

Active Hope - A podcast collaboration

Episode 4, Part 1 Transcript

Marc Bamuthi Joseph: My name is Marc Bamuthi Joseph. I am a poet, I'm a dad, I'm an educator.

Kamilah Forbes: I am Kamilah Forbes. I am a storyteller, a director, a producer, a wife, a mother, a daughter, and the executive producer of the Apollo Theater.

Paola Prestini: My name is Paola Prestini. I'm a composer, I'm a mother, a wife, and a collaborator.

Marc Bamuthi Joseph: For the Kennedy Center.

Paola Prestini: For National Sawdust.

Kamilah Forbes: For the Apollo Theater.

Marc Bamuthi Joseph: This is Active Hope.

Kamilah Forbes: This is Active Hope.

Paola Prestini: This is Active Hope.

Kamilah Forbes: Hello.

Marc Bamuthi Joseph: Hey my friends.

Paola Prestini: Hello, hello.

Kamilah Forbes: Hello friends, friends, friends. Marc and Paola, so good to see you.

Marc Bamuthi Joseph: Hi, it's always so lovely to see you all. Yeah.

Paola Prestini: Good to be together.

Kamilah Forbes: Awesome, awesome. Well, today we are here to talk about some really exciting, futuristic exciting, forward looking, forward thinking, [laugh] about futurism and I'm really struck by this theme today. I know we have some three exciting guests that we'll be listening to that you both have been in conversation with, that I'm excited to bear witness to that conversation and be in dialogue with your brilliant minds.

Paola Prestini: It's an interesting moment because I feel like in a way we didn't know how we were timing these themes when we were doing it, and it feels, right now, that this is exactly the moment to be talking about futurism. The cities that we live in, I don't know if you all feel this way, but this energy is bubbling in the city just waiting to explode. And so it feels really like the perfect moment to be not just looking at the future, but to be also looking back and to be saying, "How can we really process and step in?"

Marc Bamuthi Joseph: Yeah. That's excellent Paola, we're returning. When we first started this enterprise, we were just trying to figure out how to tread water in the present, when there was both this idea of we have to survive, we're walking across the sands, we have these creative impulses, not exactly sure what to do with them, if the transactional kind of format, the transactional paradigm isn't available to us. Now here we are nearly on the other side of that particular desert and it's like, "Did we miss it?" Was there an opportunity to design the future and we...

Paola Prestini: I think it's great that you're putting it that way, I think we're in it, because when you think about the future, people love to think about technology and AI and we're going to hit some of those things, but actually I was reading a little bit from one of the guests that we have today and futurism is all okay until we talk about social change, right? And then it's like all these divergent truths, all these divergent realities, all these divergent wishes, right? And so that, I think, is where we come in as artists, and as responders to culture as makers. How do we look at this, and how do we thread this together so that that impulse becomes the reason for technological innovation?

Kamilah Forbes: That's right. How are we transforming our now for tomorrow, right?

Paola Prestini: Mm-hmm [affirmative]. I want to play a clip by Ash Koosha, a British-Iranian multidisciplinary artist, futurist, innovator, and technology entrepreneur. He's using computer software such as AI and VR in his work. This tune is called Dive.

[Music: "Dive" by Ash Koosha]

Paola Prestini: Wow. Ash Koosha.

Marc Bamuthi Joseph: Wow. Extraordinary.

Paola Prestini: Ash was in residence at National Sawdust this past January and created an incredible, incredible work.

Kamilah Forbes: I think we have a guest, yeah?

Marc Bamuthi Joseph: Yeah. So I first encountered our first guest, Marina Gorbis, before I started working at Yerba Buena Center for the Arts in San Francisco. So, before I was interviewing or as I was interviewing for the position, which was as the director of performing arts there, YBCA was setting up a visual arts exhibition curated by the incredible Betti-Sue Hertz. The exhibition was called Dissident Futures and the prompts for collaboration or the prompt that was supposed to spur their idea of how I would handle collaboration was to think about how I would respond to a visual arts exhibition on the future, through the lens of performing arts and part of that engagement at YBCA led to Marina Gorbis and the Institute for the Future, which is probably the world's leading foresight education and future's organization and what I'm loving about this interview that we're about to hear, is that it sets terms, it defines terms, which is really important, I think, because when we think about the future, it feels very amorphous and we could be floating out there, but she grounds us and not only does she ground us in a lexicon and terminology that feels very sound, but she also grounds us in a vision of how artists are located in the future. So let's check that out.

