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Working In Theatre:
Career Mapping: How to Find a Career That Works For You
Friday, October 16, 2020

>> LJ: This a co-production between Center Theatre Group and Maroon Arts and Culture Center and I am so excited for today's conversation. My name is LJ and I am the Founder and Executive Producer at Maroon Arts and Culture Center and I am joined today by two wonderful panelists that will talk about career mapping and different paths to different careers. As you can see, I'm wearing my super professional glasses today because it's about to get serious y'all. All right, so let me go ahead. Before we get started, I want to remind everybody that we do have open captioning available and it is supported in part by the California Arts Council, a state agency, and the National Arts and Disability Center at the University of California Los Angeles. We stay in accessibility. Okay, my first guess is the Elena Muslar, I hope I said her last name correctly but she will correct me to tell people how to pronounce her name. And she is a career coach and Elena, will you go ahead and tell us a little bit about yourself?

>> ELENA MUSLAR: Sure, thank you so much for having me, LJ. I'm so excited to be here. As she mentioned, my name is Elena Muslar and I'm a creative career and mindset coach so I really love helping all just people who have ever felt othered in life kind of get over their career limitations and on top of their career liberation because I really believe as people of color, and as women, and folks that just want to show up and be heard and be seen and understood, we have to take ownership of that because we create the environment that is we want to be in. And I do my work through a variety of different forms. So I do private coaching with clients and group coaching, and I work full time at Marymount University as the Associate Director for Creative Professions and Teaching Initiatives. Outside of that, I love modeling and acting and the spoken word and creative within me and I support anybody who loves creativity.

>> LJ: And word on the street her first modeling gig was on the side of the CT building. If you do enough Googling, you might be able to find that.

All right, our second guest is Katrina Frye. We will welcome her to the chat now and Katrina, tell us a little bit about yourself as well.

>> KATRINA FRYE: Yes, I am career adjacent to everyone I think on this panel, and really, I think we're all trying to figure out a way to get creative in talking to

artists and so that is what happened for me. When I studied visual arts for undergraduate, people weren't talking about what happens after school, and I graduated with a film photography degree and one Adobe class and I could not figure out how to make money or build a contract and pitch myself and I worked backwards to trying to create a company through what I called Mischief Managed, an ode to 'Harry Potter.' And we meet with consultants and other businesses and bridge the gap between businesses and arts in the creative industry and let people know this gap in communication was systemic to really confuse us and it doesn't have to be that way anymore. So making words like branded and marketing and money, not dirty anymore, but [rather] things that we can uplift and have ownership of and take power over come to the table.

>> LJ: Sorry. Thank you so much, I'm so sorry for that, I try to watch the comments on—

>> KATRINA FRYE: That's okay.

>> LJ: With a little delay.

>> KATRINA FRYE: I thought it was my internet, as long as it was not my mistake.

>> LJ: Not at all, before we do a few things, I am in Southern California, the ancestral land of the Tongva people and I like to call on the name of an ancestor whose shoulders I stand on. I call on Ida B. Wells and I am on a stressful project today and because of her journalism history, I feel like she will be the ancestor that gets me to this deadline. So I encourage everyone in the chat to please share where you are joining us from today and if you want to shout out one of your ancestors go ahead and drop that into the chat as well. I would love to see who is bringing you strength today on this Friday in the year of our COVID, all right.

So let's jump right into this. I really want to start by kind of like a level set, I guess, but I want to discuss how we can define success outside of the idea of having to climb a corporate ladder. When I graduated it was in the middle of recession—I'm old millennial, so that is what I tell people. So I do remember there was an article that came out and it said that the corporate ladder is now a jungle gym and instead of going straight up, you have to sometimes swing to the other side and swing to the other side and it might feel more lateral but you eventually get to the top. And that is how I approached my career path and I just want to know what you all—your thoughts are on that?

>> ELENA MUSLAR: I'll just say so that is not a ladder. I'm like, people will be writing these articles and creating their own stuff and own definitions whatever they want in the world and that is fine because actually that is what I think success is. It's not something that you are reaching towards that is specific to something that someone else has told you it is, because if that is the case, then you are not living your life for yourself. You're living it for everyone else. And, a lot of the work I do specifically around like mindset is what is your definition of success? Have you actually ever considered writing that out? When I succeed, it feels like, or success to me means blank and blank

because I think the practice of actually seeing what it is that you believe success is holds a mirror and gives you a reflection to how you see yourself in the world and if your success is measured by the way someone else needs to see you or the way you show up for someone else. You may realize I'm not making my life about me, I need to break it down and frame what helps me to achieve. I don't know if any of you have taken the Strengths Finder but it is a go-to assessment to find out more what you are awesome at and how you show up in the world. And that in my top 5, one of them is Achiever, so I like to have things and then check. I did it if you look at my phone. I have all of these little check lists and it makes me feel happy inside because of the sense of achievement. So for me that is one tiny version of success—I like to check things off. But most people talk about success in this huge big way that it becomes unachievable. And that is where we get into “oh, I have to make up this ladder and when is the ladder” and that technically goes into education. We have been set up this way to think. Our whole lives we are told go to school and then you get in and go to the next school and you get A's and you finish school and nobody is telling you what to do anymore. That is why you create your own definition for success.

>> LJ: Yes, Katrina, do you have anything to add?

