

HOW AND WHEN TO LAWYER UP
LEGAL RESOURCES FOR ARTIST
June 3, 2020

CART CAPTIONING PROVIDED BY:
ALTERNATIVE COMMUNICATION SERVICES, LLC
www.CaptionFamily.com

(edited for clarity by Naima Lowe and Lydia Cheshewalla)

* * * * *

This is being provided in a rough-draft format. Communication Access Realtime Translation (CART) is provided in order to facilitate communication accessibility and may not be a totally verbatim record of the proceedings

* * * * *

NAIMA LOWE: >> Can people raise their hand if you can hear us? Great. I think the way that is super on brand and gives us a lot of street cred, Sarah who is in Seattle and was going to zoom in with us from her office is calling in because she had various weird technological cop related malfunctions on the way to her office
>> 30 cops lined up on the block and I had to sneak in a special back way through the loading dock. And weirdly none of the wifi networks are working at all.

>> NAIMA LOWE: They don't give a shit about what we are doing but I am fully a conspiracy theorist so bring it on. I need to net a few people into this. We are going to get started soon. Please keep your audio muted for now. That would be helpful. Thanks so much for logging on. There is also, we had a bit of a technical issue with our captioning so for folks that might need to utilize captioning we got a chat link. There is a link in the chat screen to another screen where you can check out the captions.

We are also planning to incorporate these and have them ready to go in a full video after the fact. But technology is our friend and confidant. There we are.

So we have everyone that signed up here. So, let me give it one more minute and we are going to get started.

OK#1/LUCAS WRENCH:>> So I am streaming to the zoom window. So whatever zoom sees the public sees

>> NAIMA LOWE: You have no idea what it took for me to not wear a cocktail dress to this. I was like no one sees me except my mom and dog for two months.

OK#1/LUCAS WRENCH: >> Okay I am starting the stream we are going live to the public. Now we are getting everything.

>> NAIMA LOWE: Great. You might have to mute yourself so you don't lose your mind. Do you want to introduce yourself and OK#1 and then we can get going?

OK#1/LUCAS WRENCH:>> This is driving me crazy. Okay. Hello?

>> NAIMA LOWE: We are here.

OK#1/LUCAS WRENCH:>> Sorry I got trapped in an infinite audio loop.

>> NAIMA LOWE: Are we good to go?

OK#1/LUCAS WRENCH:>> I just restarted it.

>>NAIMA LOWE:Hey folks a bit of technical difficulty. We are trying to be super fancy with the zoom and all of the things so -- Lucas can we start?

OK#1/LUCAS WRENCH:>> No sorry I am still having, I am having -- infinite sound loop problems I am trying to figure it out.

>> NAIMA LOWE: It is possible for you to figure it out in the background as I am starting with the people who paid.

OK#1/LUCAS WRENCH: >> Can we wait a few minutes? Sorry.

>> NAIMA LOWE: Okay.

OK#1/LUCAS WRENCH: >> Let's try this. I just wanted to make -- let's try this. And I will figure the rest out.

>> NAIMA LOWE: Cool thank you I appreciate it. So do you want to say a quick thing about okay number one and I can get started?

OK#1/LUCAS WRENCH: >> Yes. I am getting the loop again, let me just, you just go I can't.

>> NAIMA LOWE: Okay well thank you again everyone for being here technology is fantastic et cetera et cetera.

I am Naima Lowe. You are online here with me with my great friend Sarah Lippeck on the phone with us thanks to various technological and civil disobedience reasons. We are here to talk about our experiences with lawyering and the law and resources for artists.

A quick note on the process of how we are going through this. We are going to be talking at you and giving you basic ideas and information for the first chunk of the time and my friend Lydia who is online here as Q&A moderator, is going to be available to keep track of questions that you have and feel free to put them in as we are going. We are probably not going to be able to address everything but Lydia's job is to catch things and let me know as we get to Q&A section what we can come back to. That is easier and more humane than trying to do the popcorn with 15 people in a zoo.

Yes? So I encourage you to ask those questions and we will do our best to engage with them. We also as I said have captioning service. There is a link sent to you through the chat for where you can log in for that. So we appreciate that and also we appreciate folks donating and paying for this so we could afford to do the captioning.

Our producer supporter Lucas who is trying to get the stream for the free part of this is on screen at the moment but runs an incredible space here in Tulsa Oklahoma called OK#1 focused on events of creativity and artistry for the greater Tulsa artistic community and we are fortunate to have his support for the project.

Okay dive right in. So I will introduce myself again, Naima Lowe I am an artist and a writer and I am based in Tulsa Oklahoma where I have a residency fellowship here with the Tulsa Artist Fellowship where I am plugging away at various things, there is a piece of my art in the background here, and I got excited about the prospect of being able to share information about what it might take and require to access legal resources and what are the things that might get in the way of being able to do that as artists. I became bold and excited about the process of being able to share that. We are so often encouraged to ourselves as disempowered and

only allowed to be grateful and take the scraps given to us by all sorts of larger systems in our world, and that includes within our sort of work as artists and I decided to do this because I have had more than one experience of putting myself into the position of saying I am grateful for this opportunity for a chance to show this work and have the grant and residency and work for the university, but sometimes I get push back. Frankly until I got a lawyer involved.

And I just think it is important to remember that there is value and legitimacy to standing up for ourselves as artists and workers and people invested in the ongoing practice of change that I think we are all invested in.

What else is in my notes. Part of what I put, I think the actual note I put, I would read it out loud -- is our gifts to be great (?) offering resources and visibility and platforms, all things that artists need, we are expected to suck it up if treated poorly and be concerned about being viewed as ungrateful or difficult.

This is a false dichotomy. It is possible to be grateful and humble without having to eat shit.

That is where our good friend Sarah comes in. So do you want to introduce yourself and say a bit about how it is that you became to become the lawyer that you are today?

SARAH LIPPEK:>> Sure of course hi I am Sarah Lippek I am sorry I was not able to show you my face because of technical stuff but I can hear everything that is going on and I think we will make it. Yes so I am an attorney. I kind of came to the profession later. I was in my late 30s by the time I graduated from law school. I think I was 37. So prior to becoming a lawyer I had a long career in kind of -- movement and community organizing kind of work.

So I ran needle exchanges and did -community- based H.I.V. testing and worked primarily with homeless folks and with trans sex workers and with a bunch of different marginalized populations as they say. So that work was great and exciting and fantastic to co organize it and co lead things with people that are most directly affected by the AIDS epidemic and the work that we are trying to do. So I believe in non hierarchical and liberationalist organizational structures. But as I moved up in the world and my work was running programs and getting grants and apportioning resources, for one thing that was not the way I wanted to do things.

