

# IMPACT

IMAGINING TOGETHER

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PLATFORM FOR ARTS, CULTURE AND  
CONFLICT TRANSFORMATION

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## Imagining Together / Acting Together Virtual Learning Exchange Summary

### ACCT Connections and Reflections: Coronavirus Discussion Board | April 21, 2020 Summary and Reflections by Ameer Shaheed

Co-conveners for this exchange



Partners for this exchange:



IMPACT - the [Imagining Together Platform for Arts, Culture and Conflict Transformation](#) - is a worldwide, values-driven collaboration to design and activate strategies to strengthen the *arts, culture and conflict transformation ecosystem (acct)*.

IMPACT Learning Exchanges are virtual conversations designed to offer unique spaces for sharing ideas, professional learning, and reflection on topics important to the growth and sustainability of the Art, Culture and Conflict Transformation (ACCT) ecosystem.

The Imagining Together / Acting Together Learning Exchange explored key concepts in the ecosystem: **resistance, re-humanization, reconciliation** (drawn from resources of the [Acting Together on the World Stage](#) multimedia educational initiative), and **re-enchantment** - alongside current events like **coronavirus** and **the power of the acct ecosystem**. The conversation took place in both Spanish and English, with each language having its own space. Click here to read the Spanish-language summaries.

This document is a summary of the \_\_\_\_\_ **Discussion Board**. Here are links to summaries of the other discussion boards:

<a href="#">Resistance</a>	<a href="#">Re-humanization</a>	<i>ACCT Connections and Reflections: Coronavirus</i>
<a href="#">Reconciliation</a>	<a href="#">Re-enchantment</a>	
<a href="#">The Power of the ACCT Ecosystem</a>	<a href="#">Creative Spaces</a>	

## 1. Participants and discussions by the numbers

Number of participants: 42		Number of comments	
<b>Participant Countries</b>		<b>Number and names of the Facilitators: 14</b>	
Australia	Senegal	Ameer Shaheed	Erica Jeffrey
Argentina	South Africa	Bryson Onwalo	Juleit Oduor
Armenia	Spain	Carmen Olachea	Lee Perlman
Belgium	Switzerland	Chris Vertucci	Mary Ann Hunter
Brazil	Syria	Cindy Cohen	Refilwe Nkomo
Israel	Uganda	Dagmar Reichert	Susan Kilonzo
Kenya	United Kingdom	Emilie Diouf	
Philippines	United States of America	Emily Forsyth Queen	
<b>Participant Affiliations (when reported*) e.g. NGO, Academia, Multilateral agency, Consultant, Government, Other</b>			

*\*participants were asked to write an optional biography; this information is drawn from how participants in this discussion described themselves*

## 2. Questions that guided the discussion [copy from the discussion board]

Resistance can take many forms. Resistance is called upon when dealing with war, authoritarian regimes, colonialism and cultural imperialism, and gender-based violence. The first step toward

transformation can often be a loud “NO!” an expression of resistance to conditions of violence, oppression, suppression, and disregard.

“Performing Truth in the Face of Denial” with Dijana Milošević in Serbia (Note: contains references to war, images of human remains, and images of uniformed officers))

- How does resistance manifest in the context of your work and life?
- As a global community: what is that we are resisting?
- How can we help keep voices of resistance safe in oppressive societies?
- How can we ensure resistance doesn't create or worsen deeper divides?
- How responsible are artists for the actions and safety of participants whom they seek to embolden or empower?
- How can arts-based and cultural resistance efforts avoid the traps of victimhood and perpetuating cycles of violence?
- Sometimes resistance looks like a 'NO' and sometimes it looks very different. What are some examples of resistance that has a message of 'YES' or something altogether different?

### **3. Suggestions and questions for moving forward**

*Please note: Italicized quotations indicate quotes from the discussion board. Names of respondents have been removed for the sake of anonymity.*

#### **Sharing practices, work across the globe, lessons learned**

The main practical recommendation emerging from the first day of these conversations was a clearly expressed need for further collaboration within the ACCT ecosystem, including forums that share activities and lessons from across the world. Participants expressed a wish to engage in more conversations such as the one that was taking place with IMPACT, to share experiences, collectively explore a number of topics, and help the field develop locally and internationally. This topic was framed mostly as an expression of need on Day 1, while Day 2 saw a more detailed breakdown of the “how”, and potential modalities.

## **Greater support for the ACCT ecosystem**

There was broad consensus for greater support institutionally, locally and internationally for the ACCT and arts and culture ecosystem. However, while this emerged as a key hope for the future, participants did not voice any clear recommendations for how this might materialize (in Day 1, though the subject was further developed in Day 2).

## **Ways of engaging**

The rest of the conversation focused on how the ecosystem could engage with the world during and after the pandemic, and also included a number of guiding insights and values. While not practical suggestions in and of themselves, these may be considered good examples of the kinds of topics that future discussions and collaborations could broach.



*Areas the ACCT ecosystem can engage in:*

- Awareness-raising
- Addressing mental health and wellbeing
- Helping people reconnect inwards and outwards
- Creative re-imagining
- As an agent of social change

*Guiding insights during this time of crisis:*

- The crisis has the power to reveal underlying trends, systems, and issues
- The frequent use of war imagery is concerning and needs to be replaced
- The plight of vulnerable populations and minorities needs to be carefully considered and accounted for
- An ecological framework integrating nature is essential
- Distances and divides need to be addressed and overcome creatively
- “Thinking globally, acting locally” is an important principle to integrate in the vision

#### 4. Creative resources mentioned [add cells as needed]

<p>(English) <a href="#">Uluru artists depict COVID-19 health messages through traditional Indigenous dot paintings</a></p>	<p>(English) <a href="#">Compilation of COVID-19 responses made by the World Economic Forum</a></p>
 <p>(Luhya with English subtitles) <a href="#">Kenyan artist awareness-raising about social distancing and good community practices</a></p>	 <p>(Swahili) <a href="#">State house choir in Kenya</a></p>
<p>(Multilingual) <a href="#">Selections of Kenyan COVID-19 Artistic Community Social Messaging</a></p>	<p>(French) <a href="#">Using imagery to explain the coronavirus to vulnerable populations (deaf, hard of hearing, and autistic children)</a></p>
<p>(French, English) <a href="#">CoronArt, a facebook group showcasing awareness-raising activities in Mali</a></p>	<p>(English) <a href="#">Resources from artists for elders and vulnerable communities</a></p>
<p>(English) <a href="#">Call for collaboration in mobilizing the arts for COVID-19 communication and coping</a></p>	<p>(English) <a href="#">‘Window Therapy’ in assisted living settings</a></p>
<p>(English) <a href="#">The arts wellbeing collective, based in Australia</a></p>	
<p><b>Activities cited in the conversation</b></p>	
<p>(English) <a href="#">The United Nations (UN) call for artists to help stop the spread of covid-19:</a></p>	<p><a href="#">An example of Indigenous artists responses from Walkatjara Art</a></p>
<p>(English) Additional resources for elders or vulnerable communities which are being provided by artists: <a href="#">Dance for PD</a></p>	<p>(English) <a href="#">Art therapy for the elderly: 'Window Therapy'</a></p>
<p>(English) <a href="#">Government support obtained for Kenyan artists</a></p>	<p>(English) There is a conflict between the rights of the commercial fisherman, mining</p>