Paola Prestini: It's exciting.

Marc Bamuthi Joseph: Let's grab a listen. Lucky me, lucky us.

Marina Gorbis: Lucky me.

Marc Bamuthi Joseph: We get to hang out with my very good friend, Marina Gorbis. It's such a pleasure to be here with you on the Active Hope Podcast. So I'm wondering maybe if you could start by just telling us a little bit about the Institute for the Future.

Marina Gorbis: Sure. The Institute is a nonprofit organization. We are located in Palo Alto, but we have people in different parts of the country and we work with people from all around the world. Our mission, I think to put simply, is to disrupt short-termism. We think that short-termism is one of the existential threats to humanity and if we needed proof of that, what we've just experienced and continue to experience, is a direct result of short-termism because as much as we talk about these unpredictable events, this particular event, the pandemic was very, very predictable.

Marina Gorbis: The knowledge is out there, the Institute basically did a game called Superstruct in which one of the scenarios we called it, ARS, Acute Respiratory Syndrome, and it's very much what SARS and what we've experienced today. And so we were not the only ones, a lot of people were thinking about the possibilities and likelihood of something like this happening, but there are very few incentives for people to actually change their behaviors and do things to prepare for this. So this is one of those things that very much proves the value of what the Institute does, which is help people really imagine different possibilities for the future and also help people prepare for these possibilities. And so to really practice long-termism rather than short-termism.

Marc Bamuthi Joseph: I imagine that there are any number, on a daily basis, just pieces of vocabulary that you introduce to your counterparts in dialogue that help to refocus how people think about the future period. And one of the things that I remember is you talking about a utopian dystopic and... Can you just talk maybe a little bit about how you define variations in futures or in future perspectives?

Marina Gorbis: Yeah. There are many different approaches to thinking about the future. Scenarios is one of the methodologies we use and particular methodology we use is called alternative futures methodologies that actual comes from Dr. Dater, who is a futurist and was teaching at Hawaii, University of Hawaii at Manoa. And he posited, and we believe in that, that when you think about all these visions of the future, there are four archetypal ways in which we think about the future and construct scenarios in our minds. One is what we call growth, which is basically continuation of things as they have always been. It doesn't necessarily mean growth, but it means we are going to continue on the same path, and that's the easiest thing to envision. It's what we all think about every day, that things will pretty much continue as they've been.

Marina Gorbis: The other archetypal scenario is collapse. So something is really falling apart, something is breaking, it could be a system or subsystem, now we're talking about climate collapse and things like that. So interesting enough, a lot of people love envisioning collapse because things are complex, we live in a very complex world and it's hard to change. So why don't we just start a new, we just destroy what's there and build something new. The other one is constraints. So you're operating under the environment of some form of constraints. So now we're talking about resource constraint, like water shortages and things like that, where you need to constrain your behaviors, there's a limitation.

Marina Gorbis: And my favorite one and really the one that's the hardest for people to think about is transformation, where we're really moving into something very, very different. We're not destroying it, but we're transforming into something new and that's the hardest one for people to envision, mostly because when people think about the future, what's difficult about it is that they base it on their own personal experience and let's take a lifespan, at most a hundred years, about right. And so we've come to believe that everything that we do and how we behave and how things work, that's the only way to be in the world, right? Like it's almost preordained, this is what it is. We go to work from nine to five, we take vacations for a month, we do this, the school call is followed by maybe college, by work and all of these things. So we think in these sets that are very deterministic in some way. And when you think about transformation, you really have to put yourself into some very other space, and that's why artists are so important. I always say that artists are futurists, just inherently futurist. Because artists are able to envision something that we have not experienced, that may not exist or they have to reformulate it in a very substantial way.

Marc Bamuthi Joseph: It's a little more ethereal, and maybe that's another point of separation, because what you're talking about in terms of a transformative future feels like the result of an ontological exercise, like a transformation of the psyche.

Marina Gorbis: Exactly.

Marc Bamuthi Joseph: How much do you think, or how much do you talk about the psychology of the future, something that's more humanitarian? What are the elements that you play with in thinking about psychology of a transformational future and what do you think we need in the present moment in order to create enough critical mass that we might be positioned towards a transformational future?