I wanted to do face-to-face client service and work with people and also I realized that I was kind of being shunted into a position as a gate keeper which is what you get promoted into whether you like it or not. If you are good at direct service you are rewarded by being taken out of direct service and put in management where your job is less loyal to the person you are serving and more loyalty to the organization. It means rationing services and picking who gets what, and kind of horse trading with other organizations like if you start doing referrals for someone you might want to make sure that they are going to not mess it up so other referrals they do in the future go well.

So what bothered me is one, that you are going to be informed by implicit and explicit biases. And as far as justice issues there are people that are easier to talk to and work with and those people are often the recipients of the lion's share of services.

So I wanted to be a full throated advocate and work for my client and be an advocate for my client and have them set the directions they want to go and use my tools to meet their goals instead of having a divided loyalty between the person I am working with and the organization I am working for.

I went a lot of times, we did a lot of changes in New York, I was involved with a campaign to get NARCAN, an overdose drug, listed as a first aid drug and worked to get syringes sellable in drug stores instead of through medical exchanges and a lot of other things. I worked on a ban on new exchange funding to be lifted.

So I spent a lot of time going to city council and city hall in New York and the state legislature and even you know the national Congress. And testifying and meeting with legislatures and groups of people, some service providers, and you know, frequently we saw that by the time we were able to talk to someone the deal had already been done and there was a meeting before the meeting where the legislatures talked to other people not us and the decisions would get made. And the people they were talking to were lawyers and I realized that a lot of the people I was working with had legal issues and there were people that could, who were both able and willing to you know work with folks and provide support.

So I kind of said, someone from my (?) said had to do this. So I ended up going to law school. So it has been seven years now and I have done a number of different things, I have done criminal defense and civil litigation and stuff involving institutional rights and stuff involving bad cops.

And a lot of discrimination lawsuits and stuff based on race or people getting discriminated against because of disability. I mostly do id(?) occasion law but I have broad experience and because of my inclinations and social life and the people I know I have ended up working a lot with artists.

>> NAIMA LOWE: Um -- and so to give a condensed overview of the issue that made it so I needed a lawyer for the first time a few years ago, I was a member of the faculty teaching art and video in Washington, until the end of 2017, from 2010 to 2017. So it was a long racist story, but a group of students had an uprising in the spring of 2017 at the campus about systemic racism and police violence and lack of disability services and about all of the things. The things that we know are happening. And as the students rose up, they shut down the administration building and parts of the campus and it was pretty incredible. And one of the things they did is paid attention to a particular evolutionary biologist whose name I refuse to say in public who made the situation entirely about himself and his injured white person feelings, and went on Fox News among other right wing sources and got us all, everyone involved including faculty like myself and

other stuff, especially staff and faculty and students of color, specifically black students and faculty, who had been supporting this up rising, got us doxxed. He was on Fox News and total alt right sites and tweeting it was awful.

And as this is going on my life imploded. The campus was emptied because of active shooter threats and I had no safety and protection from campus authorities.

And then, those two people sued the state, this man and his wife, sued the state of Washington and the Evergreen State College for racism against them as white people and a lot of their case involved me, stating that basically because I was mean to them or that I said "hey you are being racist in various public forums", and the college didn't censor and fire me, that therefore -- like, the case was that I was mean.

So I was going to get deposed and it was a mess so I had to find a lawyer. And up until that point I was hesitant. I had people suggesting that to me. I don't know if you are familiar with this, it was my experience, I was like, I am a black woman and I live in the world, in what universe are legal proceedings going to do anything but fuck me up?

I was depressed and having my life threatened daily by trolls I was not in the best state of mind. But I could not conceive of what I needed to do. But then I sort of put out information into my networks that I was going to need supports around the deposition, and that was how I sort of -- by asking a lot of people and finding the connection that I connected with Sarah that helped me think about the potential for the deposition the potential that I had been injured by the institution. It was really really -- well we will talk in more detail about this, but the big takeaway I had, the light bulb that went on that Sarah described for me early on in a moment of trying to prepare for potential deposition, was like, the lawyers for the college and the state of Washington, along with any of their representatives, their job as Sarah talked about is to protect the institution.

Right? They are going to protect the institution and I am here to protect you. And advocate for you. And it was a really important distinction to make. This is not about whether I liked anyone that I had worked with. It was not about feelings, at a certain point the gate keepers become about the institution and not about the people and it becomes valuable to make it clear that you have support and advocacy. And for me that was incredibly helpful. The mindset change and logistically and legally to have someone who said I am on your team I work for you.

>> SARAH LIPPEK: And that is one of the reasons we think it is good for artists to think ahead of time about what they are going to do if they find themselves in a situation where they need legal help or they might just, there is an advantage to be gained or a better position to be gained by having advice. And because so often are in the institutions that have more power than they do. Artists are put in the position of supplicant and undervalued and under organized as a field of labor so those are the things that brought us to the idea of having the workshop

so you can be in a better negotiating position as you deal with institutions and collectors and all kinds of situations where someone else got advice from a lawyer and you could benefit from the same kind of thing or be excluded by the situation.

>> NAIMA LOWE: It was so critical to keep that in mind as I went through all manner -- the majority of interactions and experience with institutions I work with are positive and good. We work well I do my work and they do theirs and it is fine. But when it doesn't, in addition to the "be grateful attitude" I have had the experience of people approaching me as if, with the assumption of all gratitude all the time "hey little black girl we did this for you" kind of attitude and an assumption that I am too dumb too under resourced, and only care about making nice.

So this is a me thing I don't think everyone has as big of mouth as I do but it benefits all of us to remember that we are -- under unionized and organized and the other artistic -- I am talking from my personal vantage point as a visual artist. Dealing with the collector world and museums and residencies and all of the big money and philanthropy. All unregulated as opposed to our peers in film and T.V., who have big ass unions. You can't do things in LA without the teamsters. That means something.

Unions have their own challenges but the point is that is a reality of our labor and I don't know at what point an artist capitulates to the idea of what we do is be a weird privileged pet of the rich instead of doing the work of our future and communities and we deserve to be respected.

That is the world I come from so here we go. So we wanted to foray into an overview of the big picture issues that come into art lawyering and having a lawyer that knows about the resources that might come in handy.

The way we are dealing with Q&A, that is going to come later in the session so we are asking folks to type questions into the chat. So Sarah I will hand it to you to talk about the big picture issues. So having the mindset that it is okay to stand up for ourselves, what are other big -- what are areas where legality where or -- or situations where having lawyers or understanding the legal systems would be useful.