	companies and the indigenous peoples of Bristol Bay: <a href="#">Eva's Wild</a>
(English) <a href="#">The Art Wellbeing Collective</a>	(English) <a href="#">World Economic Forum: examples of artists responding to covid-19</a>
<a href="#">A Kenyan artist passing the message of social distancing and urging his community to take care of itself</a>	(English) <a href="#">Kenyan COVID-19 Artistic Community Social Messaging</a> & <a href="#">Green String Network</a>
(French) <a href="#">Explaining the coronavirus to vulnerable populations - hard of hearing children, as well as those with autism and other disabilities</a>	(French) Links to creative activities in Mali A Facebook group (CoronArt ( <a href="#">Art x Coronavirus x Mali</a> )) Activities: <a href="https://www.youtube.com/watch?v=v9gexr_e46s">https://www.youtube.com/watch?v=v9gexr_e46s</a> <a href="https://www.youtube.com/watch?v=tpl2QkkcvjE">https://www.youtube.com/watch?v=tpl2QkkcvjE</a> <a href="https://www.youtube.com/watch?v=g6v0BuBxXco">https://www.youtube.com/watch?v=g6v0BuBxXco</a> <a href="https://www.facebook.com/CentrArtDonSenFolo/videos/498221074396891/">https://www.facebook.com/CentrArtDonSenFolo/videos/498221074396891/</a>
(French) <a href="#">Explaining the coronavirus to vulnerable populations - hard of hearing children, as well as those with autism and other disabilities</a>	Two initiatives in which artists undertake to feed the people in their communities who are left without sufficient food. One initiative was shared by Jasmina Ibrahimovic of the International Community Arts Festival and ICAF -- about a theatre company in Rotterdam making and taking food to people in the community surrounding the theatre. The other was shared in by Anurupa Roy, an India-based theatre artist, who described a community of artists in Delhi undertaking to feed 800 families nearby their neighborhood; this was shared in an on-live conversation with Frank Hentschker of the Segal Theatre Center and hosted by HowlRound; <a href="#">archived here</a> .
<a href="#">The folk singer Remo in India composed the song When Will You Learn Man?</a>	
<b>Resources, articles, ideas, and research</b>	
(English) Article on body language: " <a href="#">How we use our bodies to navigate a pandemic</a> "	(English) Arundhati Roy article on coronavirus in India " <a href="#">The Pandemic is a Portal</a> "
(English) <a href="#">PhD research exploring crafting during covid-19</a>	(English) <a href="#">How textiles played a role in Peace with the Pacific North West.</a>

(English) Transcendentals (The Good, the True, the Beautiful) <a href="#">An overview of the Greek notion</a> Applied to health: <a href="#">The Future Public Health</a> and in a <a href="#">scientific publication</a>	
<b>John Paul Lederach</b>	
(English) A new set of haikus by John Paul Lederach: “march fourteen, 'twenty they say we're at war I think we're falling in love with the human race” There's a long series of haikus in An ' <a href="#">Unfolding Poem for the Moment We are In'</a>	(English) " <a href="#">Dharma Talk</a> " that he gave at the Upaya Zen Center in New Mexico (via Zoom b/c of Covid), describing key ideas from his book The Moral Imagination. He then goes on to explain how the 4 skills or attributes of the moral imagination are particularly needed in this era of Covid and then transitions into explaining how he uses Haiku to achieve the personal release and creativity needed to respond effectively. It is well worth watching.
(English) <a href="#">Four attributes linked to the Moral Imagination</a> :  <i>"According to Lederach, the essence of peacebuilding is found in four disciplines, each of which requires imagination. These disciplines are.</i> 1. <i>The Centrality of relationships</i> 2. <i>The Practice of Paradoxical Curiosity</i> 3. <i>Provide Space for the Creative Act</i> 4. <i>The Willingness to Risk"</i>  Moral Imagination can be found as a document on the <a href="#">ATWS webpage</a> .	
<b>Violence and discrimination</b>	<b>Protests</b>
(English) <a href="#">Social and Gender Based Violence during lockdown</a>	(English) <a href="#">Protests In Israel</a>
(English) <a href="#">Hate crimes in Kenya relate to covid-19</a>	

## 5. Thematic analysis

### 5.1 Overview

Below are the key themes that were identified in the conversation.

- The need for further support in the ACCT and wider arts and culture ecosystem
- Ways for the ACCT ecosystem to engage in the current crisis and beyond
  - Awareness-raising
  - Addressing mental health and wellbeing
  - Helping people reconnect inwards and outwards
  - Creative re-imagining
  - As an agent of social change
- Guiding insights, questions, concerns and observations that influence our thinking and action
  - The crisis has the power to reveal underlying trends, systems, and issues
  - The frequent use of war imagery is concerning and needs to be replaced
  - The plight of vulnerable populations and minorities needs to be carefully considered and accounted for
  - An ecological framework integrating nature is essential
  - Distances and divides need to be addressed and overcome creatively
  - “Thinking globally, acting locally” is an important principle to integrate in the vision

### 5.2 Key themes

*NB: Italicized and indented quotations indicate extracts from the discussion board, along with the name of the author. Minor spelling errors were corrected.*

We have divided this section in a manner that is informed by the guiding questions and the themes emerging from the conversations. This includes: the need for greater support in the ACCT ecosystem; different ways of engaging in this time of pandemic; guiding insights to integrate in the vision.

#### 5.2.1 Support for the ACCT ecosystem

There was broad consensus on the lack of sufficient support for the arts. It was noted that the cultural sector was hit particularly hard by this crisis, and that the lack of support by state and non-state actors contrasts sharply with the various ways in which the cultural domain can be of benefit in such times. While the recent UN call for artists to help translate their key messages was appreciated for its recognition of the role of art, the fact that this was not followed by any mention of resources for this work was criticized and seen to reflect a broader lack of institutional support and funding for cultural and creative work. It is important to note, however, that while there was broad agreement for the need of greater support, and the question was raised several times, the conversation in Day 1 did not elaborate upon how, i.e mechanisms and actions to help bring about this desired change.