Marina Gorbis: Yeah. You're bringing up something really interesting, which is that we believe that the future does begin in the imagination, right? Like before you can build it, you need to be able to imagine it, right? There is a transformative element of future thinking because you are ultimately putting doubt into what's here and how we came to that, but ultimately it is about imagining alternative possibilities. I mentioned Bill Dater, a professor in Hawaii and we have this logo or words or sentence on the windows if you come to the Institute, that any credible statement about the future should appear to be ridiculous at first and we truly believe that. If you think about a lot of things in what we're living today, probably it looked pretty ridiculous even maybe 10 years ago? Definitely 50 years ago. So allowing yourself to imagine really all different possibilities, is where the future starts. Those are the seeds allowing people to participate in that exercise and imagine something very, very different.

Marina Gorbis: And the other thing is that there's these official futures, right? Who is allowed to participate in the conversation about the future? If you think about a lot of companies, a lot of business organizations, they've been using this technique. They use it when they do strategy work and others, but how many people are not part of this conversation about what the future should be? If you go to Silicon Valley where I am located, you're regaled about future visions everywhere. You go to every startup and they're changing the world. They feel like they own and they're building the future, right? And then we have vast groups in the population, obviously, they believe that they don't have this agency, that the future is something that happens, it's done to them.

Marc Bamuthi Joseph: Yes.

Marina Gorbis: When you see these driverless cars driving all around Palo Alto, you feel like you're in the future. It's like you are a participant, but a lot of people don't have that feeling, they feel like they're victims of the future. So a big part of this exercise, a big reason why future thinking is so important, and it's important for a lot of people to engage in this conversation, is because it is transformative. There's something that happens in how you think when you're allowed and you're invited to imagine these different futures, when you're a participant, when you have some say in it, and so you become less of a victim of it and you start feeling you have agency to shape a desirable future or the kind of future that you want to live in, not the future that's brought to you by Silicon Valley.

Marc Bamuthi Joseph: I want to read back to you something that you said along those lines, if that's okay, and just ask you to react. You say, to paraphrase Margaret Mead, "We are all immigrants to the future. None of us is a native in that land. The very underpinnings of our society and institutions from how we work to how we create value, govern, trade, learn and innovate, are being profoundly reshaped." Can you talk about that sense of exploration, and how it works with how you run the Institute for the Future?

Marina Gorbis: Yeah. It kind of comes from I'm an immigrant, I came here actually as a refugee a long time ago and it's a really good place, this kind of otherness, I always felt that it's actually my super power. A friend of mine once told me, "You're just like Pippi Longstocking." Whatever we talk about, you come in and say, "But in this place and on this island, it looks differently, but if you look at it here, people are not thinking that." And this sense of there are many different ways of looking at the world. There are a lot of things that the immigrants do when you come to a new land, right? You have to watch for signals, you have to learn a new culture, a new way of being. I think the most important thing that we need to do is not to put easy and early judgments on things.

Marina Gorbis: There are a lot of things that evolve. We have trouble dealing with emergent phenomena, phenomena that changes as we influence it, and the future is kind of like that. You have to imagine new possibilities and then you have to go back and think about, how do I navigate towards those possibilities? And also the future is not like a one point destination.

Marc Bamuthi Joseph: Right.

Marina Gorbis: Every time we come up with a solution, you're like, we live in the remedial world and as humans we are constantly remediating ourselves and our cultures and our environments. So I think it's really important to think about, as a continuous process, whatever solution we come up with is probably not perfect. So you don't want to be stuck in that solution, you want to be constantly looking at it, analyzing it, I'm not saying you constantly have to analyze and not move on anything, but you have to be looking at these feedback loops and where there are negative feedback loops that are appearing and try to remedy them. So it's not a one point destination, it's something we have to be engaging in all the time.

Marc Bamuthi Joseph: I have one final tongue-in-cheek question for you and you've actually already answered it, but I'm going to ask anyway. Given your expertise, given your pedigree, your knowledge base, your understanding, what are three things about the future that you know for sure?

Marina Gorbis: Okay, for sure?

Marc Bamuthi Joseph: Yeah.

Marina Gorbis: Okay. I'm going to try to come up with three. Well, I know that night will follow day, and that the sun will rise after the night. I know that spring will follow winter. These are patterns that we've examined and experienced, those are certainties in the world, but that's about, I know there's 365 days in a year, I know that Earth revolves around the sun, all these things that are just so deeply, like they are the foundation of our knowledge. Yeah, so those are the certainties that repeatable, it's something that we can be sure about. But even within that, what is the spring gonna look like?