SARAH LIPPEK: >> So the big categories are contracts and employment law and business law. So intellectual property is copyright protecting your work, it is also licensing, you know, how you, if you are going to let someone else use your image or publish your book how do you handle those negotiations. I have a lot of friends and clients that discovered that there is an Etsy shop where their drawing on Instagram is being printed and sold. So those are the things that come up and then how do you, especially for writers, but also illustrators and other artists, sometimes visual artists who are working at a day job or a graphic designer or animator you are working a day job where, for instance Disney is famous for making, trying to make their animators sign contracts saying that Disney owns everything they draw for the entire time period, the employers works for Disney. So Disney claims they own all

of those things. -- then the other big thing is contract law. So this is basically almost any time you have to sign your signature on a piece of paper, that involves contract law. So if you are agreeing with a gallery to sell your work and what are the terms and conditions for the sale of your work.

What kind of liability is there when you do an installation and people are up on ladders. That includes contracts for creating public art works. Sometimes hired by a city or something like that to produce something or hired by a theatre to make set design. So contracts can include sales contracts or it can include agreements with buyers and collectors. Or museums buying work from you.

Sometimes when a collector or museum buys work they are buying the rights to reproduce the work and if you don't mean to sell those things, that is a contract negotiation. If you want to sell the object and not the rights to use the image that is a contract negotiation. If you are being given the privilege/obligation of a residency or a fellowship that is a contract negotiation. And that kind of, it bleeds into employment law. But frequently artists are not -- they are in positions where they are treated like employees. Kind of like I was saying about fellowships or residencies. You are expected to be some place or keep office hours or give classes or lectures or open studio tours and things like that.

Expected to do a bunch of things that look like job duties but most institutions giving out residencies and fellowships are trying not to consider the artists as employees. They are independent contractors so that is a contract negotiation issue but it is an employment law issue because institutions are wrongly hiring people and having them act like employees and trying to call them independent contractors so they don't have the same kinds of rights as employees do.

All kinds of situations like a job.

>> NAIMA LOWE: I want to get that clear. That in itself, framing people who are employees as contractors is potentially in and of itself a problem. When you are working and being expected to respond as an employee, even though you are not. And are not protected and I want to reiterate that is on purpose to both be able to exploit our laboring and intellectual property and not protect us. I am just -- that was a flashpoint of ah-ha that has not stopped me from trying to engage in the opportunities I have because the world is what it is, but understanding that distinction and that it is not a given that I have to put up with that, that there are people with big institutional resources making a decision to frame us in that way and us making other decisions about how we engage with that and respond to it is something that we can do. Sorry Sarah.

SARAH LIPPPEK:>> That covers it in a broad stroke. And making art and using it to make your living whether you are selling paintings or books or sculptures or teaching or selling your expertise in another fashion, that is you know, art making is your business. So business law is when do you want to make an LLC. When is that more advantageous to be an organization or an individual. It is a good idea to

have a nonprofit or a 501C3 that is an umbrella for you if you are doing public service types of projects.

So business formation, taxes taxes taxes, business licensing. When do you need to have a business license to be able to sell work or be engaged to do work? Those things are, business law is a big category of things that artists should pay attention to and need a lawyer for. In addition there is all of the stuff that happens in life. Artists are people and people get arrested or sued and people have domestic violence situations and have to get restraining orders. People have disputes with their neighbors. There is a range of other things that are not directly related as being artists that are things that artists are subject to like everyone else and that make it handy. So it makes it wise to have a lawyer within your circle.

>> NAIMA LOWE: Yes and for the sake of time, when we organized the workshop we opted to give this overview. I have a resource sheet that Sarah put together that I am going to send to everyone that gives information about the different areas of law; that dig in deeply and if there are specific questions in some of these areas that you have, please do ask them. We can't say in an hour, here is everything to know about art related law. We wanted to give an overview and answer questions and put a significant amount of our time and energy also into this thing that I found daunting but want to support people in finding less so, is the HOW. This is some of the way and I am sure a lot of you, we could go on and on to where else the why could come into the picture. So there is the how which can be more challenging than it seems at first glance.

And for me personally when I got to the point of feeling more clear and empowered about what the how looks like, I have been able to approach a variety of situations with a clear approach from what I expect from the people I work with. One of the big lessons I learned recently is that if someone confronts you about a contract situation and says there is no negotiation, and the contract is like, 30 pages long or short for that matter, that is a red flag. You are being expected to be shoved into a corner and that is something I have thought about in various situations --

>> SARAH LIPPEK: I was going to say as a rule of thumb if you are being asked to sign a thing, that is a situation where you are being asked to make a contractual arrangement. And if it is for a yearlong residency or doing teaching for a length of time or a significant contract? Then that is the trigger for a, for legal advice. And what Naima is saying is something I would like to emphasize which is if you are being asked to sign something that is a contract. And by the general principles of contract law, include a necessity to fair dealing. So most states have that encoded in the law in a contract negotiation situation everyone is obligated to do their best to engage in fair dealing. And one of the things that means is there can't be like an insurmountable power or information inequity between the two parties which means that if someone is trying to tell you that you have to sign and you can't have a lawyer look at it, that by itself is usually

considered a violation of fair dealing and that would potentially invalidate contracts that you sign under the circumstances. So if you are being pressured to sign something right now and you are given an hour or day to look at it, then I would always advise to proceed with caution and ask for a week to review the paperwork and to talk to a lawyer in that time.

>> NAIMA LOWE: I would say that you know, Sarah you can answer the question if this falls into the fair dealing situation. I encountered the scenario where in the attempt to engage and negotiate the way that people have responded to me was, well, I mean, I guess, to think that I have earned, to contracts or prizes or residencies et cetera that I have earned, when I say something about if the contract that seems challenging, and the response is you can suck it up or do it.

I don't know if that is, actually goes into fair dealing but I feel like, I think that is pretty bad faith and that speaks to an entity seeking to maintain a power relationship with you. I am not saying don't engage. But for me it is like, these are flags that I wish I had looked at before in a different way in terms of how -- it is telling to me the differences that happen around people who are very open, to engage around these things versus where it is a shut case and we are being asked to, I am being ask to kind of take what I can get. As far as implementations and the part of contracts that have protections or engagement around my expectations of the institution. If your contract is only about the institution's expectations of you and not about what you can expect from them, we are workers. This is it. I am not going on vacation when I go to the studio I am working.

And so I can, it is appropriate for me to expect that there are, there is clarity and parity around how I am treated contractually and otherwise. Yes.

