

Transcript - Anti-racism: Empowering Change Through Art and Culture

1

00:00:25.530 --> 00:00:27.370

Lena Nahlous (she/her), Diversity Arts Australia: Hi, everyone.

2

00:00:27.600 --> 00:00:42.560

Lena Nahlous (she/her), Diversity Arts Australia: I just wanted to welcome everyone who's joining us today from across the Philippines, the UK and Australia, and the many lands that you're joining us from. My name is Lina Nachlus, and I'm the CEO of Diversity Arts, Australia.

3

00:00:42.560 --> 00:01:06.349

Lena Nahlous (she/her), Diversity Arts Australia: I'm a middle-aged Arab woman. I have light olive skin, dark brown hair with some grays, and I'm currently wearing a caramel top, and I'm wearing black rimmed glasses. If anyone wants to turn captions on, you can go to the bottom of your zoom screen and click on show captions, and this session is being interpreted by Yasmin Dandachi and Dima el Alam.

4

00:01:06.920 --> 00:01:28.740

Lena Nahlous (she/her), Diversity Arts Australia: I wanted to start by acknowledging on behalf of diversity arts, Australia, the 1st peoples of these lands that I'm joining you from today, the lands of the Wangal people of the Yora nation, and pay respects to elders, past and present, and recognise that sovereignty has never been ceded.

5

00:01:28.790 --> 00:01:51.310

Lena Nahlous (she/her), Diversity Arts Australia: I'd also like to extend that respect to all of the elders on the lands that you're joining us from today and other 1st peoples joining this session within Australia and across the world. Please feel free to write the lands that you're joining us on from in the chat. For those who don't know diversity arts. Australia is

6

00:01:51.310 --> 00:02:04.599

Lena Nahlous (she/her), Diversity Arts Australia: Australia's national voice for ethnocultural and migrant racial equity in the art screen and creative sectors, and we work in partnership and solidarity with other social movements and other communities.

7

00:02:04.600 --> 00:02:21.769

Lena Nahlous (she/her), Diversity Arts Australia: Our work is guided by human rights, ethic and social justice principles, and we strongly believe that embracing a diverse range of creative expressions and participation is essential for fostering a democratic, inclusive and sustainable creative sector and society.

8

00:02:22.880 --> 00:02:47.279

Lena Nahlous (she/her), Diversity Arts Australia: Our relationship to the imagine around the World Project came from our work on the Creative Equity Toolkit and Aisha Mahmoud, who's doing tech today and is one of our wonderful research assistants, will pop in the link to the creative equity toolkit. And we'll be sharing a little video on that very soon. The Imagine case studies. So we've

9

00:02:47.280 --> 00:03:03.380

Lena Nahlous (she/her), Diversity Arts Australia: got this amazing toolkit that we're going to introduce you to. And the Imagine case studies came from this idea that we wanted to kind of capture leading work in racial equity, and share this in a way that was accessible and practical

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00:03:03.380 --> 00:03:30.369

Lena Nahlous (she/her), Diversity Arts Australia: with other organisations and individuals, and it also came from a place of decentering. Quite often, I guess the West. And so the project has collected 71 case studies from 43 countries from around the world. And most of those case studies are, and 13 1st nations-led local case studies as well. So

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00:03:30.370 --> 00:03:37.050

Lena Nahlous (she/her), Diversity Arts Australia: there's a lot of very practical, useful information in those case studies that is designed to be

12

00:03:37.050 --> 00:04:01.489

Lena Nahlous (she/her), Diversity Arts Australia: kind of practical and actionable for other people to be able to kind of, take it and say, Oh, I can do this. This is how we created this or we, we can develop. You know, we can work better with community this way, because this is how this organisation did it. So we'll also pop a link in to imagine now. And I wanted to acknowledge that the imagine project and creative equity. Toolkits have received funding

13

00:04:01.490 --> 00:04:09.599

Lena Nahlous (she/her), Diversity Arts Australia: from our partners. British Council, Australia, creative Australia, create New South Wales and creative Victoria.

14

00:04:09.790 --> 00:04:15.239

Lena Nahlous (she/her), Diversity Arts Australia: So we're now going to show a little video about the creative equity toolkit.

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00:04:23.320 --> 00:04:25.290

Lena Nahlous (she/her), Diversity Arts Australia: It's there's no audio.

16

00:04:28.170 --> 00:04:29.660

Lena Nahlous (she/her), Diversity Arts Australia: There's no audio.

17

00:04:33.740 --> 00:04:35.759

Ayesha Mahmud (Diversity Arts Australia): Is that working now? The audio.

18

00:04:35.760 --> 00:04:36.700

Lena Nahlous (she/her), Diversity Arts Australia: Yeah.

19

00:04:36.700 --> 00:04:45.129

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Aisha, when you click share, I think you just need to click down the bottom. There's 2 things to click for optimized audio and share video.

20

00:04:56.360 --> 00:04:57.740

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Take for racial equity.

21

00:04:58.050 --> 00:05:07.980

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Right now a lot of people are asking, what actions can I take for racial equity? That's the exact question that the creative equity toolkit sets out to answer. So let's take a look.

22

00:05:08.350 --> 00:05:23.509

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): The website is organized around calls to action. So here in policy, for example, we have development, equity and inclusion policy. There's some info on how to do this, followed by links to color-coded resources, links to templates and worksheets are pink.

23

00:05:23.580 --> 00:05:25.769

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): The case studies are green

24

00:05:26.010 --> 00:05:28.969

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): and the research and reports are orange

25

00:05:29.400 --> 00:05:36.720

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): for each resource link. There's a little explanation of what you'll find if you click through and an indication of the time commitment.

26

00:05:37.150 --> 00:05:38.810

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So here, for example.

27

00:05:38.890 --> 00:05:48.360

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): there's a case study about the exercise. Game zombies run and the process they use to hire diverse scriptwriters for their next script. You can read their blog post about it.



28

00:05:48.580 --> 00:05:57.119

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): If you click on this pink link, you reach the creative diversity network's equality and diversity policy template which you can then adapt to your needs.

29

00:05:57.170 --> 00:06:05.679

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Under anti-racism we have the action. Educate yourself here we have Ibram X. Kendi. Introducing his book, how to be an anti-racist.

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00:06:05.690 --> 00:06:12.109

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): and we have the UK's Rene Eddow Lodge on her book. Why, I'm no longer talking to white people about race.

31

00:06:12.540 --> 00:06:15.200

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): There's also a powerful search function.

32

00:06:15.240 --> 00:06:26.049

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): And to start with, we have 4 topics, anti-racism, cultural consultation, programming and commissioning and policy. We'll soon be expanding to cover another 6 topics.

33

00:06:26.070 --> 00:06:33.800

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I'm Monique Choi project producer and lead writer on the creative equity toolkit which you can find at creativeequitytoolkit.org dot.

34

00:06:37.970 --> 00:06:39.760

Lena Nahlous (she/her), Diversity Arts Australia: Sasha for showing that

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00:06:40.060 --> 00:07:03.700

Lena Nahlous (she/her), Diversity Arts Australia: we actually have 10 sections now of the creative equity toolkit and growing so really encourage you to spend some time and check that out. And also the Imagine case studies on which these wonderful talks are based, and which you'll hear a little bit more about in a minute. I wanted to hand over now to our host, our talk host, and our event partner.

36

00:07:03.700 --> 00:07:13.669

Lena Nahlous (she/her), Diversity Arts Australia: Doctor Sukhmani Khorana, who is a scantiar associate professor in the School of Arts and Media at the University of New South Wales.

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00:07:13.970 --> 00:07:29.260

Lena Nahlous (she/her), Diversity Arts Australia: She's interested in media and migration, and her research focuses on multi-platform refugee narratives, the politics of food, the role of emotions in social change, cultural diversity in media and culture and self-representation by young people of colour.

38

00:07:29.290 --> 00:07:53.169

Lena Nahlous (she/her), Diversity Arts Australia: Through her research, Sukhmani aims to create broader awareness about the lives of asylum seekers and refugees, and contribute to capacity building of disadvantaged migrant communities. She's the author of 2 books, co-editor of 2 edited collections, and has published dozens of academic and non-academic articles. So over to you, Sukhmani.

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00:07:55.190 --> 00:08:00.429

Sukhmani Khorana (on Darug land): Thank you so much, Lena, for that kind introduction. And I've also should flag that I have

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00:08:00.540 --> 00:08:26.859

Sukhmani Khorana (on Darug land): worked on the imagined case, studies a couple of the imagined case studies several years ago. So it's good to have that kind of ongoing connection with the project. So welcome everyone before we begin today. I would like to acknowledge the traditional owners of the land on which we are meeting for me. That is the Darug people in Western Sydney, and also work on vigil lands in Eastern Sydney, where Unsw. Is located.

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00:08:27.400 --> 00:08:35.629

Sukhmani Khorana (on Darug land): I would like to pay my respects to their elders, past and present, and acknowledge that this is and always was, and always will be, aboriginal land.

42

00:08:35.830 --> 00:08:45.819

Sukhmani Khorana (on Darug land): Now, since this is an online session, I would also like to acknowledge the traditional owners of the various lands on which you were all based, whether it's here in Australia or it's overseas.

43

00:08:46.040 --> 00:09:09.459

Sukhmani Khorana (on Darug land): Now for today's talk, which is titled anti-racism, empowering change through art and culture. I'm going to begin by introducing a short video from Anna Hay, who's of British Council, Australia, which is an organization that did also fund. The imagine projects. So over to you, Aisha, to play the imagine video.

44

00:09:13.410 --> 00:09:19.209

Lena Nahlous (she/her), Diversity Arts Australia: Aisha. There's a problem. There's a big black bar covering the head of Anna.

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00:09:22.280 --> 00:09:23.930

Ayesha Mahmud (Diversity Arts Australia): Is it gone now? Sorry.

46

00:09:24.110 --> 00:09:25.200

Lena Nahlous (she/her), Diversity Arts Australia: It's smaller.

47

00:09:25.620 --> 00:09:28.059

Ayesha Mahmud (Diversity Arts Australia): Oh, sorry about that, is it?

48

00:09:28.310 --> 00:09:29.410

Lena Nahlous (she/her), Diversity Arts Australia: It's gone down the bottom.

49

00:09:29.410 --> 00:09:30.560

Sukhmani Khorana (on Darug land): It's gone. Yeah.

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00:09:31.200 --> 00:09:32.099

Ayesha Mahmud (Diversity Arts Australia): Is it gone?

51

00:09:33.300 --> 00:09:34.780

Sukhmani Khorana (on Darug land): It's moved to the bottom.

52

00:09:49.390 --> 00:09:50.100

Lena Nahlous (she/her), Diversity Arts Australia: It's good.

53

00:09:55.590 --> 00:09:57.700

Ayesha Mahmud (Diversity Arts Australia): Has. The black bar moved away.

54

00:09:57.700 --> 00:09:58.639

Lena Nahlous (she/her), Diversity Arts Australia: It's gone. Yep.

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00:09:58.640 --> 00:09:59.310

Ayesha Mahmud (Diversity Arts Australia): Kate.

56

00:10:01.640 --> 00:10:05.029

Ayesha Mahmud (Diversity Arts Australia): Hello! I'm Anna Hay from the British Council in Australia.

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00:10:05.080 --> 00:10:12.580

Ayesha Mahmud (Diversity Arts Australia): I'd like to acknowledge that I'm living and working on the lands of the Gadigal people of the EU or a nation, and pay my respects to elders, past and present.

58

00:10:13.000 --> 00:10:20.719

Ayesha Mahmud (Diversity Arts Australia): We're proud to be working alongside diversity arts, Australia as key partners in the creative Equity toolkit and its imagined case studies project

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00:10:20.830 --> 00:10:23.319

Ayesha Mahmud (Diversity Arts Australia): a vital initiative under the Toolkits umbrella.

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00:10:24.030 --> 00:10:30.610

Ayesha Mahmud (Diversity Arts Australia): Here, at the British Council we build connections, understanding and trust between people in the UK and countries worldwide.

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00:10:31.200 --> 00:10:43.870

Ayesha Mahmud (Diversity Arts Australia): The British Council and Diversity Arts, Australia recognise the need for the creative equity toolkit as a resource to share best practice in equity, anti-racism, and inclusion within the arts screen and creative sectors.

62

00:10:44.170 --> 00:10:57.709

Ayesha Mahmud (Diversity Arts Australia): Although we have very different contexts, the UK and Australia share similar barriers, and we hope that these conversations and case studies will create connections, share knowledge and support organisations and individuals in their work towards equity.

63

00:10:58.080 --> 00:11:07.679

Ayesha Mahmud (Diversity Arts Australia): The imagine project within the creative equity. Toolkit has identified groundbreaking initiatives, promoting cultural diversity and racial equity in the creative sectors

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00:11:08.110 --> 00:11:18.919

Ayesha Mahmud (Diversity Arts Australia): to date the project has collected 71 case studies from the UK and around the world, including 13 focus on local 1st nations alongside 42 international case studies.

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00:11:19.410 --> 00:11:23.130

Ayesha Mahmud (Diversity Arts Australia): These studies showcase outstanding stories of cultural equity.

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00:11:29.350 --> 00:11:38.719

Sukhmani Khorana (on Darug land): Great. So that's a overview of the case studies. I'd like to say a few things about cultural safety before introducing our panelists today.

67

00:11:38.880 --> 00:11:43.479

Sukhmani Khorana (on Darug land): So we have 3 speakers from the Philippines, Australia, and the UK.

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00:11:43.800 --> 00:11:57.569

Sukhmani Khorana (on Darug land): Who will discuss the work of their organizations and the fantastic initiatives using literature, art, theatre and history to combat racism by promoting equity, diversity, and cultural empowerment.

69

00:11:58.280 --> 00:12:11.069

Sukhmani Khorana (on Darug land): These panelists champion indigenous expressions, they challenge societal norms and celebrate the rich heritage of marginalized artists and communities inspiring change and fostering understanding in society.

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00:12:11.370 --> 00:12:20.520

Sukhmani Khorana (on Darug land): We really hope that today's session will be informative for all of you. The main way that you can contribute to today's conversation is you can ask questions using the chat function.

71

00:12:20.828 --> 00:12:34.440

Sukhmani Khorana (on Darug land): You can enter questions as they arise for you, but we will only be able to get to them towards the end, and we will try our best to get to as many as possible. But it really depends on time, but we are reserving about 5 or 10 min at the end for audience questions.

72

00:12:35.030 --> 00:12:41.419

Sukhmani Khorana (on Darug land): This session is also being recorded, and it will be shared when it's ready via the Diversity Arts. Australia's website.