Marc Bamuthi Joseph: Yeah, right.

Marina Gorbis: That's something we need to shape.

Marc Bamuthi Joseph: It really does speak to the role of artists or just creative people, doesn't it?

Marina Gorbis: Yeah. I wanted to tell you this, that I've been advocating and I think we need to conceive of art as essential work, and just like we think of care and infrastructure as part of infrastructure, as a social infrastructure, I really think that we need to change that narrative and make art into essential social infrastructure and into essential work.

Marc Bamuthi Joseph: Yes. Yes. Especially if we plan on being here in the long-term. I have no idea what the weather systems were like in the 1600s, the 1700s, but I know Mozart, I know Michelangelo. I have-

Marina Gorbis: Yeah, we know it at the personal level, that's how we're surviving, right? Even through this, it's like we're all doing something creative, some art, but we fail to recognize it on a societal level.

Marc Bamuthi Joseph: Well, here's hoping you're right. Here's to-

Marina Gorbis: Here's to more art and artists.

Marc Bamuthi Joseph: Here's to a future by decree of my good friend Marina. I really appreciate you, I really appreciate your time. Thank you so much.

Marina Gorbis: Thank you. Thank you Marc.

Paola Prestini: I needed to hear that today. That was incredible.

Kamilah Forbes: Wow. So many gems, so many gems. How empowering was that conversation, just the idea of imagining a future and the fact that those who do it best, we live in that world of imagination. You have to think big and broad in order to build the system. I mean, that really empowered, that art is essential work. I just-

Paola Prestini: And that the only thing we know for certain-

Kamilah Forbes: So much to think about.

Paola Prestini: --Are these things that often we overlook. That if you give a seed water it will grow, that the sun will rise. Those are profound things that give us all these rhythms of life, but where it takes me to is really to our field, because I think right now we are in a place of re-imagining and I think that there's so much to learn from what she said.

Kamilah Forbes: Yeah, I mean, you're absolutely right on that and yet it's still something that I'm sitting with, especially as we talk about designing the future within our institutions. What really struck me, what she said was this concept of victims of the future and the privilege that sits within this idea of long-termism, right? Taking it to even our institutions, but there are very few who have that financial and economic privilege to think outside, beyond three years, five years, 10 years, 15 years. So there's always something. So that really hit me, of where that chasm sits to dream bigger than tomorrow, than next week, than next month, but how necessary and vital it is to our survival to go beyond that short-termism chasm. How do we fill that gap?

Marc Bamuthi Joseph: Yeah. There are some characters within me that I would not be very proud to take out or show out if put up against the wall. Like if you put my back up against the wall, there are certain beings that live inside my body that would emerge, that you probably don't want to see like just on a casual Sunday. That's short-termism, that kind of urgency. And we apply that to economics, we apply that to organizational planning, et cetera. But the notion of an official future or these kind of concurrent sets of official futures, Kamilah, which you're talking about, the passivity, the victimhood of folks believing that they are victims of a pre-ordained, externally authored future.

Marc Bamuthi Joseph: This is how, I think, most of us think and function and there's a certain level of safety in that. But the premise that dreaming is part of the democratic enterprise that actually in order to sit safely and securely within a democracy, not only do you have to be able to sustain yourself on a financial level, but you also have to be able to dream something other than what you were given. Otherwise, that victimhood, that passivity, it overcomes us, and that's really when authoritarianism takes hold, which is where the artist comes in, in terms of hacking.

Kamilah Forbes: Yeah. Mmh. That's right.

Paola Prestini: If you think about it, it's also... like to put it in the crassest way possible, it's about use. People don't see use for people, and that's the problem, right? They don't have imagination to see that you can take an 80 year old or 90 year old worker, I mean, there are ways to combat this sense of victimhood, but it takes imagination and it takes also understanding what you can gain from different realities. And that's the thing I think about our field right now, is that everybody needs each other. We're not going to make it without the legacy institutions, we're not going to make it without the people who have left the field because they can't survive it, we need them too. But it takes that radical re-imagining to say, not use, because that's the wrong word, but meaning, how do you find meaning in different realities?