>> SARAH LIPPEK: It is part of fair dealing that everyone has the chance to review the contract. And everyone has the chance to review it with legal council. So any time you are told to sign something and there is no negotiating ask for a week. I would recommend. And yes, that does go to fair dealing. Everyone is supposed to have time to review the contract.

>>NAIMA LOWE: So that is a good foray into the question of the how. So as I indicated a bit when I talked about my experience with Evergreen and I want to reiterate in that case was I in a dire situation and an emotionally fraught situation and in reality that might be the case. When you get to the point where you are saying I might need a lawyer you might be in an emotionally compromised and legally compromised position. That is a hard place to make decisions from but in my case and I did not know what I was doing and I was confused and ready to be like, all cops and all lawyers are bastards et cetera, I love you Sarah but that is where I went.

But I tapped my networks. It is not an accident that I got connected to someone that has a connection to harm reduction. Those are the people that I know and those are the networks of people who deal with legal issues that I had

exposure to and when I put out the call, and got the information flowing, it was, I talked to different people and I interviewed different people and had the experience of maybe that would be okay but I am not sure. And turned out to be not only useful and I am happy I tapped my personal networks first. In terms of the types of sensibilities about the world that were important to me but in the sense of politics it mattered to me how I was going to be treated and interacting with someone as a freaked out black woman getting her life threatened and trying to figure out what to do.

It made a difference that I was working with someone that had experience with dealing with freaked out black people in her legal profession and in the world. I can be heard and ask questions and try to understand and be respected. Which is what you want out of any professional relationship where you are paying someone money to help you with a thing. So that is first and foremost.

Tap my networks ask a lot of questions, it was important to me to be ready and I have learned this the hard way. It can take a while right to find a fit, I had someone sort of -- I don't know, I think they were trolling. They are interested there the (?)workshop, the response was three years before the thing happens. And I was like fair.

That is legit but not always possible. We don't all have a giant law firm on the board of our organization on retainer the way a lot of the entities that we work with do.

We are the workers in this case but it can be useful to know where to go and if you want to establish the relationships, Sarah knows that I don't abuse this privilege. But once in a while she will get a call from me early in the morning, because shit is happening. In addition to working with people in whatever place or whatever area of law that I need to work it.

>> SARAH LIPPEK: I was going to piggyback for a second on Naima's statement about reaching out to your social circle. If you are like me I did not hang out with lawyers before I went to law school. I still don't hang out with a bunch of lawyers just a select few. So when you think about reaching out to your social circle don't think that means you have to already know someone that is a lawyer. The chances are pretty good you know someone who, they are not a lawyer but they have had to hire a lawyer and they have had a good or bad experience. Either of which is educational and useful for you. So reach out to your friends even if you don't know lawyers, someone probably knows a lawyer or has had to hire one or can tell you don't go with this firm, they are terrible. So I would always start with that and I would do the same thing you would do when you are thinking about a therapist right? You want to try to find someone who ideally, get someone who has a recommendation from someone that you trust. So going to the social circles first and we will talk more there a second about the process of interviewing and choosing a lawyer.

And I will get back to the metaphor about a therapist. But some of the other places you might find leads on a lawyer besides asking your social circle which is awesome but not everyone's social circle is going to turn up a connection. Here are other places you can look. If you have a university in your area talk to the law school there.

If you look at the bios of the professors in the law school, you will often find someone that is directly interested in writing about the issue you are confronting. Maybe first amendment and free speech stuff. Which is a legal thing that lawyers face off about or maybe it is immigration and you can find an immigration lawyer. That professor is usually not going to practice themselves but if they are a good law professor they are going to be in touch with people in the field and know lawyers and give you three or four names of people to call. So look in the law school directory. Look in on the professor's bios and try to find people that are interested in the thing that you are interested in. The other thing I would look at is most law schools have critical education section.

So those are places where there is a law professor that practices as a lawyer and supervises law students and does, usually a volunteer. So working with people who have experience in domestic violence or immigration. The law professors that teach clinics are generally well connected because they need volunteer attorneys to help supervise the law students so they will know a lot of people. So look at the law school directory and find who is doing a clinical education program and talk to them. And generally, pretty helpful. You can just cold call or e-mail and ask for a few minutes of their time on the phone or in person.

Similarly bar associations. So the bar association just to be super basic and make sure everyone knows the terminology, they are the licensing bodies for lawyers. So they monitor whether you pass the bar exam and handle lawyer misconduct and things like that. So in almost every state and county there is a bar association. They are not just the licensing body but they are a guild. Not a union but a guild for the profession. Most bar associations have a pro bono coordinator that helps coordinate volunteer lawyers for different purposes. That person is almost always well connected. So look at the local bar association and there will be a state and county one, some cities have bar associations, most have a pro bono coordinator and cold call them and ask to speak to them and ask that person who they know that does the type of law you do and as a bonus round that person will have a lot of ideas about different organizations where you might be able to get legal aid. You know, discounted or free from a 501C3 or an organization.

So the pro bono coordinator at the bar association is a big resource.

And then there are legal aid organizations. So people doing legal work or legal services, there is a growing number of people who do what is called low bono, pro bono means free and low bono is a new phenomenon which is a sliding scale for low or middle income people and a lot of artists fall into that category. So you might

look for legal aid organizations that work on an issue similar to yours or a different issue.

In the list Naima is going to give out I included a number of legal aid associations geared towards artists. The biggest is lawyers for the arts. So CA lawyers for the arts or Washington lawyers for the arts.

So by using that you can find your local chapter and I put the national directory of lawyers for the arts chapters in the hand out so you can talk to them. Those are also, usually it is groups of volunteer attorneys who do consultation and recommendations, so often if you need to talk to a lawyer for an hour or two, you might still need to engage someone but they can help you find the people who are practicing that type of law.

You will find intellectual property lawyers and are familiar with other aspects of arts law at the volunteer associations. I would look at other non profits. Even if it is not a legal aid nonprofit. If what you are going through has to do with a discrimination issue that has to do with disability I would look for disability related organizations and disability advocacy organizations and call them.

The chances are pretty good that even if they are not a legal organization, that if they are doing political advocacy or direct service, they will probably know lawyers working on those issues. So finding just a nonprofit and calling them up and calling up a program manager or even an executive director and asking them what lawyers they work with on those issues will be useful.

And when you are really looking at all of those things and have not found anyone, recently working with a woman in a situation where the organization they were having trouble with was like such a huge horse in the town that it was difficult finding a lawyer willing to work on, in opposition to the organization. In that case one of the things we did, which didn't bear fruit but it could, is to look at past court records to find who sued that organization before. Because if there is someone around in the town who is doing that work, then you could find out who it is by looking online at, for federal lawsuits, a system called Pacer. You look at federal courts records. And there is a fee. Like 10 cents a page.