73

00:12:41.850 --> 00:12:55.150

Sukhmani Khorana (on Darug land): Lena has already introduced our wonderful interpreters, just letting you know that you can also turn on live captions in the zoom window by toggling on and off the CC. Button at the bottom of your screen.

74

00:12:55.570 --> 00:13:02.039

Sukhmani Khorana (on Darug land): If by any chance you fall off and you can't get back in the Zoom link isn't the email that you received when you registered

75

00:13:02.300 --> 00:13:06.470

Sukhmani Khorana (on Darug land): today's session will run for approximately 90 min.

76

00:13:06.570 --> 00:13:23.210

Sukhmani Khorana (on Darug land): and we want this to be a useful and positive session. So we hope that everyone that's participating agrees to the following

values that will guide the discussion, and the values are respectful, professional and genuine engagement, deep listening openness, non-judgment, and safety.

77

00:13:23.560 --> 00:13:31.519

Sukhmani Khorana (on Darug land): Now, if at any time during this conversation, you're finding the discussions difficult or stressful, you're very welcome to take a break and come back.

78

00:13:32.303 --> 00:13:39.390

Sukhmani Khorana (on Darug land): Now we. We encourage the audience members to keep the the cameras and microphones off till the very end.

79

00:13:39.829 --> 00:13:45.139

Sukhmani Khorana (on Darug land): And the speakers to obviously keep the cameras and microphones on when you're talking.

80

00:13:45.772 --> 00:13:56.199

Sukhmani Khorana (on Darug land): I would 1st of all like to introduce our 1st panelist Christian cordero, who's the founder of the Savage Mind Bookshop and Cameron Art Gallery in the Philippines.

81

00:13:56.390 --> 00:14:03.109

Sukhmani Khorana (on Darug land): Now, Christian is a poet, a fictionalist translator and filmmaker, based in the beacol region

82

00:14:03.240 --> 00:14:08.399

Sukhmani Khorana (on Darug land): in 2,017. He represented the Philippines in the International Rioting program

83

00:14:08.430 --> 00:14:10.400

Sukhmani Khorana (on Darug land): at the University of Iowa.

84

00:14:10.780 --> 00:14:19.169

Sukhmani Khorana (on Darug land): Consequently he was also appointed artist in residence by the center for Southeast Asian studies at the University of Michigan, Ann. Arbor, in 2,018,

85

00:14:19.440 --> 00:14:21.970

Sukhmani Khorana (on Darug land): and in 2022 at the Stellen Butch

86

00:14:22.090 --> 00:14:24.939

Sukhmani Khorana (on Darug land): Institute of Advanced study in South Africa.

87

00:14:24.950 --> 00:14:31.010

Sukhmani Khorana (on Darug land): In 2019 he received the Southeast Asian writers prize in Bangkok, Thailand, from the Thai Monarchy.

88

00:14:31.060 --> 00:14:38.860

Sukhmani Khorana (on Darug land): and he serves as a director of the Ateneo de Naga University Press, and runs an independent bookshop and art space called The Savage Mind.

89

00:14:39.090 --> 00:14:44.069

Sukhmani Khorana (on Darug land): The bookshop has been called The creative heart of we call a bastion of free thinking.

90

00:14:44.080 --> 00:14:46.420

Sukhmani Khorana (on Darug land): and the soul of a community

91

00:14:46.460 --> 00:14:49.440

Sukhmani Khorana (on Darug land): now over to Christian for his spotlight.

92

00:14:54.740 --> 00:14:56.149

Kristian Sendon Cordero--Savage Mind/ADNU Press: Thank you so many.

93

00:14:59.570 --> 00:15:01.070

Kristian Sendon Cordero--Savage Mind/ADNU Press: I'd like to

94

00:15:01.857 --> 00:15:07.550

Kristian Sendon Cordero--Savage Mind/ADNU Press: greet everyone who are here, and let me begin my presentation.

95

00:15:09.460 --> 00:15:11.840

Kristian Sendon Cordero--Savage Mind/ADNU Press: do we have the slides ready, please.

96

00:15:16.010 --> 00:15:16.879

Kristian Sendon Cordero--Savage Mind/ADNU Press: Thank you.

97

00:15:20.490 --> 00:15:21.620

Kristian Sendon Cordero--Savage Mind/ADNU Press: Next slide

98

00:15:28.190 --> 00:15:31.900

Kristian Sendon Cordero--Savage Mind/ADNU Press: in the Bicol region, the southern peninsula of Lausanne.

99

00:15:31.930 --> 00:15:35.450

Kristian Sendon Cordero--Savage Mind/ADNU Press: We have the indigenous population known as the Ada.

100

00:15:35.760 --> 00:15:44.989

Kristian Sendon Cordero--Savage Mind/ADNU Press: or oftentimes referred as Collot or Kinky-haired, as opposed to someone like me, who is identified as unat

101

00:15:45.230 --> 00:15:48.180

Kristian Sendon Cordero--Savage Mind/ADNU Press: or straight-haired person

102

00:15:48.520 --> 00:15:49.909

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slides

103

00:15:50.710 --> 00:15:52.600

Kristian Sendon Cordero--Savage Mind/ADNU Press: for us. Bicolanos.

104

00:15:52.780 --> 00:15:56.970

Kristian Sendon Cordero--Savage Mind/ADNU Press: the Ada, have always been our immediate other.

105

00:15:57.020 --> 00:16:06.589

Kristian Sendon Cordero--Savage Mind/ADNU Press: the mysterious, dark, mischievous, untrustworthy, cunning, untamedable, the eternal outsider.

106

00:16:06.910 --> 00:16:15.450

Kristian Sendon Cordero--Savage Mind/ADNU Press: our colonial histories are replete with documentation that cast these lights or this darkness towards them

107

00:16:17.940 --> 00:16:30.610

Kristian Sendon Cordero--Savage Mind/ADNU Press: through the years they have been subjects to. They have been subjects of ethnographic representations and studies, sometimes epistemologically tragic and violent.

108

00:16:30.940 --> 00:16:35.339

Kristian Sendon Cordero--Savage Mind/ADNU Press: They join our harvest festivals as cultural tokens.

109

00:16:35.370 --> 00:16:39.640

Kristian Sendon Cordero--Savage Mind/ADNU Press: They accept menial and domestic jobs for Lowlanders.

110

00:16:39.810 --> 00:16:49.169

Kristian Sendon Cordero--Savage Mind/ADNU Press: The Philippine Government has recognized them by instituting a bureaucratic agency known as the National Commission for indigenous people.

111

00:16:49.520 --> 00:16:54.410

Kristian Sendon Cordero--Savage Mind/ADNU Press: As a child growing up in eriga. I have always been attracted to them

112

00:16:54.420 --> 00:16:57.749

Kristian Sendon Cordero--Savage Mind/ADNU Press: because of the produce they would bring from the mountains

113

00:16:57.820 --> 00:17:01.039

Kristian Sendon Cordero--Savage Mind/ADNU Press: food that has always been my source of comfort.

114

00:17:01.280 --> 00:17:05.960

Kristian Sendon Cordero--Savage Mind/ADNU Press: Bamboo shoots, river clams, wild ferns, coconut honey.

115

00:17:06.099 --> 00:17:08.239

Kristian Sendon Cordero--Savage Mind/ADNU Press: I would see them in the market.

116

00:17:08.430 --> 00:17:14.409

Kristian Sendon Cordero--Savage Mind/ADNU Press: and I was given the strong admonition from my elders never to look into their eyes

117

00:17:14.670 --> 00:17:18.610

Kristian Sendon Cordero--Savage Mind/ADNU Press: unless I would like to be turned into an Unta

118

00:17:18.849 --> 00:17:19.819

Kristian Sendon Cordero--Savage Mind/ADNU Press: myself.

119

00:17:20.859 --> 00:17:22.020

Kristian Sendon Cordero--Savage Mind/ADNU Press: Looking back.

120

00:17:22.040 --> 00:17:24.770

Kristian Sendon Cordero--Savage Mind/ADNU Press: these left a strong impression on me.

121

00:17:25.130 --> 00:17:35.050

Kristian Sendon Cordero--Savage Mind/ADNU Press: I particularly remember this story I 1st read in an article written by the journalist Juan Iskandur, for the Philippine Daily Inquirer.

122

00:17:35.260 --> 00:17:47.589

Kristian Sendon Cordero--Savage Mind/ADNU Press: This is the case of Salvastion Buena Flor, which would always remind me why we must continue to tell our stories and frame it. Refract it within the context of our immediate Adder.

123

00:17:47.870 --> 00:17:49.239

Kristian Sendon Cordero--Savage Mind/ADNU Press: Selbach, Sean

124

00:17:49.340 --> 00:17:53.419

Kristian Sendon Cordero--Savage Mind/ADNU Press: admitted, resenting the fact of being an adapt.

125

00:17:53.660 --> 00:17:59.970

Kristian Sendon Cordero--Savage Mind/ADNU Press: This fact was confirmed by his father when she confronted her about there being a da.

126

00:18:00.250 --> 00:18:01.770

Kristian Sendon Cordero--Savage Mind/ADNU Press: Interestingly.

127

00:18:01.850 --> 00:18:09.770

Kristian Sendon Cordero--Savage Mind/ADNU Press: Buena Flor learned about her being a when she enrolled in a public elementary school in the town.

128

00:18:10.090 --> 00:18:15.810

Kristian Sendon Cordero--Savage Mind/ADNU Press: There she received and endured the sneers and taunts from her classmates.

129

00:18:16.190 --> 00:18:29.379

Kristian Sendon Cordero--Savage Mind/ADNU Press: One afternoon, when she was in grade, 2 Selva Sean decided to end the discrimination she was receiving by cutting one of her fingers in front of her non-attach classmates

130

00:18:29.450 --> 00:18:32.719

Kristian Sendon Cordero--Savage Mind/ADNU Press: to show them her blood was red.

131

00:18:33.270 --> 00:18:41.169

Kristian Sendon Cordero--Savage Mind/ADNU Press: She challenged them to also cut their fingers, stating that if their blood was red, then day 2

132

00:18:41.430 --> 00:18:42.720

Kristian Sendon Cordero--Savage Mind/ADNU Press: where, Akta.

133

00:18:43.710 --> 00:18:52.779

Kristian Sendon Cordero--Savage Mind/ADNU Press: This story I carry within me, and I have been challenged to locate the narratives of these people, and to cast a new way of understanding.

134

00:18:52.930 --> 00:18:59.460

Kristian Sendon Cordero--Savage Mind/ADNU Press: In the many times I endeavored to reckon with my identity as a Biolano and as a Filipino.

135

00:18:59.470 --> 00:19:04.769

Kristian Sendon Cordero--Savage Mind/ADNU Press: The image of the Indi gene has taken my imagination like a specter.

136

00:19:04.790 --> 00:19:11.680

Kristian Sendon Cordero--Savage Mind/ADNU Press: always proling and probing my sense of ontology, my sense of history. Next slide

137

00:19:12.800 --> 00:19:17.879

Kristian Sendon Cordero--Savage Mind/ADNU Press: in my poetry, and in the kind of cinema I endeavor to do.

138

00:19:18.000 --> 00:19:28.500

Kristian Sendon Cordero--Savage Mind/ADNU Press: I involve the narratives of data to induct conversation and discussions that will allow them to speak and narrate their stories next slide

139

00:19:30.770 --> 00:19:32.100

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide.

140

00:19:32.140 --> 00:19:43.369

Kristian Sendon Cordero--Savage Mind/ADNU Press: and this is, and this is, has always been, one of the guiding principles with savage mind. The independent and community bookshop we established in 2018

141

00:19:43.450 --> 00:19:44.590

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide.

142

00:19:46.370 --> 00:19:48.199

Kristian Sendon Cordero--Savage Mind/ADNU Press: This is how it looks like. Now.

143

00:19:48.790 --> 00:19:51.030

Kristian Sendon Cordero--Savage Mind/ADNU Press: as a bookshop. Next slide.

144

00:19:51.130 --> 00:19:56.020

Kristian Sendon Cordero--Savage Mind/ADNU Press: we are guided by the 3 E's as areas of engagement.

145

00:19:56.160 --> 00:19:57.690

Kristian Sendon Cordero--Savage Mind/ADNU Press: educational.

146

00:19:57.880 --> 00:20:01.209

Kristian Sendon Cordero--Savage Mind/ADNU Press: ecumenical, and ecological.

147

00:20:01.380 --> 00:20:17.140

Kristian Sendon Cordero--Savage Mind/ADNU Press: We would like to continue to engage our communities from children to senior citizens, from the indigenous population to Filipino creatives living in the diaspora, from people of different political and religious persuasions.

148

00:20:17.360 --> 00:20:18.590

Kristian Sendon Cordero--Savage Mind/ADNU Press: Next slide

149

00:20:18.950 --> 00:20:21.730

Kristian Sendon Cordero--Savage Mind/ADNU Press: in 2021. Next slide

150

00:20:22.110 --> 00:20:25.300

Kristian Sendon Cordero--Savage Mind/ADNU Press: we expanded the space by opening Kamarine.

151

00:20:25.890 --> 00:20:41.300

Kristian Sendon Cordero--Savage Mind/ADNU Press: a space dedicated to highlighting the works of a task cultors we had the chance to meet in 2020 when we did an art workshop and relief operation in the parish of Our Lady of solitude in Tambo Buhi, Kamarini sewer.

152

00:20:41.350 --> 00:20:42.639

Kristian Sendon Cordero--Savage Mind/ADNU Press: Next slide.

153

00:20:44.370 --> 00:20:48.279

Kristian Sendon Cordero--Savage Mind/ADNU Press: This is the the art space, the extension of the bookshop

154

00:20:48.350 --> 00:20:49.490

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide

155

00:20:50.570 --> 00:20:51.780

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide

156

00:20:53.150 --> 00:20:54.230

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide.

157

00:20:55.600 --> 00:20:56.510

Kristian Sendon Cordero--Savage Mind/ADNU Press: Okay.

158

00:20:56.710 --> 00:20:58.810

Kristian Sendon Cordero--Savage Mind/ADNU Press: These sculptural works

159

00:20:59.110 --> 00:21:04.589

Kristian Sendon Cordero--Savage Mind/ADNU Press: made by the Akdah of Buhi revolve around the themes of folk narratives.

160

00:21:04.620 --> 00:21:20.489

Kristian Sendon Cordero--Savage Mind/ADNU Press: The flora and fauna and the Catholic religious iconographies are continuing subjects that we are covering in a new documentary feature, co-produced with the archaeologist Stephen A. Cabado and the University of California. Los Angeles

161

00:21:20.670 --> 00:21:21.779

Kristian Sendon Cordero--Savage Mind/ADNU Press: next Slide

162

00:21:22.790 --> 00:21:25.050

Kristian Sendon Cordero--Savage Mind/ADNU Press: Manganata Buhhing Aggie Agi

163

00:21:25.090 --> 00:21:27.810

Kristian Sendon Cordero--Savage Mind/ADNU Press: found objects. Freed stories

164

00:21:27.860 --> 00:21:40.990

Kristian Sendon Cordero--Savage Mind/ADNU Press: weave the connection of the town's historical and folk accounts and that of the Akdak communities who survived in 2018, after a massive landslide occurred in the area due to a typhoon.

