Teiger Foundation 2026 Hosting grants

Hosting 103: Tools for Conflict Resolution

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Stephanie Koch: All right, we'll get started, and I'm going to introduce the program while we wait for other attendees to join. Hello and welcome to Hosting 103: Tools for Conflict Resolution. I'm Stephanie Koch. I'm the Program Officer at Teiger Foundation. I use she/her pronouns. As a quick visual description, I am a woman with medium-brown skin, dark-brown eyes, and black curly hair pulled back into a bun with curly bangs. I'm wearing a light-blue long sleeve, and I'm sitting in a warm olive green room with a blurred background.

Thank you for joining us today. Just a brief note: through our Hosting grant program, we support curators in bringing exhibitions to new places and audiences. And through that work, we know how much effort it (hosting a project) takes. Curators are often balancing the needs of artists, colleagues, institutional leaderships and partners, all of whom may be working with very different resources. Curators can find themselves responsible for making a project work without having control over all the decisions that shape it. So, we wanted to offer some practical support for that part of the work too.

Hosting 102 focused on building relationships and settling agreements. Today, we're looking at what happens when tensions arise, expectations don't align, and those agreements need to be revisited; and how to work through those moments without leaving one person to carry it all. We'll move through a conversation, a presentation, and a case study followed by time for questions and discussion.

But, before we begin, a few notes about access and how we'll participate together. There are live captions by Tresia - those are available - but please let us know through the chat if you have trouble accessing them or any of the materials.

We sent a case study as both a PDF and audio file [Available in Hosting 103 toolkit] yesterday to attendees, and we'll also share these files again in the chat and give you time to read during the presentation. If you would like a

copy of the PowerPoint to follow along with, just enter your email in the chat so that we can send this to you. And, just as a note: only the panelists and myself can see the chat, not the entire attendee list. We will also include the presentation, the case study, as well as other resources on the Teiger Foundation website following the program.

This is a webinar, but we do encourage your participation throughout. Laura, Lauren, and I will follow the chat and bring comments and questions into the conversation so they can be heard as well as read. You're also welcome to listen and reflect without contributing to the chat.

Another note is that, because we are discussing experiences that may be sensitive, if you are going to bring questions into the chat, we suggest that you leave out names of people, institutions, and perhaps other identifying details that you wouldn't necessarily want to be shared. We also ask that you respect others' privacy by not repeating personal examples outside the session. If you would prefer that we share your question without your name, you can direct message myself, and we may also paraphrase questions to remove any identifying details. The presentation portion is being recorded as you can see. However, we are going to stop the recording before the Q&A and announce that transition before inviting questions.

As a quick note, today's workshop is about conflict resolution and hosting/touring exhibitions. This is not an info session on our grant programs. We do have an info session on our Hosting grant program currently available, and I will put it in the chat where you can locate that. We are also going to be announcing info sessions for other grant programs on November 2nd.

So, with that being said, we're pleased to welcome Daviree Velázquez Phillip of Together + Through, a consultant and coach whose work includes organizational conflict resolution, capacity building, and individual coaching. Dav developed and will lead today's program joined by independent curators Laura Copelin and Lauren Leving, who have helped shape this series through their work on hosting. Thank you, Dav, Laura, and Lauren. And Dav, I will turn it over to you.

Daviree Velázquez Phillip: Thank you so much, Stephanie. Hi everyone. As Stephanie mentioned, my name is Daviree or Dav. My pronouns are she and her. I am speaking to you from Atlanta, the native homelands of the Cherokee and Muscogee people. I have light, medium-brown skin. I have dark-brown, short hair that's tapered; brown-blue glasses on my face; blue headphones over my head and ears; and then I'm wearing a white button-up shirt that has a collar and very light-blue, small triangles on my shirt as well. I am delighted to be with you today. We are talking about a subject that is very important to me, which is conflict. This can feel strange because (for) most of us, if you've

been socialized the way that I have, talking about conflict doesn't always feel great. Being in conflict certainly doesn't feel great, and yet it's inevitable. It's something that we all experience as long as we are relating to each other and our environment. So, I am going to ask that we begin sharing a couple slides and I'm going to talk through some of my slides, but I certainly want to still remain in communication with you all through the chat.

[Slideshow opens with Slide 1: Together + Through] As mentioned, I work with Together + Through, a small family business. We provide coaching, consulting, and psychotherapy services. [Slide 2: Overview] I primarily do coaching and consulting work. And, today what I'll be doing is providing a workshop with some other colleagues who I will introduce shortly, but our subject today is focused on conflict during hosting and touring projects. As mentioned, there will be a facilitated presentation, which we are currently in. There is a case study that we are hoping will be participatory. And, we have an interactive Q&A, so please start thinking about questions you may want to ask. Maybe there's moments you're currently experiencing or challenges you're working through, and you're looking for some advice or a place to get some feedback on those moments and experiences. This is the place to do that, so please be thinking about that and utilize the chat accordingly.

We're going to focus on generative conflict, which is a framework that I'll further explain at a later time during our call today. And, individual and systemic ways of engaging in conflict - so, how we might engage on an individual level, but also, maybe, how the institutions or communities that we are a part of engage in conflict. Then, we're going to practice some deescalation and repair techniques - so, not just talking about what different kinds of conflicts are but how we move through them in values-aligned ways.

[Slide 3: Our learning goals] (For) Our learning goals today, we're going to engage in reflection: reflection from your own individual capacity and your relationship to conflict; reflecting on, if you are a part of an organization or an institution, how that organization or institution engages in conflict - how do they engage in conflict within their community and maybe their broader community? We're going to differentiate constructive ways of engaging in conflict, and ways that are destructive. I feel like we probably have many examples of destructive conflict in the world that we currently live in today; but, we want to shine a light on ways that we can engage that honor each other's humanity and create more sustainability in the world that we live in. We're going to learn. So, this is a bit more engaged so that we are practicing these skills - not just something that we're listening to or reading, reviewing passively, but we're hoping that folks are engaging. Then, we're going to apply what we've learned through a case study that we hope feels relatable.

[Slide 4: Why this topic, and why now?] So, why this topic and why now? This, for me, is going to be a personal answer. Why this topic and why now? For me, it's because I believe that relationships are one of our greatest resources. I do not see us functioning in a world without being in relationship with each other. So, we might call that collectivism, or we might call that interdependence. But, at the end of the day, we are designed as a people, as a species, where our relationships help to sustain us. They help us better understand ourselves, and to be productive contributors to the world that we live in. In other words, I believe that we need each other. I believe that we are in need of each other. Regardless if we like each other, we still need each other in order to survive.