Marc Bamuthi Joseph: And how do you position yourself in the present moment as a vehicle for the future? She talked about four different kinds. She talked about scenarios as a way of looking at the future and she talked about growth. We will emanate from this point and expand. She talked about collapse, which she said is the most popular, we will emanate from this point and everything will fall apart. She talked about constraint and constraint is the nonprofit paradigm, right? We're going to move forward, but there'll be less then, than there is now. And then she talked about transformation and the funny thing about arts organizations, is we work with transformational beings with a constrained

mindset. So how do we flip the mindset so that we are both thinking about ourselves as transformational agents and also thinking in terms of a transformational psychology, in terms of what we invest in, how we program, where we situate ourselves in the public imagination and in the body politic.

Kamilah Forbes: Completely. I completely agree. I always think we ask artists to take so huge risk, but where we are institutions, where are we risk-taking for the future? Where are we being bold, where are we being imaginative? I love even the notion of collapse that she brought up, right? Where are we willing to collapse what we know in order for transformation to take place? And it's a scary thing, but at the same time, it's quite exciting.

Paola Prestini: Well, and it's interesting you need to be comfortable with risk, right? Which inherently you are as an artist, comfortable with risk. But how do you bring that risk when you have stakeholders that may not understand that that risk can actually lead to transformation?

Paola Prestini: [Music underneath] So I'd like to play clip by composer, performer, and media artist, Pamela Z. Pamela gave a live demonstration of her work with electronic processing samples and gesture activated mini controllers in a live stream masterclass at National Sawdust. Let's hear it. [Pamela Z singing in foreign language and vocalizations with looping effect]

Marc Bamuthi Joseph: Wow. Pamela Z.

Kamilah Forbes: It's beautiful.

Marc Bamuthi Joseph: You know, going back to the Marina Gorbis interview, she talked about transformational future. She talked about official futures and she situated herself in Silicon Valley and essentially, that the authorship of the future, the authorship of these official futures, was being held by technological companies whose machinery dictates to us what's coming next. But artists, through music, through sound, through projection, through fashion, artists give us a sense of what is emerging and in that case, the Apollo Theater is a future lab. It's a place of history and legacy and lineage, but it's a future lab. National Sawdust is a future lab and that also is just a different kind of positioning. Do we want to be the kinds of places that tell you exactly what is the now or can we expect and court audiences and a broader public that's very much interested in what might be?

Paola Prestini: I love that.

Marc Bamuthi Joseph: Because the what might be is sorely lacking in our public discourse.

Paola Prestini: Yeah, today my good friend sent me this article and it was really painful to read. It was an article in Harper's and it was painful because it's actually the reality of all of us artists and all of our friends who are artists, and it's talking about really the big tech companies and how in order to ever be able to dignify an artistic existence with financials, we actually really need to break up the big tech, right? And that fundamentally, if that's not done and if we don't adopt different measures, kind of what she was saying about really integrating art into the fabric of life. Like if you take Ireland, the first \$50,000 of income that an artist makes is not taxable. I mean, can you imagine that? What would happen if we begin to rethink the economy of how artists are supposed to survive.

Kamilah Forbes: But it's also valuing, there's-- God, Paola, what you said, that's so brilliant and where we see value of artists' contribution and other countries and Bamuthi, you said this interesting, right? Like, I didn't know the weather patterns in 1600s, but I knew Mozart. I knew those folks, so that was my way in. So if we're putting value in the future, we have to put value in artists.

Marc Bamuthi Joseph: Yeah. Marina says that the future starts in the imagination. And I'm curious for you two actually, and this idea that any credible projection of the future should be ridiculous, should first appear to be ridiculous. What did you all see when you were younger that was utterly ridiculous, that made you believe that you could make the future?

Kamilah Forbes: I think about the moment where making things was one of my earliest memories in a theater. And remembering the lights going down and that feeling of just expansiveness in the dark, and then all of a sudden the lights and the music started on the stage. And I remember the feeling I had, the feeling that magic is being created in this world, that I, my body is starting to levitate out of my chair, I'm leaning forward to understand what is the magic that's being created in this black box that keeps me riveted at the edge of my seat for the next two hours. And I remember that feeling and that feeling wanting to propel me to continue to make that feeling again, to continue to make something, to continue to fill the void, fill the black box. And that's not necessarily always for art, right? Although clearly I'm an artist administrator and clearly it is, but I think it was always that feeling to move bodies myself and others in that same way that I was moved in that black box. That's what I remember.

