

HELEYA: Hi everybody my name is Heleya de Barros, I'm the executive director of The Association of Teaching Artists, um, and I also work out here in Seattle at Arts Corps with this guy--

JAMES: Peace everyone, James miles.

HELEYA: I just want to take a moment to thank all of the organizations who rallied together really quickly to throw this event together, so our partners at the Teaching Artists Guild: Jean Johnstone is here--

JEAN: Hi everybody from Oakland, California.

HELEYA: The New York City Arts in Education Roundtable, we have three representatives from their board and staff here-- Kim Olsen, Erika Atkins, Justin Daniel--

KIM: Hi, everyone.

JUSTIN: Hi.

ERIKA: Hi.

HELEYA: The National Guild is also a partnering organization with us, they were unable to be on this call today because they have an emergency board meeting. Creative Generation is one of our partners in this, as is the Teaching Artists of the Mid-Atlantic. Kim, did I forget anybody?

KIM: No, I think you got everybody.

HELEYA: Well, This all happened-- we, we sent an email out about a week ago on Friday, and I said 'I think we need to do something,' and everybody rallied together. So I'm going to share my screen here to make sure that you all can sort of see the agenda flow for what we're doing today. Can you all see that-- the Google Doc? Great. So, our goals here today are to talk about how employment status can impact organizational support, whether or not you're an independent contractor or a part-time employee as a teaching artist. How can teaching artists advocate for themselves with their partner organizations and also as freelancers? Building a community in times of crisis, which I'm already very heartened to see just by the incredible registration for this event, and also how many people are coming here from around the country and the world. And then: how can we connect as a community to talk about how the virus is impacting our work? And how can we leverage our shared knowledge to offer plans and procedures in response? I just want to say that there are more than 700 people that have registered for this webinar. We've never done anything with this large of an audience before, so bear with us as we try to navigate a large audience. We most likely will not get to everybody's questions. We have two people who are monitoring both the Question & Answer and the Group Chat, which I'm going to go over in just a second here. Here is our layout for our 90 minutes

together. Kim's going to do introductions in a second, then we have labor lawyer David Wright, who's based in Maryland, who's going to speak to some of the teaching artist compensation and labor issues surrounding this crisis. We're going to have an organizational spotlight from both Opening Act, which is based in New York City, and Arts Corps based in Seattle, Washington, about how these two organizations have responded to the crisis, and how that is taking a toll on the nonprofit industry. Then we're going to hear from Jean, who's been speaking a lot with the international community, on lessons learned from countries that are sort of ahead of us in responding to this crisis. Kim and Justin are then going to walk us through some ideas for modifications for in-person instruction for those who still have classes happening. Then we're going to hear from John Holyoke at Lincoln Center Education, who has already been working for the past few years on online and distance-learning, on some ideas and strategies around . These are our panelists that you'll be hearing from: Eric Atkins, the Deputy Director of Opening Act in New York; me; John Holyoke, the Lead Instruction Specialist for Lincoln Center Education in New York; Jean Johnstone, the Executive Director of the Teaching Artists Guild in San Francisco, California; James Miles, who's the Executive Director of Arts Corps in Seattle; Kimberly Olsen, who's the Managing Director of the New York City Arts in Education Roundtable in New York; David Wright, who is a partner and labor lawyer in Baltimore, Maryland; and then we have two fearless leaders trying to moderate our chat, Kenny Allen and Kinsey Keck. So, because there are so many people here, using the chat function for questions is going to be a little bit hard to monitor. So I want to encourage people, if you have a specific question, to please use the Q&A feature that's on the bottom of your screen. You also have the ability to raise your hand, although I'll say with so many people it's a little hard for us to see how that happens. So Kenny and Kinsey are trying to moderate that as best we can. So we're going to try to answer people's questions, but they're monitoring things that might already be coming up ahead of time, so be patient and bear with us. We're going to be downloading this entire chat. If there are things that we don't get to, we'll try our best to provide resources afterwards for people. I just want to also note that this is being recorded, and this is a live conversation that we are going to be publishing later, both with the chat and the video recording later, so if anybody has objections to that, know that that's sort of what's happening. I think that's all I have. Kim- do you want to take us through some introductions?

KIM: Sure, I think you've mostly covered it. Let's see. So, it's great to see that everybody is coming really from across the country, it's so wonderful to see that we have such great support, and how robust our teaching artist community is, and how resilient, and how we are standing in solidarity at this moment. So very happy to see that. Out of curiosity, could you do the-- click the raise hand function if you have experienced cancellations in your classes or residencies at this point due to the recent outbreak. I'll give us a moment to get a sense of who's on the call, and for who that's the reality right now. I can repeat the question: click the raise hand feature if you have experienced a class already or residency already be canceled due to the recent coronavirus outbreak. Nice, so I'm sure those are coming in now. Let's see, I think Heleya pretty much covered what I was going to cover, just with an extra caveat: so we all recognize the situation is changing each day, it changes hour by hour at this point. And while none of us are by any means experts in the coronavirus and experts in what will happen an hour from now, we

are really hoping to use this platform to leverage the knowledge of the community for best practices, and by seeing what other organizations and teaching artists are doing, use that as an advocacy tool, and also pass on advocacy tools that you can use within your own organization as well. So I think, for the sake of time I'm now going to move us along to our third agenda item, which is talking about labor and teaching artist compensation.

DAVID: Is that for me, David Wright, to pick up from?

HELEYA: Yeah, I just want to put a caveat here that labor law differs, you know, from state to state or sometimes even city or county. David is going to sort of frame this for us, but just know that it's very difficult for us to answer specific questions based on your locations all over the US.