I also believe that conflicts are inevitable in all kinds of relationships, whether that be you're a parent; or you're a child to someone; or maybe you are in a close friendship; a collegial relationship; a romantic relationship - more than likely you have or are currently experiencing conflict. And so, as long as we are relating to each other, there are going to be moments of tension and friction, and we really have a choice in how we navigate those moments of conflict and tension, especially if we value that relationship.

I also believe that this topic is important because of sustainability. I've seen the ways that conflicts disrupt (an) entire organization's movements, even. And, I see the ways - that if we just learned how to repair, to do differently in conflict - how some of the goals and the communities that we are striving to build, - some of the movements that are necessary in the world that we're living in today - that they would be fortified; that they would be healthier, and stronger, and perhaps be able to achieve the larger goals that we all need them to if we knew how to engage in conflict in more values-aligned, generative ways.

Through working on this with Teiger Foundation, I've learned that talking about conflict, especially with hosting and touring, seems like it's pretty applicable - meaning that, although I have never been in the art world in the way that many of you are, it does sound like conflict happens when we are hosting and touring exhibitions, when we are working with different people and different institutions. So, it sounds like this is just as applicable as it would be in some of the other spaces that I've worked in, whether that's higher-ed, or production, or other forms of arts and culture.

I'm going to ask, now, that we lean into the chat for a moment and you share your perspective in the chat: why this topic and why now? From your perspective, why should we be talking about this and why now? We'll take a minute to answer. And as you think of your answers, please just go ahead and submit them. I'm seeing a couple of chats come in. Thank you so much for sharing.

Lauren Leving: This is Lauren, so I will be reading out some of the responses. Yes, please keep them coming. Thank you so much for participating. So, we have [reads chat responses]: to growing stakeholders within this field; more dynamic situations arise and the differences in the ways that those situations are being handled. We also have [reads chat responses] conflict is a part of our relationships, but it's often hidden or not addressed in a generative way, which creates ruptures and a break in solidarity across art workers when we need it the most; because our political and economic systems push us to unlearn how to listen to each other, how to feel empathy for each other and how to be kind.

Should I keep going, Dav? We have more.

Daviree Velázquez Phillip: Yeah, let's maybe hear two more.

Lauren Leving: Okay [reads chat responses]: hopefully this will be to seek a better way to resolve or understand the varied perspectives that may cause conflict and to alert ourselves how language affects each other; conflict is inevitable, we're taught that conflict equals bad, but that doesn't have to be the case. Conflict can also equal opportunity. In such a divided world, we need more tools to hold valuable connections.

Thank you everybody.

Daviree Velázquez Phillip: Thank you so much for reading those, and thank you everyone for contributing to the chat. It's good to know that we are in good company of folks who understand why this is relevant, why now - both in terms of the direct work that you do and certainly the world that we live in. I appreciate those who said that yes, conflict is inevitable, and that sometimes it could feel scary talking about conflict; it can feel uneasy. Many times we're not even taught about how to navigate conflict. We kind of just land in it or we're taught indirectly. We observe, maybe, the adults in our lives or those who have taken care of us, and we see the ways that they navigate conflict. And, I don't know about you, but sometimes I do not want to copy and paste that behavior. Sometimes, we need to learn how to do it differently. So, I'm glad that I'm in good company and we'll be learning together today.

[Slide 5: Let’s chat!] In fact, I'm gonna expand our company by introducing two of my colleagues here, Laura and Lauren. I'm going to give them a moment to introduce themselves, but I want to say why I'm bringing them here and then we'll pull them onto the screen together. I invited them to speak because it's important to me and important to Teiger Foundation that, while we're talking about conflict and conflict resolution, it's still applicable to hosting and touring exhibitions. As I've mentioned, that is not my world, so I did not

want to pretend and speak about things that I do not know about. And, I'm grateful that I had the opportunity to work with these two brilliant, wonderful people who have direct experience working, who have been in roles that many of you are in, and they've also supported others through their consultancy.

I'm going to ask that we pull down the slides for just a moment and that we all be in conversation with each other. But first, if you can introduce yourselves, visual descriptions and share why you think this topic is important now.

Lauren Leving: I'll start. Hi everyone. I am Lauren Leving. I am a white woman with olive skin. I'm wearing a cozy gray sweater and underneath is a “Calling All Cats!” t-shirt. It's a screen-printed, yellow-dyed t-shirt by a wonderful artist, Dorian Reed, who practices out of NIAD (Nurturing Independence through Artistic Development Art Center) Studios in the Bay Area. So, shout out to NIAD and shout out to Dorian. I have short, shoulder-length, - just above shoulder length - brown hair. I am in a gallery, so you see a temporary, white wall behind me, and then to the side is a library with our book collection. And, my pronouns are she/her. I'm not sure if I shared that yet, so I’m sharing that.

Why this topic and why now? Laura and I have been consulting on Teiger's Hosting programming for a while and - I'm so sorry if you can hear any external ambulance noise by the way. This is one program that emerged from it, just talking to people in the field and beyond that talking to, as an independent curator, my colleagues, my friends, my coworkers. And, learning about how conflicts continually emerge but also how we don't necessarily have the tools to resolve them in a productive and healthy way. So, it feels really important to support that and acknowledge conflict as a part of our working process. I mean, I know firsthand how conflict creates illness. It has happened to me, and so supporting myself through this learning and really extending that outwards feels really essential because burnout is real. And, I'll pass it to Laura. TThanks, Dav, thanks everyone.

Laura Copelin: Thanks, Lauren. Yes, burnout is real. I'm Laura. Hi, everyone. My pronouns are she/her, and I'm a white woman with peach skin. I have a little sunburn from hiking in the Saguaros on Sunday. I have green eyes, and brown hair that's a little longer in front. I'm wearing an indigo-colored, denim shirt with a collar. I have a green plant and some white walls, a bright window, and an open door behind me.

And yes, burnout. Burnout is real, and you know everything Lauren said I really agree with. I think, as some of you commented in the chat as well, the importance of building resilience in our field feels urgent, and to me that's

one of the biggest pieces of this. I think we're only as healthy as our relationships are. Our organizations are only as healthy as our relationships are. And so, it feels essential that we have more tools to do better relating. I know I come from a background in smaller organizations, and there's so much love and so much good work that happens on the ground in the arts. But, there's often not a lot of time or resources for learning better ways of relating, or there's not enough time or space to have important conversations ahead of time. So, like I said, I believe in this work. I believe that we need artists now more than ever and that our spaces, our art spaces, need to be able to keep up with the way that artists are teaching us to imagine the future. I think entering into healthy conflict and deepening our relationships is key to resilience when there's less and less support for the arts on a political level or on a financial level. We need to be able to relate to each other more, to be able to support each other more, and that means moving through conflict in a healthy way.