*“Artists and arts communities have been affected so dramatically by lockdowns and closures all over the world and their needs at this time seem to have been neglected by many government relief packages. Yet artists have often been the first to reach out to the broader community, to share their creativities, enthusiasm, expertise... bringing people 'together' in different and creative ways. How do we ensure that artists are cared for and nurtured at this time?”*

*“let us not forget that UN also decided not to have a sustainable development goals related to culture. They say all goals are related to culture but, in a way, that creates a bling spot towards all the key manifestations of culture as art, traditional forms of justice, etc.”*

*“in Australia ...the Federal Arts Department has been rolled into another ...department without arts even in the name, the Department of Infrastructure, Transport, Regional Development and Communications. Right now we can see how vital and visible the arts are, yet they are not named at a federal level.”*

*“The federal authority for arts and culture in Brazil is completely silent during the Covid situation.”*

## **5.2.2 Ways of engaging**

Participants described a wide range of creative activities they were either actively engaged in during this time, or that would be good areas for the ecosystem to work on further.

*- Awareness-raising*

A well-established and key area for the engagement of artists and cultural operators is that of awareness-raising. Many different forms were elicited, including:

- As a response to a general lack of information and awareness
- As a response to incorrect or partial information, in order to address fears or counter narratives of exclusion
- In order to elicit a change of behavior or attitudes

A rich discussion ensued on this topic with inputs from a range of contexts, including Australia, Argentina, the United States, Kenya, Uganda and Mali. Based on conversation responses, this type of work seemed particularly well-developed in the African context; as one respondent put it: the “role of arts in the society ...has been ...appreciated in the African set up from time immemorial” (Kimeli Mzalando). Participants from Kenya and Uganda explored the area of awareness-raising activities to spread fundamental information in the most detail, given their context of working with

particularly vulnerable and low-income populations. It was also noted that the power of artists to raise awareness also introduces the challenge of contending with different narratives, along with the moral responsibility to seek the truth at all costs.

*“With the enforcement of physical distancing, artists are only left with the virtual space. I believe the artist should be driven by pursuit for truth as they seek to artistically present these COVID 19 messages virtually lest they lose their credibility...The...artist has to readjust to the shrinking physical space for now and adjust to the virtual realities guided by a moral compass”*

Awareness-raising activities in higher-income settings focused on particularly vulnerable populations, such as those with certain impairments, or the elderly. Work is being conducted across several different channels, including mass media, social media, community-level radios, interpersonal methods and community engagement. Key aims for this kind of awareness raising were cited as “1. To inform 2. To entertain 3. To educate 4. Morality enhancement 5. Inculcate values 6. Introduction/preservation of cultures...” (Kimeli Mzalendo). Content is being provided by visual artists, musicians, celebrities, comedians, dancers. Participants cited several links and detailed descriptions of work being currently conducted (see section 3.2).

#### *- Mental health and wellbeing*

Several participants raised the role of art in improving mental health and wellbeing. It is important to recognize two modalities to this, namely the individual effect of practicing it as well as the impact on those who appreciate it – i.e “engaging in” as well as “engaging with” art.

*“ACCT in this context can impact...health and well-being indicators, both from engaging ‘in’ and ‘with’ art”*

A number of participants were actively addressing the issue, from a South African initiative to compile “wellness and mental well-being tools ... for artists and activists” (Refilwe Nkomo), to an Australian initiative compiling different resources for artists (see 3.2).

Participants also raised the importance of using art to not only feel positive, but to face dark moments and fears, to process grief and come out through the other side. This was particularly important during times of mass panic and loss such as the present.

*“This story of how teenagers are processing their losses is a great reminder to make space for both the grief and especially the resilience that we will all be engaged in.”*

*“The role of arts in post trauma care for keyworkers and supervision to prevent mental health issues continues to be an area which I would like to collect data for future implementation in best practice.”*

#### *- Reconnecting, inwards and outwards*

Participants frequently brought up the power of the arts, in times of crisis, to reconnect us to one another, to nature, and to ourselves. This speaks to the individual and collective power of art for reconnection.

*"I am feeling our common humanity. In this extraordinary period, the arts are so important because it can reach and touch those depths of the human spirit through so many creative expressions."*

*"COVID-19 was a wake up call to many in my country. The effect of the virus was nothing compared to the psychological effect of the lock down. It is when we ...[saw] how fragile ...[we] were. We noticed that individuals who reconnected to their talents , hobbies and arts were more resilient to the situation. Moreover, they were able even to help others reconnect with their selves."*

*"in times of emotional distress, the arts can engage people to feel generative" - one of the things I've noticed in the students that I work with is that they are, in many cases, utilizing the limitations that the lockdown/shelter-in-place order have foisted on them. For example, students are creating fascinating and meaningful videos of themselves, their perspectives, and their hopes for the future in an effort to make themselves heard and to connect with one another"*

- *Creative re-imagining: the ecosystem as a crucible for new insight*

There was a sense running through much of the conversation that we are at a crucible moment in recent history. The current crisis has brought to light a number of wider issues in society, and raises several concerns for the future. We are witnessing a process of great change, and that going back to the old 'abnormal' is unviable.

A number of participants opined that art has a crucial role to play alongside other fields in helping society at large move towards the change it needs. This included as a tool of creative re-imagining, as well as a force that can help connect and move people, highlighting concerns to be wary of as well as new operating principles and values to embrace.

*"how artists can contribute to creative reimagining and important new narratives as we start emerging from this pandemic is such an important one"*

*"I wonder how we can reimagine new realities and actively do the work now to create that fairer, more just and equitable future. I wonder how we can use this moment to elevate and activate our highest selves - individually and collectively."*

*"returning to what was normal" will not be possible, and wouldn't be enough. What strategies can we imagine for inviting our communities, our foundations, our ...institutions towards ...constructing a world where the enormous disparities so evident now are not replicated and perpetuated?"*

*"bringing together different types of minds and practices, including the ultimate out-of-the*

*-box thinkers - artists - would help us re-examine and re-consider the increasingly complex globally connected systemic problems we face, be they covid-19, climate change, systems of governance....”*

*“advocating for the artist (and culture generally ...) as part of the broader picture is vital in the recovery. This means culture being at the table, recognizing the vital role culture plays and by what means it makes a difference - whether that be in wellbeing, resilience, individual capacity, inclusion across society or innovation”*

With regards to this reimagining, two concepts came up as providing good guidance. John Paul Lederach’s “Moral Imagination” lays out four key principles: the centrality of relationships; paradoxical curiosity; space for the creative act, and willingness to risk. Socrates spoke of three “transcendental” dimensions that needed to go together for any activity: the Good (i.e ethics), the True (i.e science/philosophy), and the Beautiful (i.e aesthetics).

*- As an agent of wider social change*

The role of art as a tool for social change was evoked in different ways throughout the discussion. As discussed in other parts of the conversation, its strength in connecting people inwards and outwards, its impact on the collective and individual psyche, and its ability to help give form to visions, all give it a strong potential role in the political sphere including conflict resolution and mobilisation.