But there is a document called a notice of appearance and you can see who the attorneys are actually. Any document has the attorney insure. But notice of appearance tells you who is the lawyer and who the team of lawyers is representing and who is suing the organization.

Any other ideas? Naima that is pretty much --

>> NAIMA LOWE: Yes those are the big ones. I want to reiterate the value of the law professor route. Law school route and aid routes because you know for good reason I think it can feel daunting, you are like can I find someone that has that kind of advocacy mindset? There are plenty. Lawyers that don't have that mindset and you trying to weed through the employment lawyers to their whole practice is like protecting organizations against little guys like you and you are like

“how do I find the difference? I don't understand this is overwhelming”. It is useful to find entities where even if that person that you call the law professor, is not the person supporting you, that person because they are teaching law, because they are in a social service public service mindset and have educated various people in the city or state that you are in who have a similar inclination is high and that can help create leads.

And also give you an opportunity to think through some of the issues. I mean I think your metaphor about the therapist is apt. I was like what do I hate more than interviewing therapists. Going to be interviewing lawyers. It is not always fun right? There is an aspect of reiterating the same story and you have to find a fit and ask the questions of do you know this person.

We don't have the magical black women queer therapist that we deserve, we don't have that lawyer either. So we have to do leg work to find the connections. In my experience, having done this more than once I have learned to think of that as an opportunity to really get clarity on what I am doing, do I, are my needs and it is research. I am trying to find the connections and it has been a helpful process even if in the moment it can feel daunting.

I think -- I am going to pause for a second. This is a good question that I have here. From the moderator -- I think will lead us in into the last part where we are talking about the how of actually like starting off work with someone. Someone said what kind of contract should you have with the lawyer? Right? And what does it look like to be hiring someone is the bigger picture?

>> SARAH LIPPEK: Yes that is one of the things that we are going to cover moving forward. And I guess, what I would say right off the bat is that if your lawyer does not have a signed legal services agreement or letter of engagement and it lays out the terms of your work together. And if your lawyer doesn't have that or ask for that. Or if your lawyer is totally unwilling to negotiate on the terms of that if there is anything that bothers you in it that is a red flag.

I have had several clients that came to me after they had an attorney that took their money and didn't answer phone calls again. And it was really hard to show what happened because they did not have written documents and that is a worst case scenario but it is a standard thing. If someone is above board and ethical and is very very normal to have a letter of engagement or a legal services agreement to start so you should have a contractor here or attorney.

Generally what it says. What it should or usually does cover, will be things like what are the lawyers duties to you? There is generally a duty to zealously pursue your interests right? So what is the lawyer's duty to you. And in many cases especially criminal cases a lawyer can't just quit. They have to make sure that you, work on the case, that you can have enough time to get another attorney. So they will usually, the engagement outlines what happens if you disengage from each other and if it is the attorney's decision how much notice you will get and things like

that. Most states require attorneys to provide your file to you if you choose to move on. So that is covered with an engagement letter.

One of -- oh you should have information about billing. So if you are -- if you find someone taking the case pro bono it should say that for free. If someone is taking the case on a contingent fee basis that means you are going to be in a lawsuit or negotiation and you will either win money or not, a contingent fee basis is when the lawyer only gets paid if you get money. So it is usually a large, pretty hefty portion of whatever money you get. But you don't have to put anything out ahead of time. But even if it is a contingent fee basis you should know if the lawyer is getting a percentage or hourly rate. How do they track hours? That should be in there. Financial stuff about if you are paying hourly how often you need to pay. Is there a deposit? What happens if you get done with the case and there is money left that you paid.

I also like to include something about kind of just laying out the terms of communication. So I do my best to answer phone calls in X time.

E-mails are quicker. The terms about communicating. There are things about the client duties. So you agree not to discuss the case without talking to me about it first. You agree not to contact the opposing party and you agree to sign papers expeditiously or quickly. Like any contract it is negotiable. So if you see something in an engagement letter that makes you feel strange or you don't like it ask them to explain it first. And if the explanation doesn't help you feel better you might want to ask someone else to take a look at it or walk away. But yes thank you for bringing that up. There is much more, if you have more specific questions about the letter of engagement go ahead and send a chat about it but the letter of engagement is super important. I would not advise hiring an attorney without one

>> NAIMA LOWE: And there is a helpful difference between, when that is clear, when the people involved explain things to me well and help me understand, I am pretty psyched. At least on the level of professional engagement that we are having. Without going into too much detail, I started to learn and appreciate this, the legal profession is huge. There are a million lawyers, practically a dime a dozen. An overpopulation. A lot of lawyers doing a lot of different things and working in different ways and with different kinds of firms.

And one of the things that I kind of experienced in the situation with Evergreen. When I was in a situation where it was just Sarah and I, am I going to be deposed. I have to go to the crazy investigation meeting and I have to ask you about the weird letter I got. Those kinds of things. Working with the person one on one. When we got to the point where, so continuation of the story at Evergreen and the biologist that will not be named. So he and the very big wealthy law firm sued the college and the state of Washington for racism against them as white people based on like Naima and black 20 year olds saying they did not like them. The state settled right?

And a point there becomes a question of can we work with this? So I needed to negotiate a severance from my contract and get out of there and deal with it and that was a bigger situation and we worked with a bigger term on contingency to make that happen. So I had no idea before I was starting that there were different possibilities like that where there could be a piece meal. Some people give you a flat fee for this entire set up. Here is an hourly rate for this. Here is the percentage of the contingency that will take, and that is both like, I recently was like oh, we are in COVID-19 I am 17 different high-risk categories. Maybe I need estate planning and a power of attorney and the people I contacted about that, that had information in the state of OK. It was a flat fee. Like we are going to fill the paperwork and give us the money and we will talk it through and do the thing.

I was thinking about doing an insurance marriage with my boyfriend and it was like we will get you a \$500 pre-nup. Other things you have to go hourly and on up to big complex litigation or things like that. So it was helpful in those initial conversations to also -- about contracts and possibilities. It was understandable if you don't know what is possible when you are approaching a situation, but once you get to someone that you are appreciating talking with, saying are you comfortable working with me on this basis versus this basis?

Do you think that this is something we can kind of like, knock out in a few hours of work or is this going to be a long played out thing what does it look like?