>> KATRINA FRYE: I would say that I wish I would have met you when I was 18, but I didn't. So I went in a couple of different circles, and by circles, I literally had a start and then I came back to exactly where I started, and I was like, “hot damn, I'm right where I started.” And that happened a couple of times, especially being an artist where you think this avenue might produce something new in me or maybe this institution would actually care about my future. And they don't. You know, they really don't, and I think one quote that I, you know, I create my own little mantras for myself, and one thing that I constantly tell myself is that no one should be more passionate and more knowledgeable about my work than me. And I think if that is the case, that means I'm getting to know myself all the time, like what you are saying, I think it's just, it's really easy to fall for the title. And it's really easy to fall for traditional means of success and to know that your bank account has a couple of zeroes after it. It feels really good and so I do want to put it out there, I understand it and I fallen for it and I fall for it literally every February every year. I apply for literally ass 9 to 5 jobs you look at my inbox. Every February, I get so scared of being a freelancer. Every February. And thank God it has never worked out because I get so far and every time they are like this doesn't seem like to you. Because to my strengths finder, I am Command, one of my top 5 strengths is Command and that is super rare in a female and super rare of our generation and I think every time I tell people, they're like, “oh, you run your own company” and I'm like, “oh, well, I do.” And if I tell my 18-year old self to the students what success looks like, to me it looks like giving myself permission to go in a circle and permission to take longer to get something than somebody else, and permission to get a title and that is okay, and I think giving yourself permission to be honest and clear and go full hog and be passionate and knowledgeable about yourself.

>> LJ: Yes, I have to take the Strength Finder situation. Camille put it in the chat if you want to grab that link and bookmark it. I know I will. And I am a freelancer and Katrina you are a freelancer and Elena is also a freelancer and she also has a traditional 9 to 5 job.

>> KATRINA FRYE: Get it girl.

>> LJ: I tell my mom all the time and telling her that I will apply for center because I need more security than what I have going on, but you are right, it wouldn't be a good fit for me to try to do that and as long as we are acknowledging that everybody's path is not the same, and it really does start with knowing what is best for you. And knowing what is going to be best suited to your mission, which we established and kind of talked about last week. So I want to make sure that we talk about both paths, the freelancer path and the traditional 9 to 5 path. Can either one of you give us a little insight on the types of jobs you see theatre majors and other creative majors going into post graduation? What kind of jobs are we getting?

>> KATRINA FRYE: I'll let you talk about traditional, thank you.

>> ELENA MUSLAR: Okay. So I meet with so many students in my 9 to 5 that it's sometimes overwhelming the amount of conversations that I'm having with certain majors who have a particular idea of what it is that their, quote, "is supposed to do" with that major. That oftentimes comes from, you have professors who tell you "oh, yeah this is what you can do" or professors may be your only example of what you can do and you may not realize that some of your other professors who aren't there all day, every day have other lives, or have other jobs. And so, you know, I'm a big fan of having multiple things, anyone who knows me, I forgot to mention, I am a Teaching Artist with CTG and I have a bunch of different things and when you look for a full time opportunity you have to consider does that full time opportunity sort of help me live my full life? And, that's where I think a lot of major specific conversations forget to talk about. They're so focused on, okay you are a theatre major, you will be an actor or a line designer or whatever title is on the thread of, you know, the playbill. Those are all the titles that you learned in theatre school and then, when you realize what it takes to actually to those title, that is, you're actually signing up for a freelance lifestyle. You didn't know it, but that is what you are signing up for, and no one taught you how to live a freelance life in your degree. That's not a class, then it's a shock to the system. And then the theatre majors all come to me senior year and they're like, "what do I do?" And there are a few that discovered arts admin and those that end in more traditional 9 to 5s or education in another way, but what I think theatre majors have to consider is that your major does not define you. Just because it says theatre doesn't mean that is the only work you could do. You can use theatre as the way to get into literally and I mean any—any industry like at all. You can leverage it but it's all about how you tell your story, and that is what theatre has actually taught you; how do I speak a lot about narrative when it comes to building a résumé and cover letter and all of the things you need someone get you and get what you are about. A lot of theatre majors know the show's narrative but not their own narrative, and if you start to focus on that, you will get more connected to what you want to do and then you can decide the industry that you want to do that in because you can bring your theatre skill set to any industry.

>> LJ: Before we talk freelance, what industries would some theatre majors be surprised to find out they might be well-suited for?

>> ELENA MUSLAR: So one area that I think is pretty interesting, say you are are a playwright and you love writing and creating stories and all of that, and an area

where you can pretty much make a good chunk of change would be in you are to go into copywriting because that allows you to think about the stories that someone is telling with the brand or business that they are doing that for. And then you can shape that story. It's not the story of, you know, I don't know, whatever famous play we want to talk about. But, it's a story, and so looking at like, I like to talk about having a complementary career, not a plan B, not a backup plan or a side hustle. But a specifically complementary career is one where you use your skill set that you developed in whatever your artistry is to give to another industry or the same industry, but in a different area so that it funds what you want to do creatively. Most people aren't thinking about how they are funding their creative practice and then they're like, I have to go be a waiter, and I'm like no, you don't. Do copywriting and use the fact that you are a great public speaker in telemarketing, use those skills as a theatre maker to take to other areas where you can make faster money, basically.

>> LJ: That is really interesting. Katrina, what do you think? Now that we established that a lot of artists really do toggle between the 9 and 5 and the freelance life, what are some freelance opportunities, what are your thoughts on this?