*“Art can stir the senses, cognition, emotions, collective learning, empathy, imagination, and innovation, all of which are central to peacebuilding efforts”*

*“There have been systems of oppression that set us up for the depth of this disaster ...calling attention to this can be one impactful way artists and cultural workers can resist and make space for us to rehumanize ourselves and see reflections of humanity in nature.”*

*“the arts may be one very effective way to help make the task of engaging in democracy more fascinating to more people!”*

*- How: nested within a bigger framework of principles and ethics*

Though art can catalyse many movements and help with many visions, participants were clearly operating within a framework with a clear set of values and ethical principles. This included openness to a variety of perspectives and backgrounds, combating attacks against the most vulnerable, finding peaceful solutions to addressing differences, and promoting engagement in the democratic process. The direction of change should also address underlying macro-level issues linked to the current crisis, such as the limits to growth and climate change, as well as root causes of deep social inequalities that have worsened during this crisis. The next section elaborates upon these guiding insights further.

*“So how do artists and culture help to unpack the truth in a way that does not perpetuate the cycles of violence? ”*

- *Divergent opinions: are we trying to pack too much in, too soon?*

The conversation was generally marked by more agreement than debate. The few notable divergent opinions were pushing back against the enumeration of all these areas to connect the arts with. These voices also underlined the centrality of the creative process and art for art's sake, "not merely being used to communicate and message in political spheres" (Sarah Jane Moore), as well as noting that all of this potential could also be overwhelming, and that artists needed to have the chance to sit back, absorb, and take stock of the situation, just like everyone else.

*I was also wondering if we ask too much from the artists... aren't we traumatized like everyone now... do we need more time to reflect... I guess the government is so ready to cut/close all the financial support for the art and at the same time, society needs quick response from the artists.*

### **5.2.3 Guiding insights, questions, concerns and observations that influence our thinking and action**

The conversation brought forth several key concerns and observations, which broadly correspond to the guiding question on insights relating to resistance and re-humanization. Taken together, these insights could be characterized as an emergent set of principles and questions to guide any future collective and individual action taken by the ACCT ecosystem.

- *Bringing out underlying trends and systems*

Participants observed how the pandemic brought certain truths out more clearly, including natural and human systemic issues such as climate change, social inequalities, motivations of power interests, as well as failing political, economic and philosophical systems. This is closely linked to the discussion on how the ACCT and art ecosystem could be involved in creative re-imagination and social change (see 3.3.2.2).

*"so much is being revealed so clearly now with COVID-19 -- the social inequalities, such as in the US a higher number of African Americans being infected with the virus; the failing health system; the true motivations of heads of governments like Trump, etc."*

*"I have this feeling that humankind has been force to go home and watch through the internet window this combine creation that puts together the impact of combined energies: nature/culture life/death individual/collective. I truly hope that this play "the quarantine" will get to that momentum for millions and millions of us. And insight of the nature of the relationship between humans and their Planet and the responsibility we have in this relation."*

*"we often deflect our anger and grief about the human-created systems that have led to what is happening right now and aim it in less helpful/effective directions."*

*There have been systems of oppression that set us up for the depth of this disaster and people with so much power who are not taking responsibility for their role in leading us down this path - calling attention to this can be one impactful way artists and cultural workers can resist and make space for us to rehumanize ourselves and see reflections of humanity in nature..”*

A number of participants also critically examined government responses to the pandemic, both in terms of downplaying or overplaying the severity of the situation.

*“our president is calmly walking on streets and trying to make people disrespect the isolation. Some of the states and cities are coming up with public calls for online performances in order to help the creative industry, but I'm pretty sure that won't be enough. The whole sector is going to break down.”*

*“[in Buenos Aires] the protesters ...were demanding their freedom to be out”*

*“[in] Tel-Aviv ...people are protesting against corrupt government [and] respecting physical distancing even though risking their health”*

#### *- War imagery*

Several participants expressed concerns about the divisive and negative nature of the usage of war imagery in the crisis narrative, and hoped for a shift to a more productive landscape of images.

*“For artists who are used to thinking about creating peace through art and helping uplift people after war -I think it's relevant to reflect that the language around this pandemic has been war like.”*

*“the 'war' imagery is also setting us up in conflict with each other - we are suspicious and antagonistic to people who fail to practice 'social distancing' in public, and the phenomenon of reporting on ones' neighbours is also showing levels of resentment.”*

#### *- Vulnerable populations, minorities, and gender-related issues*

Another important concern was how the pandemic further exacerbates issues already being faced by certain groups in society. Violence against women was a key concern, along with hate-crimes, Indigenous rights, as well as access to information and support for marginalized communities.

*“If this pandemic is to move us towards looking at globalisation from a different perspective, the immediate response should be on narrowing the inequalities.”*

*“Where women at least had some physical community from whom to receive support, they now must have computer access to 'speak' outside of an abusive home.”*

*“alarm has been raised on the rise of Social and Gender Based Violence during this period when people are being forced into 'lockdown. I am wondering how artists can come in to provide gender-responsive interventions”*

*“the online space is not devoid or separate from the politics and society that has created it - in fact, it is subject to it. ... to stream a theatre performance or take part in a Zoom dance class are things that are largely only available to those with the data and bandwidth to stream such, much less create the content to actively partake in this virtual boom.”*

*“[there is a need] to focus on those grouped as rural folk, and where[ever] the luxury of Internet is a challenge. Issues related to equality even with the use of online Art for conflict (and pandemic) transformation...[thus are a] hurdle for many.”*

*“I would like to see a shift here to the centrality ...of First Peoples and their unique contributions as valued and essential components of the economy of learning and teaching and the business of peace.”*

#### *- Ecology and nature*

Our relationship to nature was brought up several times, from the correlation covid-19 may have to human expansion in the age of the “Anthropocene” to how lockdown has seen aspects of the natural world improve, and more people communing with nature.

*“Artists are called upon to bring out the validated message that destructive discourses lead to environment destruction. As we all bring our efforts to ensure things go back to normalcy, ecological destruction should not from part of the norms that we aspire to.”*

*“The covert message is that we need shift our ecological philosophy paradigm and embrace an ecocentric approach to relationship building...It has been said that we objectified and commoditized animals through consumption of game meat and sale of animal products...In Kenya, the Anthropocene activities nearly dried up River Mara that sustains several herbivores and carnivores. Artists are called upon to bring out the validated message that destructive discourses lead to environment destruction.”*

*“And then there are the good things such as less pollution in the air that show what can be done to make a difference if there is just the will to do so. We knew these things before, but now they are staring us in the face and calling us to creative action.”*

#### *- Distances and divides*

Participants identified a number of areas of concern stemming directly or indirectly from the pandemic, most notably related to the restrictions on movement and activities and “social



distance” in the wider sense of the term.

Despite recognizing the power of modern communications technology and the innovative spirit with which it being used in this time, the real, physical distance is also cause for concern. This feeling resonated widely with the group.

*“While I am inspired about the many innovations online I am also concerned about potentially increasing the digital divide.”*

*“As one would imagine, the [elderly] residents are in deep need of communication. I have seen several articles recently about loneliness being considered an illness.”*

*“how do we continue to generate that sense of interconnectedness, or relationality, that is so intrinsic to the art form, through a screen?”*

The impacts of the confinement included challenges to collaborations and teamwork, and the potential to catalyse the effects of inequalities, further distancing the vulnerable, and exacerbating political and social divides. There was also concern about how confinement rules may strengthen oppression.