DAVID: So I'll take it up from there, and good afternoon everybody. It's a pleasure to be on the call. I'm sorry I'm only a talking head and not a video talking head. Let me begin by reiterating that caveat that I am a labor lawyer, an employment lawyer, based in Baltimore. As such I know Maryland law, I know federal labor law, and then I do not know the law of Pennsylvania, New York, New Jersey, Delaware, Virginia, excetera, excetera. So that is the reality we're working from. We're also working from the reality that law is always behind the curve, and obviously it's a lot of curves that we're hearing about right now, curveballs, and curves in outbreak and the rest. So the law, unfortunately, is terribly suited to the circumstances that we have currently. That said, I'm impressed with this community coming together to try and think through how the law and other advocacy and efforts might take the sting out of this, or help you all position yourselves as best as possible both individually and for your programming and otherwise. So let me begin with an item that's noted on the agenda, which is the profound difference between an independent contractor and an employee. Almost all protections-- sick leave, family medical leave, unemployment-- things like that, are almost all geared towards an employer-employee relationship in the traditional sense, and not for an independent contractor. An independent contractor is assumed to bear both the risk and the reward for almost all circumstances. If I understand this group correctly, a lot of you, in making a living and carrying out your programming, are independent contractors. I was browsing around this morning to see what protections -if any- exist for independent contractors, and certainly from a view of Maryland law, and I think this extends to other states as well, there are not protections ordinarily. The only protections you have are what is within the four corners of any given contract for the services that you provide. To the extent there are protections about termination of an agreement, and cancellation notices, and deposits for for work, supplies, services, or efforts, that is almost entirely derived only from the contract. I'll be curious to hear if I'm wrong at this point, but it looks like most of the contracts that I was browsing for independent contractors providing educational arts services don't tend to anticipate anything like what we're seeing right now. That's not surprising in this industry, that's not typical anywhere than anybody anticipated the sort of disruption that we're seeing now. And frankly, what I'm seeing out there is that there's kind of... there are no particular rules about the independent contractor relationship in this sort of circumstance. It's not much better for the employer-employee circumstance, except that you do have either by law, or by employer policy, or by collective bargaining agreement (if you're in a

unionized setting) protections for sick leave, sometimes sick and safe leave, family care leave-- that type of thing. Those vary, of course, either by state or also locally. You've got to triangulate between the company handbook and policies and CBA and then the law of course. Most states-- I reviewed this again this morning--most states do not have a sick leave law. If you are an employee employed by any sort of decent agency, of course, they're going to extend you sick leave rights. And the definition for what is covered, how you can access that, how much you have, of course is all covered locally. So, we can dive into that-- it is, looking at the agenda about the coverage of sick leave, that is all basically on a case-by-case basis. In Maryland, we happen to have, as of two years ago, a rather broad sick and safe leave that allows for care of families and access in all sorts of circumstances that is not necessarily the case everywhere. Unemployment insurance tends to be available only to employees, and not ordinarily to independent contractors. That safety-net element is not usually out there for employees, so what you have is circumstances that aren't well suited to this. But as I've been thinking about it over the last couple days, I think as advocates the issue is to frame this as a disruption that needs to be mitigated, and that's the approach that I'm recommending for my clients both as employers and as advocates of employees that-- everybody's going to get stung by this terribly. The issue is: how can you take the edge off? And for independent contractors, it becomes an issue about approaching those you contract with very creatively about compensation, and whether there's anything to be done about providing some compensation, even for work that isn't performed, with the idea of taking the edge off of the disruption to work and economics. For employees, I think most employers are trying to work from that perspective, but how much any particular employer is able to take the edge off is a very open question. So that's the framework that I've started to pivot to, because the law is so poorly constructed for this type of event, and frankly as states increasingly declare states of emergency, even access to lawful relief is being put to the wayside, and the places where you can get relief are going to be not available. Courts, for instance, in Maryland are operating from partial schedules or partial capacity, so it's not as though the law is going to be a quick source of relief for anybody, even from its diminished place of not providing much relief generally. So that's all the bad news, summed up and framed but I would be glad to have a conversation about any particular aspects of that. I'd ask the moderating team where we want to go with the conversation.

HELEYA: Thanks, David. I think that one question that has come up repeatedly is around what teaching artists can do, particularly those who are in these vulnerable populations-- either teaching artists who are above 60, or have asthma, or have immune-compromised systems-- what are their rights for not going to work in schools or community centers or in communities as teaching artist where programming is still happening? What are their options for compensation and/or saying no to work?

DAVID: Sure. If you are in a place where programming hasn't been taken down, and you're looking at the circumstances and feeling unsafe or ill prepared to deal with the the risk, um, if you're an independent contractor again, it depends on the contract itself about cancellation notices and terms of cancellation. Sometimes, with a sophisticated contractor, you might have general policies that apply to both the contractors and employees about those issues, but that's

the first place to look. Within that framework, I think it's more about the individual relationships than any right to say no. Certainly you always have the right to protect your health and say no, you can't be forced to work of course, but if you don't work under a contractor situation the contracting entity has every right to say that you didn't perform when they needed you to, and that you won't be paid or that you'll suffer whatever penalty the contract may provide. That said, I think that it's appropriate to pull up for instance the CDC guidelines about employer relationships right now, which is very clearly say that employers and others who are providing services, need to be flexible about those issues. That's a point they've made over and over and over again. This would apply to the employer-employee relationship, but I think it could be adapted to the independent contractor relationship. You can point to that federal CDC guidance and say "the CDC says you need to be flexible to protect my health and the health of those who I might be teaching and interacting with, and I'm exercising that right, and I would hope that you're not going to penalize me in any way for that." And point them toward service resources, there's a really good CDC guide that reiterates over and over again how employers need to fundamentally rethink access to leave, paid leave, and unpaid leave, documentation notices, and all that. I would press that point with any employer or programmer who feels resistant to releasing a person who feels unsafe.

HELEYA: Kenny do you want to pop in here with some of the questions that might have come through the Q&A for David?

KENNY: Yes let me see which one makes sense at this moment. Christine is asking about advocating to funders-- allowing funds to be paid out to TA's whether or not classes happen this Spring in light of the events.