>> KATRINA FRYE: Yeah, this is a perfect question, someone talked about or wrote in the comments, "can you talk about people who are non-theatre majors or degrees and want to pursue a second career, or they are transitioning?" And that is my work, that is what I do with the artists that come with me. Every single artist I work with is in transition and the first thing I will tell you is do not quit your 9 to 5 or your complementary career because the first thing we will do is start to write a few numbers on how much money you will actually make from your art. And there are two ways, passive and active money. If for instance I were to take the career of a musician, if you throw out tons of songs into the universe and you throw them to music libraries and get them onto TV or film or put them across different channels or sell them to somebody, that is passive income. That song will forever send you checks, how big or small depends. But that is passive income and when you are freelance, so you need both streams tapped at the same time. You need the passive income, that will happen, you write a song and if we wrote a song together the three of us today we will make money on it within 3 years—that is passive. And then you need the active income. If I'm a musician, I'm actively selling my album and I will be playing and touring—those things that are happening currently that will bring in money simultaneously. So a lot of what people don't know is to build up that portfolio where both things work together to pay rent and especially in Los Angeles, we will speak to Los Angeles, that will take you at least 2 to 3 years, and that is being quick and that means maybe your Instagram is popping for me to do it in 2 to 3 years. Okay, I think the reality is that this is a long journey and so I always ask artists when we start to put those numbers together. And I'm sorry about the yardwork that is happening, I hope it's not killing my audio.

Okay, I already gave him some eyes from my blinds I went like this. Now, okay anyway, that obviously did nothing. So I always tell artists, once we start to do the numbers, so this year it sounds like you will bring in about \$6,000 from your art so next year we are bringing in maybe \$12,000 from your art—still not a livable wage. Keep with the job. And I see a few people saying they keep the arts-related jobs, that is when we talk about arts admin. If you are a theatre major, maybe you come in as a Producing Manager or Producing Director, do that to have some money. And with your artists and

staying creative and maybe you can act in the ensemble at night so you are figuring that out and you have a few on screen auditions, and okay, we are piling it up. And then I have to ask the question, “how do you see this working in 3 years? Is this something that is sustainable?” And that is what I believe in especially because I work mostly with people of color, I am not looking to do a quick fix Band-Aid in your life, I'm looking for you to be in this industry forever and sometimes that means keeping that 9 to 5 or second career for longer than you wanted because we have to build up these passive incomes. And finally to be freelance, you have to be diversifying, and that is the most uncomfortable conversation that a lot of artists have been told in art school. And I will speak for myself that that is not good. I will never forget the conversations I had with so many professors where they are like, “you can't do graphic design and photography” and I'm like, “if you only knew how you ruined my career.”

If they're on the call, they already know, I already had words. But you know, we you do have to be multifaceted now, yes, but you have to diversify your stream of incomes. Friends, if you are a sculpture artist that cannot be it—you have to be dabbling and photo editing, video editing space, come up, I promise you, your skills as a sculpture artist will translate if you put in the time and willing to learn and adapt and diversify your creative skill. It's extremely important right now and especially COVID taught a lot of artists, I only do installation or sound installation, all kinds of language I would hear. Okay, cool, that is not what I'm here for, and they call me back, I wish I would have diversified and those are the things that I notice can really help a lot of people if you are willing to have an honest conversation about those things.

>> ELENA MUSLAR: And submit.

>> LJ: And I want to throw this up on the screen, Amber says I wish somebody would have told me this several years ago.

>> LJ: You and me both. But it's never too late as a person that went back to grad school on the side of 30 whatnot, you know, I did feel that I had to kind of start over a little bit with my understanding of what it means to make a life for myself and to have a career for myself so just be encouraged to know that it's never too late to reevaluate and it's never too late to take a leap of faith to do what you want to do. So I will go back to what Elena said, and I think you both will be able to help me. You mentioned that they don't teach people in theatre and arts programs about that freelance life. You know, and so, people graduate without understanding that that is what they are really signing up for. So you said that there is no class for that, if there were a class for that, what are—let's say two really important things that you would include in how to be a freelancer class. We have diversify your income streams—that is a golden nugget that we will cherish—can you each give me like 2 more?

>> ELENA MUSLAR: Hmm, in terms if you are preparing for the freelance life, one of the biggest things that a lot of students I work with, so I work with students in both the College of Communication and Fine Arts—that is theatre, dance and music and the School of Music and Television—and both of these groups want to get into entertainment. What they don't do is talk to each other because these are the people who will hire these people and it's ironic. A lot of universities are like, “we're into interdisciplinary,” but in reality, they are not. You may be interdisciplinary because you

took dance in a theatre college, but you are not interdisciplinary when it comes to what does that look like if you are a Producer. Well, my MFA is in producing and a lot of people saw that as okay, you're getting your degree in producing and now you will go to Broadway and produce theatre, but for me that wasn't the goal. I always knew I wanted to work with artists in some way or shape or form and help them bring something to life, and I now realized that is what I do. Now as a coach, I'm producing an artist's career. So what I think that most artists don't realize that they need to have especially when it comes to freelance is a mindset around what does producing look like for me and how much time does it take for me to do things and what is time management and how have I actually respected my time. Artists don't respect their time. They give it away, soul free, willy nilly, everybody is in rehearsal until 1:00 a.m. and then we hang out and we are all friends and became this whole family thing and you don't separate the family from the professional and you have to do that and then because you've now lost your life to the thing that you "love."

And I think you have to understand when is it that it's something that I love and do for joy and fun, and when is it something that I need to do to make fun and I need to do to earn income? There is a big difference between the two. You can't make money. You can earn income. The only place you can make money at is the mill or wherever they print out the paper. You can't literally make money, so have you to think about, it's one thing to diversify your income streams but what are the multiple versions? Like for me, I have a full time job, part time job, passive income, building up other ways to have both passive and active. So I think that that freelance course really has to focus on how you are spending your time on these things that you want to build into the way that you are making your money for the future. And that is stuff that I like to go deep into when I work with clients one-on-one.