*“We reject the normalization of local, national, and global systems organized so that quarantines are public health practices made feasible for only those people with some degree of economic stability or, conversely, for people who have lost paid work.”*

*“COVID-19 is structural oppression and has served to widen divides in vulnerable communities. It is vital to share information with each other about the specific effects of the pandemic in various regional, national, and international contexts. We live in times of perpetual emergency and crisis, and emergency and crisis look different depending on one’s vantage points.”*

*“How are social movements going to express non-violent resistance during the pandemic?”*

A number of participants voiced the need for solutions to overcome physical distances and other barriers brought upon by the crisis, and generate a sense of interconnectedness. Links were provided regarding a few initiatives being already undertaken to reduce these distances with certain populations, such as the elderly (see 3.2).

- *“Thinking globally, acting locally”*

Participants discussed the importance of striking a balance between two levels of operation: the local and the national/international. It was felt that the primary emphasis should be on the local, from which the national and international would flow. This was noted as being an important principle to include in future discussions, and in the articulation of a wider role for ACCT in the world.



*“emphasize locality, which in turn can influence thinking globally ...A focus on the local first has great value in challenging assumptions not only on what might happen but also how things happen. This is only possible when the decisions and actions are made locally...This could act as a golden thread between local impact and global social change, but takes adaptation, trust and understanding from the global for the local and vice-versa. This might be achieved through more aggregation of examples and better storytelling, an artform in itself.”*

The term “villagization” - though taken outside of its intended context - was given a new identity as a term to reconnect us locally.

*“how our global network can most effectively support each other at the most local levels and at the same time act as both a global and as needed, regional force for positive change, including enhancing/advocating for appreciation of the value of arts for community resilience, while not ignoring inequities.”*

## Appendix 1: Summarized Discussion Thread

This is a summary of the key points in the discussion, in their original chronological order.

[Here each person would add a 2-3 page brief with bullet points for each discussion point, chronologically. When a conversation takes place with a few points of view, we can summarize them all in one bullet point. Not included are: 1) non-substantial comments (greetings, what the weather is like, etc.) 2) repetitions of previously mentioned points, unless they add something.

*Square brackets [ ] indicate explanatory comments or interjections made by the authors.*

- Artists have been affected in many different ways, including shifts in their practice and modes of working.
- Peacebuilding work has shifted to the health crisis. One big and recent form of interaction has been the recent UN [United Nations] calls for artists to help translate messages.
- Mixed feelings about this UN call because it does not mention anything about financial support for this work.
- Such a call is important, if we reflect upon the example of the US where citizens are protesting against the lockdown. Perhaps art can help bring the seriousness of the situation to such protestors.
- The language used for the pandemic is often war-like, artists, peacebuilders could help shift this to one that is more conducive to social collaboration and living in harmony as a global community on a fragile planet.
- Protestors’ demands reflect a belief that this lockdown is an ideology or something else manmade as opposed to a phenomenon outside of our control.
- The neglect of financial details in the UN request reflects widespread feelings surrounding the non-essential nature of art (also in ACCT circles). How can we make artist-based work more central, respected and included in project budgeting?

- The opposite kind of protests are taking place in Tel Aviv, where people want the government to do more about the pandemic.
- Also worth remembering that the UN decided to not have an overt sustainable development goal (SDG) surrounding culture, but rather looked at it as a cross-cutting theme. This can create a funding blind-spot.
- Similar situation in Australia where the Federal Arts Department has been rolled into a bigger department alongside Infrastructure, Transport, Regional Development and Communications.
- [At this time of pandemic and social distancing] I am feeling a strong wish to connect more with others in this time. Feeling our common humanity. Art is critical in such times because of its power to reach out and touch the human spirit through creative expression. This could be how ACCT contributes to the pandemic response.
- There are many protests happening now, including by artists and art workers who won't benefit from economic packages being put forward.
- The wish to connect more with people is happening all around. Memories of people and our past emerge through this quietness, in the same way as nature emerges while humans are on lockdown.
- Example of indigenous artists in Australia [see 3.2]
- It is impressive how the protestors are getting around social distancing, the form and symmetry involved are aesthetically moving.
- So much is being revealed during this pandemic. Negatives such as social inequalities, failing health systems, true motivations of heads of society. Positives such as improving air quality. This is not new information, but it is now staring us in the face, demanding creative action.
- As a dancer, I enjoyed this link about physicality during the pandemic [see 3.2].
- There is PhD research currently being conducted on crafting during covid [see 3.2]
- I am concerned about the impact of the pandemic on indigenous populations who are already more like to suffer from both poverty and a greater burden of disease.
- It is interesting sharing memories with the elderly, many recall other times of quarantine from their pasts. The elderly are in deep need of communication. Art is a communicative experience that could be useful in this regard. One participant mentioned the crafting of a "survival doll" with an elder.
- I work with the Dance for Parkinson's community in Australia and beyond. There have been some great examples of artists finding ways to reach out to those in need despite the lockdown [see 3.2]
- Artists and their communities have been deeply affected by the pandemic with the closure of so many forums and being sidelined in terms of funding. Yet they are amongst the first to help respond to such a crisis, providing much needed creative support to the [local and global] community at large. How to ensure more support for artists in such a time?
- At the same time, funding bodies are pushing artists to shift online, to create material, and to meet short deadlines. This is significant pressure, on top of the global pressures of the pandemic that artists share with the rest of the world.
- These online innovations are inspiring, but also give me concerns for the digital divide they may likely exacerbate.
- I will add the First Nations perspective to art making, which has a central role in their thinking and being, not merely something to be used for communication or in political spheres.