Daviree Velázquez Phillip: Beautifully said from both of you, and just thank you so much for your willingness to talk. I understand that in fields (like the arts) where they can be very big, but they can also feel quite intimate, - where we might know each other, names might be familiar - there might be hesitation in naming our experiences because we're worried about how that might get talked about or misunderstood. And, the fact that you all were still willing to come and share today about some of your experiences and observations for me and for the audience so that this is applicable to their lived experiences and that it connects directly to the subject at hand. So, I'm wondering if you can give us a top-level overview of what kind of work you've done, that you are doing, and maybe institutional types, so that folks can sort of place where your experiences are and possibly they'll relate to some of the experiences that you've had as well.

Laura Copelin: I can start us off. I've been working as an independent consultant and curator for the past year, but before that I've served in leadership and curatorial roles at MOCA Tucson, at Ballroom Marfa, and I started my career in the arts at the Santa Monica Museum of Art. All of these are non-collecting, contemporary spaces, and I really fell in love with that non-collecting model after that first experience in Los Angeles. I kind of understood why that model was really vital to the ecosystem of the arts. My curatorial work has really focused on commissioning new work from living artists in those spaces, and that usually means supporting a process where relationships are really central. It means introducing an artist to a community or context, a place to land, to the people that bring a place alive. For the past ten years for me that's been usually in the borderlands, in the desert - in the Southwest in particular. So, my curatorial projects relate to issues about land and ecology. They're often interdisciplinary in their approach. And, more and more often, I've been exploring work at the

intersection between poetry and visual art. But all in all, overall, the projects that I execute are always artist-led and collaboratively realized.

Daviree Velázquez Phillip: Lauren before you go, just a couple things here I want to pull out. Thank you for naming relationship to land as well. That as we're talking about our relationship to each other and new works and commissioning artists, we're not forgetting all our relations, so also our relationship to the land. Thank you for lifting that up. All right, Lauren, let's hear from you.

Lauren Leving: Okay, let's hear from me. I am an independent curator like Laura. I've been an independent curator for about three years now. Before that, I was the curator at moCA Cleveland, and right now I am the director of exhibitions for ACRE Projects, which is one arm of an artist-run residency and exhibitions platform that supports early and mid-career artists. So, that is the gallery that I am in right now. My focus is on the built environment as a steward of and barrier to accessibility, and also the intersections of disability justice and visual art. A lot of this kind of work, especially between disabilities justice and visual art, is really thinking about cross-disability solidarity. Relationships are central to that, so a lot of that work comes through networking, relationship building, mutual aid - so really thinking about what that looks like.

And, I have worked on projects from work in DIY spaces to large-scale biennials, and these relationships come into play, and conflict comes into play at every level or every scale in this work. So I'm really excited to be here and talk through conflict because it touches every element of our work. We're thinking about how we move through that at every scale and with everyone from our peers and colleagues working in institutions to the artists themselves.

Daviree Velázquez Phillip: Thank you both for your work. As we talked about the land that you're uplifting, marginalized communities are being uplifted and centered in our conversation today as well, and all of those are lenses that we want to understand conflict through. So, I'm grateful that you all are a part of this conversation.

Given all of the experience that you have, both directly and what you've supported others through as consultants, I want to know if there are certain tensions or patterns that you've observed during hosting and touring exhibitions. And as you all think about your responses to that, I also want to encourage the audience that, as they're sharing, if there are things that they share that are resonating with you or perhaps you have questions about, let us know. I think this will be a much richer conversation when we know that we're all here participating and engaging and sometimes in some vulnerable ways. So

again, the question is: tensions or patterns that you've experienced or witnessed that may be common during hosting and touring exhibitions.

Lauren Leving: Hi, it's Lauren. I will start. I think that, as both an independent and institutional curator, I've seen resource asymmetry really manifest in touring and how, with resource asymmetry, the conflict comes out from creating unrealistic expectations. So, (questions arise like) what does it take to execute a show at different scales in having shows come from perhaps a larger institution or program to a smaller one; what does it mean for a show to be produced with less resources? I also think it comes out of when we're not delegating properly or at all, and making assumptions about this without defining the roles or naming the resources. You would think that it would be discussed at the beginning of a collaboration, but I think that there's not necessarily protocol or some kind of field-wide expectations to do this.

It definitely goes both ways when I say resource asymmetry. Again, in going from a larger institution to a smaller institution, if there's expectations from the larger institution that the smaller institution has funding to support a breadth of programming or staff that it takes to execute the installation. And, it happens in the same way but in reverse - where maybe a smaller institution is expecting to receive a certain amount of text or a certain amount of support from the originating curator at a large institution, but that isn't outlined. What does the touring fee look like? What does the touring fee support? How is that money able to be used or spent differently depending on that scale? I think that, without defining these roles, conflict can touch at every single point of resource asymmetry, ranging from the resources and the money to the way that we are supporting the artist and capacity too. Laura, if you kind of... Oh, maybe I'll pause Dav.

Daviree Velázquez Phillip: If I may, just a couple things that you mentioned I'd like to draw out as someone who's learning a bit more about conflict in touring and exhibitions. It sounds like there's room for a lot of unspoken expectations and that perhaps, whether it's because of time or because of just norms that have been well established in the field, we may not always take time to consider that the size matters. The size of an organization matters; the resources matter in terms of how much money is allocated, and how much staff is allocated. And, when we're not taking the time to understand how we are resourced differently, we may not understand that our expectations also need to adjust.

Lauren Leving: I'll also say that Laura and I have talked about contracts and our different approaches to them. I am a huge proponent of a contract. But, that doesn't always work, and things aren't always outlined in the contract. Also, it’s important to think about the relationships of white supremacy,

bureaucracy - what museums are related to in terms of contracts, and who is comfortable using them; what is the jargon language used? And, I'm always like, "Oh, I love a contract," but for me, I think part of this program is really thinking about what a contract means and how it can both be beneficial and damaging to a relationship, and how that creates more of the divide within this resource asymmetry.

Daviree Velázquez Phillip: Yes, absolutely. I'm seeing folks mentioning in the chat power dynamics, which we are absolutely going to talk about. But, certainly power dynamics facilitate all kinds of conflicts, and there are patterns, well-established patterns, in most workplaces and fields that are connected to power dynamics. Someone else mentioned the high expectations but low wages and how that also creates conflict. And, maybe also what both Lauren and Laura mentioned earlier around, it also facilitates burnout; it also facilitates illness. So, we'll make all these connections as we continue in our conversation. But Laura, I certainly want to pull you in around some of the patterns that you've experienced or that you've witnessed in your tenure.