>> KATRINA FRYE: Well for me, I actually do teach this at a University level. I teach currently right now at CBU, Music Entrepreneurship that is only offered to the music major. And that is funny with the multi-interdisciplinary thing and how many want to make music now and they're like, oh, oh, and there are students here that need portfolio work and why don't you go walk over to the video department store and get a video made? Why we are not working together is really frustrating. So what I teach right now is music entrepreneurship and I taught at CalArts and I did a crash course and I broke those kids hearts and it was multi major, interdisciplinary. It was the first class that these seniors at CalArts were given, and I was given 4 weeks to teach entrepreneurship and they were heartbroken because in my freelance curriculum, the number one thing is to own your brand. And for a lot of people out there that are feeling why can't I offer, why can't I charge, we're friends. That is because you have not legitimized yourself, go ahead and pull up a \$27,000 DPA license through the county, open up a bank account, open a commercial PayPal and start legitimizing. This is on you. There are a billion Youtube videos to become a freelance entrepreneur and you blame your parents for the bad decisions and you're an adult. Where you blame school, yes, I get it, they did not prepare us and a lot of schools are admitting this and they offer these quick courses like entrepreneurship like a Band-Aid, and I will tell you get into it, own it, you are your own brand, what is your mission statement and your values and the 6-month business plan and the leave no strings. Get into it and love these words and melt them into you because that is what comes across when you negotiate a contract. You want to be on Broadway? Guess what? Have your wits about you to get into the room and negotiate the contract of your dreams. And so, I think those are the things that people think about

is that they just want to get through there and they don't understand once they are there what will happen. So that is the number one thing. If I could just say what we start with entrepreneurship is owning your brand and creating a brand, yeah that is just—I don't want to go too much but that is—

>> ELENA MUSLAR: Yeah there is so much, I'm with you on that, I say that in probably every coaching appointment. Your brand comes in 3 forms: online, on paper, and in person. And how they speak to each other and how to make sure those are telling the right story, because other people may know you for a brand you may not want to be known for. And I saw someone with a theatre major are thinking about what to prepare for right now and it depends on what you want to do with your degree. You want to be an actor or and that brand comes back into that. So you are in the school for the last 4 years, have you done anything to help people understand that are you an actor beside tell the friends that you are with? Does anybody outside of your school know that? And as a proud CalArts alum, that is one of the things that I felt was interesting—to be in that environment is that artists were over here and managers were over here but artists, you manage yourself. Until you get a manager, and so that is why you need to understand how you manage yourself, so if you get a manager, you understand what they are doing for you and you don't get gipped or you don't get a bunch of money left on the table because they don't represent you well or they are not clear to the story you are trying to tell people. And with you, Katrina, with you on that and just really making sure that people get what they have trying to do with their lives.

>> LJ: Yes, and you know, this is all so important. Like I said earlier, I'm a freelancer and I see a lot of people in the chat are sharing their gig lives part time this, a little of this, a little of that. And yes. Nannies, there are all kinds of other jobs that can fund your interests in the arts and again, just to reiterate what was already said, you know, thinking about jobs that complement your career in the arts, not just help you pay a rent but also make sure that are you staying warmed up in your craft. I know I'm a teaching artist at CTG, I do script coverage and I'm a dramaturg and I have about 100 other jobs that I do as well. But I think it's also important to remember that whatever your brand is, like again talking about the brand, that is what you lead with. You know, when I talk to people, I don't tell people “oh, yes, I'm a waitress, I wait tables,” no that is how I pay bills, that is not who I am. But it goes back to knowing who you are and your mission and when you get into that elevator pitch situation, I'm an actress but I work at Top Golf on the weekends, and it kind of, when you do it like that, it makes people feel like you are not serious. Like Katrina said, it doesn't feel like you are fully legitimatizing yourself.

>> ELENA MUSLAR: I call those the Slashers—the Slashers are the people that say I'm an actor/dancer/musician and it's all on my website and it's like, “yo, you also have to focus your brand, it's not just about I'm every woman.” It's like, “I'm this in this arena and I'm this in this arena and the way I talk about myself with these people, they get to know this and this about me and these people only get to know about this about me. Because a lot of students, theatre majors, say to me that the brightest idea they have had is that I will go work at an agency and when I work in the agency I'm going to get an internship there, and I will know what they want to see in the actors and they think it's—you the first one to think that? You are infiltrating, I see you, no, you're not. Everybody had this idea. These agencies want to work with people that actually

want to become an agent. So you can't think you are playing the system when you didn't understand what your system needs to be.

And I think that a lot of times, people get—there is a glamour, they are blinded by the glamour of the industry they want to be in and that is not the reality. You need to focus on the reality, the issues of your industry, know that so you can be the person that is either solving the issues that will make you some money, or be the person who is like the anecdote to those. It's like oh, okay, this is what everyone else is doing and I will be this one that will be unique and that will make people hire you or work with you.

>> KATRINA FRYE: I think that is so smart and I saw someone ask, “how do you start the process of branding?” And someone else responded “it's daunting.” And I want to break it down very quickly. Because you don't need to be going to graduate school for this, please don't. Okay. Quote me on that. Friends, go ahead and write down your 3 core values, so when someone walks away and has a transaction with your art, what are the 3 things that you want people to walk away with? Honesty? Transparency? Genuine—

>> ELENA MUSLAR: Authenticity is what you are looking for.

