the field. At present, each organization is fostering a unique and vibrant network of artists that is often reflective of a



Art by: Michael Lagocki

community’s unique bio-cultural diversity. We need a flourishing ecosystem of cultural organizations existing in this intersection to support artists at varied levels. For artists to shift culture toward justice, there is a severe need for these organizations to be built and sustained in the South, the Midwest, and across Indigenous communities. As Anasa Troutman of Culture Shift Creative shared at the convening, “We need folks to come to the South. This is where the deepest wound in our country happened and artists here must be a part of envisioning our nation’s healing.”

Support needs to be multi-year, in relation to budget size for the organization and/or the individual’s practice. As the philanthropic sector’s interest in supporting this field increases you will be responsible for not repeating the patterns of the past where QTBIPOC individuals and organizations are given enough funding to fail. We need, general operating support, networking and convening opportunities, and support for deep collaboration. Philanthropy’s efforts will be hollow if we don’t have whole organizations with strong financial footing for imagination, collaboration, implementation, and adaptation.

¹ *Cultural Strategy: An Introduction & Primer*, report by Art/Work Practice, commissioned by Power California, 2019

Why Now?



“Incredible work is happening in many many places — a sky full of stars. In coming together, we learn about one another and from one another. We can make connections and find ways to support one another. We are stronger together.”

- Eleanor Savage, The Jerome Foundation

Constellations allowed Artist Disruptors to see each other and to learn about the values connecting organizations supporting artists like themselves. It also showed that Artist Disruptors largely remain isolated and without tools to strengthen their craft, analysis and work. While there are a handful of long-standing networks to connect these artists (e.g. Alternate Roots and Allied Media Projects), we need artists to connect with one another and to the funders, organizations, and networks that support community organizing and social justice work nationwide.

Artist Disruptors and the organizations that support their work will benefit from much greater connectivity. Several attendees reflected that they had NEVER been in a space filled with so many artists of color united in common purpose to shift status quo culture. Participants expressed a deep desire to continue connecting and also to expand the web of connections to include additional sectors like sports and pop culture creators and disruptors.

Current and future cultural strategy will not take shape effectively without a shared body of knowledge that includes codified frameworks, shared values, theories of change, and case studies demonstrating the efficacy of the work. The *Constellations* participants shared knowledge, ideas, narrative strategies, and grassroots activations that



Art by: Molly Costello

center and serve people who are deeply affected by racial injustice and should be resourced to align our efforts and build collective power. The leaders at *Constellations* have the unique opportunity to root our field's wisdom and thought leadership in the legacy of the artists working at the intersection of social justice, art, and culture for decades, while providing frameworks and tools to reach broadly across issue areas, movement, and sectors.

We propose that a Design Team be formed from recommendations made by the 2019–2020 Design Team to continue a time-bound “Discovery Phase” that would cap with a second *Constellations* convening in 2022, to set a foundational body of work and theory for this emerging field. The charge of the Design Team would include the following:

Network weaving: Share best practice and learning and map our work and strategies to identify areas for deeper collaboration

Settle on shared definitions that anchor our field including cultural strategy, narrative strategy, cultural power. These will be based on collected drafts from Design Team organizations and *Constellations* participants

Synthesize a working Theory of Change that guides the field, building on the [work of The Culture Group](#) and collecting additional frameworks from Design Team and participants

Synthesize collective values from work done in preparation for *Constellations* to be used as a foundation for values-based organizing and collective impact

Host structured R&D retreats that will gather small groups in person to explore a big question for the field (see appendix for a list of possible big questions). Retreats would integrate the following components and can be redesigned to be digital as needed:

- 2-day immersives centered on a single “big question”
- Curated small sub-group of participants that have experience working in the areas of the big question and the specific immersive
- Hosted by a Design Team member and rooted in place
- Anchored around creative practice
- Rigorously documented, surfacing answers and new big questions for exploration

Document Learnings by synthesizing what comes from the small R&D groups while elevating hypotheses that need to be tested and feeding these into the next R&D sessions

Develop Content like videos, podcasts, art, and toolkits out of the R&D learning that can be shared widely with funders and the larger group

Host a 2022 *Constellations Two* that would gather an overlapping set of participants to the first convening, share content and learning generated through the R&D and build a next level of synthesis, and to engage additional funders to deepen their support of the field

The Discovery Phase approach allows the field to pick up what we learned in the first convening and continue to iterate on outstanding questions and areas of high interest to our field. The R&D retreat concept would intertwine teaching from elders, liberation practice, future visioning, and practices of health and wellness. By meeting in varied and overlapping small groups face to face, we will create a relationship-driven approach to field building. By creating content out of our “aha moments” and learnings, we can expand a set of tools for widespread use and emergent field development and also engage core funders in the learning as we go. The approach allows us to lean deeply into relationships and connection, while creating visibility on our learning.

Discovery Phase Needs

- Support the Design Team’s time to meet and anchor a time-bound field-building process from July 2020 - December 2022
- Sponsor the direct cost for a Network Coordinator, housed at The Center for Cultural Power, to coordinate and drive the R&D learning process and documentation synthesis
- Sponsor direct costs for R&D small group retreats
- Resources for evaluation and case study documentation and report/content production
- Funding pool for content in the form of video, visual art, music, poetry, etc. — not just written words — that document cultural strategy case studies (especially showing the legacy of our movement and artist elders who have experimented with this work) and the impact of cultural strategy tactics

Appendix: The Big Questions

The Big Questions will provide an arc of an inquiry and can be curated by discipline (visual, film, literary, etc.) and/or collaborative project (electoral strategy, campaigns, issue areas, community based engagements, etc.)

Big Questions

- What if justice was the baseline? What if this was our state? Imagine if we were rooted in systems of abundance?
- We've seen these cycles of oppression in varied forces and the myriad responses of social movements. How do we end the cycle?
- How do we commit to the edge? Possible outcomes for the field could be:
 - Systems for accountability
 - Recommendations for practice
 - A draft manifesto
- How do we move into a place of boldness to push out a new narrative moving from narratives of domination to ones of collaboration and empathy?
- How do we prepare for the worst while we envision for the best?
 - Strategic places to plant folks in existing power structures
 - Community-based practices to promote self-reliance
 - What are shared cultural assumptions that we need to question?
- How does language shape our thinking?
 - What does it mean to create art in the colonizer's language?
- How do we make cultural power visible?