DAVID: We were talking about this a little earlier. I think if you have funders who understand how disruptive this could be, downstream from consequences of losing two or three or four or five weeks worth of revenue, needs to be impressed upon funders who- if they are thinking about a big picture- should be urged to come up with quick contingency plans to try to keep revenue flowing to those who depend on that revenue for rent. These are uncharted waters and I think we have to be candid about that and creative about it. Most instances, there's not going to be a legal obligation to pay for services that weren't rendered or to provide leave that would otherwise go beyond a leave allowance. But to have people be totally displaced and upended isn't going to serve the program or the educational mission overall in the long run, if everybody is put in such a dire circumstance, or if a lot of people are put in such a dire circumstance. I think that just has to be made plain, and then thought about creatively.

HELEYA: David, I also wonder if you can talk-- for those who are independent contractors, we're getting some questions about if they form a small business, will they then be able to apply for some of the federal relief for small businesses that we're seeing come down from the senate?

DAVID: That's an interesting question. I have not yet seen the particulars of how that bill is

being framed and how that relief is being framed. I worry that forming an entity now to try to match whatever the qualifications might be would be difficult, and probably wouldn't give you safeguards. It might be better, quite frankly, to very quickly advocate to Congress, to the extent that we all have time or more time because of this issue. Push it with those federal policymakers, that it's not just about small businesses-- it is about individuals who are in these circumstances. I think you probably have to change the law rather than change your entity type, that might be the easiest, as daunting as that might be, that might be the better way to go.

HELEYA: I think there's a lot of questions around unemployment. I wonder if you can just walk people through, in a general sense because I know unemployment varies state to state, but what options are available to people for filing for unemployment?

DAVID: The processes and benefits do vary wildly from state-to-state. Maryland's is incredibly idiosyncratic. In all instances the better course is, if you are lawfully allowed to apply (and I would use that term broadly), you do. Again, I think, anticipating how states and the federal government might react, you want to get on file if nothing else to preserve two things-- to kind of drum up the numbers so that there's more data for the states and the federal government to use, to see that unemployment has swelled because of this, and also to get a claim on file, whether or not--depending on any given person's circumstances--they would qualify, either based on work thresholds or employment status or circumstances here, the duration of the layoff, that kind of thing. Regardless of whether or not you think you might qualify, if it's cognisable I think you do it, so that if later on your state relaxes its standards or increases its benefits, you've made that claim and you've made it known. I think it's easier from that standpoint than not. Filing for unemployment these days, it's usually a matter of getting online and making a phone call. You know, there's very rarely a going into any particular office these days.

HELEYA: Great, David. Kenny and Kinsey, are seeing any other questions related to this topic coming up for David?

KENNY: This is a really interesting one from John: at what point will a TA want to stay home and force a program to close that might otherwise endanger youth that live in a dangerous area in South / West Chicago? How do we mitigate that and support our TAs who are considering that choice?

DAVID: Oh, that's interesting. So, number one: (I would speak from my perspective as a labor lawyer) in most instances, and this varies in the private sector and the public sector, in most instances if individuals come together and form a work action for their mutual aid and protection--so if individuals are concerned about a safe and healthy work environment, and share that among each other and resolve to stay home, or file a petition to close the program or to close the school and close the facility whatever the case may be, that is often (not always but often) protected from adverse consequences. You know, I would urge anybody who's thinking about pressing the point and pressing their employer or their program into action to think through whether they have that protection. Find out quickly, and then to do so. I think it's... policy-wise,

we're going to see that be protected more often than not. Particularly if you've got to make a record about who's doing what, and why, and in what particular circumstances, have caused people to be in fear. If there's a feeling that a particular employer is behind the curve-- document it. Make a record, and then act. People have to be safe, first and foremost.

KIM: I see we have about two minutes left in this section. Something that the panelists wanted to make sure we shared: in this case, and in every case, information is an advocacy tool. In terms of compensation, there is this really great website that was created entitled 'COVID Freelance Artist Resources'. It's been posted earlier in the chat, and we'll post it again shortly in there. I also just posted it myself. In there, there are several emergency relief funds and grants that independent artists can apply for at this time. We also encourage teaching artists to advocate within their own organizations, and we put together a list of questions that we think are the top line items that you should be asking your organization when it comes to the very specific laws within your state/ county as it relates to sick pay, as it relates your eligibility, how you can use sick time, and so forth, and we will be posting it in the chat momentarily and also forwarding it afterwards.

JEAN: Just to clarify, I know we're at time for the section, but we've got multiple people asking about whether independent contractors are eligible to apply for unemployment. David, can you take a quick swing at that one?

DAVID: My quick swing: I would say that they ordinarily are not, but again, I would- in every state and every instance- double-check that assertion. If there's kind of a cognisable claim-- make it. Always always always, in making a claim for unemployment, lay out all the relevant circumstances. Nobody should get in trouble by misrepresenting their circumstances to unemployment so you got to put it out there and see where it goes. That's not a very satisfying answer but unfortunately I just can't speak beyond the boundary of Maryland.

JEAN: Sure, that's helpful I think. Thank you.

HELEYA: Okay, thank you so much David. That was really informative. I know that there were more questions that we didn't get to, what I'd like to encourage everybody to do is look up the unemployment laws within your own cities, states, and counties. Also, if your local government has any sort of email alerts, I really encourage you to sign up for them because laws are changing. I would say that even in Washington, unemployment laws have changed as cities start to declare a state of emergency. Really follow up on where you are, so that you can keep up with that. We'll look through our questions after this and see if we can provide additional answers that are relevant to everybody, but again knowing that each municipality is really different. With that, I think we're going to move on to Opening Act and Arts Corps sort of giving us a state of where they are.