>> KATRINA FRYE: Thank you, I'm trying to pull three words that someone has a transaction with your work, what are the three words you want to walk away with? Those are your core values. Go ahead and brainstorm the collage and how those 3 core values translate into something visual. There we have our brand aspiration, our inspiration, really the cornerstone of how we will translate that and then use the things, all the free things on the internet to try to foster that brand into something original. And when it feels daunting, because it is creating a brand that will survive for 500 years, we are moving in a fast moving brand and a redundant world. Try a brand for a year, then you can throw it away. Change it up and people will not bat an eye, so do not worry about that. This is really your time to try. The excuses of it being too much or too daunting, I understand, but it's not enough to not try. And I think that's really really important here, that I hope everyone here comes up with those three core values, start to translate what that looks like. And I always start to get creative when I'm creating a website so I will just do a free website on Wix and start to throw ideas together and a few photos of my work and a few colors I like, and there are free sites to make free logos.

>> ELENA MUSLAR: You know your brand if you posted on your website.

>> KATRINA FRYE: It's all about doing, and consistently doing that. And I will try to stick to something for one year and you will be so surprised and how move people think how legitimate you are for one year.

>> ELENA MUSLAR: Commitment is everything when it comes to brand consistency. It's not like literally, I don't care if you are. Like I will do a reel every day for 30 days, that is a commitment. Most artists don't commit because they are scared of what happens if they succeed. And that is why you have to define what success is before you start your journey. So that it doesn't feel as far away and you can work backwards from that. And with the brand, if you've ever written an Instagram bio, that is

a great starting place to understand how to synthesize your brand into a nugget that you can say out loud to people. And that is when it becomes the elevator pitch. And I like to work with people getting their LinkedIn set up and your bio can turn into your artist statement and your artist statement can get you a grant because you know how to talk about yourself in this work you do. And there is a whole cycle in why your brand matters because if you are not clear in who you are and how you show up in the world, nobody else will put you in the environment to show up for people, and isn't that the point? Aren't we all just trying to be seen? So make sure that you are ready to be seen and people know what you should be seen for because people can place a brand on you too and they will tell you are so great. And people will tell you, you are such a great actor and why get a degree? Because I want a stable life. I know what I am talented in. That doesn't mean I have to solely commit to one thing. We are in a very different time, millennials are expected today to change their career several times, and some of you will change your career, and so just go along with the change.

>> KATRINA FRYE: I read another stat, I think we all graduated in the recession of the '08, '10 time period. We graduated around the same time, and I read a stat that now it's been 10 years and we are making the wage that we were promised when we entered college. So if you look at the money the 3 of us are making, we're probably making the money that we thought we were making when we entered college to get our 4-year undergraduate bachelor degree. So take that, times it by 2 for the generation that graduated into a deep dark recession, I don't know what history will call this time period, darkness.

>> ELENA MUSLAR: Okay, Harry Potter. Voldemort.

>> KATRINA FRYE: He will come back and his cousin here, trying to make money right now, I understand the feeling of what? This is not what I was promised and am so disappointed in our industry. I think, I cannot imagine being an actor right now, and just feeling so disappointed in your choice. And I just have to tell you, we stuck with this for 10 years, and we are now reaping the fruit and the harvest of ten years of waiting and getting creative and diversifying, and if you can put a stake in the ground and hold tight with us friends, I want to see you all in another ten years when the industry has revitalized and gotten stronger and we have gotten creative in what this theatre looks like. Sam's White supremacy, right?

>> ELENA MUSLAR: You need to leverage what makes you unique. Because in the justice movement, in the every so years surge, what makes you unique that you want to put out into the world. And it can't be that I'm a Black woman ask, that is why you should hire me, what are your actual values to Katrina's point that make you amazing? And make your voice so important in terms of being heard as an actor or being heard as a writer or director or whatever it is, and you have to make sure that you can say that to people. And I saw someone put "what do you put on your business card if you are a Slasher?" Depends on who you are giving your card to. Don't worry about what it is for you, how are you promoting yourself to others? So if you know, in certain industries they are not a business card type, you don't have to worry about putting that on the card. You know, I have my business card for where I work full time but I also know the people I would want to connect with might be future clients or something, so I might lead with Creative Career and Mindset Coach on the card but I'm not going to

give someone myself my card as a model. That is a whole other thing I would give. And an actor, it's headshots so make sure to have a website and your brand looks different and where are you writing your brand looks different depending on the platform you are using and your media that you are using etcetera. And there are whole things that I can get into, the breakdown in what else you would put on it, but you want your contact information for sure and you want to have at least a way that people can find more information about you. And if that is a basic page website or you have the little icons and put your handles on there for where you are on Twitter or Instagram or Tik-Tok if you have a bajillion followers, but put what matters for your audience you are trying to build. And who is that audience and the people who need to recognize that you have an audience.

>> LJ: Friends joining us, feel free in the chat to put what you put on your business cards, and especially since we established that we are people that do more than one thing, so what do you lead with when you meet people? My business card says Creative Producer because I want to get more work in that area. So I put that on the business card because that is the area where I would like to get more work. Dramaturgy is my main gig right now but the playwrights I work with and the institutions I work for, they don't need to see my business card, and it's not really a business where you hand out your card and that is how you get clients. It is more of a word of mouth thing so I didn't bother to put it on there. And I also made sure that I have my full government name on one side but on the other side it says LJ because that is what people know me as, so I want to make sure it's on the card so people can connect to me if my name is on the streets. So you have Creative Coach on your card and then Katrina, what do you have?

>> ELENA MUSLAR: Yeah, it's different because I work in full time capacity and they make up the card for me and okay, I guess I'm representing your brand which is fine and dandy but I do my own thing. But on my business card that isn't MLU thing, I have Creative Coach and on the back I have pictures of me as a model because I think it shows you are getting advice from someone who is doing their own creative thing.