165

00:21:41.220 --> 00:21:51.959

Kristian Sendon Cordero--Savage Mind/ADNU Press: In these forest debris they gathered with their parish priests in the actual site of the landslides. They sculpted, they sculpted their stories of struggles.

166

00:21:52.090 --> 00:21:53.990

Kristian Sendon Cordero--Savage Mind/ADNU Press: faith, and hope.

167

00:21:54.230 --> 00:22:02.929

Kristian Sendon Cordero--Savage Mind/ADNU Press: they relieve the narratives of tender love and devotion. Their memory of vanished life forms that used to populate their mountains and lake

168

00:22:03.180 --> 00:22:08.609

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide, their aspirations for healing a bruise landscape

169

00:22:08.930 --> 00:22:10.260

Kristian Sendon Cordero--Savage Mind/ADNU Press: next slide.

170

00:22:12.640 --> 00:22:32.189

Kristian Sendon Cordero--Savage Mind/ADNU Press: It might be worth noting that the saga of the Agta people and us, the Piculanos continue to be written and documented, and where historical accounts fail, it may be our challenge. The creatives and the artists and the scholars to re-examine our shared genealogies with the Akta.

171

00:22:32.430 --> 00:22:41.570

Kristian Sendon Cordero--Savage Mind/ADNU Press: to look into their philosophies as a wellspring of indigenous knowledge and cultural values, as exemplified by Naiveerta.

172

00:22:42.090 --> 00:22:43.260

Kristian Sendon Cordero--Savage Mind/ADNU Press: Next slide

173

00:22:43.970 --> 00:22:47.479

Kristian Sendon Cordero--Savage Mind/ADNU Press: to render our faith that seeks justice

174

00:22:47.550 --> 00:22:54.539

Kristian Sendon Cordero--Savage Mind/ADNU Press: so that we may become what, Gabriel Garcia, Marcus, said the inventor of Dales, who will believe anything.

175

00:22:54.720 --> 00:22:56.780

Kristian Sendon Cordero--Savage Mind/ADNU Press: feel anything.

176

00:22:57.200 --> 00:23:04.660

Kristian Sendon Cordero--Savage Mind/ADNU Press: feel entitled to believe that it is not yet too late to engage in the creation of an opposite Utopia.

177

00:23:04.730 --> 00:23:07.920

Kristian Sendon Cordero--Savage Mind/ADNU Press: a new and sweeping Utopia of life.

178

00:23:08.480 --> 00:23:13.139

Kristian Sendon Cordero--Savage Mind/ADNU Press: where there is no one will decide for others how they die.

179

00:23:13.250 --> 00:23:26.339

Kristian Sendon Cordero--Savage Mind/ADNU Press: where love will prove true and happiness be possible, and where races condemned to 100 years of solitude will have at last and forever a second opportunity on earth.

180

00:23:26.480 --> 00:23:28.579

Kristian Sendon Cordero--Savage Mind/ADNU Press: Just marvelous! Thank you very much.

181

00:23:30.620 --> 00:23:35.060

Sukhmani Khorana (on Darug land): Thank you so much, Chris Christian, for that beautiful story, and what looks like

182

00:23:35.120 --> 00:23:43.160

Sukhmani Khorana (on Darug land): a great initiative in that bookshop I'll definitely visit if I ever get a chance to go to the Philippines? Thank you.

183

00:23:43.400 --> 00:23:55.429

Sukhmani Khorana (on Darug land): So now I would like to introduce Lisa Anderson, who is from the black cultural archives in the UK, which is a national organization based in Windrush Square, in the heart of Brixton, in London.

184

00:23:55.560 --> 00:23:59.439

Sukhmani Khorana (on Darug land): black Cultural Archives was founded in 1981

185

00:23:59.450 --> 00:24:05.279

Sukhmani Khorana (on Darug land): to collect, preserve, and celebrate the histories of people of African and Caribbean descent.

186

00:24:05.310 --> 00:24:11.190

Sukhmani Khorana (on Darug land): to strengthen individuals, communities, and societies at large, building on an informal history of

187

00:24:11.220 --> 00:24:14.200

Sukhmani Khorana (on Darug land): social activism over 4 decades.

188

00:24:14.890 --> 00:24:20.360

Sukhmani Khorana (on Darug land): Lisa is a leader in the cultural and heritage sector, passionate about visual arts and dance

189

00:24:20.560 --> 00:24:26.179

Sukhmani Khorana (on Darug land): with a background. In human rights. She uses culture to champion social justice and racial equity.

190

00:24:26.520 --> 00:24:33.770

Sukhmani Khorana (on Darug land): Since 2,021 she has been the managing director at the the black cultural archives, promoting Black British history

191

00:24:34.140 --> 00:24:42.389

Sukhmani Khorana (on Darug land): as an independent curator, she advocates for African diaspora art. Having established black British art in 2016.

192

00:24:42.740 --> 00:24:49.720

Sukhmani Khorana (on Darug land): In 2019 she launched an art advisory circus and recently curated soilscapes for Dulwich Picture Gallery.

193

00:24:49.950 --> 00:24:57.899

Sukhmani Khorana (on Darug land): Lisa contributes to academic dialogue on arts, culture and heritage and advices. Artist fine art and Uchena dance

194

00:24:58.556 --> 00:25:01.540

Sukhmani Khorana (on Darug land): over to you, Lisa, for your spotlight.

195

00:25:08.030 --> 00:25:09.470

Lisa Anderson, Black Cultural Archives: Thank you for that warm

196

00:25:10.410 --> 00:25:17.969

Lisa Anderson, Black Cultural Archives: introduction, and I'm still in the effects of that really moving presentation from Christian.

197

00:25:18.320 --> 00:25:23.419

Lisa Anderson, Black Cultural Archives: But it's a real honor to be here with you all across the globe.

198

00:25:23.956 --> 00:25:25.419

Lisa Anderson, Black Cultural Archives: This is a really

199

00:25:25.550 --> 00:25:28.359

Lisa Anderson, Black Cultural Archives: is one of the benefits of

200

00:25:28.440 --> 00:25:32.940

Lisa Anderson, Black Cultural Archives: working in culture at this level that you get to have engaging

201

00:25:33.880 --> 00:25:38.899

Lisa Anderson, Black Cultural Archives: progressive conversation that can really release the power of culture

202

00:25:39.020 --> 00:25:40.450

Lisa Anderson, Black Cultural Archives: for our

203

00:25:41.460 --> 00:25:43.129

Lisa Anderson, Black Cultural Archives: shared visions of

204

00:25:43.500 --> 00:25:45.830

Lisa Anderson, Black Cultural Archives: freedom and justice.

205

00:25:46.880 --> 00:25:50.559

Lisa Anderson, Black Cultural Archives: So on that note, can you please pull up my slides.

206

00:26:04.290 --> 00:26:10.819

Lisa Anderson, Black Cultural Archives: So here is a picture of the outside of black cultural archives.

207

00:26:11.700 --> 00:26:14.180

Lisa Anderson, Black Cultural Archives: As was said in the introduction.

208

00:26:14.510 --> 00:26:17.340

Lisa Anderson, Black Cultural Archives: We are located

209

00:26:17.600 --> 00:26:20.240

Lisa Anderson, Black Cultural Archives: in a historic location

210

00:26:20.370 --> 00:26:24.919

Lisa Anderson, Black Cultural Archives: in London. We are in the heart of Brixton.

211

00:26:25.860 --> 00:26:28.910

Lisa Anderson, Black Cultural Archives: which is quite synonymous with

212

00:26:29.610 --> 00:26:32.990

Lisa Anderson, Black Cultural Archives: an important story around

213

00:26:33.030 --> 00:26:38.620

Lisa Anderson, Black Cultural Archives: black culture, black communities in the United Kingdom.

214

00:26:39.510 --> 00:26:52.030

Lisa Anderson, Black Cultural Archives: Brixton, in South London, is very much associated with the postwar migration of people of African heritage

215

00:26:52.280 --> 00:26:54.330

Lisa Anderson, Black Cultural Archives: from the Caribbean

216

00:26:54.660 --> 00:27:02.120

Lisa Anderson, Black Cultural Archives: who saw the UK as their motherland given its inclusion within

217

00:27:02.700 --> 00:27:04.360

Lisa Anderson, Black Cultural Archives: the Commonwealth.

218

00:27:04.540 --> 00:27:06.659

Lisa Anderson, Black Cultural Archives: So many people from

219

00:27:07.090 --> 00:27:09.329

Lisa Anderson, Black Cultural Archives: islands across the Caribbean

220

00:27:10.500 --> 00:27:24.369

Lisa Anderson, Black Cultural Archives: came to the UK in pursuit of opportunities to better their lives, and also in response to the call to support post-war development of the United Kingdom.

221

00:27:26.120 --> 00:27:28.810

Lisa Anderson, Black Cultural Archives: I don't know how many of you have heard of

222

00:27:28.820 --> 00:27:30.660

Lisa Anderson, Black Cultural Archives: the Windrush generation.

223

00:27:30.820 --> 00:27:35.420

Lisa Anderson, Black Cultural Archives: but this is also a term associated with this

224

00:27:36.140 --> 00:27:42.819

Lisa Anderson, Black Cultural Archives: period of migration that started around 1948 to 1972.

225

00:27:44.110 --> 00:27:47.449

Lisa Anderson, Black Cultural Archives: A significant number of people from

226

00:27:47.930 --> 00:27:53.999

Lisa Anderson, Black Cultural Archives: that movement ended up in South London and in Brixton.

227

00:27:54.850 --> 00:27:57.259

Lisa Anderson, Black Cultural Archives: which became something of a

228

00:27:58.880 --> 00:28:01.189

Lisa Anderson, Black Cultural Archives: symbolic and cultural home.

229

00:28:01.350 --> 00:28:04.199

Lisa Anderson, Black Cultural Archives: But that historic era of

230

00:28:04.510 --> 00:28:06.470

Lisa Anderson, Black Cultural Archives: black community building.

231

00:28:07.580 --> 00:28:09.670

Lisa Anderson, Black Cultural Archives: So to have this home

232

00:28:09.690 --> 00:28:11.540

Lisa Anderson, Black Cultural Archives: at one Windrush Square.

233

00:28:11.750 --> 00:28:15.680

Lisa Anderson, Black Cultural Archives: In this fine 3 level Georgian building

234

00:28:16.690 --> 00:28:17.620

Lisa Anderson, Black Cultural Archives: is

235

00:28:18.180 --> 00:28:21.669

Lisa Anderson, Black Cultural Archives: a very significant achievement.

236

00:28:21.800 --> 00:28:30.379

Lisa Anderson, Black Cultural Archives: and we like to think of ourselves as the organisation as the home of black British history. It has been created

237

00:28:30.420 --> 00:28:33.580

Lisa Anderson, Black Cultural Archives: as a space that can be welcoming

238

00:28:33.680 --> 00:28:36.640

Lisa Anderson, Black Cultural Archives: for the celebration and preservation

239

00:28:36.690 --> 00:28:41.079

Lisa Anderson, Black Cultural Archives: and documentation of black history. Next slide, please

240

00:28:43.060 --> 00:28:43.980

Lisa Anderson, Black Cultural Archives: next.

241

00:28:45.180 --> 00:28:51.819

Lisa Anderson, Black Cultural Archives: So we are the only national heritage centre dedicated to black British history that is community-led.

242

00:28:52.350 --> 00:28:54.540

Lisa Anderson, Black Cultural Archives: And what we mean by that is.

243

00:28:55.200 --> 00:28:57.599

Lisa Anderson, Black Cultural Archives: we are led by

244

00:28:57.910 --> 00:29:03.330

Lisa Anderson, Black Cultural Archives: people who are from the community, the black community.

245

00:29:04.820 --> 00:29:14.790

Lisa Anderson, Black Cultural Archives: As I say, the black community, we all hopefully may understand that there's always slippages around what that means it is by no means

246

00:29:15.160 --> 00:29:22.760

Lisa Anderson, Black Cultural Archives: means a simple thing to define. It is a complex notion, but we speak of it as

247

00:29:22.800 --> 00:29:28.869

Lisa Anderson, Black Cultural Archives: a community determined by people of African descent, some African heritage.

248

00:29:30.540 --> 00:29:36.050

Lisa Anderson, Black Cultural Archives: And yeah, this organization is dedicated to black British history. Next slide, please.

249

00:29:38.100 --> 00:29:41.519

Lisa Anderson, Black Cultural Archives: We were founded by somebody

250

00:29:41.750 --> 00:29:42.880

Lisa Anderson, Black Cultural Archives: who

251

00:29:42.920 --> 00:29:47.039

Lisa Anderson, Black Cultural Archives: is off the Windrush generation. What's off the generation

252

00:29:47.700 --> 00:29:52.330

Lisa Anderson, Black Cultural Archives: as you can see him on the left-hand side? His name is Len Garrison.

253

00:29:53.680 --> 00:29:57.569

Lisa Anderson, Black Cultural Archives: came over to the United Kingdom at the age of 11.

254

00:29:59.882 --> 00:30:01.299

Lisa Anderson, Black Cultural Archives: with his family.

255

00:30:01.500 --> 00:30:09.400

Lisa Anderson, Black Cultural Archives: and very much went through all the challenges, and navigated all the opportunities

256

00:30:11.590 --> 00:30:14.260

Lisa Anderson, Black Cultural Archives: that is very synonymous with that time.

257

00:30:16.540 --> 00:30:22.569

Lisa Anderson, Black Cultural Archives: When Len Garrison arrived, much like many others where we're still dealing with

258

00:30:23.570 --> 00:30:28.639

Lisa Anderson, Black Cultural Archives: significant racist rhetoric in the political realm

259

00:30:29.510 --> 00:30:32.169

Lisa Anderson, Black Cultural Archives: there was racism in

260

00:30:32.180 --> 00:30:35.370

Lisa Anderson, Black Cultural Archives: experience, in people's experience of housing

261

00:30:36.470 --> 00:30:38.130

Lisa Anderson, Black Cultural Archives: and education.

262

00:30:38.550 --> 00:30:47.929

Lisa Anderson, Black Cultural Archives: and in response to that, Len Garrison, who had an ardent passion for the power of knowledge, for empowerment.