ERIKA: Hi, my name is Erika Atkins, as Heleya said before. I am the Deputy Director at Opening Act, we are an after school- well, not just after school anymore-- we are a theatre program in the

New York City area, and we serve predominantly high school, but also middle school students. So, we really, of course in New York I feel like everyone really started paying attention last week. That's when we really started assessing, like 'oh, this is really probably going to be a big thing for us, too.'" And so, we started monitoring everything, partially because we have-- we had-- a Gala coming up on April 6th, which has a big impact, obviously, on our income. So we were hoping to be able to move forward with it. However, on Tuesday, we made the decision to cancel our 20th Anniversary Gala. That was a decision we didn't take lightly, but I think what we really wanted to think about was not only the organization, but the community as a whole. We certainly would have had over 500 people in the building, and it didn't seem safe, so we made the decision to cancel our gala at that point. We informed our staff members and we told our teaching artists, and decisions have been made as well after we made the decision. We also, this past week, made a staff decision to work remotely. This week was more of a choice of whether or not you wanted to work remotely. Our office is in Dumbo, Brooklyn. If you know New York at all, Brooklyn is not the most convenient place to get to, and some of us have long commutes to work and some of us do not, so we made it a choice. If you could walk to the office and you wanted to, that was up to you, and if you wanted to stay home and work from home up to you. For this upcoming week, we decided to just have everybody work from home. That was a decision that we made as a staff as well. We really included a lot of our staff in the decisions we are making, it wasn't just something that everybody on the executive team said we were going to do. I'm going to let Justin talk about how this impacts our teaching artists, and how we are working to include teaching artists in the decisions we make going forward.

JUSTIN: Thanks Erika. Hey everyone, I'm Justin Daniel, Associate Director of After School Programs. So yes, once we made the decision as a staff to work remotely yesterday, we made the decision to pause all of our programming for the next week, so starting this coming Monday. For us, there were two main reasons why we came to this decision: one-- we wanted to assess the equity of the situation, and really take a moment to think about if staff is working remotely, then let's look at the equity issues around having our teaching artists continuing to go into schools. We also thought about how Department of Education teachers are given access to healthcare and other services should they become ill, and our teaching artists are not getting the same access, at least not through us. So that's one of the reasons. The second reason is, we really wanted to get some time so that we could include teaching artists into the decision-making process around next steps. It's really important for us that teaching artist voice is at the forefront of decisions that we made, and if we don't have the time to do that it's really hard. What we're doing is, instead of our regular scheduled after school times, so this coming week Monday, Tuesday, Wednesday, and Thursday, rather than going into the schools and teach, our teaching artists are joining us for digital... we're calling them Town Halls, where we can really just talk this through with teaching artists, strategize about next steps and just in general make sure that their voices are heard. For next week we're paying our teaching artists as they normally would be paid.

ERIKA: And the last two things I will say about Opening Act is, as Justin said, we're having conversations with our stakeholders, which includes our board, members of our community,

people who had committed to doing fundraisers around our gala, and so of course one of our largest stakeholders is our TAs. So, as Justin mentioned, we are bringing them into the conversation to talk about and make plans around compensation and how this affects the sustainability of our organization. I'm sure you can guess that the Gala was a big part of not only our income, but our current cash flow. We're going to start working with our community together to make plans going forward, and we're very early in our decision making, so if anyone has any questions about what we decide to do, you can reach out to us.

JAMES: Greetings everyone, I'm James Miles, the Executive Director of Arts Corps here in Seattle. As you know, we're at the epicenter of the coronavirus outbreak, so we've been preparing for a long time. Our 20th anniversary is also coming up next week. Funny story-- I was one of Opening Act's first teaching artists way, way back in the day, so I love Opening Act. So we've cancelled our gala, schools are closed and they will be closed until April 24th. That is being optimistic, my guess is school won't come back until September. So if this happens in Seattle, I'm sure it's going to happen across the nation, where we'll have no more school, for maybe a year. During the Spanish flu in 1918, schools were closed for a year, and that was to preserve the health and well-being for people. Not to be a Doomsday sayer, but just getting prepared for these things that may happen. What we're doing is, we're paying our teaching artists throughout this time that they're out for all of their prep work, if that makes sense. So everyone is being paid prep, and then we are also doing online art making. We have a program called Learning Immersive Technology AKA LIT, where students are learning about virtual reality, so that's an easy class to teach online. We have our Youth Speaks poetry class and Teen Leadership programs that are meeting remotely via Zoom or Google chat. We are also developing art kits, dropping them off at schools, community centers, for students to take home and keep so they can make art any way, which is our tagline. Throughout the day, we are reaching out to not just our funders, supporters, and community, but also to grant makers and foundations to say "just because schools aren't happening, doesn't mean the work stops. We are continuing to work, and we need your support." I am reaching out to foundations and grantmakers from across the country, especially those that I used to work with in New York, and those here in Washington state, and really advocating for the arts education community and artist community. I just, what I think is really key is community and collective action. A united voice to funders, to foundations, to supporters, to donors, knowing that everyone's on tough times. You know, the stock market fell rapidly, its been the worst drop in 30+ years, it rebounded a bit today now that Trump declared it a national emergency, finally. Still, we need everyone to be involved and to support. One way we're trying to do that, instead of a fundraiser, we are doing a Tiny Desk-inspired concert in our office on next Friday, March 20 at 7 p.m. Pacific Standard Time, to really just engage the community in both art making, in teaching artistry, and young people, and in the need to support nonprofits- not just Arts Corps but all nonprofits in this time of dire stress.

HELEYA: I just wanted to add that one thing, one idea that came from our faculty that we instituted this past week, and now that schools are closed it's a little bit moot, but we started pooling our sick time and we also allowed staff to donate their PTO into the paid sick time

policy, because not every teaching artist has enough of that accrued to actually cover all the classes if they actually were not well. Until schools closed here, anyone who basically had a sniffle, we couldn't send to schools. I just want to offer that as a thing that you might want to ask some of your organizations, because it came from a teaching artist themselves asking for that, and it's been a really great benefit to our faculty when schools were still open. Kenny, were there any questions that came in during any of that?