- The notion of “jester” also introduces the peripheral areas of society or of a topic, outside of the safety of what is known and traditional.
- The cost of the creative process is seldom factored into work being commissioned by artists.
- I would like to see a shift to the centrality of creativity.
- First Peoples should be recognized for their unique contribution to the economy of learning and teaching and the business of peace.
- Networks such as the present one [IMPACT Imagining Together] can help us wonder together.
- Artists can be an important help in deconstructing myths and fallacies surrounding covid-19. In parts of Kenya, people do not consider covid-19 to be a great threat to Africa.
- The digital divide is an important concern. We have struggled to be in touch with our network of mentors and mentees in Mindanao, Philippines. The reliance on the digital world may leave many left behind.
- Oppression and inequality also play out in the digital sphere, which is also subject to political and social dynamics. Both the enjoyment and ability to create digital content is not given to everyone.
- I would like to discuss what happens after covid-19. This moment has highlighted inequality and societal failings including housing, food and water insecurity, job precariousness, or health care. How can ACCT as a field help reimagine new realities to address these concerns and create a fairer, more equitable society?
- Artists must balance the call for help in addressing covid-19 with the need to keep art “artistic”. Example from Kenya [see 3.2].
- In Uganda, ACCT ecosystem is involved in awareness raising, including radio, community engagement, and working on issues of gender-based-violence and stigmatization of covid-19 discharged patients.
- Agreed that the pandemic is heightening inequalities. If the pandemic will lead us to look at globalization differently, narrowing inequalities will be a must. Indeed, “villagization” is just as important as globalization.
- Concerned about the UN call for artists for having sidelined the issue of funding, especially when artists are hard hit by the crisis.
- How are participants’ governments supporting arts and creative spaces in this time? Kenyan government offered \$1 million Kenyan shillings to registered artists to help promote them on TV, radio and internet, on top of \$20 billion Kenyan shillings per year annually allocated as allowances to musicians.
- What about connection-strengthening activities that are not taking place online?
- [In Syria] the effect of the health impact of the virus was secondary to the psychological one of lockdown, particularly following the psychological toll of the ongoing conflict. Individuals who reconnected with artistic talents were more resilient to the situation. Artists’ role in spreading awareness and positivity was clearly felt.
- In Kenya we are working on awareness-raising in vulnerable communities through painting and storytelling.
- We should probably start documenting these various examples as works of art that are also therapeutic. The previously cited examples in Kenya received media coverage and could use more support.
- Some links of Kenya activities [see 3.2]
- The painting activity in Kenya is a good example of an offline method of connecting during the crisis.

- How can artists provide gender-responsive interventions.
- Radio is still the preferred channel of communication particularly in rural Africa. This allows the use of local language. Beyond covid-19, this is being for general health messaging as well as gender-based violence.
- We are using Facebook and Twitter, and also part of the Kenyan Ministry of Health's “
- Whatsapp groups of community artists across the country.
- There are also coronavirus related hate crimes being committed in Kenya, propelled by conspiracy theories. How can ACCT help create awareness through positive messaging?
- In Kenya, as well as globally, covid-19 is also connected to structural oppression and is widening divides in vulnerable populations. It is important that we share information about these effects in our different parts of the world. We must not allow these issues to be normalized under the guise of pandemic response. Solidarity must prevail.
- I support this last point and believe that ACCT can play a significant role in helping raise these [systemic underlying] issues effectively
- With enforcement of social distancing, artists are only left with the virtual space. They can help raise the different voices that emerge during this time, but they also face the challenge of having to understand and negotiate between different perspectives. On the one hand, they can help raise the voice of frontline workers, covid-19 patients, government agencies. But there are also numerous sources of misinformation, rumors and destructive discourses to contend with. The artist should be driven by the pursuit of the truth.
- The arts play a critical role in relation to the response to covid-19 in Kenya, following a rich tradition of the arts being used for various social purposes in Africa, including: 1. inform 2. entertain 3. educate 4. morality enhancement 5. inculcate values 6. introduction/preservation of cultures. Artistic media used in such contexts include: poetry, music, comedy, visual art, and dance.
- It is important to recognize, underline, and perhaps systematize information surrounding the wellbeing engendered by actually partaking in creative methods, alongside the well-established role of art as a tool for awareness-raising at a mass level.
- Digital platforms may also face issues surrounding privacy and limited access. There has been discussion around public, open platforms, though these also face issues of curation.
- Similar work has been taking place in Uganda, where artists have helped translate messages into different languages. The pandemic has also seen artists working closely with scientists, who generate ideas that are then interpreted by artists.
- The pandemic has also seen people turning “inwards”, working on themselves psychologically and creatively. Such centering activities are also worth highlighting.
- I have been working most recently in Switzerland and Mali, and have helped set up small online platforms for sharing arts during and related to covid-19 [see 3.2]
- It is crucial to bring culture to the table in the context of the crisis and beyond, as part of the bigger picture. The ACCT ecosystem can help in defining the “how” for the role arts and culture can play in the “bigger picture”. What evidence exists? How can we collate and share best practices?
- Some UN and other international agencies (UNESCO, WHO, WEF) are examining this issue, but there is still room to consolidate this information, improve the evidence base, and clearly articulate the vision. This forum is a good example of activities that we need more of, namely collaboration.
- Yes to greater advocacy, but emphasis should be on the community-level rather than the larger institutional level.

- Agreed, the local is critical, and this pandemic is highlighting our need to be locally resilient. But the movement probably needs to take place at both levels – local and international)
- How can the arts help catalyze creative insights to problems that are not inherently artistic, i.e broader social and developmental concerns. It would be interesting to see how creative thinkers could help collaborate on complex systemic issues, for example.
- Agreed that the movement [of art and culture within the broader context of the world] needs to take place at both levels, local and international. Does anyone have any suggestions as to how this could be achieved? This exchange is itself a good example of positive collaboration and change.
- Support the comment about the centrality of creativity, and the “business of peace”. We can add to this that art can be “ a healing balm” in and of itself.
- Are there segments in the ATWS film [see 3.2] that underline how connections between artists, often across vast distances - can be a source of strength?
- The war imagery of the covid-19 response also sets us up for conflict with each other. Being asked to report those who do not practice social distancing, for example, breeds suspicion.
- Can a platform be created to share stories of those affected by the lockdown across the world? The act of sharing could be therapeutic in itself.
- The lockdown exacerbates poverty and lack of infrastructure. For example, women need a computer now to be able to signal abuse. Here is a heartening example of cultural activities taking place in the real world despite lockdown [see 3.2].
- It is important to emphasize locality, “thinking globally, acting locally” (Patrick Geddes). We may need better aggregation of evidence of what is taking place locally, what works and how.
- How can our international network help us support each other locally and at the same time act globally?
- A platform to discuss gender-based violence could be useful. Has anyone else seen any creative responses to gender-based violence?
- Connecting local action with global through storytelling is a good idea. Do we have any good examples of local action starting to emerge?
- How do we start constructing narratives that help shape what comes after the pandemic, in a manner that addresses the points raised, namely creating room for different experiences and viewpoints, and countering oppressive patterns
- The point about artists helping creatively reimagine complex problems is an important one. What are special elements the ACCT ecosystem can bring to this conversation (alongside out-of-the-box thinking)? It would be interesting to take climate change as an example of a complex problem to look at with a multidisciplinary panel including members of the ACCT ecosystem. How could conflict resolution principles and ethics help bridge differences that might emerge in such interdisciplinary discussions?
- Here is an example of visual responses to explain covid-19 to hard of hearing children [see 3.2]
- We often deflect our anger and grief about human-created systems and aim it in less helpful directions. We should be cognizant of the human factors, and of the oppressive systems that can lead us down the wrong path.
- I have been reconnecting with creative pursuits during lockdown. Have others had similar experiences during this time?
- John Paul Lederach gave a recent talk that has relevance to this discussion, particularly in its examination of the Moral Imagination on how art can help conflict resolution [see 3.2]