263

00:30:47.960 --> 00:30:51.889

Lisa Anderson, Black Cultural Archives: an interest in history and education

264

00:30:51.950 --> 00:30:57.270

Lisa Anderson, Black Cultural Archives: decided to create the African Caribbean Educational Resource project.

265

00:30:57.850 --> 00:30:58.950

Lisa Anderson, Black Cultural Archives: and this

266

00:30:59.050 --> 00:31:02.320

Lisa Anderson, Black Cultural Archives: mobilized in a time where

267

00:31:04.730 --> 00:31:16.760

Lisa Anderson, Black Cultural Archives: other black parents and community organizations were also mobilizing the importance of education specifically around black history for community empowerment. Next slide, please.

268

00:31:19.600 --> 00:31:21.179

Lisa Anderson, Black Cultural Archives: So here we are

269

00:31:21.400 --> 00:31:30.469

Lisa Anderson, Black Cultural Archives: looking at slides that show that that mobilization wasn't a passive one, very much seated in the

270

00:31:30.520 --> 00:31:33.429

Lisa Anderson, Black Cultural Archives: practices of community activism

271

00:31:34.440 --> 00:31:48.219

Lisa Anderson, Black Cultural Archives: and the archives, is the manifestation of a dream. To have a space where that education can be delivered. That empowerment can be realized next slide, please.

272

00:31:50.810 --> 00:31:54.350

Lisa Anderson, Black Cultural Archives: So we've had different iterations of the building.

273

00:31:54.480 --> 00:32:08.229

Lisa Anderson, Black Cultural Archives: Top left is the 1st building where I discovered black cultural archives as a fresh graduate in human rights over 20 years ago. We then went down to the bottom left, and then finally ended up

274

00:32:08.600 --> 00:32:10.919

Lisa Anderson, Black Cultural Archives: on the Dodger image

275

00:32:10.970 --> 00:32:13.850

Lisa Anderson, Black Cultural Archives: at one Windrush Square 10 years ago

276

00:32:13.970 --> 00:32:16.160

Lisa Anderson, Black Cultural Archives: this July next slide.

277

00:32:20.040 --> 00:32:26.709

Lisa Anderson, Black Cultural Archives: So what is our mission? It is to collect, preserve, and celebrate the histories of people of African and Caribbean descent.

278

00:32:26.790 --> 00:32:34.220

Lisa Anderson, Black Cultural Archives: But it's in order to give strength and power and inspiration to individuals, community and society.

279

00:32:34.320 --> 00:32:44.059

Lisa Anderson, Black Cultural Archives: What I think is really important to make. Explicit though, is, this is undergirded by a commitment to repair

280

00:32:44.070 --> 00:32:45.570

Lisa Anderson, Black Cultural Archives: a repair

281

00:32:45.740 --> 00:32:47.870

Lisa Anderson, Black Cultural Archives: of the

282

00:32:48.710 --> 00:32:50.110

Lisa Anderson, Black Cultural Archives: dismissal.

283

00:32:50.875 --> 00:33:01.779

Lisa Anderson, Black Cultural Archives: Obfuscation of knowledge and history that represents the contributions of people of the African Diaspora, and as a result of that

284

00:33:01.950 --> 00:33:06.189

Lisa Anderson, Black Cultural Archives: black cultural Archives Mission is very much seated within an

285

00:33:06.400 --> 00:33:10.580

Lisa Anderson, Black Cultural Archives: philosophy of reparative justice. Next slide, please.

286

00:33:12.390 --> 00:33:19.740

Lisa Anderson, Black Cultural Archives: So our priorities are strengthening our archives developing a world class program, but also using

287

00:33:19.860 --> 00:33:22.580

Lisa Anderson, Black Cultural Archives: the resources within our archives

288

00:33:23.110 --> 00:33:37.649

Lisa Anderson, Black Cultural Archives: as a means to advocate for social justice, for the communities we represent. And obviously, as any Md. Will tell you, financial resilience is also key, and we'll get to that, I think, later in our conversation. Next slide, please.

289

00:33:40.380 --> 00:33:42.880

Lisa Anderson, Black Cultural Archives: So we have 3 programmatic streams

290

00:33:45.180 --> 00:33:46.180

Lisa Anderson, Black Cultural Archives: that

291

00:33:47.120 --> 00:33:59.879

Lisa Anderson, Black Cultural Archives: fulfill on our mission. The 1st is collect and activate, and that really speaks to the core work of making the rich resources of collections that we

292

00:34:00.695 --> 00:34:03.109

Lisa Anderson, Black Cultural Archives: house and Stuart

293

00:34:03.390 --> 00:34:10.799

Lisa Anderson, Black Cultural Archives: at the archives and beyond, in in some very large story, spaces, how we make that available to our core audience.



294

00:34:10.850 --> 00:34:27.570

Lisa Anderson, Black Cultural Archives: who are researchers from across the academic realm as well as lay researchers from the community activists who want to be especially younger activists who want to be inspired by what has gone before them as well as culture makers.

295

00:34:28.000 --> 00:34:29.310

Lisa Anderson, Black Cultural Archives: authors.

296

00:34:29.570 --> 00:34:30.679

Lisa Anderson, Black Cultural Archives: poets.

297

00:34:30.699 --> 00:34:32.050

Lisa Anderson, Black Cultural Archives: journalists.

298

00:34:32.080 --> 00:34:33.360

Lisa Anderson, Black Cultural Archives: filmmakers.

299

00:34:33.730 --> 00:34:47.269

Lisa Anderson, Black Cultural Archives: What I love to talk about is the fact that black cultural archives is something of a cultural engine, a knowledge production engine for society that is crucial, that has helped to transform scholarship across

300

00:34:47.590 --> 00:34:50.799

Lisa Anderson, Black Cultural Archives: across the board, but particularly on black history.

301

00:34:50.840 --> 00:34:52.480

Lisa Anderson, Black Cultural Archives: Next slide. Please.

302

00:34:52.480 --> 00:35:02.200

Sukhmani Khorana (on Darug land): I'm super sorry to interrupt you, Lisa. But I'm super interested to hear about you know this work, but we will have to wrap up the spotlight.

303

00:35:02.200 --> 00:35:03.320

Lisa Anderson, Black Cultural Archives: Okay, I'll I'll.

304

00:35:03.670 --> 00:35:04.720

Sukhmani Khorana (on Darug land): We can definitely.

305

00:35:04.720 --> 00:35:05.110

Lisa Anderson, Black Cultural Archives: In, the.

306

00:35:05.110 --> 00:35:07.620

Sukhmani Khorana (on Darug land): All of this in the questions in the panel. So it's.

307

00:35:07.620 --> 00:35:08.470

Lisa Anderson, Black Cultural Archives: Okay.

308

00:35:08.470 --> 00:35:09.150

Sukhmani Khorana (on Darug land): Yep.

309

00:35:09.700 --> 00:35:14.100

Lisa Anderson, Black Cultural Archives: That's fine. I will. I will conclude by saying, if you just go to the next slide.

310

00:35:14.960 --> 00:35:16.480

Lisa Anderson, Black Cultural Archives: our second

311

00:35:17.140 --> 00:35:22.500

Lisa Anderson, Black Cultural Archives: programmatic students educate and inspire, which speaks to our educational program. Next slide.

312

00:35:25.810 --> 00:35:32.839

Lisa Anderson, Black Cultural Archives: all right. You saw a little glimpse of of babies, faces, and different ages. There you go. People learning. Next slide is the final one.

313

00:35:33.570 --> 00:35:42.099

Lisa Anderson, Black Cultural Archives: and the last one is celebrating champion which really speaks to our program of exhibitions and events that bring the stories to life in a more

314

00:35:42.120 --> 00:35:54.079

Lisa Anderson, Black Cultural Archives: creative and innovative way for those people who don't want to go into a silent room and research. Okay, I'll leave it there for now. But thank you all for your patience. I look forward to the conversations that follow.

315

00:35:54.630 --> 00:36:04.179

Sukhmani Khorana (on Darug land): My sincere apologies for cutting that short but I just thought that could come out in the questions a little bit later, because it's very relevant to the conversation that we are planning to have.

316

00:36:04.467 --> 00:36:21.419

Sukhmani Khorana (on Darug land): And I'm also super inspired and thinking about many of us who work in or have been inspired by black cultural studies, you know, including for me, you know, the kind of the birthplace was Brixton. So it was great to see that you know, in a way that I haven't really seen Australia before. So thank you, Lisa.

317

00:36:23.400 --> 00:36:42.049

Sukhmani Khorana (on Darug land): alright. So now I would like to introduce our 3rd speaker, Gurkim Aderal, who's the artistic director of Metanoia Theatre, which is a really fantastic artist, led company that creates and directs theatrical and performance experiences that are diverse in both form and perspective.

318

00:36:42.150 --> 00:36:59.280

Sukhmani Khorana (on Darug land): Gurkham is a theatre director and an interdisciplinary artist with 25 years experience making innovative, socially engaged theatre across forms, including documentary and digital performance, live art, immersive and Site-specific Theatre.

319

00:36:59.520 --> 00:37:16.810

Sukhmani Khorana (on Darug land): She was the creative director of Melbourne Workers Theatre, and in 2013 her company, Metanoia Theatre transformed a local Melbourne community hall into a vibrant theatre and performance space. She has a long commitment to working with artists from culturally diverse backgrounds.

320

00:37:16.910 --> 00:37:19.110

Sukhmani Khorana (on Darug land): So over to you, gecken.

321

00:37:19.830 --> 00:37:25.440

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Thanks so much. And it's so wonderful to be here with Lisa and Christian. And I look forward to the conversation.

322

00:37:25.610 --> 00:37:28.970

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I'm just gonna share some slides.

323

00:37:29.070 --> 00:37:30.739

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Just give me a moment.

324

00:37:32.980 --> 00:37:34.160

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So

325

00:37:35.330 --> 00:37:37.490

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Metanoia Theatre

326

00:37:38.950 --> 00:37:53.430

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): is an independent artist-led company based in Victoria, in Australia, and it was formed in 2013, and it privileges the work and perspectives of artists from racialized backgrounds. In Australia.

327

00:37:53.870 --> 00:38:01.700

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): It came together in 2013 when a local council in Melbourne, in Victoria offered a

328

00:38:01.840 --> 00:38:06.089

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): a theatre. It was a theatre, a community hall used a lot by

329

00:38:06.493 --> 00:38:13.020

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): amateur theatre groups. They wanted. The Council wanted this to be turned into a contemporary art space.

330

00:38:13.160 --> 00:38:25.100

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So I brought together 2 partners, and we formed Metanoia Theatre in order to do that task. All of my personal work as a theatre director. Until that point had been.

331

00:38:25.240 --> 00:38:37.299

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): as I said, earlier, privileging and working with artists from diverse backgrounds, from migrant backgrounds. Also, 1st people and really focusing on on different perspectives from the mainstream.

332

00:38:38.554 --> 00:38:49.200

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I just wanted to quickly show you. This is, unfortunately, some old statistics, but this is from 2,016. But Australia obviously, is a very culturally diverse place

333

00:38:49.250 --> 00:39:03.880

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): with in 2016. These are some of the statistics, but you can see that then 39 of Australia's population were culturally, linguistically diverse, and that's even more at the moment in the last census.

334

00:39:04.120 --> 00:39:18.740

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): But during the during the time that we formed Metanoi Theatre. Unfortunately, our theatres didn't represent this in our population, so a lot of the theatre companies in Australia, the government funded government subsidised companies

335

00:39:18.810 --> 00:39:40.209

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): didn't represent the population. Most of the artistic directors, the administrators, the directors, the writers, and mostly the actors, were representing the white Anglo-celtic perspective of Australian population. So at the time that we formed we were one of the few companies that was privileging artists from these backgrounds

336

00:39:40.210 --> 00:39:49.369

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): was run by a racialized artistic director, and also we were what we were, one of the few companies.

337

00:39:49.410 --> 00:39:56.099

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I'd say, in the whole country that is, artist-led, independent, and was running a venue.

338

00:39:56.240 --> 00:40:10.660

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So running a venue was, I cannot emphasize the point enough, and probably talk about this a bit more later, this most unusual opportunity for a company to be able to have a venue, and the funds to pay an administrator

339

00:40:10.750 --> 00:40:29.770

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): enabled us to generate an income which meant that we were largely independent of the strictures of government funding, and we could offer to audiences what we thought would, they'd be interested in, which was much more diverse perspective of an Australia.

340

00:40:30.635 --> 00:40:31.150

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): And

341

00:40:31.470 --> 00:40:53.490

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): we felt that our one administrator was really enough to manage all of the administrative needs of an artist led theatre company and a venue, and we didn't really want to get ourselves into the strictures of having to deal with all of the administration that's required with having a funding partner.

342

00:40:53.840 --> 00:41:13.059

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So at the time that we worked at the venue, we provided opportunities for artists that were usually not given opportunities elsewhere. So, for example, in Australia's Theatre Training schools, actor training schools you do have. And back then, over a decade ago, a number of people who would come through who are of racialized backgrounds.

343

00:41:13.060 --> 00:41:32.250

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): but they would often be told that they would never be given lead roles in the mainstream Australian theatre or television or film world. They would be given more minor roles. So we worked a lot with these younger artists who came straight out of Theatre School, and we gave them lead roles, and we also supported them a lot to create their own work.

344

00:41:32.250 --> 00:41:43.830

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): and people that we worked with went on to become artistic directors of other companies to get lead roles in a number of other productions. So as well as you know, film and television, we also

345

00:41:43.920 --> 00:41:48.239

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): gave space grants to a lot of new theatre companies that were also

346

00:41:49.090 --> 00:41:57.819

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): artists from diverse backgrounds. And this was a really great way for people to be able to create new and experimental work that they couldn't necessarily get funded or create elsewhere.

347

00:41:59.154 --> 00:42:07.839

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): We also, in our own work that we presented. We were casting. You know, we were able to work with

348

00:42:08.080 --> 00:42:12.069

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): a whole range of artists and create our own

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00:42:12.610 --> 00:42:32.469

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): casting rules, so we would create. We would cast, you know, such classic plays as 3 sisters with family. These are the 3 sisters, so 3 sisters from very diverse backgrounds. We would. This is a production called a Mission of the Coleman family also was a family, and the people in that family came from all sorts of racialized backgrounds.

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00:42:32.960 --> 00:42:48.740

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): And because we're working in theatre, we're working with the magic. If we believe that you don't have to be true to life in terms of these things. So our casting was always about privileging the artists. As I said, from diverse backgrounds.

351

00:42:48.820 --> 00:43:02.490

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): We were also able to experiment with form, to create immersive and site-specific works in this venue.

And it was really just amazing to have real estate. It was an immense benefit to an artist led company to have

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00:43:02.500 --> 00:43:08.519

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): especially one that privileges the work of, and perspectives of artists from diverse backgrounds.