KINSEY: There are a few questions. One comes from Laura Cole, and she's wondering... "my question is for staff and organizations: what are you telling your TAs for summer programming?" She wants to know what to tell them to keep them positive about future employment.

JAMES: Yeah, we are supporting the teaching artists, so as long as Arts Corps is open, teaching artists will be compensated. That's basically the message. Let's keep- make sure our doors stay open.

HELEYA: Also, thinking of innovating ways to still hold programming, like these art kit dropoffs. Schools who are closed here are still providing free meals, so trying to engage in that way, trying to engage in online learning... As we have seen, the teaching artist community has really galvanized in this past week to rapidly change the way we teach.

ERIKA: Our big message is we're going to figure this out together. We have a history of being very transparent with our teaching artists, including over this past year, we've done a finance workshop with them to look over our budget and what it looks like, we've explained to them how we hire. This is work we've already done, which has kind of led us to this moment where we are already transparent with our teaching artists, and we're going to invite them into this conversation now to figure out with them where we are, and then see how we can figure it out together.

HELEYA: Great, so I think we're going to move onto Jean, who has been speaking with some of our international colleagues who have been affected by this for a little bit longer than us.

JEAN: Absolutely, hi everybody, this is Jean Johnstone at Teaching Artists Guild. I'm working from home with a family home from school, so if you're hearing background noise please forgive us. So, I've been chatting with some colleagues in Hong Kong and in Australia, as well as South Korea, to just kind of hear what's been going on over there and how this has affected artists and teaching artist specifically. One of the commonalities overall is that what they call in Australia 'casual workers' or freelance workers, independent contractors, are very common across the world in the arts, and protections are scarce for them as well, so it has been a challenge. But, the other commonality is the creative thinking going on in the industry around how best to keep people working and employed wherever possible. That creativity has entailed things in Hong Kong, for example, before large gatherings were cancelled, finding ways to create that space. So, in a theater, making rows empty in between folks or spacing people every other seat... these kinds of measures just to keep groups thinned out, but still be able to bring in people to

the arts. And of course, lots and lots of online learning. Hong Kong is ahead of the curve on this online learning in a couple of ways. Schools have been closed there since January, but even before then, schools were closed and students were doing online learning because of the civil unrest there. As many people know, there have been a great deal of protests happening there, and so learning had been moved online there in a number of cases. For teachers who are working and teaching the art within that environment in the school day, they've been continuing on to do that online in interesting fashions. For those other independent workers and artists that's been pretty touch-and-go. I spoke with some folks at a small arts providing organization, drama specifically, and they said they've been able to do things like produce quick videos/ 5 minute videos with their teaching artists to be online classes, and things of that nature to share out with students, but otherwise it's hard times all around. In South Korea, the elementary and middle and high schools have been shut for the last three weeks, and right now they're scheduled to be shut for one more week, and planning to open up on March 23rd. That is as of an email yesterday, but we'll see how that goes. All classes had been moved to online during that time, so community centers, art studios, performing arts centers, were all temporarily closed. No after-school programs, no extracurricular programs, and so on. Of course, they've been very successful in stemming the flow of the virus because of these actions, but it's been a serious problem for their teaching artists who are not affiliated with institutions, because those who can't teach are not receiving a paycheck. There have been various municipal measures to try to deal with this, not specific to the arts necessarily, but for example: in Hong Kong, where -I should add- trust in the government is very very low right now, there's a stimulus package to put together so every citizen receives 10,000 Hong Kong dollars, which I believe is a little over \$1,000 in US currency, for the month to help get folks through, and that was regardless of what kind of worker status you have. A lot of the struggle for arts organizations and arts education providers has been because of the nature of the arts, it has been difficult to move things online. There has been a lot of creative grappling about what that means, what that looks like, and perhaps its an opportunity for us to to kind of think about how art education can approach that more holistically, and we're going to hear from someone in a few moments about some of those efforts. I'm just checking notes as we go here... if there are any questions that have come in, do let me know, but that's kind of the general briefing from those regions.

KENNY: I have a question that maybe not so much specifically international, but Andrea is asking "are there support networks for civic organizations for independent artists and workers who are immigrants?" Do we have specific support networks that we know of, anyone in this group?

JEAN: That's a great question. I'm not aware of that, but we can do some poking around and add whatever we find to list of resources that will go out after the call, absolutely. I know that yes, our immigrant populations and folks who are already struggling to make ends meet are going to be particularly hit hard by this, and some of the things that Erika and James were mentioning earlier, I just want to bring back up and highlight again because this is something that we're seeing across-the-board. Fortunately, we're a creative field, but these ways to to stay somewhat in business- paying teaching artist for for prep work, developing online programs you

don't have them already, the art kits- I think that's a fantastic idea, especially if you're working in school districts because as they continue to close down, and I know that in New York and California and Oregon and Washington and a number of states that the closures are coming fast and furious here, but lunches and food are still being provided to students, so that's a great opportunity to figure out how we can bring in those kits, for example, as part of take home work or something of value to bring to young people who are coming together to get food. We've heard input from various people, both organizations and individuals in the United States as well as internationally, that are finding creative ways to bring their teaching artist into the office to help with whatever needs to be done. And if small gatherings are still allowed in your city or county or state, that's a really great way to keep people working. And again, that united voice to our funders and to our supporters. It's a bizarre time, but a unique opportunity to really make folks understand how unreplaceable arts education and teaching artists are, regardless of how much high tech we have around us.

KENNY: Do we have time for one more question in this area? Jean, we've been asked "what do you think is the biggest lesson we can learn from international arts providers who have been experiencing this for longer?"