Paola Prestini: I guess for me it was always two things. It was one, which was just the power of song [Singing break by Du Yun]. It was something I grew up with, it was hearing songs in my house and being able to, I don't know, to feel better because of a song or to feel connected or to overcome pain because of a song. And then quite frankly, it's actually exactly what you said Bamuthi, but it's been reaffirmed throughout all chapters of my life, whether I'm... I was writing my music at 10 or 11 years old and all the books in front of me had male composers and it didn't dawn on me then, I didn't think a woman could be a composer, but I was writing.

Paola Prestini: And then at Julliard, I was there and the only woman I ever studied was Hildegard von Bingen. She was the only woman in all of my history books. Like that couldn't be true, it couldn't be that women didn't compose and then further down the line, creating a space where people actually helped each other, it couldn't be true that people really didn't want to help each other, right? So it's always been that, it's been there has to be something better than what is around, which I guess is a form of defiance and maybe... I don't know.

Marc Bamuthi Joseph: Well, that's the word, I was going to use the word audacity. It does take a little bit of audaciousness, but it's also kinda matter of fact, that question. This can't be true, this can't be it.

Paola Prestini: [With Bamuthi] This can't be true, this can't be it.

Marc Bamuthi Joseph: Yeah. One of my transitional points in organizational design and beginning to work in leadership at an arts organization, is I have made culture with nothing. We make culture on the block. Literally we made culture in my boy, Tariq's room. I've heard, Paola, maybe this is you, but you know those composers that don't have any instruments at their disposal and they're on a plane and they make an entire comp., like we can make with nothing.

Marc Bamuthi Joseph: So if you have organizational resource and you have organizational positionality, then you can go ahead and make an organizational future that is in defiance, that audaciously moves against the way that by creed or original opening or original mandate can actually do something different, do something other than what it was originally intended to do and maybe our organizations, organizations like ours were originally intended to give, Kamilah, that give people that moment of magic in, here's a box where we can all be in magic together. But maybe also: here's to taking all that magic that happens together in a box and using it.

Kamilah Forbes: Yeah. Those are facts [laughs].

Marc Bamuthi Joseph: And using it in a very specific way oriented towards a future that actually is an improvement upon, is part of the transformational future that the music that we're listening to, that the visuals that we're looking at, that the words that we're hearing, they're all indicating something. Now go use that. And it's the institution's responsibility to, I think, also direct the public imagination towards using the magic towards the future that we want. It's not enough to say, "You presented it, now go do, like, whatever."

Paola Prestini: Well, and then there's this further notion of we've all been in these boxes, right? And we've been communicating and I was talking to this wonderful, incredible person at Sundance and she was saying that it's like we've been a balloon up in the sky and now we have to tether back down to the ground. And I thought that was such a great way to think of what we're about to embark. We've been up in the sky trying to re-imagine and now we've got a tether back, but that ladder is gonna still be there. So in a way we've gained two worlds, which is really cool. It's going to be a lot more work [laughs].

Marc Bamuthi Joseph: When she was talking about seasons, I asked her what are three things you know to be true about the future? And she started talking about seasons and I just thought of As, I just thought of Stevie Wonder, until the sun, until the earth just for the sun, denies itself. She talked about all these seasonal things, but I went to the artists, the great alien Stevie Wonder, who talks about love as obliteration of seasonal norms and seasonal patterns. And that inception is something that an artist can do. An artist can say, here's this thing that you know and here's this thing that you believe, but what if for eight times eight times eight was four? [Laughs] Just upend everything that you think is logical and locate yourself in a different place that you can relate to, because that's how long I'll be loving you. It's poetic, it's disruptive, but it forces you to imagine something out of the box, and that's something that maybe engineers do and maybe gets located in government, but really is the purview of music.

Kamilah Forbes: I'd like to thank our featured guest Marina Gorbis. Today you heard music performed and composed by Ash Koosha, Pamela Z, and you heard Rosa by Du Yun, which is part of the work Sweet Land produced by The Industry. Please tune in to the second part of Futurism with special guest Brenda Shaughnessy and Tim Fielder. Our producer is Sapir Rosenblatt, and on behalf of my co-hosts Paola Prestini and Marc Bamuthi Joseph, I'm Kamilah Forbes and this is Active Hope. Thank you for listening.