Laura Copelin: Building off of Lauren and also responding to the power dynamics comment, I think in hosting and touring, in my experience since I've been in these smaller scale organizations, I've noticed that power differences between institutions and between colleagues - all of that really factors in. It feels like, to me, there isn't often a lot of space to navigate some of those conversations when there's a big power difference. I'm biased because I've worked in these small scale organizations, usually under $2 million budgets, and I really love that format. I feel that these spaces are often catalysts for work and for artists, and for experimental work in particular. When I've toured projects, generally the success that I've had in touring has been pretty limited, and it's been limited to colleagues I already have relationships with or spaces that are similarly scaled.

So, like Lauren was saying, sometimes the resource asymmetry is an obstacle or a challenge. I've found that as well, and I've found that it is easier, I think, to travel things where you already have laid a groundwork, a relational groundwork. But oftentimes, if you're only moving on that axis, you're missing big resources; you're missing a different platform for the work. So, the one experience that I've had - it was years and years of developing a project and a new commission, a body of work with an artist - we had a formal tour, and we had similar scaled organizations that we were working with. What happened, which I know has happened to other colleagues as well, is that this work gets picked up eventually by larger, more established, more “important” institutions, but there isn't that crediting or authorship; then, you're really kind of in a bind because you want to, obviously, have a bigger platform for the work, for the artist, but at the same time, sometimes this can sour relationships or sour dynamics to not have that proper crediting and

curatorial authorship baked in. And, it feels sometimes impenetrable to try to address this, or intimidating to try to address this.

In my experience, it's been easiest to tour projects when there are those preexisting relationships. When there are new relationships, it's not easy and sometimes gets skipped to budget that relational investment, that time to understand communication differences. And, I wanted to shout out our last workshop actually and some of the resources that Dav provided in Hosting 102 [toolkit], which talked about establishing positive relationships. I think when that step of building a relationship agreement, connecting about what the intentions are for the show - when that gets missed, which in my experience it's been often that that gets skipped, then you're kind of flying without the right kind of support and without the right kind of understanding between you. It's much easier, I think, for conflicts to develop and to escalate.

Daviree Velázquez Phillip: Thank you so much for sharing. A couple things that both of you hit on: that the differences in institutions in terms of their size; their recognition, name recognition; their status influences conflict. How they're resourced influences conflict. Maybe their prioritization, or whether it is or not, of developing relationships, and maybe it's easier that we just continue to spend time with the people that we know or people who are similar to us, institutions that are similar to us. But, when we try and do something different or if we try to establish a new relationship, we can see that the flow of work doesn't allow for new relationships to be developed; and so, we're in this pattern of maintaining what *is*, which can be its own form of maintaining a dominant culture. So, I appreciate what both of you have shared, and we'll talk a little bit more about what that means in terms of organizations and levels of conflict in just a moment.

I'm also seeing some great contributions coming in through the chat and that people are resource sharing, which we'll make sure gets back out to the community. So please, I love the way that we're engaging, let's keep that up. We all have so much to learn from each other.

The next question I want to ask is - we've talked about what kind of patterns have existed that you've either experienced or witnessed, and I wanted us to go maybe a little bit deeper. So, not just what happens, but what's below the surface that causes these conflicts to maybe become more intense, maybe to go from "Oh, that felt like a paper cut" to now "This feels like a raging fire." What causes that sort of inflammation? What's already baked into the way that we're operating? What are the conditions that make conflict become exacerbated over time? If you can name some of those - which I know folks have already started to in the chat so let's continue, but if we can maybe emphasize them a bit more.

Laura Copelin: I think in my experience - that urgency, going back to going too fast, rushing, being results-oriented, instead of recognizing relationships as the thing itself - I feel lucky to have had this past year to step outside of an institutional role and to slow down my process, and to start to unpack some of the experiences that I've had. For me, I think the thing that really fans the flames is going too fast - moving too fast - and trying to fix something immediately before really understanding it or really listening deeply enough. So, that's something I've been thinking about a lot and also just working with on a personal level.

I think, in my experience, when I've felt things moving off the rails or escalating I feel it in my body that I'll speed up and try to move over the bump instead of slowing down and actually making space for what might be going on.

Daviree Velázquez Phillip: Both this need to be productive, but also to avoid the conflict at the same time.

Laura Copelin: Totally, you see it. Yeah, you see me.

Daviree Velázquez Phillip: I appreciate it. How about you, Lauren?

Lauren Leving: Yeah, I mean, *all* of that. As an independent creator, having time to slow down and reflect on the work has been so fundamental - really stepping out of it to learn what that looks like or unlearn, especially my relationship with working quickly and how that is tied to guilt.

But, I've been thinking a lot about the breakdown in communications, and it makes it really hard when you're not constantly in communication. And then again, it goes back to thinking about resource asymmetry and capacity.

If you're moving too fast and maybe you're not sending an email to ask a question of "Oh, we didn't talk about text. Is it cool if I augment the text that you initially wrote for our audiences?" And, maybe the answer will be “Yes, of course” because touring is about this adaptation and supporting your audiences, but also maybe it wasn't proofread in a way and something is being communicated in a way that one of the creators isn't comfortable with.

Or, thinking through program adaptation and how to work back and forth to develop a program - because authorship definitely shifts with this; maybe it's an originating creator's initial idea, but how does that develop? There should be an open line of communication and collaborators should feel comfortable asking questions.

Also feeling comfortable thinking through “Oh, maybe the answer is no, but how

do I get an alternate. What is something that we can both come to an agreement to?" Being hesitant or apprehensive of sharing something; maybe something is past a deadline and instead of feeling comfortable sharing, it just doesn't get mentioned, but then it's always sort of discovered later. Then, there's a breakdown of trust that comes with that breakdown of communication.

I think a lot of that comes from this urgency that Laura is mentioning. I'm just thinking about my own experiences of what happens when an email is missed and how are you repairing the relationship after you're chasing your tail or trying to catch up on something. It really makes collaboration challenging, but also we're human. So, it's important to acknowledge that things get missed but also to take accountability and be really transparent for the good and the bad. A lot of my experiences, I think, have come from breakdowns of communications both ways. I am guilty of that, so are lots of collaborators.

Daviree Velázquez Phillip: What you're offering is both your internal conflict that you experience where you talked about how much of moving at a certain pace is connected to guilt. For many of us, it can be: guilt, shame, what we're baked into - the society that we're baked into around perfectionism and having these expectations and standards that most of us are never going to meet, but yet we've been convinced that that's what's necessary, and for some of us even more than others. And then, you also talked about between people, so between you and maybe someone else or a couple of other someone elses, how direct communication is necessary.