JEAN: That's a great question. From the people that I've talked to yet, I think that one of the big things is, I mean of course finding ways to creatively keep paying people throughout this. We don't know how long this is going to go on, but so far the bright lights that we are seeing are coming from countries who worked really quickly to flatten the curve. Although the effects were drastic, over this couple month or several week time period, they're looking at emerging from that potentially soon. So, taking drastic, what we may feel like is a drastic measure, in the short-term it's probably the right thing to do to get folks back on their feet faster. Thinking creatively about ways to pay people and coming up with interesting ways to interact with communities throughout this, and then finally morale. One of the hardest pieces across the folks in their countries in Asia that I spoke to was how hard this has been on morale. On the one hand that's kind of a no-brainer, of course this is very challenging for everybody, but realizing what an impact that has had, and finding ways within your communities, within your organizations, within your peer groups and colleagues to support each other, in whatever form that can come. Keeping people's chins up for a sense of community, transparency in your organization- it's okay to say we don't know what we're doing yet, but we're going to work through this together- all of those things go a really really long way in keeping people feeling connected and keeping the morale up.

KINSEY: I have another question: for organizations here and abroad that are offering online instruction, how are you accessing and gathering students- is that through the schools? Are teachers and principals giving outside arts organizations access to Google Classroom accounts or list of emails? Do we as organizations invite groups of kids into Zoom meetings, or are online art programs only integrating into existing online learning initiatives?

JEAN: That's a great question, and the answer as far as I know is all of the above.

Organizations that have relationships with schools currently have contacted the schools in many cases, and have found ways to to plug into what they're doing with the online platforms. Other folks, small organizations, have gotten creative. They've created their own content and have been sharing that out in ways that they can, and trying to anticipate reopening and kind of leveraging those resources towards a few months down the line, hopefully hooking students in now with excitement for what will come potentially.

KIM: Jean, I'll also jump in and share: a resource that's been shared to me from the conference community is the use of YouTube live stream, which doesn't require student login. It's free to have an account, it's free to broadcast to your community. However, there is a 24-hour lag time between the time that you actually activate your account and the time that you are actually able to use it, but that's another thing to be able to share to students in a free capacity, so it doesn't require email address access.

JEAN: Fantastic, great. There's a number of platforms that people are using and I don't know those offhand, but I can pull those together too and we can share that out as part of a resource. Thank you.

HELEYA: Are we ready to move to Kim and Justin talking about modifications?

KIM: Great, so Justin Daniel and I are going to talk a little bit about modifications for in-person instruction. We recognize that everybody really is in a different place with the impact of this virus in your community. While some schools are closing and having to move to this distance learning place, there are some schools that are still in session where modifications will have to be made in terms of physical contact, or how tactile lesson plans can be in terms of sharing materials and whatnot. We are finding here in New York just how quickly behaviors can change, and people will listen as we model in the classroom, such as that 20 second hand washing, and people really taking to using song as a way to measure how long you should be washing your hands, things of that nature. We wanted to use the next few minutes, we're going to offer some modifications that we brainstormed, but really we have this wonderful braintrust right now on this call, so as we are talking, I ask that you please just start to- in the chat box- offer modifications that you have started to implement in your classroom. I'll start, and then I'm going to throw it over to Daniel. As I sit in this Bronx school right now, something I didn't realize was the use of a microphone, and how tactile that can be for students. The students I teach are specifically students with disabilities, who often times will blow into the microphone, will want to put their mouth to the microphone, so having to take that resource away today, or to have it be adult-controlled with all things sanitary (baby wipes and kleenex wipes) at the ready was something I noticed. But Justin, I know you have many more things to share, as also people start to add in their modifications that they've started to implement in the classroom.

JUSTIN: Sure. I'll start with, though at Opening Act we have a closing ritual at all of our workshops called "Pass the Pulse", it's certainly not exclusive to Opening Act, you stand in a circle, you hold hands, you squeeze the hand of the person next to you, and that sends around

the circle, and we have done it since 20 years ago when we started Opening Act. One of our teaching artists offered two weeks ago that maybe we should modify that. So, we changed it to either you can do foot taps, or a simple nod around the circle and our students very quickly were grateful and accepted that quite quickly. Another example that we were talking about is oftentimes, teaching artist will use a ball or some sort of tactile thing to pass around, maybe it's like "if I'm holding the ball, I'm speaking," so that is something that you could pantomime, you don't necessarily even have to pass around the ball. I have been hearing from musicians and music teaching artists about how important it is to sanitize and wipe down all instruments in the classroom, and then one thing that I have personally done is make sure we have enough chairs for students to sit in, rather than having people sit on the floor, which often happens. Beyond that, we would love to harness the brilliance of the group, so if you could just throw out some ideas into the chat and we'll share some of them vocally, but then we'll compile all of them and share digitally. What are some things that you all are doing now to modify?

KIM: Some I've seen so far as people start to write in: regarding the microphone, Lisa O suggests that you can use a cover of sort, and change the cover for every student. I think just saran wrap works, that could be one. Latonya has said ask your school to provide larger spaces for your classes, such as an auditorium or gym, so that students can spread out during class. Welcome, Peter from Ghana! Let's see, moving scene work to monologue work; videotaping it, and sharing it on screen... A modification asking in school teachers to help make sure that students keep a 5-6 foot distance from a teaching artist. I know that's something I encountered today; a lot of my students are eager to hug me, they want to come over to me, they want to hold my hand, and I didn't always have the language to say why we had to keep our distance today, so having that at the ready is something I know I will be preparing, as long as I'll be going into schools. Making sure that tables and chairs are being wiped down if the school's not doing that yet. Also, advocating for your organization to provide you with those resources is another great tool, so that you have that to know that it's happening in your space. Moving classes outdoors when possible. For music class this morning, played music while the toddlers washed their own shakers and washed their hands at the same time. It was a fun activity, and a necessary task. Oh, they're coming in quick- great!

JUSTIN: Mmm hmm. Oh, this is good- keeping supplies specific for individuals instead of a communal box that everyone sticks their hand in.

KIM: Ah, for students that want to hug- I tell them to do a self hug while I perform a self hug with eye contact so the student can have that comfort and connection with me.