It my experience that the lawyers I have worked with that have been invested in a public service, you know, setting, to recognize that they are going to have individual clients that they are advocating for who don't have a ton of money. They are going to charge the fees they are going to charge and in my experience they have been helpful in telling me, this is what, this is what it is going to cost and here are ways you can save money. My hourly rate is what it is so who can avoid you paying me that, \$200 an hour to like collate the e-mail train you had because you did that ahead of time about the situation you are in.

The lawyers I have worked with who have been kind of engaged with me as a normal person and not like set that \$500 an hour going big old institution -- you know what I am saying --

>> SARAH LIPPEK: That is a great thing to suss out in a first meeting and we might be jumping ahead of ourselves. So let's circle back a bit. And say okay, let's say you approached your social circle and a law professor and the pro bono coordinator and you have found hopefully more than one, maybe three options of people you might want to talk to about becoming your lawyer.

So I want to spend a couple of minutes talking about how to prepare for talking to someone about becoming a lawyer and what a first meeting might be like and the kinds of questions you want to ask is that cool?

>> NAIMA LOWE: Go for it.

>> SARAH LIPPEK: Once you have the short of list of people. We are in COVID-19 so most people are meeting over a video call. I would recommend a video call as opposed to a phone call if you can do it. Ideally I would want a face-to-face meeting because so much of communication and understanding your rapport with someone comes from physical cues and gestures and postures so I would recommend meeting someone in person or see them on a video call in the first meeting. So when you set up the first meeting, like a letter of engagement is a red flag. If it is not there -- most good lawyers will offer a free consultation. So it is usually like they will say 30 minutes, but most attorneys spend between 30 minutes and an hour with you to determine if you are good for each other and they want to take the case and you want to hire them.

So I recommend calling up and asking about the person's schedule and finding a time to meet and talk and being prepared for the meeting before it happens. So hopefully whatever thing you are going through, that has brought you to the point where you want an attorney, maybe it is, I want you to look at the contract or I am getting deposed. I would recommend not talking about the situation with as many people as you can but if you have a partner or best friend, you know a family member who you talk to about big issues, I recommend telling the story to someone before telling it to the lawyer. So if something is unclear or whatever, someone can point it out to you and ask questions but mostly so you have done it once so the emotional freight you are bringing into the room, is not going to spring on you.

It is not harm or shame if you cry in the lawyer's meeting but you probably want to focus on the content of the meeting and less on what you are experiencing emotionally. So I would recommend telling the story once. Lawyers love a timeline so I would recommend writing down a timeline. It is going to be one of the things you are going to do if you hire them. I was hired in 2017, I worked without incident for a year. During that time high great employment views. At some point, my boss started hitting on me. Here is the first time I remember it happening and here is the date I e-mailed him and said stop so it is great to write out a timeline. It doesn't have to be a novel but just like, what dates you can remember. It doesn't have to be super perfect. Usually people are not keeping the records they should keep because they did not know they are going to be involved in a lawsuit. So you might know it happened near the winter holidays. We think it was winter 2019. If you don't know an exact date that is fine but write out a chronology of what happened that bothered you and make it complete.

If something happened that made you feel funny but you don't know if it is illegal or you don't know if you can do anything about it, put it in there. It is the lawyer's job to evaluate the facts that are useful and which are not so erring on the side of inclusion is a good idea. It is a good way to have more information that is useful. So write out a chronology. It doesn't have to be super detailed but first incident was around X date.

If you are involved in a dispute, someone didn't pay you for work you delivered, if you have receipts about the shipping or e-mails about the communication, anything you have to try to line that up and have that ready for the attorney because that is something they will ask from you if they start working for you.

So it is great to have that stuff lined up and it will help you organize your narrative so that it is easier to kind of tell what happened. So, that is what is going to happen at the conversation with the attorney. You are going to be asked to tell the story and it is not like a therapist. You don't need to tell the story with all of the details and emotional content. You will tell them again. They are going to ask you again about the story the next time you meet. But just to figure out if you have a case and if it is something that they are interested in you want to develop like a short narrative to be able to tell them succinctly what happened and what you think should happen.

And this is the big one. And you might not be able to -- you probably won't be in a position before you hire an attorney to actually make this decision, and having an attorney is one of the things that they will do for you is help you make this decision but it is good if when you walk in to talk to them you have an idea of what you want out of the situation.

Sometimes people are, they want -- money is the currency that people get compensated in usually. So it will help you manage your expectations about how much something might be worth. If you want other things like your old job back or the person to stop using your design on the website, if you want someone to give you the royalties they owe you for something you licensed to them. Whatever it is you want out of the situation to the degree that you know what it is, be clear about that.

And of course, like I said dollar amounts and the sorts of things that might be available is stuff your lawyer might help you on. Be able to articulate what it is if you are looking for something other than money. So talk to the attorney and they will ask you what happened you tell them they ask you what you want and you tell them and they tell you if they think they can help with that.

So at that point, then you might have -- so if they might want to work with you and you might work with them and you have a good impression at that point you start talking about the nuts and bolts. Ask questions like what is the communication style. Do you prefer to talk on the phone or by e-mail. How often can I expect to hear from you. If you e-mail me how soon do you expect need respond? Are you doing work on the case or is someone else in contact with me. Like a junior attorney or a paralegal. Some paralegals are brilliant and know about the law from their bosses. Don't be turned off if they tell you that but they should be honest with you that other team members are going to be working on your case.

So ask things like that and ask what they expect of you. You want to ask the money stuff like do they require a deposit, how soon do you have to give them the

deposit and how often do you have to pay the bills and how do they track their time. All good attorneys should give you a statement each month. An hourly minute by minute usually six minute increments detail about how they spend their time. So it won't be like worked on case for eight hours. It should be like, it will be like I wrote an e-mail to opposing council I did research on X issue. I drafted a memo, a brief. I filed a motion. I went to a hearing. So it should be pretty detailed whatever statement you are getting. It should be detailed and it is conventional for it to be in six minutes increments. You might ask, if money is a concern and you are worried about not being able to afford the attorney tell them hey look, if you think we are going to go over \$500 this month, I need to know before you get to that point. Call me and I will decide how to proceed. If you think here is what I can spend in a month on the case can I work with that. Or are you willing to work on a contingency fee. The lawyer is making a bet on the contingency that you will be winning the case or getting a settlement. So that is when a lawyer feels good to get something out of the case and you want to make sure the terms are clear before you sign off.

Usually it is a percentage. Most often I see something between 20 and 40% of a settlement for fees and some attorneys put costs on that. So if you have to pay for expert witnesses or mediators or investigators or accountants, those people would be paid by you usually, so all of that stuff should be clear in a letter of engagement. So if is not clear clarify it and if they don't clarify that is fishy.