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00:43:08.680 --> 00:43:33.920

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Unfortunately, though sorry, I'll leave it on this slide. Actually, I might turn the slides off just for a moment, and just say that unfortunately we were a bit too successful, and we ended up, not continuing our contract with. So, after the 4 years of our tender, the tender was put out again, and there was a lot of interest in the venue from companies and festivals, and so on, that prior to our being, they hadn't known about this venue.

354

00:43:33.920 --> 00:43:46.019

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): And so the Council did give it to a festival that unfortunately turned it into a development space and really undermined the 4 years of work we'd done to make it into a presentation space for diverse artists.

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00:43:46.459 --> 00:44:05.890

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So now we move, we've moved to the regions we live in. We live and work in the regions of Victoria, and we make work. Still here with the same with the same focus. But now we are. Our work is mainly in non theatrical sites. So if I can

356

00:44:05.920 --> 00:44:21.119

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): share this last slide. This is our one of our recent works, which was in a museum, a Colonial museum. And it was really about the stories that are left out of the mainstream narrative of Australia's story of it, about how it was, how it was established.

357

00:44:21.500 --> 00:44:23.239

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Thank you. I will leave it there.

358

00:44:25.370 --> 00:44:38.319

Sukhmani Khorana (on Darug land): Thank you, Greg, and that was very inspiring. And it's good to see a kind of representation interpretation that's just about not necessarily reflecting reality. But you know about saying it is the others prerogative. And

359

00:44:38.340 --> 00:44:40.450

Sukhmani Khorana (on Darug land): you can have racialized

360

00:44:40.914 --> 00:44:55.450

Sukhmani Khorana (on Darug land): theater production. So it's it's really great way to see that kind of innovation. And also the interdisciplinarity of your work. So moving now on to the panel discussion section for which we have about 35 min at best.

361

00:44:56.016 --> 00:44:59.504

Sukhmani Khorana (on Darug land): I think maybe I'd like to start with

362

00:45:00.380 --> 00:45:06.280

Sukhmani Khorana (on Darug land): you know, because Christian and Lisa, your works around a lot of your work is around scholarship and archiving.

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00:45:06.290 --> 00:45:27.579

Sukhmani Khorana (on Darug land): But also, you know the involvement of community in that process. So is there an interdisciplinary dimension to the work that or any of the initiatives that you're involved in, and then maybe, Girkam, I'll I'll get you to answer that question, Christian. Maybe we can go in the order that we have the spotlights in Christian, and then, Lisa, and then Gurkham, is there an

364

00:45:27.900 --> 00:45:35.460

Sukhmani Khorana (on Darug land): is there? Is there an element of interdisciplinary collaboration in in any of your work or your organization's work.

365

00:45:36.080 --> 00:45:37.920

Kristian Sendon Cordero--Savage Mind/ADNU Press: Sir. Certainly.

366

00:45:39.130 --> 00:45:59.880

Kristian Sendon Cordero--Savage Mind/ADNU Press: certainly the interdisciplinarity of one's work is, is has to be visible, has to be present, and I'd like to invoke the Philippine word dow pallad, which means one puts his palm with the palm of the other, to signify that our lines are now connected.

367

00:45:59.910 --> 00:46:05.110

Kristian Sendon Cordero--Savage Mind/ADNU Press: This is a good image for interdisciplinarity.

368

00:46:05.180 --> 00:46:30.549

Kristian Sendon Cordero--Savage Mind/ADNU Press: This is the same thing that we are trying to cultivate here at the bookshop in terms of how we engage with people across discipline. It's always good to listen, and I guess once art and our efforts to preserve culture is significantly experience. When we enter into portals of other disciplines, giving us options and chance that give more meaning to our actions.

369

00:46:30.860 --> 00:46:31.810

Kristian Sendon Cordero--Savage Mind/ADNU Press: Thank you.

370

00:46:33.730 --> 00:46:35.260

Sukhmani Khorana (on Darug land): Great. And what about Lisa.

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00:46:39.140 --> 00:46:44.040

Lisa Anderson, Black Cultural Archives: Yes, I agree with Christian
interdisciplinarity is

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00:46:44.050 --> 00:46:45.720

Lisa Anderson, Black Cultural Archives: essential.

373

00:46:46.300 --> 00:46:52.330

Lisa Anderson, Black Cultural Archives: particularly because the activation of the
material in our archives.

374

00:46:54.220 --> 00:46:59.536

Lisa Anderson, Black Cultural Archives: We want to make that as accessible as
possible to as many

375

00:47:00.340 --> 00:47:05.960

Lisa Anderson, Black Cultural Archives: discipline experts as possible. So
whether it's visual artists.

376

00:47:06.170 --> 00:47:07.700

Lisa Anderson, Black Cultural Archives: academics.

377

00:47:07.840 --> 00:47:09.240

Lisa Anderson, Black Cultural Archives: teachers.

378

00:47:09.770 --> 00:47:11.790

Lisa Anderson, Black Cultural Archives: we love the fact that

379

00:47:12.120 --> 00:47:17.629

Lisa Anderson, Black Cultural Archives: the activation of those of those materials
and create innovation.

380

00:47:17.790 --> 00:47:20.640

Lisa Anderson, Black Cultural Archives: We also love to

381

00:47:20.830 --> 00:47:23.990

Lisa Anderson, Black Cultural Archives: convene conversations through our
work.

382

00:47:24.120 --> 00:47:30.820

Lisa Anderson, Black Cultural Archives: and much of that convening is about enabling creatives

383

00:47:31.090 --> 00:47:33.429

Lisa Anderson, Black Cultural Archives: to engage with.

384

00:47:33.430 --> 00:47:34.170

Kristian Sendon Cordero--Savage Mind/ADNU Press: That makes.

385

00:47:34.170 --> 00:47:36.389

Lisa Anderson, Black Cultural Archives: Even within the

386

00:47:36.580 --> 00:47:50.110

Lisa Anderson, Black Cultural Archives: subjects themselves, the participants themselves. Many people would see their own practice as inherently interdisciplinary. So yes, I think it's very integral to the work that we do.

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00:47:50.740 --> 00:47:53.281

Lisa Anderson, Black Cultural Archives: and I think it's also

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00:47:56.050 --> 00:47:57.730

Lisa Anderson, Black Cultural Archives: The sense of play.

389

00:47:58.442 --> 00:48:24.680

Lisa Anderson, Black Cultural Archives: formal and informal that I think interdisciplinary practice facilitates is very important, and it's also an honouring of the foundations of our work. So I mentioned Len Garrison, one of many key founders. And you know, when you're creating something of a community movement. I'm sure many will relate to this. So many people wear different hats.

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00:48:24.770 --> 00:48:32.090

Lisa Anderson, Black Cultural Archives: You could be the photographer as well as the writer, the poet, the organizer, the fundraiser. So yes.

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00:48:36.640 --> 00:48:38.370

Sukhmani Khorana (on Darug land): And away over to you, Görkem.

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00:48:38.530 --> 00:48:55.119

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, just I mean, I yes, we worked very. We work very interdisciplinarily. We work with artists from all sorts of art forms. And I think one of the main things that we we tried to. We tried to focus on is really about trusting the artist



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00:48:55.290 --> 00:49:08.739

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): and their own practice, their own background and their lived experience, which gives them a perspective that differs from the mainstream, and we trust that this makes their work come from an authentic place. But we're not really

394

00:49:08.740 --> 00:49:30.550

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): focusing on that at all. So you know, there's nothing worse than being asked like this has happened to me where people have said, Oh, we want to work with someone. We want a Turkish woman, which is my background, and being asked to work with someone because of my Turkish background. We're not really interested in that. We're interested in people who have a lived experience of being racialized in the Australian context. But that's not what we're

395

00:49:31.143 --> 00:49:35.840

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): focusing on. We're we're focusing on the artist's own practice and and their art forms.

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00:49:37.360 --> 00:49:50.710

Sukhmani Khorana (on Darug land): Which is such an important point. Because I think you know, when we're talking about what diverse art is about, I think it's it's carving that space where you can tell a story, regardless of the kind of burden of representation of the outside world.

397

00:49:50.790 --> 00:50:02.399

Sukhmani Khorana (on Darug land): puts puts upon you, or expects you to perform particular role or an ethnicity. So it's it's important that you know you're you're all carving out that space. I guess my next question.

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00:50:02.902 --> 00:50:11.020

Sukhmani Khorana (on Darug land): And I think, Lisa, you were starting to talk about that with one of your programs. You know where you talk about embracing and championing

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00:50:12.011 --> 00:50:28.279

Sukhmani Khorana (on Darug land): different forms of diversity. The next question is around, if you could elaborate a bit more on the process of engaging your main constituents in the making of preserving of art you were mentioning. You know there's just the scholars who go in the archives. But there's also all these other spaces where people

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00:50:28.613 --> 00:50:33.940

Sukhmani Khorana (on Darug land): can be engaged. So I guess the question is around, how do you engage your main constituents?

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00:50:35.460 --> 00:50:36.769

Lisa Anderson, Black Cultural Archives: Okay. So

402

00:50:36.870 --> 00:50:39.980

Lisa Anderson, Black Cultural Archives: when it comes to our collections.

403

00:50:40.100 --> 00:50:42.219

Lisa Anderson, Black Cultural Archives: our collections are mainly

404

00:50:42.250 --> 00:50:44.190

Lisa Anderson, Black Cultural Archives: paper-based materials.

405

00:50:44.210 --> 00:50:49.004

Lisa Anderson, Black Cultural Archives: So we're talking about organizational papers, journals,

406

00:50:49.770 --> 00:50:57.469

Lisa Anderson, Black Cultural Archives: newspapers, letters, etc. And we have some really phenomenal collections representing

407

00:50:57.910 --> 00:51:00.850

Lisa Anderson, Black Cultural Archives: pivotal transformative activism

408

00:51:01.890 --> 00:51:05.030

Lisa Anderson, Black Cultural Archives: post war from the black community. So

409

00:51:05.510 --> 00:51:07.019

Lisa Anderson, Black Cultural Archives: with that context

410

00:51:07.270 --> 00:51:10.589

Lisa Anderson, Black Cultural Archives: as well as the people who are researching our

411

00:51:10.930 --> 00:51:17.589

Lisa Anderson, Black Cultural Archives: materials being a core constituency. So are the donors. So we really have a collaborative

412

00:51:18.410 --> 00:51:22.649

Lisa Anderson, Black Cultural Archives: relationship with those people who have done the work

413

00:51:22.890 --> 00:51:30.930

Lisa Anderson, Black Cultural Archives: and have decided as part of their legacy. They want to make it as accessible as possible.

414

00:51:31.550 --> 00:51:37.720

Lisa Anderson, Black Cultural Archives: So how we manage that we really ground that in our values. We.

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00:51:37.770 --> 00:51:43.719

Lisa Anderson, Black Cultural Archives: our values are, reflect, empower, ignite, disrupt, and champion

416

00:51:44.770 --> 00:51:50.219

Lisa Anderson, Black Cultural Archives: And within all that there is a sense of of support and respect.

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00:51:50.230 --> 00:51:51.290

Lisa Anderson, Black Cultural Archives: So

418

00:51:51.790 --> 00:51:54.480

Lisa Anderson, Black Cultural Archives: we listen to the

419

00:51:54.870 --> 00:52:07.840

Lisa Anderson, Black Cultural Archives: the passion and the kind of vision of the donors, for how their work can serve the community, and we collaborate with them in how we frame a name.

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00:52:08.210 --> 00:52:21.359

Lisa Anderson, Black Cultural Archives: those collections? And then how we you know, create events, and more engaging opportunities for people to, you know, encounter and be

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00:52:21.370 --> 00:52:39.500

Lisa Anderson, Black Cultural Archives: inspired and strengthened by that. So that's 1 way we also do. We'd have that general approach to most of our collaborations, whether they are with universities that we partner with in the production of educational workshops

422

00:52:40.260 --> 00:52:43.530

Lisa Anderson, Black Cultural Archives: or online educational tools.

423

00:52:43.600 --> 00:52:45.200

Lisa Anderson, Black Cultural Archives: or indeed,

424

00:52:46.560 --> 00:52:50.880

Lisa Anderson, Black Cultural Archives: artists and organizations that collaborate with us to create

425

00:52:50.890 --> 00:52:53.100

Lisa Anderson, Black Cultural Archives: really moving exhibitions.

426

00:52:53.180 --> 00:52:54.650

Lisa Anderson, Black Cultural Archives: I hope that answers

427

00:52:54.830 --> 00:52:56.010

Lisa Anderson, Black Cultural Archives: the question.

428

00:52:56.010 --> 00:53:05.650

Sukhmani Khorana (on Darug land): That's that's really interesting to hear more about the process. And I guess I would like to post this question to Gurk next, because.

429

00:53:05.690 --> 00:53:16.735

Sukhmani Khorana (on Darug land): you know, traditional theater has a particular kind of audience, so is, would that be? Are you kind of trying to break out of that mold in terms of thinking about your main constituents.

430

00:53:17.140 --> 00:53:24.139

Sukhmani Khorana (on Darug land): or how are you conceptualizing? You know your main constituents as well as your audience in in in your case.

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00:53:24.800 --> 00:53:50.579

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, well, I think it's different in terms of how we engage with the artists that we work with. It's probably a different. I'll answer that one quickly. First, st if that's okay about the artists so working with, I think one of the strengths of our company is that because I, as I said, we privilege the work of artists from racialized or non-angloty backgrounds. We are very aware of the amount of artists that there are

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00:53:51.280 --> 00:54:17.370

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): are in Australia from those backgrounds. We don't have a eurocentric idea of what is valuable in art, which, unfortunately, is quite common in Australia. It's a very eurocentric notion of what is good and who is good and who is good enough to make art. We sort of have a very different view to that. So in that way. It's very easy, I suppose, to engage the artists that we work with, because we're coming from a place where we

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00:54:18.036 --> 00:54:18.909

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): we center

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00:54:19.260 --> 00:54:21.170

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): that those perspectives

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00:54:21.530 --> 00:54:36.170

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): in terms of audiences. I think it's it's really interesting, for when when we were were a venue, our audiences were largely those people who, you know our local audiences, I suppose because we were venue based. But now that we make work

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00:54:36.200 --> 00:54:48.989

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): in the regional settings and we make work in in locations that theatre people don't usually attend. We've got a much broader audience, and often people who don't go to theatre, and often people in the in the regions in Australia.

437

00:54:49.536 --> 00:54:54.273

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Those that would attend, you know, a museum or a farmer's market, or places like that?

438

00:54:54.780 --> 00:55:12.270

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): it does tend to be a more white audience, a more mainstream Australian audience. And so, yeah, so I think we're making work. It's very different, depending on where we are so. But we are now making work where the audiences are themselves.