It really is just clicking for me in this conversation that a key element of hosting and touring exhibitions is adaptability. And, I don't know about either of you, but even in my most intimate relationships, change can be hard. Adaptability can be challenging. To then add the layer of not having the kind of relationships or having taken the time to develop the kind of relationships where you are talking about: what if we need to change the text; what kind of adaptations are you okay with; how do we maintain authorship and crediting - all of these components. If we haven't been able to even have those kinds of conversations, we're kind of not set up for success.

So, I'm learning a lot in what both of you are sharing. But before you go, before we continue on with the rest of today's workshop, I do want to ask: as people who are both dedicated to this work, what do you hope we get out of today's workshop, whether what you get or what you hope the audience takes away from our time together today?

Lauren Leving: I think that we, all the folks here, want to support our colleagues; we want to support these artists as we work towards creating projects and work towards a common goal. You know, as I mentioned earlier, conflict can cause illness.

I'm Midwestern. I'm non-confrontational. I'm really looking to gain tools to navigate conflict rather than hold it in my body because that's how I become sick. So, thinking through how we can process conflict in an emotionally healthier, emotionally productive way so then our collective work becomes more productive, and more in service of the goal, and supportive of the artist and the ecosystem that we work in. I think some folks mentioned earlier in the chat when we were reading them (the messages) out that we really need to learn how to navigate conflict in our field. So, how can we shift the field through these learnings into one that is more patient, more generous, and more transparent? I think that that's how we keep going in this field and how we navigate burnout because it is so relational. We rely on each other, and some of those relationships are incredible, and rewarding, and that's why we're still here. But, we need to learn conflict. We need to learn these skills that I think we're not often taught in institutions or in schools so we can continue to be present in this work.

Laura Copelin: I'll echo out, Lauren, that I love what you said about patience and generosity, and I want to reiterate that. To produce, or to not produce I guess - to just make space for more of that in the field feels really important. Some strategies - I'm looking for the practical strategies. I've got my Capricorn hat on over here.

You know, I love listening to Dav. I feel really lucky to have gotten to develop this program and to watch the way that she works because even just in the development of this program I've learned strategies. I've been learning by seeing her practice these with us. And, I think one of the things that really has landed for me is good boundaries, patience, and that trust is cumulative. It takes time. It builds up, and it's not just going to happen all at once. Intimacy and trust is not going to happen all at once. That's not something I expected in developing this program, to have a lived experience with, but I have watched Dav model it, and it's been really powerful. But my practical wishes are just some strategies for slowing down. Some strategies for repair, strategies for tempering that urgency. I think it is internalized, for sure, and perpetuated by individuals, but it does feel systemic. It feels like there's urgency all the time - especially in small organizations for fundraising, to have everything come together, to have things be fair for people, or at least survivable. So, to stop working from that bare minimum and instead have some time to build some tools for slowing us down, and for normalizing that conflict is inevitable and reducing the shame there - I just want to echo that back too, because that feels really important to me as well.

Daviree Velázquez Phillip: Yes, I'm hearing how much being in a capitalist society that expects us to produce, and to minimize ourselves and each other's humanity, is really showing up in how we're experiencing hosting and touring.

Thank you both so much. I'm so grateful for your experiences. This will not be the last time everyone will hear from them. I'm going to pull them back in throughout as well, but just thank you both for sharing so vulnerably and openly about your experiences.

Lauren Leving: Thank you for having us.

Daviree Velázquez Phillip: Absolutely.

Lauren Leving: Can I point out a really lovely comment that we got in the chat? [Dav nods] And, just so folks are aware, keep sharing all of your thoughts. This is how we learn and grow together, and Laura and I, one of us, will be - maybe the disembodied Zoom square - reading them out throughout the duration of the program to Dav. But, in response to your question, someone wrote, "More tools to address conflicts around race, class, gender biases around like-minded people. Conflicts with people that you agree with and love to build things with." So, not only the institutional component. Yeah, really, I love that, like: how do you show love through conflict, or how do you have conflict with people that you love? I'm assuming, in this, professionally and also personally, so thank you to that human that put this in the chat.

Daviree Velázquez Phillip:: Yes, thank you so much. I'm going to do my best to address some of those, and for what we don't get to, let's continue the conversation in other ways and we'll have more about that too.

Thank you both. I'm going to bring back my slides now, and I'm going to take us little bit further into our work around conflict. [Slide 6: Establish Agreements] So, just as we deepen our conversation after having that dialogue, I want to establish some agreements, and the reason I'm doing this is twofold. One, this is one of the ways that I begin relationships, or reestablish working relationships. Some people call them contracts. We can do that. There is a reason why we have to use that language in many of the workspaces that we exist in. But, at the very base level, a contract is an agreement. So, what are we agreeing to? What are we agreeing to as we are moving through this together?

Today, what we're agreeing to is that our conversation is focused on hosting and touring exhibitions, and that's important. Conflict is a big one. There are many different types of conflicts and layers of conflict that we can find ourselves wanting to discuss, and today we're talking about it through the lens of hosting and touring exhibitions.

We've also already agreed, Stephanie mentioned this at the top of the workshop, that we're going to honor privacy during this call. So, we're not going to share specific names of people, places, works, or any other

identifiable information. What we want here is to learn. We're not here to publicly identify, potentially even humiliate, or express a grievance process. That's not the kind of learning that we're here for. Then a reminder: if you have direct questions or things that you want to follow up about or continue processing, or maybe just need additional privacy, please go ahead and direct message to Teiger Foundation [info@teigerfoundation.org]

And, I'm going to open it; if there's any other agreements that we may need to add so that we can learn together, (I'll ask) that you add them in the chat too, and I'll make sure that we read them out loud as we go along. But, just wanting to make sure that you know what I'm asking you to agree to. And, if there's anything that you're also in need of either from me or the rest of the community on the call, please go ahead and add those. I am going to continue for now, but I'll make sure to share them out loud if anything else comes in.

[Slide 7: Levels of Conflict within Organizations] So, we have various levels of conflict within organizations or institutions. There's four levels of conflict that I want to address during the time that we have today.

The first one is intrapersonal. That's really about me, myself, and I. What kind of conflict am I experiencing internally? Sometimes that could be: maybe the place that I'm working for has made a decision about something that is not in alignment with my values, and now I'm in conflict. Do I continue to work at this place? Do I push back with what they said? Have I already exhausted that? It's maybe sometimes what's keeping us up at night when something isn't quite settling in our body or in our spirit around "Something feels off." Maybe you said something or you did something that wasn't in alignment with your values. Those would be examples of intrapersonal conflict - something that's happening within. Maybe you are in a position in an organization where your decision impacts somebody else, and you're in conflict about: what is the right decision to make with the information that I have at this moment? All of that would be considered intrapersonal.