- Artists have an important role in delivering messages, including those surrounding covid-19. They can help deliver nuances and relate things to the bigger picture, such as the systemic underlying issues.
- Artists can also help spread humor and a humanizing touch in such times, such as this example of dancers [see 3.2]
- An example comes to mind of teenagers who cannot partake in their graduation celebrations because of the crisis; they show wisdom in appreciating that it is only a small part of a bigger global issue, but ask that they be allowed to process their grief at this loss. It is important to allow people to process grief, more generally.
- Lederach stipulates 4 attributes of moral imagination: 1) centrality of relationships, 2) paradoxical curiosity, 3) space for the creative act, 4) willingness to risk.
- I hope that we can have access to transcripts from this rich conversation.
- In terms of how the ACCT ecosystem can contribute: we cannot get around the political dimension to the crisis. People need to be encouraged to participate in the democratic process, at least in Western countries [where it is easier to do so, as they champion the democratic principle (at least in name)].
- The example of the teenagers underlines the importance of making space for grief and of understanding how different people process grief, as opposed to projecting. This also touches upon paradoxes, one of the elements of the moral imagination mentioned by Lederach, and honoring other people's stories.
- The arts may be able to help make democracy more fascinating for some people. This makes me think of a segment of the Acting Together film [see 3.2]
- This discussion is a good example of a space for creativity. We are also seeing people being creative in response to the pandemic (such as new designs for ventilators with spare parts, etc.)
- Lederach's principles of Moral Imagination made me think of the Socratic Transcendentals, unifying the Good, the True, and the Beautiful, or Ethics, Aesthetics and Science [i.e moral and physical philosophy]. The Future Public Health (see 3.2), looks at this in health. Good example of connecting art and ethics to development and public health.
- Any examples of responses to gender-based violence?
- In art one often waits for the right moment where a work may have its greatest impact. I hope this current moment is one of those, leading to a better relationship between people and planet.
- Brazil's federal authority for arts and culture has been entirely silent during this pandemic. The president himself pays little credence to it as a serious issue. The sector risks serious damage.
- One can view this time as a burden, or an opportunity to do things one wasn't able to do previously. It is important to find a place of peace in the time of chaos. At the same time I greatly appreciate the work being done by those who are on the front lines of this crisis (health workers for example).
- What measures are your [participants'] governments taking to support the creative sector? Brazil is expecting the worst unfortunately.
- Despite the lack of government support in this time, certain organizations are doing what they can, including helping artists move to the virtual sphere.
- "Villagization" is a beautiful expression.
- I fear the worst for the political climate, it may become harsher, and we may see more unemployment and poverty, fighting for resources, and exacerbation of inequality. Can small positive actions like those seen in solidarity of neighborhoods be sufficient, or do we



need larger collective action, civil disobedience, demonstrations against those that hold power?

- My use of “Villagization” was actually to draw attention to the needs of the rural populations, where even access to the Internet is a challenge.
- This reminds me of the Moral Imagination [see 3.2]. Artists can provide space for the dream, and also remain grounded in what is real, what is possible, and what needs to be done.
- As a dancer I have found myself observing peoples body language during this time. It may help to better understand body language in these times. We may need to adapt our communication culture through this pandemic.
- I appreciate the idea of helping people “turn inwards” during this time. I am in the process of developing mental health tools. Do you know of any successful ways to help people in this solitary journey?
- I like the framing of the Socratic Transcendentals, and would like to see more work combining these three elements of ethics, aesthetics and truth (science, philosophy).
- Populists will probably exploit this crisis.
- ACCT effectiveness is testable and proven.
- Would also like to see more examples of creative responses to gender-based violence.
- It is true that we can tell a lot by the physicality of different people during this time, from the fear and isolation to those who purposefully try and contact people. It also speaks to political beliefs.
- How can the arts make people feel generative? I have noticed students using lockdown to get creative with videos and sharing their views with one another, for example. These limitations are also pushing artists to create work they would not have tried otherwise.
- Are we not asking too much from artists? They are traumatized like everyone else right now. Maybe they need time and space to process, even though society seems to want quick responses from them.
- My recent experience in dance and movement workshops has had two areas of focus: how to generate the feeling of interconnectedness with distance? How to find freedom with the body?
- I have been looking at the CENDEP response from Brookes University [see 3.2]. I hope that health practitioners will be able to have artistic outlets to process their emotions and thoughts due to the pandemic – art as post-trauma care.
- We should be “socially connecting while physically distancing”. It needn’t lead to social breakdown. South Korea managed to continue votes, while respecting the distances. We should be wary of lockdown being used to prevent people gathering for legitimate reasons and even protests. Arundhati Roy’s piece about the pandemic is a good read on this topic [see 3.2]
- The limitations of the pandemic can indeed lead to greater creativity. At the same time the urgency of things can be paralyzing.
- Trauma care through art is a great idea, and an important role for artists and cultural workers. Rituals and symbolic actions can be particularly good in this regard.
- We have been planting trees in our community. We are also documenting the increase in wildlife and other positive environmental impacts since the lockdown. We hope that our communal environmental work will help us through this pandemic.
- It is also important for artists to be able to be “relational”. A dynamic of presence and curiosity could be fruitful.
- I have learned of two recent initiatives where artists are helping feed the needy, one in Delhi and one in Rotterdam [see 3.2]. What strategies can we envisage to invite other ecosystems

and communities towards envisioning a world that addresses the disparities evoked in this conversation?

- As a playwright and a poet I worked with comments made by people on social media [see 3.2].
- The Kenyan president has pledged support for the arts during this time. It would have been welcome earlier, as an arts fund prior to the pandemic.
- I have been enjoying online art, but “artists” have not come up with a strong response to power as yet.
- Challenges being faced in Africa for the arts include financial constraints, inadequate knowledge around covid-19, lack of appreciation, poor media visibility.
- The warlike language of this pandemic response is linked to our reactions, such as stockpiling food and goods during lockdown, hate crimes etc.
- Covid-19 is clearly related to the Anthropocene, to humans dominating nature. We need to shift to an ecological mindset going forward. Artists need to inculcate these values and help spread awareness in this regard.

## Appendix 2: Select quotes from participants detailing current work

### **Artistic activities related to covid-19 in Kenya:**

*“1. Poetry. Poets across Kenya have penned down their poems informing and educating the masses on the nature of the disease, symptoms and preventive measures. I do compose a Kalenjin poem weekly to be aired every Saturday 7:20am by EMOO FM, Mediamax Ltd. 2. Music. Musicians and choirs are not taking chance as they are composing songs to send the message in an appealing and tender way to Kenyans as exemplified by State House Choir [https://youtu.be/ UNevpFO5N0](https://youtu.be/UNevpFO5N0) 3. Comedy. Comedians are employing their creativity to woo people to hearken to the call to follow government directives towards stopping spread of Covid-19 from urban to rural areas. Presentation of information in a comic way does away with fear that the disease has instilled in the lives of humanity. Even those with limited AV production equipment have had to use their phones to record creative messages even in native languages thus reaching many. 4. Drawing artists. They have taken personal initiative to draw images in public premises, roads, walls educating Kenyans on Covid-19, its ways of spread, symptoms and preventions. Notably, precautionary measures such as washing hands, social distance etc. have dominated this art. 5. Dance. Some artists have designed creative moves to suit messages.”*

### **Community tree-planting**

*I have been planting seeds for my neighborhood and yesterday pricked out three seed trays to be collected. We healed the earth by planting 80 native saplings a month ago just as our state went into lock down following the loss of habitat. Every winter I participate in the build of the Arboretum Foundation garden in Seattle and bring back trees and shrubs to share with my neighborhood. We planted our community garden last fall and I have been invited to design a project for the 60 families communal areas. We have begun sharing best practice to support chemical free gardening. During the pandemic we have seen the return of Western Screech Owls to the neighbourhood and have heard frogs in our streams for the*



first time in 8 years. We are documenting this with our local scientists at University of Washington to evaluate the impact of the reduction in air and water pollution due to movement restrictions. Our community is multi cultural and multi generational and I am hoping that through gardening and working with the earth as a community we will come to heal after the pandemic and support those who worked on the frontlines.