439

00:55:12.510 --> 00:55:13.230

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah.

440

00:55:14.500 --> 00:55:39.329

Sukhmani Khorana (on Darug land): Thank you. And Christian, would you like to answer this question? I guess in in the case of your bookshop I'm guessing the local community is quite involved and engaged. But you know, I'd like to also understand if, through the other work that you do like your poetry and your translation. Who would you think of as the main constituents? You know your in terms of publishers in terms of the audience.

441

00:55:39.490 --> 00:55:42.819

Sukhmani Khorana (on Darug land): Who is this work for, and who is your bookshop for.

442

00:55:43.920 --> 00:55:44.670

Kristian Sendon Cordero--Savage Mind/ADNU Press: Well.

443

00:55:44.730 --> 00:56:06.669

Kristian Sendon Cordero--Savage Mind/ADNU Press: I I think it's thank you for that question. I I think I'd like to frame it with regards to how do we balance the

commercial viability with the primary goal of art making or frustration. I think commerce will always be part of this of this network, but it is not the sole purpose. Our goal is to create

444

00:56:06.670 --> 00:56:16.876

Kristian Sendon Cordero--Savage Mind/ADNU Press: a new ecology of art, production and critical appreciation where one gets the chance to change our biases against each other. So

445

00:56:17.380 --> 00:56:35.320

Kristian Sendon Cordero--Savage Mind/ADNU Press: I I can tell you that many of our translation projects were done to expand our sense of our language, that it's not something fossilized. It's not something that is captured in a particular

446

00:56:35.786 --> 00:56:48.740

Kristian Sendon Cordero--Savage Mind/ADNU Press: special time, in the same manner that the indigenous people are not are not to be imagined as some someone who is pure and untouched, but rather as agents.

447

00:56:48.960 --> 00:56:51.860

Kristian Sendon Cordero--Savage Mind/ADNU Press: Asians. And this, this, this art

448

00:56:52.660 --> 00:57:08.070

Kristian Sendon Cordero--Savage Mind/ADNU Press: process, these sculptural materials that we have been privileged to to see and exhibit here in the, in the, in the, in the bookshop is a Testament to their to their being Asians. So

449

00:57:08.470 --> 00:57:18.570

Kristian Sendon Cordero--Savage Mind/ADNU Press: we have so many lessons that we can derive from our indigenous communities, and we at savage mind, are deeply committed, committed to this kind of work

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00:57:18.690 --> 00:57:20.380

Kristian Sendon Cordero--Savage Mind/ADNU Press: of engaging them.

451

00:57:20.400 --> 00:57:36.330

Kristian Sendon Cordero--Savage Mind/ADNU Press: The bookshop model here is that we are not just here to sell books, but to get ourselves involved in the research in the community outreach that will serve as future contents of new books that we wish to publish and distribute.

452

00:57:38.710 --> 00:57:46.849

Sukhmani Khorana (on Darug land): That is so wonderful to hear in terms of, you know, indigenous culture and thinking of it is dynamic. I think we in Australia are in the middle of

453

00:57:47.336 --> 00:57:51.799

Sukhmani Khorana (on Darug land): Nadal week, and with a very similar message around celebrating

454

00:57:52.275 --> 00:57:57.949

Sukhmani Khorana (on Darug land): indigenous culture, but not in a way that that's about indigenous people's agency. Essentially.

455

00:57:59.070 --> 00:58:16.969

Sukhmani Khorana (on Darug land): I also wanted to touch again on commercial viability, which is going to be my next question. So thank you for raising it. And I think, Lisa, you mentioned it as well in terms of the value of financial resilience. How does that work with black cultural archives? How? How does the how is financial resilience

456

00:58:17.241 --> 00:58:23.770

Sukhmani Khorana (on Darug land): a reality, especially since you've been in operation since 1,981. That's so. You have done quite well, on that on that front.

457

00:58:26.900 --> 00:58:27.570

Lisa Anderson, Black Cultural Archives: I

458

00:58:27.890 --> 00:58:31.949

Lisa Anderson, Black Cultural Archives: think, having the partnership, a key. Institutional

459

00:58:32.450 --> 00:58:34.310

Lisa Anderson, Black Cultural Archives: organizations

460

00:58:34.510 --> 00:58:39.200

Lisa Anderson, Black Cultural Archives: has been key to our sustainability over the years.

461

00:58:40.470 --> 00:58:52.759

Lisa Anderson, Black Cultural Archives: the demand for the space was made to a local Borough Council. And they were key in advocating for the importance of the mission of Black Cultural Archives.

462

00:58:52.910 --> 00:59:02.120

Lisa Anderson, Black Cultural Archives: So Lambeth Council has been a key financial and strategic partner throughout the existence of black cultural archives.

463

00:59:02.530 --> 00:59:07.470

Lisa Anderson, Black Cultural Archives: But as the political waves have changed.

464

00:59:07.720 --> 00:59:09.450

Lisa Anderson, Black Cultural Archives: have unfolded.

465

00:59:10.410 --> 00:59:14.569

Lisa Anderson, Black Cultural Archives: funding also has changed, and the funding landscape

466

00:59:14.580 --> 00:59:16.130

Lisa Anderson, Black Cultural Archives: right now

467

00:59:16.270 --> 00:59:22.790

Lisa Anderson, Black Cultural Archives: is the most challenging has been in my lifetime for cultural arts organizations.

468

00:59:23.375 --> 00:59:26.049

Lisa Anderson, Black Cultural Archives: There is no kind of

469

00:59:27.660 --> 00:59:30.189

Lisa Anderson, Black Cultural Archives: doesn't seem to be that much

470

00:59:30.200 --> 00:59:41.519

Lisa Anderson, Black Cultural Archives: of a security blanket or organizations from the State. So it's important for organizations to be

471

00:59:42.620 --> 01:00:08.229

Lisa Anderson, Black Cultural Archives: entrepreneurial, commercially savvy and strategic about how to create meaningful partnerships with a range of organizations that can either provide direct financial support or strategic in-kind support to maintain the viability of an organization. So it's a hustle is the bottom line.

472

01:00:08.740 --> 01:00:20.750

Lisa Anderson, Black Cultural Archives: Black culture archives, if you saw, has got a beautiful building and we have spaces for meetings we, in addition to doing our core work of

473

01:00:21.350 --> 01:00:29.330

Lisa Anderson, Black Cultural Archives: managing a reading room for researchers and running educational workshops. For a variety of

474

01:00:29.450 --> 01:00:30.720

Lisa Anderson, Black Cultural Archives: students.

475

01:00:30.750 --> 01:00:31.890

Lisa Anderson, Black Cultural Archives: We

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01:00:32.030 --> 01:00:38.629

Lisa Anderson, Black Cultural Archives: hire out the organization to different organizations. We run events and exhibitions, and we can charge fees for that.

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01:00:38.730 --> 01:00:50.979

Lisa Anderson, Black Cultural Archives: We also have an amazing bookshop. And so I'm so inspired by you, Christian. There's so much more that can be done to activate that space. We have had. The author talks, have events around, you know the

478

01:00:51.930 --> 01:00:58.189

Lisa Anderson, Black Cultural Archives: the literature that's in that that shop, and then, in terms of our funding mix.

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01:00:58.270 --> 01:01:04.860

Lisa Anderson, Black Cultural Archives: it is mainly trusts and foundations that provide strategic grants.

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01:01:05.399 --> 01:01:09.080

Lisa Anderson, Black Cultural Archives: We obviously aim to have that over multiple years

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01:01:09.320 --> 01:01:33.409

Lisa Anderson, Black Cultural Archives: corporate partnerships. We've been lucky over the years, even though the DEI climate is changing, and that we're also starting to think about. You know, looking forwards, how Bca. Fits within the conversation of Esg and the United Nations sustainability goals as well that more companies are aligning with

482

01:01:34.160 --> 01:01:34.865

Lisa Anderson, Black Cultural Archives: and

483

01:01:35.890 --> 01:01:36.810

Lisa Anderson, Black Cultural Archives: yeah.

484

01:01:36.920 --> 01:01:50.589

Lisa Anderson, Black Cultural Archives: trying to engage as many supporters on the ground, which is something never to be overlooked. You know people who

can really partner and feel part of the movement by becoming regular givers of black cultural archives.

485

01:01:52.350 --> 01:02:03.939

Sukhmani Khorana (on Darug land): Yeah, that's that's interesting, you know, to hear about the funding climate, and there's certainly resonances in many parts of the world at the moment. Gurkkim, would you like to comment on on this question?

486

01:02:04.460 --> 01:02:13.280

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, I just actually wanted to ask Lisa also, if having a venue, are you able to generate income from your venue in in the work that you're doing or not really.

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01:02:14.420 --> 01:02:17.246

Lisa Anderson, Black Cultural Archives: Yes, so I mentioned hiring out our rooms.

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01:02:17.790 --> 01:02:28.409

Lisa Anderson, Black Cultural Archives: and we have the bookstore inside the venue. We recently upgraded it to make it even more appealing and do merchandising around that.

489

01:02:28.560 --> 01:02:43.489

Lisa Anderson, Black Cultural Archives: And then, obviously, our exhibition space. We host exhibitions there or events there, and we can charge a fee for that. And one thing I didn't mention, which is an area that we've yet to fully explore is licensing of material

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01:02:43.490 --> 01:03:08.660

Lisa Anderson, Black Cultural Archives: because of the complexity of copyright, particularly for an archive where many donations are from so many different people who stipulate rightly how they want the material to be used. But, as you can imagine, given the visibility we have, particularly if there's the interest in inclusive histories, we often get approached by publishers who are interested in leveraging the resources to create books, materials

491

01:03:08.690 --> 01:03:14.499

Lisa Anderson, Black Cultural Archives: finding way around. That that is mutually beneficial is a big opportunity for us.

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01:03:14.860 --> 01:03:40.520

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, yeah, no. I just asked, because, as I was saying, earlier in my introduction, we found as a as an artist led theater company that, having a venue, was enabled us to really generate quite a decent income for making the work. So by venue hire we did have funding for an administrator when we were at the venue, so that allowed us to,

you know, pay for that. So in that in. That's why I was sort of saying that I think every

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01:03:40.520 --> 01:04:00.699

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): every artist, every company in the Arts company should have a venue or have a basic income. Because once you have those 2 basic things you can. You know, there's so much more you can focus on, instead of being drained by the kind of trying to constantly get funding. So we made the conscious choice not to enmesh ourselves in ongoing administrative government funding.

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01:04:00.700 --> 01:04:23.590

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): and that was viable when we did have a venue so we could generate income. But now, without a venue, without being able to generate income, we do have to work, project to project. So we have to get all the funding and partners, etc, for every new project that we're going to create. So that obviously, is a very different model. No, it's not commercially viable at all. I don't know if theater in Australia is commercially viable.

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01:04:23.760 --> 01:04:31.680

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): But yeah, it's so. It's not. It's not a commercially viable enterprise. It really just, you know, works project by project, I suppose?

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01:04:32.050 --> 01:04:37.177

Sukhmani Khorana (on Darug land): Yeah. And thank you for that response as well, because I think that there has to be space, that kind of work, too.

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01:04:37.871 --> 01:04:40.159

Sukhmani Khorana (on Darug land): In theater, and even more broadly

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01:04:40.720 --> 01:04:51.220

Sukhmani Khorana (on Darug land): so for the next. I guess less than 15 min or so I'd like to focus the conversation more on the broader impact of your work and of your initiatives.

499

01:04:51.760 --> 01:05:10.679

Sukhmani Khorana (on Darug land): So maybe I'll I'll start with Christian on this question. Could you draw parallels between your work or your organizations working that employed by similar initiatives worldwide. So you're aware of, you know, similar initiatives, whether it's in Southeast Asia, or whether it's

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01:05:10.980 --> 01:05:13.160

Sukhmani Khorana (on Darug land): in other parts of the world where

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01:05:13.710 --> 01:05:16.829

Sukhmani Khorana (on Darug land): where people that you're aware of are doing

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01:05:16.900 --> 01:05:24.060

Sukhmani Khorana (on Darug land): this kind of centering work around hubs like bookshops, and also doing the kind of, you know.

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01:05:24.080 --> 01:05:26.599

Sukhmani Khorana (on Darug land): content work that you're doing.

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01:05:27.460 --> 01:05:49.853

Kristian Sendon Cordero--Savage Mind/ADNU Press: I know a particular novelist in Indonesia the name is Ika Kourniawan, and we've been in contact, and we share similar experiences in terms of how we make use of our networks, of our global networks, and turning this into some capacity building and some publications

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01:05:50.320 --> 01:06:04.599

Kristian Sendon Cordero--Savage Mind/ADNU Press: like translations Ika, cornea and short stories have been translated into into Filipino, and he also has his own small publishing house, like the savage mind, and

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01:06:04.600 --> 01:06:30.739

Kristian Sendon Cordero--Savage Mind/ADNU Press: through the National Book Development Board in the Philippines is the Philippine book authority. We're hoping that it's going to be the turn of Eca now to publish Filipino stories in Bahasa. So this kind of conversation, this kind of creative entrepreneurship, I must say I have to invoke that word here, where people are not just limited to there being creatives, but they are also engaging

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01:06:31.140 --> 01:06:44.749

Kristian Sendon Cordero--Savage Mind/ADNU Press: going into other frontiers like, for instance, Lisa and Gurkham have been mentioning about how we tried to navigate their up waters. It's really a struggle. The struggle is real. But now

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01:06:45.310 --> 01:07:11.919

Kristian Sendon Cordero--Savage Mind/ADNU Press: since we opened the camarine, which is an art space, I have also decided to produce some cocktail drinks based on some Filipino best selling titles, some Filipino. Well, the books. So we're we're toying the idea of. If you cannot read at least drink now and read later. So all this kind of engagement we we creatively do.

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01:07:11.920 --> 01:07:23.159

Kristian Sendon Cordero--Savage Mind/ADNU Press: and I'm I'm quite glad that there's a new ecology. Where it's easier now for Filipinos and Southeast Asian writers to interact and connect.

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01:07:25.790 --> 01:07:26.490

Kristian Sendon Cordero--Savage Mind/ADNU Press: Yes.

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01:07:26.490 --> 01:07:30.949

Sukhmani Khorana (on Darug land): That sounds like a wonderful creative and entrepreneurial exchange.

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01:07:31.327 --> 01:07:47.520

Sukhmani Khorana (on Darug land): I just wanted to quickly remind the audience that we are about 10 min away for quick from questions. So do send your questions or put your questions in the chat, and we'll try to get to as many of them as possible in the final 10 min of this conversation.

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01:07:47.908 --> 01:07:57.780

Sukhmani Khorana (on Darug land): Maybe I'll post this question to Gurkham. Do you feel that there are initiatives similar initiatives in other parts of the world that that you you draw upon from time to time.