That is if everything goes well. You have had a lot of experience talking to attorneys but maybe we could talk about the things that are red flags when you meet someone for the first time what might make you feel like this might not be the right attorney for me.

>> NAIMA LOWE: I will say a bit but I want to move to questions because we are looking at the end of time. But if you have those red flags about communication pay attention to them. Because you are dealing with a situation where someone is working for and with you my instincts, your instincts are good.

And for me it is like I'm like a small business. Across the board. I like being able to talk directly to the people I am working with et cetera et cetera. So my experience has been better in those settings than with the giant firm doing all of the things that I want, that has been a better relationship for me.

But even in the situation where things have been less than ideal, being in a position where I have an understanding of what my expectations are has ultimately helped it work out.

I won't labor you with the bad -- instead I want to answer these a couple of questions we have. Thanks to you, and thanks for your patience I am sorry it is going to go a bit over. And if you do have it go we are recording this entire thing and so you will have access to it later.

So the first question I have is what are your thoughts on Title IX coordinators and/or university equity and civil rights compliance offices that are applied by larger institutions, are they reliable resources?

I will answer that question first, briefly and say no. Are they reliable resources. It is nothing to do with the individual people. I have known people in those roles. People I have gone to school with and I respect and love, ultimately if they work for the institution they work for the institution. Now sometimes the people do carve out a piece where they are trying to have some kind of independence right? Like in work we did, there was a compliance officer at Evergreen. I trusted her being forth right and business like, especially compared to these whackie humanities professors wanting to talk all day, having a lawyer who was straightforward about the law and expectations was great so it was not personal about her. I trusted her integrity.

But ultimately, at end of the day, that role tended more towards protecting, maybe something tied to Title IX is different but the roles, we know if we have worked in higher Ed. There is racism, I know let's do a three year search to find a black woman to hire to do the work and we are going to set her up so it is hard to do the work well.

And then make changes and she leaves. I have seen that happen ten times. It is not about if well meaning can people have the right intention. If it is a real life straight forward, you are in a kind of -- antagonistic, in that kind of situation with the institution, the institution is ultimately going to be trying to protect itself. And that person is working for the institution and it is -- yes -- so that is my take maybe different than Title IX.

>> SARAH LIPPEK: You kind of faded out for a second. You are talking about human resources people?

>> NAIMA LOWE: Title IX coordinators a, university and equity and civil rights compliance officers. General question about how reliable are they as sources of support for I am guessing someone who is a staff or faculty at that institution.

>> SARAH LIPPEK: So, Title IX coordinators, have a dual loyalty. They do work for the organization and their job is to insure compliance with Title IX and federal regulations. So on one hand Naima is correct. They do work for the institution and they are you know, even when there is an investigation going on, it will often be, you will see subtle things, an appointment could go one way or the other it will almost always go to the institution. So a Title IX coordinator is useful because they can talk to you. But if you are progressing in a complaint that implicates the institution I would recommend getting your own attorney that said there, are many legal processes by which it is necessary advantageous and sometimes necessary to have made a complaint through human resources, your Title IX coordinator, before you go on to next steps in mediation or a lawsuit. So,

you know, I would say -- to be safe you get your attorney and then you (mic cutting out).

>> NAIMA LOWE: You cut out for a second. Say that again?

>> SARAH LIPPEK: I would say you get your attorney, and then they help you make your Title IX compliant ideally but if you need to make your complaint ahead of time go for it but be careful about any kind of language that implicates you. You know. That says anything about what your reaction was or anything like, I was getting headaches. I would be very very judicious and keep your cards close to your chest as far as anything you say about your actions or yourself. Because that is all stuff that (mic cutting out) statements that could you can't contradict later if you want to. Make sense?

>> NAIMA LOWE: Yes and I will say, you cut out a bit, that value of, you might work with the Title IX officer but having your own support, I will say it has been useful as times for me to be like, have Sarah say "Naima this is where you shut up. This is where you don't say a word." These are helpful things in dealing with the processes. Even when the person is maybe running an investigation. In their own good faith attempt they might be trying to be helpful. But after working at Evergreen for a long time I had to work long to dislodge my institutional loyalty.

And that was really helpful because the institution was not loyal to me. It was not that I did not like that person like, but the institution's job is to maintain itself and mine is to maintain myself. So the second question that we have is, for artists and self employed folks can you talk about protecting your finances prior to starting litigation. Is it important to start an LLC or take other financial measures to protect assets and art work before hand. I am assuming that means before entering into some kind of complex legal providing or maybe in general is it useful to protect your assets.

I am assuming you go into a providing, what are useful things to do financially to protect yourself.

>> SARAH LIPPEK: It varied widely depending on the lawsuit you are engaging in. There are many types of lawsuits for your assets that are not going to be in danger. That said, civil litigation, there is always the possibility that the other side will win and they will be awarded attorney's fees. So it is never impossible. It is often unlikely, but it is never impossible that a judge is going to order that you pay the other side's legal fees. So to that extent, your financing, you know, might be vulnerable to having to pay legal fees. That said there is not really, you know without a particular situation there is not really necessarily a direct path from I am getting involved with a lawsuit, like my work is going to be in jeopardy. There is not a type of lawsuit where a painting is automatically awarded to someone else if you lose. Maybe if someone is suing because they paid for something and then you did not deliver it. A judge might order that thing handed over.

If you give the thing to an LLC or corporation that you run it doesn't protect it if that makes sense. More particular than that, you don't have to have an LLC to have a lawsuit and you don't have vulnerable assets because you are going to do something that might end up with a judge involved.

But I would recommend asking your lawyer.

NAIMA LOWE:>> That was the other thing I was going to say there are times I have entered situations, where I am like I am not going to have anything and there are moments where I sell my house, so what do I have to manage in this situation? Around my own assets? Similar to what Sarah said there is an outside chance around this, legal fees, if you go as far as a lawsuit being awarded, but that it is less likely et cetera et cetera, and you know, and having that in a case by case is useful and unfortunately, some of the -- I mean, does an LLC in itself, it is called a limited liability corporation. What is the limitation of liability that it is -- actually protecting something in that sense I don't fully understand. If you can't explain that to us in five minutes I understand

>> SARAH LIPPEK: It gives protection of liability of something done in the course of a business. If you are driving a car for your boss and you get an accident it is the company, it is potentially the company's liability rather than yours personally and that is the one of the major things the companies are there for. Tax liability for the company as opposed to the individuals but that is more than five minutes.