>> KATRINA FRYE: Yeah, wow, that's great.

>> ELENA MUSLAR: And for me, when I went to school, I had to teach what arts administration and arts theatre management was and say, "now can you help me do that résumé with me for this?" And that person is my homie¹ and I taught them and I'm good at teaching unique positions in jobs and I want to help my clients see I'm with you on this path, I'm not just telling you what to do. We are journeying together and figuring it out together. Because I think that is a better way of coaching and mentoring and seeing someone who is out of place where you might want to be in a few years. That is how you build healthy relationships to help your career.

>> KATRINA FRYE: Yeah I love that, I just have CEO and Founder of my company. So then I really just rely on my website. Which I'm doing that whole entire rebranding because I realized that what I was doing is shooting myself in the foot by siloing what I was doing because once I got into conversation with people, they're like, "oh, you also do this? And I also read about that?" And they wanted a whole holistic picture of me and I cancel that side of my business because I siloed my business. In the

New Year you will see a roll out, but I do an umbrella to house my 3 personalities which will be under my one name because I feel like this is something that I want to exemplify what you are talking about. Like, this is okay to be multifaceted as long as you are focused and especially if you can explain why these three things are connected at this time. So the people I'm seeing writing notes, that is where I maximize it, I would never put more than three things because humans are really really slow—we're not the super highly intelligent humans that we think we are. That is why we make robots, we gather three to seven things about a person and that is mostly their accent, race, or how they carry themselves. And wording things that you are trying to explain is a whole another statement-thesis of a human is a waste of your time, make sure to give buckets for people to categorize you in is important to me.

>> ELENA MUSLAR: And think about how you would want to receive information. If somebody came to you and said they were five different things, what will you remember leaving that conversation? I don't remember much of nothing. I remember you told me one, maybe two, and if I remember that third, man, you must have been special and we had some good conversation next to the buffet. And that is about being memorable, and the thing that is cool and interesting about you and have fun about that and then maybe develop the other things you want to be known for and know who you are speaking with because that will also tell you what you want to lead with. And if you are in a room with artists and administrators, so just know, kind of play with that a little bit too.

>> LJ: So we had some questions about how to kind of get started in certain careers that are not typically offered in University. And I know for me, I'm a dramaturg, and dramaturgy is something that is not typically offered. I didn't really know about that job as an option until I got to grad school and the only reason I could get into it because I went to the MFA track instead of the—for those that don't know, MFA means you are getting acting and whereas MA is just theatre criticism—and that empowered me to be more involved in those areas. And I have a whole soap box about how the MA is disappearing and there are several schools in the area that used to offer it and don't offer it anymore, and I feel like that is a detriment for those that may not know one area that we want dedicate ourselves to. Do you have advice for people that may not know subject matters in school?

>> KATRINA FRYE: I know for me, I always tell artists create what you want to see, so for me I always used the example of Mindy Kaling. And I doubt somebody came to her house and just said, "Mindy, I wish you would cast yourself." No, there was no place for her to be her whole self and the gamut that, and she created it. And now there are artists that we see the repercussions of that and there are spaces now where the level of spaces is high for people to want to jump onto your ship because you already started sailing and it's really important for actors, especially for screenwriters, playwrights, you need things in your can and already worked out. And maybe you are hosting table readings right now in the quarantine during Zoom. There are a lot of things to make sure you need to do to make sure you are hustling and refining what you offered, not because you took any courses on it.

So if you feel like school is supposed to offer you that, again, I'm sorry, but let's move on and start creating. And I know a lot of people that do literary for theater that is

not taught anywhere and that is usually the person who reads a thousand plays. Are you just an avid reader and you can consume and digest and regurgitate information? Go ahead, come on board, and find a specialty that you can come on and try it out and be transparent and honest. And I have had people that haven't tried this thing and I want to try 6 months of service. Do that and get yourself out there and create. Create. Create.

>> ELENA MUSLAR: Yes, and I would say if you are an artist you should always be working. You should never be waiting for someone to hire you. Because when you're working is when people notice and then you will be hired. I was in an appointment with a student and I was telling her about when I got my MFA. We had a semester where we could go and intern abroad and we had a semester where we could go intern, everybody was focused on interning in LA because they were excited about the fact that they could now intern. But I have been interning the whole time we were either in school, or I was working, and I was working in the industry that I knew I wanted to be in. I wasn't working in Starbucks. I was doing a minimum wage job in the theatre. So by the time it came to our internship semester, I was done with that and I'm ready for a job in LA. And I decided to intern outside of the country to give myself exposure and when I was out of the country, I posted about it and talked about it and doing all of these things. And that was for arts administration, even though I was getting a degree in producing. I did producing because I wanted to stay close to the artist and the work of the artist.

I didn't choose an MA in Arts Management. I have opinions and thoughts about Arts Administration because I think in reality, it should be more like Arts Presenting or Arts Entrepreneurship. And when I went abroad, I was contacted by a big place that lots of people who have careers in arts administration want to work for and I was asked in a Facebook DM, "What are you doing when you get back?" And I was like, "I don't know, what am I doing?" And next, I was working in a great place and a fantastic opportunity and that happened because I was already working. It was like the chicken and the egg, and you have to have an internship before you get a job, and how can I have an internship, what are you doing on campus, are you the president of a club or doing something that showcases your ability to hold responsibility and hold it well? So where are you holding responsibility in your own artistic practice, and then that way you can talk about that when someone asks you or when you see an opportunity that you want to submit for. So if you don't have anything to talk about, then you are applying to the dark and you are going to be surprised. "Why don't they pick me?" It's because you are not doing anything right now. Same thing for anybody that is a playwright or screenwriter. What are you writing? Not that thing a year ago. What are you writing right now? And to pursue arts administration, it's really about getting into an organization that allows you to test out all of the elements of arts administration because you might realize, I really like Marketing or I really like Education or I really like Development because that gets me close to the money, and I think a lot of people feared Development for some reason because they're scared of money and that comes from a scarcity mindset, But in reality, you should be running toward that because it will teach you how to be a better fundraiser for yourself in the future and potentially help you learn how to negotiate for yourself in the future as well.