JUSTIN: Somebody just posted a resource for music teaching artists to a Facebook group that has a lot of ideas, so we'll make sure that that's available to everybody. So, as they continue to come in, we'll compile them and share them out. One thing we also just wanted to mention is obviously we're sort of in the middle of it, but at some point we will go back into classrooms if we have been taken out of classrooms or are soon to be taken out of classrooms. There will be that day where we go back in, and just something to be mindful about is, when that moment comes,

that we sort of ease-in to these practices, and really think about how we can mitigate anxiety for students. I am a theatre teaching artist, and so I think we often take for granted the tactile physical touch, and actually Opening Act as an organization has been talking about modifying our activities anyway. Why do we need to have so much physical touch within activities? But just to be mindful of that, when you go back in, that anxieties may be high.

HELEYA: Okay, I think with that, we're going to move on to John Holyoke from Lincoln Center Education, who's going to speak more about the options for digital learning, which I think a lot of us are going to be learning how to do quite quickly in the next day, if you haven't already figured out how to do it in the past week. Anybody who teaches in college, I think has rapidly tried to figure that out.

JEAN: Perfect, John are you there?

JOHN: Yeah.

JEAN: Excellent, thank you so much for joining us, and I'm really thrilled to have you speak to everybody today about what you know and what you've been developing and doing there at Lincoln Center that we can all learn from.

JOHN: Great, and I'll speak about particularly the past few years. Incidentally, by the way, I'm also working from home. My daughter is practicing cello in the next room, that was the soundtrack you heard in the background. So if there are 700 people in this, then that is the largest concert that she's ever given, in the background of somebody else's presentation, and maybe if she pitches in again here. So, I had the pleasure in the year before last to work with Brad Haseman Community, and some of you may know, and anyway we worked together on an online course for teaching artists on the Kadenze platform. It is a collaboration between Lincoln Center Education, Sydney Opera House and Queensland Performing Arts Center for the training of teaching artists. So, what I can speak to briefly right now, is some of the things that we thought about when we were creating it on that platform. Then I think what I'll do is crowdsource a little bit about other platforms that we all might use to build something to deliver, but I think my time will best be spent sharing about what we ran into, and how we thought about it a little bit. In the agenda, I don't know if everybody got it, I tried to share a link. I don't know if it's going to work, if it doesn't work that's okay, we'll share it out later. Brad and I put together a little truncated version of a larger handbook that we share with people who are trying to design courses on the Kadenze platform. The platform contains different modes of delivering instruction, which are similar to things that are out there on various platforms: chat rooms, a gallery where you can display your work and talk about it, video lectures, these kinds of options. At the back of the packet, if everybody has it-if you don't, it's alright- there is a list of the various things that are available to choose from. I think the most important thing I would want to say about this: as we went through the process and as we've tried to help other people go through the process, if you really think about the goal of your lesson or your learning is- what are you trying to get people to take away- and then choose the the kind of delivery channel that's

appropriate for that goal, so in other words, if you are trying to deliver instruction about something that's a skill that's in a kind of enclosed context (there aren't a whole lot of variables), potentially like learning how to play an instrument or learning how musicians out there are learning how to train somebody to master some kind of software, then the kind of traditional lecture and quiz and lecture and quiz might actually work. That's why Khan Academy works, because of the kind of content it's delivering. But of course, our challenge is that that's not, for the most part, the kind of content we're delivering. It might be, but if you're thinking a little bit more about scenarios where there are many variables, or people are sharing things creatively, then you're going to want to find platforms that allow people to share creative work in forums, and discuss it together. We ran into the same challenge that probably many of you will, and that is we had the fortune that we were trying to create teaching for people to learn how to teach, and that meant that we could get a lot done by showing people footage of workshops, rather than trying to create a workshop live in a digital space. Now, the folks at Sydney Opera House did create workshops live on the platform, and that worked really, really well. But we found that we could balance what you lose in live experiences, because you lose something when you enter a digital platform, but what you gain is being able to look at something again, access something again, watch something again, multiple times. So for us, some of what we lost, we gained in that other area. So the goal is the most important thing. I would also add that when we get this document out to you, Brad- who's really done research on online learning- has identified some of what we call in the document "principles of learning," and when you see them, many of you out there, they're going to seem self-evident to us. They're not self-evident to all teachers out there, but to artists, you may feel like you recognize them, I'm sure you will. But they're useful to know, that even on online platforms, it's engaging when people are creating things. It's powerful when you drive things with stories. Simulations are very powerful online. You can use context online that is actual or hypothetical. Repeated observation, as I mentioned, is a powerful tool. Using those convening form spaces can really, really be quite powerful. It can be, when people are in there at the same time, an interesting corollary to classroom conversation, especially because a lot of students are used to digital platforms as a space for conversation anyway. So it feels pretty intuitive to a young person to be carrying on what feels like a spontaneous conversation on a chat or device. Making sure that your course is coherent, that the language runs all the way through what you're delivering, which you do in a classroom anyway. And finding ways to use the platform to include reflection as you probably would in a classroom, we found that to be an important piece. Those are some of the things that we found ourselves thinking about when we were designing this course for a teaching artist. I can say more about it if questions come up, but I know that the questions have been coming up about 'oh, alright, what platforms can we find for that?' I can start that conversation, and then turn it over to the group really, and say that in recent days we've been looking at Patreon as a kind of sponsor-based site, where people can put things, like you know Facebook live and other things that have a chat channel. I do think that there is- as much of a challenge as this moment presents us with- it also presents an opportunity that, you know, all of these kids are still out there at home, looking for things to do. And I know at Lincoln Center, we're thinking really hard about, about how to service that, which we can do is a community- not just thinking about how to reach back out to that classroom that we're no longer in, but how to reach out to a whole

community of young people or families who are probably out looking for ways to engage themselves. So the question, I think, for the robust 700-people-strong community that we're convening right now, is: how to promote teaching artistry and us as individual deliverers of experience on online platforms as a thing that people can seek out. If we can manage to get it out there to the world as something that anybody who is going stir-crazy can look for and engage, I think we might invent a new channel for ourselves here, now, and in the future. I'll stop there and see what other people have to say.