Then we're going to move on to interpersonal, which Lauren gave us some examples around when it's between you and two or more individuals. So, maybe you're having conflict around: should we change the text? What kind of adaptations are you okay with? It's between you and one or two other people, so it's very small. It's much more didactic in that way. This could also be in the form of friendships, relationships, maybe a peer that you're working very closely with, but we're thinking about proximity when we're thinking about this type of conflict. Again, it could be something like: I really like you, but the way that you write emails is kind of passive aggressive. That could still be interpersonal conflict between you and one other person.

Then we move on to intragroup conflict. So, perhaps your whole department is

experiencing some kind of conflict, or you're a part of a group project and everyone who's a part of that same group is experiencing conflict. We often see this if, within the team, some people get information and others don't; or some people are adequately resourced and others aren't; or there's a breakdown in the workflow; or maybe some people are completing the tasks that they've been assigned and other people aren't. This is when we feel the conflict at a group level. It's no longer between myself and one other person, but now the whole group that's working on this is in conflict. And, there isn't a whole lot of space to bring in other people because we work so closely with each other. It's a bit insular in that way.

Then there's intergroup, and this can be when it's two different departments that are in conflict with each other, or maybe two different functions of an institution. So, maybe there's a curator over here and an installer here. Or maybe it's two different organizations - we heard about that too. Or maybe they're different in size, different in resources, have different staffing levels, and that their expectations are not aligning with each other. Those would be examples of intergroup conflict.

[Slide 8: Conditions that Exacerbate These Conflicts] And now I want to talk about some of the conditions that exist within these conflicts, that, as we talked about earlier, maybe make the conflict more intense; or, it goes from feeling like it's something minor that we can work on, and then before you know it it has grown to where it feels insurmountable. External forces are one of these conditions, and that could be: what's happening in the world that we're living in, what's happening in your town, what's happening in your city, what's happening within the institution as a whole? Are there political events that are happening? Are we at war? Has something recently happened on the land that you all are on? Maybe a recent illness has come about, right? There's so many things that have happened within our lifetime, certainly within the last five or ten years that we can pull on as external forces that have drastically shifted the way that we experience work and the way that we relate to one another. Another example of exacerbating conditions is a shared purpose or lack thereof. What are we working on together? What are we working towards? What kind of scope have we agreed to? Have we clearly defined what we expect out of each other? Do we understand the roles that each of us will play in order to help achieve our greater goal? Some of that is what we discussed in Hosting 102 [recording on Webinars page at teigerfoundation.org]; if you weren't able to participate, I hope you go back and watch it. But, how do we make sure that we develop the type of relationships that provide that level of clarity that creates shared understanding and shared purpose?

Another condition is learning gaps. Many of us have not had the opportunity to learn how to navigate conflict in generative ways or values-aligned ways. And, as I mentioned at the top of the workshop, sometimes we just replicate what

we've seen. Yet, many of us also have developed skills around planning, and coordinating, and budgeting, and designing, but yet relational skills such as conflict is one that many of us haven't invested in or it hasn't been baked into our kind of learning. And, we might be asking ourselves why? If so much of the work that we do is relationally bound, how come that wasn't prioritized? What does that mean, either about the learning environment I was a part of or the environment that that learning environment exists within the greater scope? Maybe there's some external forces there.

Someone actually put this in the chat, so I'm excited that we're talking about this as well: conditions. Resource scarcity being one of them, whether it's actual or perceived resources that are scarce. So, we don't have enough people. We don't have enough time. We don't have enough money. It's all a matter of perspective because one organization will say that and they have fifteen people on staff, and then another organization that has maybe three full-time people is also experiencing that sense of: not enough people, not enough time, not enough money. And oftentimes, what's happening is that with the expectations that we're all trying to meet or achieve no matter what: high expectations, low support across the board. Many of us are asked to do more, and more, and more, but most of us are not having our basic needs or being resourced appropriately to meet those expectations.

Then, I want to talk a little bit more about power dynamics. Folks have already put this in the chat as well, and they've given some examples of power dynamics and I want to add on to that.

[Slide 9: Understanding Power Dynamics] So, when we talk about power dynamics, it can be energetic exchanges that are either chosen because of who we are, or because of the society that we live in, and I'm going to talk a little bit more about what I mean.

Some power dynamics exist because there is a positional difference. So, maybe someone's in a higher ranking within an organization - maybe they're a boss, maybe they're an executive director, maybe they're a board member - and because of the position that they have within an institution or in an organization, their opinion matters more; their opinion has greater influence. That would be one example of there being a power differential because of the position, the role that someone occupies. That doesn't inherently have to be a bad thing. Some of us are board members, and we know how to yield our power and our positionality for the greater good. And, many of us are not taught how to do that or choose not to.

Then there's societal power, which folks have brought into the chat. Again, that we receive power based on some of our social markers: our race, our gender, our ability, our age, our religion - you name it. That there are

different categories around social identity and group membership that either grant us more power or decrease our power based on how we're talking about relational dynamics in this context. I say that because no matter what, I still feel like a powerful being despite all of my marginalization. And, at the same time, I understand that when I navigate workspaces, they see me as a brown, queer, disabled person, so that does create some societal decrease of power in how I navigate workspaces.

Another power dynamic is seniority: people who have been a part of the organization or the institution for a long time, so they kind of become the historians of the organization or the institution. Now, a caveat here is that sometimes people stay in organizations a long time because it works for them and it works for the organization. And sometimes, it's just that we're resistant to change. So, seniority doesn't always equal the one that I'm going to go to next, which is expertise. Just because we've been there for a long time, or we've now have a greater rank because people are more familiar with us, doesn't automatically equate that we have expertise. Time does not always equal expertise.

But, expertise is another power dynamic. People who have specialized in something; or, we believe have specialized in something ,and therefore we assign value to what they have to say: to their opinions, to their work, to their contribution.

Then, the last power dynamic that we're going to mention for the time that we have today is relational: that I have power based on who I have access to or based on who I'm affiliated with. So, I might have proximity to this artist, or I might have proximity to this board member, or this foundation. And, because people know that Dav is associated with those folks, all of a sudden my status has increased and people value me more or assign more power to my voice.

[Slide 10: Case Study] We're going to move on now to our case studies, so this would be a good time to briefly grab the audio file or the PDF that was sent along [available in Hosting 103 toolkit]. I am not going to read them aloud. We are going to take a minute to a minute and a half for people to review, and we're going to do this in phases; the PDF was also broken down into phase one, two, and three. Right now we're about to enter phase one, and I'm actually going to put it on the screen as well just in case you want to reference it there.

[Slide 11: Case Study: Phase 1] So, let's enter our case study with phase one. I'm going to pause here and invite everyone to read or listen on their own for

the next minute and a half.