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01:07:58.930 --> 01:08:20.900

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, I think I just wanted to say, because I forgot to mention early that I think that since we started our company there are more and more companies in Australia now that are making work with diverse artists and perspectives, which is fantastic. And I think that in other settler colonial States like like Australia, you know, countries like the Us. Canada, New Zealand. I think there is definitely

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01:08:21.060 --> 01:08:49.920

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): more companies that make work with more diverse perspectives. So I think. Yes, I think there are across the world one company that I'd say is quite similar to us, although their context is very different, is called chimera productions in Paris. And they're really working with new perspectives through live experience to bring audiences in dialogue and examine some of the hard questions of global society, which is really what the work that we've been doing as well. And they're also working with

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01:08:49.920 --> 01:09:09.279

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): a lot of artists from diverse backgrounds, a lot of migrants, and also the director themselves is from a racialized background. So I think that, yeah, there are companies in the world that are doing similar things. And I think the more the better, especially in settler colonial places like Australia.

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01:09:10.140 --> 01:09:17.610

Sukhmani Khorana (on Darug land): Yeah, that's that's right. I think settler colonies have particular problems. So it's with that. You know, this kind of work exists. And it's it's growing.

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01:09:17.640 --> 01:09:19.510

Sukhmani Khorana (on Darug land): Lisa.

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01:09:20.420 --> 01:09:28.190

Sukhmani Khorana (on Darug land): wh? What about you? Have you? Are there similar archives or archives off, or black cultural archives in other parts of the world that are comparable.

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01:09:29.260 --> 01:09:33.130

Lisa Anderson, Black Cultural Archives: Certainly are particularly across Europe.

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01:09:33.200 --> 01:09:43.819

Lisa Anderson, Black Cultural Archives: I've had the pleasure of meeting with some of the founders of said archives. Whether it's the Netherlands, Sweden, Germany.

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01:09:43.930 --> 01:09:50.140

Lisa Anderson, Black Cultural Archives: comparative projects, not necessarily archives in Italy.

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01:09:50.380 --> 01:09:53.609

Lisa Anderson, Black Cultural Archives: and and then, of course, in

524

01:09:54.149 --> 01:09:55.250

Lisa Anderson, Black Cultural Archives: the

525

01:09:55.570 --> 01:10:02.879

Lisa Anderson, Black Cultural Archives: countries you associate with African diasporic presence in America, Canada.

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01:10:03.100 --> 01:10:04.350

Lisa Anderson, Black Cultural Archives: and

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01:10:04.580 --> 01:10:05.979

Lisa Anderson, Black Cultural Archives: and the Caribbean.

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01:10:06.340 --> 01:10:07.580

Lisa Anderson, Black Cultural Archives: So

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01:10:07.950 --> 01:10:10.510

Lisa Anderson, Black Cultural Archives: yes. And

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01:10:11.710 --> 01:10:14.699

Lisa Anderson, Black Cultural Archives: I think it's very important to

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01:10:15.140 --> 01:10:23.905

Lisa Anderson, Black Cultural Archives: have a global perspective in able to compare and learn on

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01:10:24.650 --> 01:10:40.929

Lisa Anderson, Black Cultural Archives: issues of sustainability, but also, importantly, community outreach and framing of the work as well, to make it even more impactful, and also the policy conversation I and and return to the fact that we are

533

01:10:41.450 --> 01:10:47.019

Lisa Anderson, Black Cultural Archives: doing small P. Political work which we haven't always made that explicit

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01:10:47.840 --> 01:10:55.717

Lisa Anderson, Black Cultural Archives: in terms of wanting a world where everybody's history and culture is respected and

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01:10:57.350 --> 01:11:02.730

Lisa Anderson, Black Cultural Archives: and and connected with as just part of our shared global story.

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01:11:02.770 --> 01:11:03.800

Lisa Anderson, Black Cultural Archives: So

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01:11:03.910 --> 01:11:23.370

Lisa Anderson, Black Cultural Archives: you know, we there's a there's a huge opportunity to join hands with other similar organizations and work strategically together. We're doing that in some way. Within the United Kingdom we have a project called the black history portal, where we're looking to consolidate

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01:11:23.380 --> 01:11:36.489

Lisa Anderson, Black Cultural Archives: archives within the Uk that focus on important black histories and and make access to that much easier, for you know, not only a Uk audience, but a global audience.

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01:11:36.520 --> 01:11:39.900

Lisa Anderson, Black Cultural Archives: And I have had tentative conversations with

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01:11:40.310 --> 01:11:43.400

Lisa Anderson, Black Cultural Archives: similar organizations internationally

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01:11:44.020 --> 01:11:51.110

Lisa Anderson, Black Cultural Archives: about doing something similar. So I think it's very important to be aware of who your contemporaries are across the world.

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01:11:52.410 --> 01:11:55.630

Sukhmani Khorana (on Darug land): That does sound like a very dynamic space, and you know

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01:11:56.130 --> 01:12:00.669

Sukhmani Khorana (on Darug land): great collaborations to come. You've also sort of preempted my.

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01:12:00.700 --> 01:12:10.519

Sukhmani Khorana (on Darug land): what is going to be likely. My final question to the 3 of you which is around. I guess the long-term impact of the work you're doing on

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01:12:10.540 --> 01:12:14.509

Sukhmani Khorana (on Darug land): on your community, but also on the broader cultural landscape.

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01:12:14.974 --> 01:12:18.880

Sukhmani Khorana (on Darug land): So maybe I'll start with Christian on this one.

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01:12:19.290 --> 01:12:26.310

Sukhmani Khorana (on Darug land): What what do you think? How do you envision the long-term impact. Because obviously, it's it's going to take some time to unfold

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01:12:27.620 --> 01:12:32.559

Sukhmani Khorana (on Darug land): you know, in terms of the local community, but also on the broader cultural landscape.

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01:12:36.500 --> 01:12:48.987

Kristian Sendon Cordero--Savage Mind/ADNU Press: Well, we we are quite optimistic with with with things. There's something about hope that that keeps us doing this kind of thing that that we do.

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01:12:49.410 --> 01:13:11.431

Kristian Sendon Cordero--Savage Mind/ADNU Press: And in terms of global connection, I mean, I'm I've been privileged to experience some art residencies.

And I take this opportunity. So bringing these new learnings around the world and cultivate it in my local setting. In my local area, I think the the idea of doing

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01:13:11.990 --> 01:13:24.340

Kristian Sendon Cordero--Savage Mind/ADNU Press: doing a network of entangled, of of entangled relationships among many creatives should be something that we should encourage. And this is something that

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01:13:24.340 --> 01:13:42.350

Kristian Sendon Cordero--Savage Mind/ADNU Press: while we celebrate our identities, these identities are fluid and changing. Even our indigenous population are Asians, and they are not just cultural tokens, and that is something new here in in, in decal. And there are some resistance

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01:13:42.350 --> 01:13:51.899

Kristian Sendon Cordero--Savage Mind/ADNU Press: of of this kind of thinking, of this savage mind way of this, of this kind of thinking. But we will, we will proceed. We will pursue the.

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01:13:52.490 --> 01:13:56.900

Kristian Sendon Cordero--Savage Mind/ADNU Press: The. The inspiration, I said, is coming from the sense of hope.

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01:13:56.980 --> 01:13:59.260

Kristian Sendon Cordero--Savage Mind/ADNU Press: The sense of hope, and the

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01:13:59.450 --> 01:14:23.270

Kristian Sendon Cordero--Savage Mind/ADNU Press: the 1st revolution in Asia was led by a Filipino poet whose Nondiga is my Pagasa, which means there is hope. And I would like to take always this, this inspiring story, that sooner or later, whatever we do in terms of our advocacy, the the arc of justice will bend towards us.

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01:14:23.500 --> 01:14:26.129

Kristian Sendon Cordero--Savage Mind/ADNU Press: no matter how long it may take.

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01:14:27.060 --> 01:14:40.000

Sukhmani Khorana (on Darug land): That is a great note to end the final conversation, I mean. Obviously I want to hear from Gokum and Lisa, but from your end. I think that connection between poetry and revolution is is a very, very helpful.

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01:14:40.010 --> 01:14:52.659

Sukhmani Khorana (on Darug land): not in these very dire times, Derek, and what would you like, how do you envision the long term impact of, you know, Metanoia? And more broadly, the work that you do.

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01:14:53.520 --> 01:15:12.169

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I absolutely share Christian's revolutionary notions, and I think the more arts, companies, and artists that share the principles that we hope to, you know, Foster, in our work of anti racism, non hierarchy, artist centered and privileging diversity the better.

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01:15:12.170 --> 01:15:28.989

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I think that you know everywhere in the world we could do with those principles. And I think that artists often can create spaces where they are. You know where those things are happening. So I think, as the in a more local sense, in the as the more mainstream and dominant theatre landscape around us

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01:15:29.010 --> 01:15:42.960

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): changes, we feed its growth. And I. I know that. You know we've had a. The work has a has an impact on the artists we work with, and they go out and they work with many more companies and many more. Places. One of the things that

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01:15:42.960 --> 01:16:06.639

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): I think our company does is it empowers the artists. So a lot of older women that we've worked with from diverse backgrounds. Who who say, you know, we just stop getting work. No one's employing us anymore. Younger artists, as I said earlier, that come out of training institutions, or find that you know they they might be not able to get the same roles as as some of their you know, Anglo Celtic colleagues, we our work

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01:16:06.640 --> 01:16:16.609

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): hopefully empowers these artists to go out and to yeah, to to to make more work out there. So yeah, hopefully, that has that impact.

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01:16:17.660 --> 01:16:29.469

Sukhmani Khorana (on Darug land): That is also very empowering and very helpful. Thank you, Gurkum, and Lisa. I guess in your case as well, that you probably have seen some of the impact, because, like cultural archives, has been around, for

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01:16:29.600 --> 01:16:38.010

Sukhmani Khorana (on Darug land): I guess you know 4 decades. But how do you envision the future? Given that the funding landscape has changed, but also that we leave and live in

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01:16:38.210 --> 01:16:56.249

Sukhmani Khorana (on Darug land): slightly different times over in the UK. And it's slightly different connections with Europe and with the global South and being the center of empire, what is, what is the global? What is the what is the future look like? But also, what do you think the future impact is going to be?

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01:16:57.170 --> 01:17:01.989

Lisa Anderson, Black Cultural Archives: Well, you know, I I agree with what both Christine and Gorka have said.

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01:17:02.070 --> 01:17:12.930

Lisa Anderson, Black Cultural Archives: Yeah, the future is what we want it want it to be. We have to be involved in in transformation, just like the founders did is like carrying that torch. It's it's

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01:17:13.250 --> 01:17:15.000

Lisa Anderson, Black Cultural Archives: a heavy one, but it's

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01:17:15.190 --> 01:17:19.359

Lisa Anderson, Black Cultural Archives: it's a critical one to continue. I think that

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01:17:21.020 --> 01:17:28.459

Lisa Anderson, Black Cultural Archives: history is showing us the current history is showing us that we can't take these freedoms for granted. We can't take

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01:17:29.020 --> 01:17:35.639

Lisa Anderson, Black Cultural Archives: conversations on critical race theory. Diversity and inclusion for granted

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01:17:35.740 --> 01:17:38.119

Lisa Anderson, Black Cultural Archives: histories of what

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01:17:38.250 --> 01:17:45.350

Lisa Anderson, Black Cultural Archives: different people marginalized people have done to make space for equity and equality.

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01:17:45.960 --> 01:17:51.083

Lisa Anderson, Black Cultural Archives: I think, need to be that history needs to be protected. So

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01:17:52.040 --> 01:17:58.999

Lisa Anderson, Black Cultural Archives: we have empowered those scholars historically, and I think now, more than ever, we have to continue doing that.

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01:17:59.080 --> 01:18:05.639

Lisa Anderson, Black Cultural Archives: Funding has been taken away from black history scholarship in the United Kingdom, and it's a very

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01:18:05.710 --> 01:18:07.709

Lisa Anderson, Black Cultural Archives: scary trend if we look

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01:18:08.288 --> 01:18:30.560

Lisa Anderson, Black Cultural Archives: across the seed to what's happening in America about the shutting down of conversation. That's intentional, that is political. So I very much join hands with those voices of resistance to underline the the importance of the knowledge and the culture that we steward. On a more personal and community level.

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01:18:30.810 --> 01:18:49.030

Lisa Anderson, Black Cultural Archives: I love talking about the fact that we have transformed individual lives. People come into black cultural archives. They open this treasure, a trove, and they are inspired and empowered and transformed and activated about who they want to be in the world.

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01:18:49.030 --> 01:19:02.680

Lisa Anderson, Black Cultural Archives: whether that's going on to be a playwright, whether that's going on to be a scholar or a teacher we can lay claim to having empowered. You know, life lives out there and communities out there.

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01:19:03.750 --> 01:19:15.169

Lisa Anderson, Black Cultural Archives: so I wouldn't. I really want to have us not undermine. Yes, artists as well, but we have, for example, our current exhibitions and events. Manager joined us

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01:19:15.170 --> 01:19:44.350

Lisa Anderson, Black Cultural Archives: as a volunteer, then worked at front of house, welcoming guests here, then, became an administrator. Now I was leading on exhibitions and events, and also curator outside of black cultural archives. So we want to be a supportive, encouraging, safe space for people to fully realize their own ambitions, their full self-expression. And the last thing I want to emphasize is the importance of healing.

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01:19:46.900 --> 01:19:52.850

Lisa Anderson, Black Cultural Archives: this is challenging. These are challenging violent times. You kind of alluded to it.

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01:19:52.880 --> 01:19:56.029

Lisa Anderson, Black Cultural Archives: This this peak out out here, as kids would say.

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01:19:56.955 --> 01:20:04.340

Lisa Anderson, Black Cultural Archives: so, having a space where you can feel held safe supported, seen

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01:20:04.570 --> 01:20:09.159

Lisa Anderson, Black Cultural Archives: is critical, being able to work through some of the

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01:20:10.990 --> 01:20:12.290

Lisa Anderson, Black Cultural Archives: yeah. The trauma

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01:20:12.900 --> 01:20:30.719

Lisa Anderson, Black Cultural Archives: that that history has created is really critical. So I would say, healing is what I want to be able to celebrate, that we have facilitated space for the pursuit of justice and self-expression, full self-expression.