>> LJ: Yes, and if are you wanting to get into Development but have no

experience and need to practice, please contact Maroon Arts and Culture Center because we need the help, okay? We can learn together, all right?

>> KATRINA FRYE: I would do TV. And film is not Development and nonprofit.

>> ELENA MUSLAR: Not at all.

>> KATRINA FRYE: When I'm speaking is that when we say the word Development and speaking directly about nonprofits, they are talking about fundraising. And when talking about Development in TV and film, that is working a script through or bringing on a new playwright that is developing an actual show. So very very different job titles.

>> ELENA MUSLAR: Know your industries and know the vernacular of your industry. That is the starting point for anything you want to do in a career.

>> LJ: And if you work in both, don't forget to switch it up. And also I want to amplify that I think it's actually next week that we will get into the nitty gritty of all the jobs associated with working in a nonprofit and we will talk to some people that run non-profits of various sizes and we will say, "all right, these are the jobs that are available and if any of these things sound interesting to you, these are some things you might want to start working on now." And we will get into that in depth next week so make sure to stay tuned.

>> KATRINA FRYE: Oh, I'm sorry, I noticed a few people talking about the e-mail signature?

>> LJ: That is what I was going to go into next. I like the idea of putting your upcoming project's signature in the e-mail, but I saw a lot of ones in a lot of different colors, please discuss.

>> ELENA MUSLAR: Oh, Katrina, do you want to go first? Because I have emotions so I want to settle them before, so you speak.

>> KATRINA FRYE: I would love to speak. Brevity is necessity. We talked about three things because then I check out, let's be really frank. Okay? We're in COVID. No one has time. So if you are going to tell me something, it better be the one thing you want me to follow-up on. Also make sure that you put your full name. Now depending on the work and the industry that are you in, add your pronouns, and I would always add a website or a social link and then one project, and that is it. I personally do not do any of that. If I'm being very frank and honest with all of you, because I'm at capacity, I'm not looking to take on any more humans and I'm trying to rebrand and trying—you know, I already taken that off 6 months ago when I was at capacity and I can't take on more people. So actually I don't want to misguide or mislead anybody. If you are going to find my website or my socials that is great, I'm not looking for more followers so I already know my intent, but if you have something that is coming up and especially if you do a cold call; for instance, say we met and now we are friends now on this Youtube experience. Friends, if you go ahead and find me on LinkedIn or e-mail me directly, I'm inviting you to do both of those things, I would need a sentence about why

we should connect. Do not just click connect, I do not accept those, I only accept connect buttons and only respond to e-mails and I try to respond to all of them as slow as possible but I do respond. I'm a dinosaur, but just tell me something and I think that is the point, the e-mail signature. Tell me something of meaning of depth. Be authentic, do not overshare, do not share a life story. I'm really not into quotes and I don't know that you read a book or a blog, I really don't care.

I want to know how to connect with you and if I should note any further information with you. If you're an actor, I think you should always have your reel and it shouldn't be a full link, it should just be reel and it should be hyperlinked so it should look sexy and sleek and concise, three things tops.

>> ELENA MUSLAR: That's funny. I was about to say, the way I describe a résumé is kind of how I would describe the signature is three things. So you want it to be clear, concise, yet comprehensive. Now how do you do concise and clear when you're hoping to be comprehensive? That there lies the rub. So what you need to think about when it comes to the signature: what is the most important thing or place that they should be connect today? I've seen things where they wanted to see me and I don't need to see you, don't put your picture in your e-mail, because you never know what browser somebody is looking at your face. Your face could be here and messed up and your signature could be messed up because you created the signature and it goes out the wrong way. So you want brand consistency when typing your e-mail, and if you respond to it on your phone and on your phone it has different capacities than it does on your e-mail signature and e-mail on a computer, you can link to literal words. That is what I choose to do, but then on your phone, you can't necessarily do that. So I say on your résumé or on your signature to have one link that you want people to go to. That could be your website or that could be your LinkedIn, or that could be your Instagram. I'll go see your face over there if I choose to click it but at least give me the option, right? But if you are an actor and submitting to managers and agents there are certain ways to write that e-mail because that is a pitch, and you have to include these things—not every time you e-mail everyone and you e-mail your doctor and have your face up in it. So consider what the look you want it to be like. And the way I do my signature, I have my name and the word website and the word LinkedIn and then the word Instagram and whatever version of me you want to go see you can click that. And if you are at a job with a specific employer they will have the signature created for you. And I like to give the message within the signature and on my current e-mail signature for MLU, I have underneath my name, my title, and then I have she/her/hers and there is a link, and next to that because of the times we are now in, I have antiracist action resources as a link that people can click on as well. And anybody that knows me, they know that is me and I don't have a whole essay about it. It's a little message and I use when I do turn my signature back on, I use a thing called wisestamp, wisestamp.com. And there is a free version of it and there is also a pro version. It's a sleek beautiful way to have a signature that will always show up consistently and it actually—it will show you what to fill in and so it's really dummy proof and it's beautiful. But that one does have a picture if you want to add a picture. For me, my picture has been important to put all of my things, I have my photo on my business card and my picture on my Google Gmail on every single—I have too many e-mail addresses because for me I'm the only female in the conversation and this is rare to be with 3 black women talking about theatre, we broke some windows. I don't know, something happened, we shattered something. So this is usually