### **Maintaining offline relationships**

*“A friend shared on social media a photo essay of her five year old cutting her grandmother's hair. This is one example of creativity and arts helping to strengthen relationships on the off-line space. The haircut was great - but the care and deep concentration we could see on the child's face as she imagined and created and selected which strands to cut were even more lovely. I would like to think that these more micro-moments will be attached and recalled to this time, as well as the online creativities that are springing forth.” Gillian Howell*

### **Everyone's Gone To The Moon Original poetry from found sources By Daniel P. Reiva Copyright 2020**

*“The Pause CDC estimated there were 60.8 million cases, and 12,469 deaths in the US due to the H1N1 pandemic in '09. businesses and shops did not close, the markets did not crash, the FED did not cut rates travel was not halted, the Supreme Court did not shut down, public and private events were not banned, people did not go home from work, countries did not shut down, The world did not stop, Maybe we should all just- pause, for a few minutes - and say a prayer that we can have the strength of will, and peace of mind to get through this thing, with limited loss of life, and that it will pass by quickly... Non-linear Statements I like this stuff. I really get it. People are surprised that I understand it. I think it's a problem that's going to go away. We have hundreds of thousands of people that get better Just by, sitting around and even going to work — Some of them go to work, but they get better. Anybody that needs a test can get tested. And the tests are beautiful. The number of cases is going to go down to close to zero. In fact, we're very close to a vaccine. This crisis blindsided the world. One day, like a miracle, it will disappear. The Ice Berg Is this going to get worse? How long will the shutdowns last? "That's a nasty question." Seemed like a perfectly reasonable question. That is a fair question. He could have done a lot better. First repeat the question to give yourself time to answer, then answer. Lies, Hate, alternative facts, and Fake News. Everybody getting more tense. I'm afraid for the future now. It might work, it might not but he feels good about it. He realizes he has to answer with honesty. Direct, stern, and chastising. Now is not the time for this sort of behavior, Cussing and screaming and jumping up and down. I've seen more calm in the captain of the Titanic! Way of the World "Perhaps that's been the story of life,” Trump said. Truth hurts. He ain't wrong. Truth is fact, Truth is reality. True story. Well said and very accurate. Remember when it was cool to call it like it is? Not the most accurate description or the most articulate argument. Funny thing is it may be true. And in Texas they eat armadillos. What's the difference? Finally, someone not afraid to say it as it is. People just hate it when someone has the nerve to tell the truth. But the truth is more complex. But the truth is more complex. Truth be said. That's simply the truth. He's right. Who cares? But he is 100% correct! He's 200% correct. Prove he's wrong. Undeniably true. Maybe true. Fact, plain and simple. What is untrue in his statement? He's not wrong. Is he wrong? Well, yeah, he may be right. Going Forward a great opportunity for our nation and our world and our hearts and*

our minds of the future of America, to go through this process to do the job. There's no going back into our future because of our country didn't make the right - the people of America - and the best and we are going forward, the next generation to have the opportunity for our own country, but we will be in the future, we have a good thing to deal on and the people that have taken care to be able, in this position, to do the job of our nation, to be the only way out, but I don't want it in a country that we will be in the past, and the people of the United Nations, and the best of the world, the most important of America has to do the job we need, a little too many years of the century and we will never forget what they have to make. we are going forward, and the people who want the best way, for me, in our country. Society We lag in almost every measure of well-being among the wealthy nations. We have the second-highest poverty rate and the highest level of income inequality. We have far fewer hospital beds per capita than other advanced democracies. All of which makes us particularly vulnerable to a pandemic. My friend doesn't believe the media and had it on "authority" from his rheumatologist that the epidemic is a "hoax". While standing in a checkout line, someone pulled their cart in front of me. I explained I was keeping appropriate distance because of the pandemic and they replied, "Oh, yeah, I forgot about that." I can't understand why our shelves are bare. Are we a society of sheep, ignoring common sense and decency when faced with a challenge? Survival of the most selfish seems to be the norm. Renaissance I'm practicing my music again. Learning a foreign language, Exercising more, Painting, Reading And watching movies. I love it. I am baking bread ... And when that's done, I'll fire some plates I made from the clay I brought home From the studio before it closed. Bummer I understand these measures are needed, But it is still a bummer. I'm alone right now. No one else in the house. I do have a job and have to work from home. I'm over 60 And quite frankly, I am scared. I have grandkids I can't see because they're young. I don't want to die. The Fall May God help us all. One punk actually went around coughing loudly, Looking people straight in the eye And saying "there, now your dead". True story. America is doomed. The Fall is near. Keeping Up I just read everything about the Coronavirus On every webpage And in every newspaper or magazine, day by day, hour by hour, minute by minute, second by second. But not obsessively. Certainly not obsessively. No Stinkin' \$1200 Time to go back to our roots! This is why people need to be self-sufficient And not rely on the government. Remember about the grasshopper and the ant? Good luck! Don't come near me, I support the 2nd amendment. Voice of Reason I would like to sincerely apologize for the insensitive comment I made in regard to COVID-19 while on spring break. I wasn't aware of the severity of my actions and comments. Listen to your communities and do as health officials say. Life is precious. Don't be arrogant and think you're invincible like myself. I've learned from these trying times and I've felt the repercussions to the fullest. Personal Perspective And I didn't think a hurricane could result in a city of 500,000 people being shut down. I didn't think my church, my job, my bank, my kid's school, my grocery store, my coffee shop, my post office, my gym, my favorite restaurants, my auto repair shop, my bakery, my drugstore, my hardware store, my neighbors' homes, my sibling's home, my parent's home, and my own home could all be destroyed in a single day. Historical Perspective Imagine how Native Americans felt when people from other continents brought smallpox, bubonic plague, chickenpox, cholera, diphtheria, measles, scarlet fever, typhus, tuberculosis, and pertussis to the Americas! Ultimate And finally, spend more time in bed... Wonder what the birth rate will be like in nine months?"