One of the things I was going to say about legal fees and cases in general that you know, it is important to remember that upwards of 95%, sometimes the cases are like 98 or 99% of cases don't go to court. They never end up with a trial. Most cases settle in negotiation. And so, you know these types of things, and attorney fees are rarely allocated in mediation. So that is why I say it is unusual. Unusual cases where an individual person is ordered to pay the legal fees of an institution and it is almost never on the table. For an individual versus an institution and the vast majority of cases settle in mediation. So that is another thing to think about when talking to attorneys. The way mediation works in 99% of cases is called shuttle mediation which means it is not a face-to-face conversation with you and opposing parties. It means that you and your lawyer are in a room, usually for a whole day eating snacks and you make, the lawyer makes a big binder ahead of time to talk to the mediator, and whoever you are opposed to, they are in a room with the lawyers eating snacks for a whole day. The mediator goes back and forth bringing offers and trying to get people's expectations closer together until you reach an agreement. So that is what most attorneys are going to need to do at some point. So when you are talking to someone and you are thinking about whether they are a good fit for you that is usually going to be your end game. Unless you are getting a little consultation. Like look at this contract or how do I fill out the green card form. If you are going to be involved in any kind of matter that

involved someone else that you are opposed to that is the end game. You are looking for a strong mediator and a good negotiator for you. So if you talk to them you want them to be concise and forceful and able to communicate with force, you want them to be someone you can picture kind of advocating for your case well in a mediation situation.

>> We have one more useful question here. Can you talk about the difference between arbitration and mediation?

>> SARAH LIPPEK: Yes. Mediation happens in almost every case arbitration happens because there is an arbitration clause in a contract. When you looked at your contracts look for that. It doesn't seem like the most meaningful important thing but it is quite important. Arbitration is binding mediation. Mediation is a process where two parties try to reach an agreement. And if they reach the agreement they sign a legal settlement. So they are bound by the settlement. Arbitration is a hybrid between mediation and a court proceeding.

So arbitrator is almost always a judge or ex judge -- not a current judge. Almost always an ex-judge and in this case instead of having a mediator that runs your offers back and forth and tries to bring you closer together the arbitrator makes a decision on the case.

So you still have shuttle mediation and you present your case but it is going to be focused on the arbitrator asking questions about the fact and going back and forth and seeing what people want and what the case is like.

And in that case it is more legal analysis and less negotiation. And the arbitrator is like a judge. The arbitrator makes a decision in the end that everyone is bound to and it is not necessarily a compromise between two people or a settlement you would have reached otherwise.

The other thing to know about arbitration --

>> NAIMA LOWE: That is less frequent in the types of situations that you are in than mediation. Mediation is more common.

>> SARAH LIPPEK: Mediation is more common but a lot of contracts have an arbitration clause in them where the institution is trying to govern the terms and get out of mediation. So the thing to know about that is when a company is dictating that there is going to be arbitration they often name the arbitration firm. So something to know is if you are in a dispute with the phone company or a big institution or university or something like that that goes to arbitration all of the time and have the boilerplate contracts that all have an arbitration clause then they are probably the biggest customers of the arbitration firm if that makes sense.

They are supposed to be neutral but when you look at the arbitration record, often you will find yes, this neutral arbitrator decided for the company 95% of the time and that is not uncommon. So I generally disprove, disapprove of arbitration clauses and I try to take them out. That is different than a venue clause. A venue

clause is when it says in the contract if there is a legal dispute we are going to do it in X county or X state court.

And that is different. But arbitration clauses are disadvantageous to the little person and advantageous to the person setting up the clause. So arbitration are one of the things I look for and say I don't like that in a contract

>> NAIMA LOWE: I learned something today. I did not know that. I knew that arbitration was about someone making the decision but the clauses and contracts, it makes sense that you know, that it is in the interest of the institution to hire their own people. And that is something I have experienced. Sort of vague mediation processes where everyone involved is like, chosen by the institution and works for the same people of the institution and same firm and stuff like that.

And you know that is different than getting to a point where in, where you are actually somewhat operating as equals in negotiation. And you know, I think because I don't want to go too far over our time that is a great place to circle back to just the overarching point that I am pretty keen on in terms of really how we think about ourselves as workers.

And our ability to negotiate. There is a reason that unions exist and part of that is they are called collective bargaining agreements. You are working as a larger entity that comes to the table as an institution whose job is to protect itself -- I am not trying to make the case that unions solve all of our problems although it solves a lot of them.

But it is a great thing to keep in mind. The difference about how we are treated in certain contexts and what our expectations can be. Right? I think it is easy for us especially in this moment anti union everywhere, you know, artists as these kind of like, pet smart people of philanthropies, this is, flies in of the face of what all of that work that we all benefit from to sort of like create protections for us as people who work and who contribute cultural physically economically and otherwise, deserve to have.

And that for me, there is a combination, it this is why I wanted to share this and I appreciate you for coming and paying et cetera, but there is a mindset shift that is part of the phenomenon that can be individual in terms of like oh shit the thing happened call Sarah early in the morning.

But in terms of how we think about our work more broadly. I feel very very clear about, maybe is it a -- I was raised by professional artists. And my sensibility about what that means and why it is valuable to think of our work as work, was well established early but I do need reminders and it is often in moments of duress when that happens. But I hope there are opportunities for us collectivity in the world and in this moment in time to take some of the tools and energy that we often bring as artists to the movements that are around us.

To think about our own labor and its value as well. That is where I am going to close my thoughts. Sarah do you have anything you want to add?

>> SARAH LIPPEK: I echo that sentiment I hope none of you work for exposure ever again and if you are told you can't negotiate you realize that is a point of negotiation. Read the fine print. Always know that you know. If you don't feel comfortable with something in a contract cross it out before you sign it and see what happens.

I am serious I do it at the doctor's office. No I am not willing to have my information shared for research or marketing. Cross it out and tell them not interested in that. You know let's talk about it -- I would like to consult with someone. I guess -- always ask for time to review the contract. If they refuse that is sketchy and a warning sign. I hope that everyone feels empowered and that they are at a negotiating table regardless of what table it is, you are always in a position to negotiate. And I don't want anyone to feel like they are supplicants because they want to do the fellowship they are being offered or the work they are being offered. So I wish everyone the best.

I am happy -- Naima put my e-mail up if anyone wants to call for -- a consultation.

>> NAIMA LOWE: I will include it on the worksheet I sent out to folks. And it is listed as a resource and stuff. And yes, that is where I am going to leave us. Thank you so much for joining us today. And for your participation. And for your questions. And be well. Fuck the police. I will see you on the flip side. Bye

>> Thank you.

>> Bye.