JEAN: That's fantastic. Kinsey and Kenny, do you have any specific questions that have come in specifically for John on the online learning?

KENNY: We have a few individual use cases, people struggling on how to figure out how to translate their specific practice to online learning, does that make sense as an online question right now?

JOHN: Yeah.

KENNY: Okay, so Peggy is asking: "I'm a jeweler and I teach at art centers that are well-equipped studios. Most of my students come to class for access to the tools as well as my expertise on how to use them, and the one-to-one coaching on their projects. I'm having a tough time thinking about how to translate this to distance learning, any ideas?"

JOHN: And I will crowdsource this as well because- I mean, I'm going to give my thought on it, but I recognize myself as kind of an equal respondent as other people probably are out there in this conversation, but it seems to me if you could find a digital design tool that is the closest equivalent you can find to the tactile material that you are using, and enter into explorations in that way... I totally recognize what is lost at the tactile level probably, with the specific metals and materials that you would otherwise be using, but if there are other design concepts that kind of sit on top of the tactile work, that could be applied to something digitally. That's what I would do to seek that out, but I'd be interested to know if anybody has other solutions.

KINSEY: A quick suggestion from the chat box regarding that question was what types of beads or materials you can be making at home with spare materials or doing found-object jewelry, so finding materials in your home and using them to create beads with paper and things like that. And the following question was someone is asking for ideas for testing...

KIM: The question is, um, they're looking for ideas for testing for a music theory class.

JOHN: Testing, all right. Well, a lot of learning platforms will have testing, you could take a look at that. One thing that I was just looking at earlier, the h5p templates, allow you to say record a video and then insert quiz-like material at certain junctures in the video, so people are absorbing something and then it pauses and then you can insert something to see if they've understood the information that you've laid out so far. I don't know if that answers the question.

JEAN: I'm seeing other--

JOHN: Yes, here come some more.

JEAN: some other options pouring in from the crowd about different platforms to use, and we'll collect all those and make this part of the resource going out.

KENNY: We have another question about project-specific teaching: "people who have kids in rehearsals for projects, any ways to help translate those online learning?"

JOHN: So, in other words, like they're doing a show together or something like that?

KENNY: Sounds like it.

JOHN: Yeah you know I'll tell you what- I haven't had the experience but this is an instance of, if our community can figure it out, it'll be useful for years to come. I would put it out to the group, I'm wondering how a forum like this right now that we're having could be used for certain kinds of rehearsal. I could see this tool, just how we're demonstrating its utility right now, being useful to a certain extent to try to replicate rehearsals from home. It would be tricky, I guess, if you're having dialogue between two people, but I don't have the answer to it, but I bet we are the people as a whole to get that answer.

JEAN: Here here.

HELEYA: Can I just pipe in here too, to say for anybody who is a member of any performing arts unions like Actors Equity or the Musicians Unions, I really urge you to reach out to your union reps to get them to try to make modifications to your contract that would allow for streaming capabilities during this, because that is something that would really bring back a lot of work to artists and even potentially be able to bring things like student matinees there, so reach out to your union reps.

DAVID: This is David Wright, I would second that feeling. If you are in a union, you've got to communicate with them about all the issues and all the possible solutions. They are obligated to carry those solutions forward if they can.

JEAN: I'm seeing something coming in, from Natalie Greene in San Francisco. Hi, Natalie. She's saying that many parents are already looking for creative ways to engage families during this time when kids are home from school. She's got a group of college students studying dance pedagogy considering maybe making videos for them to send home and so on, and thinking about distribution. So beyond someone's personal Facebook page, how might we get these out to specific groups? And I'm wondering, what occurs to me, and I want to offer to the panelists here is that perhaps there's a way that we can be a resource for that, too. Maybe, you know,

between Teaching Artists Guild and ATA, we can do a resource page where folks are putting up videos of that nature or something like that, so just to be able to share that out from one platform as opposed to a bazillion million, like some way to kind of put that in one bucket for folks-- getting creative.

JOHN: I was thinking the very same thing.

HELEYA: Right, Kenny are there any other burning last questions we have for John?

KENNY: I don't I don't think so.

HELEYA: Well, I want to invite everybody now to take a moment to take a collective breath. It's something I've had to remind myself to do a lot in the past week. Things are changing very rapidly, and it can be very scary, but I've been so moved by the way that the artist community has responded immediately in finding different ways to still provide art in a time like this. I know that teaching artists are the most infinitely creative people on the planet, and if anybody can figure out a way to still bring art to youth and to communities, it is going to be this community. So thank you so much for everybody who came to join in on this, I know that we did not get to everybody's questions today, but Kim and Jean and all of us, we will go through all of these notes and try to put something together as soon as we can. But can we all just take a moment to take a breath together. (breathes) I love everyone. Since we can't get you on audio, if you'd like to do a little one word check out in the chat box, we'll pull those all together and make a little visual of them that we can share out later to provide some hope and inspiration to you all. Please do that, we'll leave the chat open for a little while. If you have further questions, put them into the Q&A, and just thank you so much again. I know this is a really busy time for everybody, and for you to carve out 90 minutes to spend with us was really important, so thank you.

JEAN: Thank you to our panelists, and to all of you all over the world it looks like, sending out good thoughts and wishes. We will follow up with all of these great resources, thank you all so much.

KIM: Yes, please continue. If you are on our email list or on our social media, please continue to follow those. As Heleya said, we're going to be compiling these lists. We also will be sharing a recording of this live chat, along with a transcription of it as well, and that from the chat box. That will be available hopefully by the end of this weekend. So Jean, Heleya, we'll put our heads together on that.

DAVID: Thank you.

JEAN: Thanks, everyone.

KIM: Thanks all.