Okay, I'm going to begin to bring us back. Okay, that is our time for phase one. Now just to make sure that we are all on the same page, I'm going to ask a couple follow-up questions, and I'm going to ask that you all use the chat just to make sure that we're on the same page with the information that we're gathering as we work through this case study together.

So, based on what we've seen so far in phase one, who would you say are the stakeholders in this case study at the moment and what are their roles? Alright, I'm beginning to see Laird (he/him) is one of our stakeholders, and we see Laird is an internationally recognized artist. Who else do we have? Yep, we have Sid (they/them) who's the chief curator and has worked with Laird in the past. And, we also have Emily (she/her) who's working at a small, non-collecting institution. Yes. Yep, folks are distinguishing originating institution and hosting institution. Okay, wonderful.

Are we seeing where there might be the foundation, or where potentially there can be room, for some assumptions or expectations that we may not have named but we could see where they might come up, where they might exist? Can we identify maybe any assumptions or expectations that might emerge as the case study continues?

Lauren Leving: [Reads chat response] The way the contract was created comes from the template, so the parties have not discussed that in depth.

Daviree Velázquez Phillip: Mm-hmm, I wonder if that's common, if we're using templates for contracts; or if we've ever been able to ask if our contracts are adaptable, or if they incorporate relationship building. Okay.

Lauren Leving: [Reads chat response] I'm also wondering about power dynamics between the Associate Curator and the Chief Curator.

And then we have [reads chat response] institutional scale, the resource asymmetry, pressure from Emily's leadership back to her. And then [reads chat response] expecting a deep understanding of Laird's work by Emily without maybe the two of them having contact to make sure that Emily is familiar with Laird's work.

Should I keep going? Should I pause?

Daviree Velázquez Phillip: Let's actually pause there because I think we're going to start getting into phase two. I'm very impressed by everyone's participation so far, so thank you. We're picking up that, really maybe the tools themselves didn't facilitate relationship building. We're picking up

that there might be some relational power dynamic differentials of folks who have worked together before, folks who haven't worked with each other, existing or the institution differences.

So, let's keep going. Let's move on to phase two so that we can create a little bit more intensity with our case study. [Slide 12: Case Study: Phase 2] So again, I'll take a quick minute for folks to be able to review phase two, and then I'll bring us back.

Okay. When you're ready, I'd love to start seeing in the chat: what are some of the flags that we need to raise? What are some of the conditions that are starting to exacerbate some of the conflicts that are starting to appear here? What are some of the things you want to flag that are showing where there's tension?

Lauren Leving: We have [reads chat response] the back channel communications between Laird and Sid instead of communicating together upfront with Emily.

Daviree Velázquez Phillip: Yeah, imagine that we might be near each other, but we're still talking to someone who's not even there and asking them to mediate on our behalf. That can't feel great for relationship building.

Lauren Leving: Yeah, [reads chat responses] and a lack of resources as the expectations were not agreed upon. Emily also lacked support from the organization, especially after this project was assigned to her essentially. The lack of direct communication between the artist and Emily.

Daviree Velázquez Phillip: Yes, yes. I want to emphasize some of these along with you. Continue to add them to the chat, and we'll make sure we read out. But, just to make sure that we're flagging some of the ones that I flagged - I'm sure you all will have different ones. Yes, the shift in resources that, because the funding was smaller, there was less involvement. And, I'm sure we can understand, right? I'm going to work as much as I'm being compensated for. And, also the limitations of that if there aren't other ways that we're able to develop the relationship and communicate our expectations. Because there is less money doesn't mean that we can't be strategic or utilize other tools to make sure that we could still develop a relationship with the time we have while respecting the difference in financial investment. We see that the lack of resources is affecting relational dynamics. It's also creating an intergroup conflict as well because these are two different institutions that are resourced differently that are struggling to find alignment, or maybe aren't even taking the time to clarify expectations.

Then we see that there was the decline of a site visit which again, I personally may not come if I'm not being adequately compensated for my time.

And, I may also want to ask myself: this is a new region; these are new relationships. If I'm not going to come, maybe I need to take that into consideration that there's a newness here, or maybe I'm not familiar with this environment. I'm not familiar with the audience, and so perhaps maybe some of my expectations might change. Or, maybe that's on the people who are from the environment to say: you're not here, but here's another way for you to understand our audience, our environment, another way for you to prepare if you're not able to come here. How can we accommodate for this sort of gap in resources but not allow it to mitigate our ability to be on the same page with one another?

We're used to having more installers and now we're down to two, and the poor installers are really trying to figure out: how do we move forward? Who's making the decision here? And then time is running out.

As someone mentioned, there's a lack of communication directly between Laird and Emily. And, someone else also mentioned: poor Emily is out here, had these high expectations to elevate the profile of the institution, and then when it comes to the actual work there's no one in sight. And, it's not because other people aren't doing their work. They probably are, but perhaps there's not enough capacity to adequately support someone like Emily in her role. Anything else that folks want to flag before we move on here?

Okay, let's go down now to phase three then. Yes. Someone said [reads chat response] I want to flag the disengagement of leadership.

Absolutely, that there is a disengagement of leadership. Again, we're talking about high expectations and little support.

[Slide 13: Case Study: Phase 3] So as we come out into phase three, let's take a moment to review it again. Things have become even more intense. We're seeing examples of frustration and burnout, and yet we're supposed to go on with the show, right, that there's going to be a champagne walkthrough. Someone said [reads chat response] always the champagne walkthrough of the show.

I love that that's the comment because my question to you all was going to be how relatable is this case study?

Lauren Leving: Wow. [Reads chat response] This phase is so hard to read. Too relatable.

Yeah.

And someone else said [reads chat response] 100%.

So, *yes*.

Daviree Velázquez Phillip: Very common scenario, yes. I'm both happy and sad. Happy that this is relatable, that you see the patterns that exist; the tensions that are common; the conditions that exacerbate conflicts; the different levels of conflict that exist. And, it saddens me because I think about some of you who might be in Emily's position; or might be in Laird's position; in Sid's position; maybe even the supervisor who wants to help but just cannot get away from their level of responsibility right now to adequately support. And then, I think about when we add other layers around. Maybe some of you are Emily, and you are a woman of color; or, maybe you are Laird, and you have a physical disability. You add the layers of social identity and social location which will continue to exacerbate the way that we experience conflict and tension in the workplace.

But, I don't want us to end on a sad note. So, I'm going to ask that we skip two slides and I want to get into what generative conflict is with the time that I have and a couple of resources for how we can proceed. So, let's get ourselves to the slide that talks about generative conflict.