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01:20:32.480 --> 01:20:38.730

Sukhmani Khorana (on Darug land): Well, that's a a really wonderful note and a heart warming note to end the kind of the

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01:20:38.790 --> 01:20:40.880

Sukhmani Khorana (on Darug land): discussion part of this

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01:20:41.030 --> 01:20:47.810

Sukhmani Khorana (on Darug land): this conversation on. I'd really like to open it to the audience. Now

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01:20:47.940 --> 01:20:52.130

Sukhmani Khorana (on Darug land): I can only see one question in the chat, so I will read out that question

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01:20:52.640 --> 01:20:58.389

Sukhmani Khorana (on Darug land): but I'd also really like everyone who's willing to to turn their cameras on.

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01:20:59.410 --> 01:21:00.280

Sukhmani Khorana (on Darug land): Because

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01:21:00.550 --> 01:21:25.729

Sukhmani Khorana (on Darug land): diversity arts, Australia would like to take a screenshot and just see who's in the room, and who's attending this talk. So if we can have a moment while I look at the question and read it out in a second, whoever's willing to please, we'd really appreciate it if you can turn your cameras

on it gives a sense of it, gives a sense of embodiment to, I guess a virtual conversation like this one.

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01:21:31.830 --> 01:21:36.270

Sukhmani Khorana (on Darug land): Thank you. I can see many people with their cameras on, and I'll give.

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01:21:36.270 --> 01:21:38.069

Lena Nahlous (she/her), Diversity Arts Australia: Take a few screenshots. Everyone.

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01:21:38.070 --> 01:21:39.049

Sukhmani Khorana (on Darug land): Of course.

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01:21:39.500 --> 01:21:43.019

Sukhmani Khorana (on Darug land): Okay, with me, not speaking on anyone else's behalf.

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01:21:44.080 --> 01:21:46.580

Lena Nahlous (she/her), Diversity Arts Australia: Glaze is better at it than me.

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01:21:53.440 --> 01:21:54.480

Lena Nahlous (she/her), Diversity Arts Australia: Thank you.

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01:21:57.430 --> 01:22:17.410

Sukhmani Khorana (on Darug land): Okay? So I can see one question here from Omi, and I'm hoping that I'm pronouncing your name correctly. Omi says I'm at a place where I want professional creative practice to be nurtured in young people. But current opportunities indirectly exclude in a regional context.

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01:22:17.500 --> 01:22:25.389

Sukhmani Khorana (on Darug land): Where would you suggest? I start in nurturing that. And I find aspiration is in the problem is the lack of that carved out space.

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01:22:25.900 --> 01:22:27.350

Sukhmani Khorana (on Darug land): Any of you

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01:22:27.810 --> 01:22:29.439

Sukhmani Khorana (on Darug land): want to address that

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01:22:33.700 --> 01:22:38.829

Sukhmani Khorana (on Darug land): by regional context. I'm guessing. This is a regional Australian context. Is that correct?

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01:22:39.640 --> 01:22:40.620

Sukhmani Khorana (on Darug land): Okay.

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01:22:40.900 --> 01:22:43.170

Sukhmani Khorana (on Darug land): go commit. Do you want to take that? Maybe.

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01:22:43.170 --> 01:22:50.189

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Well, I was just gonna ask. I mean, if you wanted to just speak to it just a little bit more. Just so we can understand a bit better. And then maybe, yeah.

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01:22:50.432 --> 01:22:51.160

Sukhmani Khorana (on Darug land): Would be good.

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01:22:52.020 --> 01:23:03.620

Oumi Karenga-Hewitt: Yeah. So I'm actually from the Uk and I've lived in a show for about 8 and 9 years in a regional area involved in a lot of arts. Spaces. I'm chair of a Regional Arts board.

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01:23:03.910 --> 01:23:15.149

Oumi Karenga-Hewitt: and I just find that whatever the arts practices, there's a lot of activities that are promoted by councils or arts organizations. But they're kind of designed in a way that

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01:23:15.500 --> 01:23:21.779

Oumi Karenga-Hewitt: exclude people from marginalized backgrounds. Whether that's because you know, you look at disability, look at Race.

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01:23:21.830 --> 01:23:27.259

Oumi Karenga-Hewitt: and there's not an understanding that, for example, there's a 2 day acting workshop coming up

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01:23:27.300 --> 01:23:40.079

Oumi Karenga-Hewitt: in a location that is far away from, I suppose, the intended audience. Some of these young kids don't drive. It's a 40 min drive. There's not a public bus that can take them there. It's 9 to 5, 2 straight days.

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01:23:40.150 --> 01:23:50.549

Oumi Karenga-Hewitt: and that kind of stuff doesn't get considered. And then it's also \$75 to attend this workshop, which the organizers think. Oh, that's really cheap, because if this was London or

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01:23:50.897 --> 01:24:09.949

Oumi Karenga-Hewitt: Sydney, where they've done these workshops, that's really cheap, whereas I look at that. And I said, you've immediately cut out 75% of the people that I work with through this arts organization that would love the opportunity to practice some performance skills. And then, even in the wording of how they promote things, it seems inaccessible to the people who

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01:24:10.260 --> 01:24:12.700

Oumi Karenga-Hewitt: might want the opportunity. It's

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01:24:12.820 --> 01:24:18.120

Oumi Karenga-Hewitt: it's kind of put up here as a creative practice. And it's, you know, it's I think it's

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01:24:18.280 --> 01:24:22.700

Oumi Karenga-Hewitt: scary for people who aren't in that space because we're in a regional area they don't have.

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01:24:22.910 --> 01:24:25.920

Oumi Karenga-Hewitt: They're starting from 0, and that understanding is never

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01:24:26.120 --> 01:24:27.490

Oumi Karenga-Hewitt: appreciate it.

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01:24:27.640 --> 01:24:32.719

Oumi Karenga-Hewitt: So I kind of you know I don't have unlimited funds to. I love the venue based stuff.

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01:24:33.400 --> 01:24:40.049

Oumi Karenga-Hewitt: But where to start with that kind of thing, you can carve out that space just to even move the needle.

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01:24:40.610 --> 01:24:41.670

Oumi Karenga-Hewitt: Yeah, exactly.

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01:24:47.280 --> 01:24:49.930

Sukhmani Khorana (on Darug land): So yeah, Gaum, you can go 1st if you'd like.

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01:24:49.930 --> 01:24:58.519

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, I'm i i'm I not sure exactly. But I I want to talk more about it. I mean, I feel like

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01:24:58.923 --> 01:25:09.239

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): so I might, understanding correctly that you actually can run. You work for an arts organization. And and you can set up programs. Or you work with young people. Is that right? And you.

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01:25:09.240 --> 01:25:19.960

Oumi Karenga-Hewitt: Yeah. So I've worked in the education space community space forming writing all sorts of things. So I can deliver things. But there's actually not that space for the environment to do that without spending a lot of money, basically.

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01:25:19.960 --> 01:25:24.280

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah. And and I mean can. To me it seems like, maybe you

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01:25:24.360 --> 01:25:30.659

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): are you in the do you have the opportunity to maybe set up some programs if you partnered with

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01:25:30.700 --> 01:25:33.660

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): some organizations that could support you.

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01:25:34.100 --> 01:25:38.150

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): And the work that you're doing to do the thing that you know is necessary.

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01:25:38.567 --> 01:25:44.610

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): In the way that it's necessary, because obviously, you know how it needs to be done. And these other organizations don't.

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01:25:44.620 --> 01:25:47.690

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): So maybe is that is that not? Is that a possibility.

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01:25:47.690 --> 01:26:06.369

Oumi Karenga-Hewitt: Yeah, it's just, I suppose, a big undertaking for individuals to do. But it ends up being an individual like myself or someone from the aboriginal community or someone from the seat community that does that kind of thing. But we get all of these things that travel regional areas to share this stuff, and they consistently do this kind of thing where

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01:26:06.380 --> 01:26:10.430

Oumi Karenga-Hewitt: we're not consulted. So it's not like I can give that advice until after the fact.

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01:26:11.010 --> 01:26:13.050

Oumi Karenga-Hewitt: but it is a continual thing.

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01:26:13.440 --> 01:26:16.421

Oumi Karenga-Hewitt: and it's kind of of where to start, because you're kind of

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01:26:16.910 --> 01:26:17.880

Oumi Karenga-Hewitt: following

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01:26:18.810 --> 01:26:20.630

Oumi Karenga-Hewitt: something that's already designed in a

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01:26:20.650 --> 01:26:25.580

Oumi Karenga-Hewitt: difficult way, and it's kind of the horse has already bolted situation. So.

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01:26:26.990 --> 01:26:30.069

Oumi Karenga-Hewitt: but we do apply for grants and things when we can. Yeah.

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01:26:30.580 --> 01:26:38.710

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yeah, also, maybe connecting with bodies that could advocate on your behalf. So, for example, I don't know if you're you connected with the regional

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01:26:38.850 --> 01:26:43.061

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): arts organization of whichever state you're in. I don't know if that's useful.

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01:26:43.710 --> 01:26:46.679

Oumi Karenga-Hewitt: That's the one of the board that I'm a chair of is a.

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01:26:46.955 --> 01:26:47.230

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Yes!

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01:26:47.230 --> 01:26:48.590

Oumi Karenga-Hewitt: Organization yeah.

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01:26:49.250 --> 01:26:52.260

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Lisa or Christian. Did you have thoughts?

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01:26:53.830 --> 01:26:56.709

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): It's hard because you're not in Australia. It's probably a different context.

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01:26:56.710 --> 01:26:57.720

Lisa Anderson, Black Cultural Archives: The.

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01:26:59.760 --> 01:27:02.639

Lisa Anderson, Black Cultural Archives: It's access to power and influence that you need.

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01:27:03.800 --> 01:27:06.219

Lisa Anderson, Black Cultural Archives: So understanding those structures

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01:27:06.280 --> 01:27:12.309

Lisa Anderson, Black Cultural Archives: and finding people who can advocate for you, bring you into the conversation, because otherwise you're just in with the effect.

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01:27:12.450 --> 01:27:15.680

Lisa Anderson, Black Cultural Archives: So it is about advocacy, strategy.

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01:27:18.290 --> 01:27:19.270

Lisa Anderson, Black Cultural Archives: yeah.

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01:27:19.520 --> 01:27:22.570

Lisa Anderson, Black Cultural Archives: Done. Then you know the necessary

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01:27:22.700 --> 01:27:27.859

Lisa Anderson, Black Cultural Archives: work of networking and reaching out to people. It's unavoidable

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01:27:28.956 --> 01:27:34.080

Lisa Anderson, Black Cultural Archives: being brought into. So being brought into Whatsapp groups of other leaders.

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01:27:35.640 --> 01:27:38.960

Lisa Anderson, Black Cultural Archives: having conversation with politicians

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01:27:39.957 --> 01:27:42.050

Lisa Anderson, Black Cultural Archives: and directly with

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01:27:42.160 --> 01:27:51.660

Lisa Anderson, Black Cultural Archives: a wider range of funders. These just the strategies, the kind of actions that come to mind. But yeah, it's always got to be relevant to your context which I don't fully understand.

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01:27:52.192 --> 01:28:00.220

Lisa Anderson, Black Cultural Archives: But yeah, I think being bold in seeking that influence and power is what is needed because you're clearly somebody

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01:28:00.240 --> 01:28:04.700

Lisa Anderson, Black Cultural Archives: who understands the needs of the community that you're trying to serve. And

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01:28:05.387 --> 01:28:07.469

Lisa Anderson, Black Cultural Archives: it sounds like you're the best person.

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01:28:08.020 --> 01:28:09.239

Oumi Karenga-Hewitt: And I think I will.

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01:28:09.240 --> 01:28:09.800

Lisa Anderson, Black Cultural Archives: This.

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01:28:09.800 --> 01:28:18.669

Oumi Karenga-Hewitt: I think I will add on to that is the exhaustion that comes with. If I take a step back, then nothing happens. But that's not a speed that I can run

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01:28:18.870 --> 01:28:20.190

Oumi Karenga-Hewitt: consistently.

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01:28:21.510 --> 01:28:28.370

Lisa Anderson, Black Cultural Archives: And so even I said, those networks not just about influence, but also care and support for you like to re-energize

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01:28:29.239 --> 01:28:44.789

Lisa Anderson, Black Cultural Archives: again, which is challenging in this time where they're cutting for funding left, right and center. But you know, solutions do come out of those conversations where you're brave enough to say what you need. So yeah, my best wishes for you in that pursuit. I am hopeful for you.

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01:28:45.620 --> 01:28:46.300

Lisa Anderson, Black Cultural Archives: Hmm!

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01:28:47.243 --> 01:29:12.330

Sukhmani Khorana (on Darug land): Thank you, Lisa, for those wise words, and probably need us. We. I want this conversation to continue, and to gather some more wisdom and strategies from all of you. But it does have to conclude, because we just passed 7, 30. I do want to add that there is a survey from diversity arts, Australia, that they'd like all of the attendees to fill out, just because it gives us

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01:29:12.360 --> 01:29:23.849

Sukhmani Khorana (on Darug land): a bit of feedback on this talk and helps to plan future sessions. It is anonymous. It's in the chat now, and it only takes a minute to fill out. So we'd really appreciate if you can do that

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01:29:24.267 --> 01:29:28.319

Sukhmani Khorana (on Darug land): to wrap up. I would really like to thank the organizing team

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01:29:28.855 --> 01:29:32.249

Sukhmani Khorana (on Darug land): and wonderful panelists. It's rare to have

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01:29:32.580 --> 01:29:44.270

Sukhmani Khorana (on Darug land): people from 3 very diverse contexts, but also so deeply connected to, you know, anti racism and creativity, and how the 2 are deeply entangled, and have been

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01:29:44.390 --> 01:29:55.910

Sukhmani Khorana (on Darug land): from the word go poetry and revolution. As you said, Christian. So I'd like to wrap up on that note and thank you everyone for attending.

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01:29:59.780 --> 01:30:01.820

Görkem (Gerkam) Acaroğlu (Metanoia Theatre): Thank you. Thanks. Everyone.

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01:30:01.820 --> 01:30:02.929

Lena Nahlous (she/her), Diversity Arts Australia: Thank you. And

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01:30:03.670 --> 01:30:04.360

Lisa Anderson, Black Cultural Archives: You.

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01:30:04.360 --> 01:30:08.129

Lena Nahlous (she/her), Diversity Arts Australia: Yeah, thank you so much from all of us at Diversity Arts, Australia.

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01:30:09.140 --> 01:30:10.530

Lena Nahlous (she/her), Diversity Arts Australia: Thank you. Sukhmani.



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01:30:13.300 --> 01:30:14.055

Lena Nahlous (she/her), Diversity Arts Australia: So

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01:30:30.030 --> 01:30:35.139

Lena Nahlous (she/her), Diversity Arts Australia: so just the speakers are going to stick around for a few minutes afterwards.

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01:30:36.890 --> 01:30:39.749

Lena Nahlous (she/her), Diversity Arts Australia: We have to stop recording as well.