[Slide 14: Generative Conflict] And, what is generative conflict? It's a framework that encourages us to understand conflict as a common, relational experience, supported by a set of skills that allow us to remain in relationship with each other while working towards shared goals. It really just boils down to the fact that we believe that conflict can be generative - that conflict itself can help us grow; that we can learn; that it can help us align to be the people that we want to be; that our actions and our values are in alignment with one another. And, I want to briefly give five strategies that will help us move through conflict together, so let's do this kind of quickly.

[Slide 15: Strategy #1: Tune in and reflect] First one, strategy number one, tune in and reflect. So, this is an opportunity for us to check in with ourselves, that before we engage with conflict with other folks this is that intrapersonal check-in. How am I feeling? For me, having a feelings wheel accessible, that I can access, helps me understand what I'm feeling. Then, I might ask myself: where am I feeling it? I know that me, because of my lived experience and various trauma patterns, I might experience tension in my belly; I might feel it in my shoulders, and usually that's a sign for me that it connects to another type of conflict. So, I might ask myself: what else might be influencing my interpretation or reaction to this conflict? Does this make me think about Dav at seven-years-old? Does this make me think about my first work experience outside of grad school? Does this make me think about - and am I bringing that experience here? It's okay that I do, but I need to

have some awareness around: is that informing my current circumstance a little too much - where I'm responding to something in the past, but it's not quite what's happening in the moment. Then, I ask myself: what is my understanding of the conflict? What exactly is happening here, and am I able to identify it? So, that's our first strategy. Tune in and reflect. How am I feeling? Where am I feeling it? What's my understanding of the conflict, and what else might be informing my understanding or my perception of the conflict?

[Slide 16: Strategy #2: Acknowledgement and Accountability] Our next strategy is acknowledgement and accountability. And y'all, this could be a whole different workshop because of the amount of times that people have never practiced acknowledging what's happening, or taking accountability for harm that they've experienced or that they've caused. We're kind of at a deficit of that in our society. So what does it mean to acknowledge or the acknowledgement of a conflict? That we're identifying the conflicts or tensions that are emerging. So, I want to bring awareness to this. I want to call us both in to understanding what's happening if it's an intragroup, or if it's a two-person relationship. I want to name: here's the pattern that I'm seeing, or here is a conflict that is emerging. I'm noticing that we're starting to adapt some of the original texts (from the originating exhibition that is now being hosted), but we haven't talked about it yet. Can we pause for a moment to talk about it before we just go ahead and adapt the text? We're acknowledging what's happening.

And then accountability, that we're considering how our own behaviors or actions have contributed to a conflict. Oftentimes, we exist in binaries; either it's good or it's bad, or they're guilty and I'm not. And more often than not, especially in a work environment, there's probably something that we've done that has contributed to the conflict. And, even if we're not all the way responsible for the conditions that are emerging, we should still examine: what did we do that contributed to those existing conditions? Maybe we used a contract template. Maybe we didn't communicate upfront that: hey, we have less resources, but we still think that you should do the site visit. Or, maybe I want you to know these are the external factors that are informing how I'm showing up to this relationship as well, that there was an opportunity for deeper communication and clarity that maybe we didn't participate in. So, strictly just thinking how did I contribute to the current dynamic?

[Slide 17: Strategy #3: Give and Receive Feedback] Our third strategy is: we have to practice giving and receiving feedback. Again, kind of similar to conflict, it's an everyday part of how we relate to each other, and yet many of us are like, "Ooh, I'm going to receive feedback. I'm terrified." Or, we expect feedback to be in the form of a formal review. And, I just want to offer two frameworks very quickly in terms of how we give and receive feedback.

The first one is compassionate and direct. And, what we mean by compassionate and direct is that we're clear with what we have to say, that someone doesn't have to read between the lines to what we're communicating; that we're direct in a way that still allows someone to know what we're saying but with kindness, and I'm going to give some examples of what that means. Compassionate and direct also takes into consideration that we are lifelong learners, that nobody is ever going to get this 100% right all the time; that we all have room for learning, and so I'm going to honor the fact that you're learning while I'm going to be the next one learning the next time; and, we're going to have that, sort of, communal exchange and giving and receiving feedback.

And then the last piece that I have with compassion and direct feedback is: be mindful, if you're someone where you're practicing giving and receiving feedback, that what you say to someone, that you would be okay without being documented in another format. So, for example, sometimes we'll give feedback verbally to someone, but the way we'll write the email is in a completely different tone.

[Slide 18: Compassionate and Direct] And, we want there to be some consistency so that it truly is compassionate in the way that we're communicating with each other - not some sort of tactic because that will just erode trust over time. So, some examples of compassionate and direct communication: I understand where you're coming from *and*… .

Or: here's everything I'm considering as I offer you this feedback. So, someone might say, “But are you even thinking about the fact” - maybe the supervisor. Emily's going to her supervisor and says, “Where were you?” And so, I have this feedback for you as my supervisor that you weren't supported, and I am taking into consideration that you have so many other things on your plate right now, and you're juggling this aspect of life. And, I still want to offer you this feedback because it's important for our working relationship.

Then, the other piece or another example is: I'd like to talk to you about how we're working together, and I know you have a lot on your plate; may we find a time over the next few days? So, we're not just springing up on someone and saying, "Hey, I need to talk to you. I have feedback for you," because if you want someone to become dysregulated, that's a quick way to do it. But, if you want someone to be able to come to the conversation in a good way, you might say, "Here's what I want to talk to you about. Here's when I want to talk to you about it. Let me know if you have that availability and capacity to hold that kind of conversation."

[Slide 19: Situation, Behavior, Impact] The next one that I want to do, again,

very briefly, is situation, behavior, impact - that you share your perspective of what occurred without dramatic effect. You name the behavior, and you talk about the impact that it had on you.

So, these slides will be available for you to review, but these are just two examples of how we give and receive feedback.

[Slide 20: Strategy #4: Repair and Realignment] And then, the second to last strategy that I want to share is: repair and realignment. That, maybe at some point in your tension or your conflict, you're revisiting the goals and intentions of the collaboration. You're clarifying what the roles and responsibilities are. And, maybe if you didn't make agreements in your contract at the beginning, you're now doing that at this point. We're allowing ourselves to pivot.

[Slide 21: Strategy #5: Forgiveness] And then the last strategy, which is an important one, is that we practice forgiveness. That we all make mistakes; that we're all learning; that this is a lesson in humility. And, learning to forgive ourselves and each other does require capacity building. One of the easiest ways to engage in forgiveness is also to engage in trust building. And one of the ways we do that is through consistent behavior over time.

We concluded Hosting 103 with a Q&A with the attendees. This portion of the webinar is not included in the recording or transcript.