the case is that they'll remember me because I'm usually the only female in the room and I work predominantly in the music industry and usually the only female, and then I'm usually the only black female, and then I have glasses and for me to be remembered is a huge asset in my career. I don't mind being tokenized because I always know that it allows me to open up a window and some doors for some more people to come with me. I never leave a place the same. So I am fine using my face and voice in a lot of spaces that don't look and sound like me. So that is something I do intentionally, part of my brand. You see what I did there? Coming back around. But gentleman, just staying consistent and finding those tools. I'm about researching free tools.

>> ELENA MUSLAR: And notice where she said her face is. It is in the places where your face can go. Gmail and in the little logo spot instead of creating the logo, you put your face there and that is how I have it as well, but not on my résumé. Not for the résumé for arts and not on the acting résumé because that is the point, you take a headshot. When you audition it is on the back of that, not on the front. And thinking where it makes sense for my face to be shown and even on LinkedIn, a lot of people will have a picture like this, looking off into the abyss or something and I'm like, I can't see you. If I'm over here as a recruiter hoping to diversify our pool of talent and I can't see you, all I see is this black like you know strains of hair and it's like, is that a person? I can't really tell. You know, also being okay being you and show off your full self and make sure you have good lighting and things of that nature. And lighting is everything, we can talk about that too. So that when you do choose to do a picture, you are doing it well. And not basic.

>> LJ: Yeah, I just want y'all to know that my LinkedIn headshot is so extra and somebody tried to say something to me about it and if a recruiter is working for a super square company, I don't need them to contact me. I have a bun with coral shells on it and it has a background and like this is me. This is what you will get if you contact me.

>> ELENA MUSLAR: Exactly.

>> LJ: So I want to get into some nitty gritty things about—so we have been talking a lot about freelance, but I just want to for our audience kind of establish the difference between being a freelancer and being an entrepreneur and what is the paper work associated with each of those things? And how do you know which one?

>> ELENA MUSLAR: I know Katrina had a lot to say on this. This is her bread and butter, but I will say one thing that I will lead with in terms of mindset. Because a lot of people, once they realize entrepreneur, freelance and the difference between it, it's actually has a lot to do with how you show up to be either of those things. If you are freelance, you might have this thing over here or this thing over there and you are working on a bunch of things and real cool and you are juggling a lot of things but it's—have you made the conscious choice to invest in yourself as a business entity? And how do you bring that business entity into the work that you do everywhere and what does it look like? And is it a DBA or a sole proprietor and when you are freelance, it's a bit more hot. When you become an entrepreneur that is more potentiality that you bring to the freelance work you do, or you categorize what your freelance is and become an entrepreneur and invest in yourself and create a brand around that separate thing. Because when you freelance, you can be yourself. Who is the freelancer? Whereas the

entrepreneur created something that is a business or an enterprise or something that they are then known for in terms of the thing that is the business. Okay, Katrina, go drop all the mics.

>> KATRINA FRYE: That was the perfect summary, that was, I don't know what else to say, that was it. Everything you needed to know. That was a Crash Course 101, thank you. I was enjoying my seat, thank you. I'm trying to think of anything else to add, I can get into—I think you said let's get into the detail and I can follow-up with more detail in that when you are freelance and receiving a ton of 1099s at the end of the year and start to pile up from different companies, you might want to sit and think, “damn I need to write stuff off because now I owe \$5,000 in taxes because I have all of this untaxed money” and then you think to yourself, “I'm trying how to write this all off or how to combine it or it feels like I'm frustrated because it branches out at ad hoc.” And say you got ten 1099s at work, I would like for a pattern and say people that work for theatre tech, this might be smart. Open up a shop and you become an entrepreneur who solves a problem. So it's raining on you and you are at the whim of other people, I'm just solving everybody else's problem. And the difference is, you take a step back on the macro and I'm in the theatre tech space and I'm kind of known for this one thing, and I got into the conversation with Howard Ho. I think he took a step back and actually let me elevate my own voice. You get your own shop, you become an expert as you mentioned, and you write everything off, so everything from your clothes, to your haircut, your miles, conversations, going to a confidence, all—

>> ELENA MUSLAR: Your internet.

>> KATRINA FRYE: Definitely your internet, me and Spectrum will be talking. So you want to write all of that off and start to try to break even on those costs so you don't pay so much in taxes and also what happens when you become an entrepreneur is that you get to start to hire other people as well. And that is the fun change for me is when I was freelance and jobs were coming to me, which I took whatever, which was a great time period in life and my business coach says, “don't confuse being lost for learning.” You know, sometimes in those periods where you are just saying yes, to every open door that is okay. You are learning and you might think I might be lost and then you open up shop and become an expert in our field and we will start to build out this idea of what we want to offer. You start to build a team so you get to hire other people, and in my space I love this because I know I'm directly putting money back into the community I care about which is my BIPOC and LGBT people in theatre that need a voice and need a platform. And I'm rushing through a door and about to bring in some friends. That is what I get excited about when I become an entrepreneur and wear that hat as a freelancer. And I did mention becoming a DBA, the first and easiest thing that you can do. If you Google DBA with your county you live in, for instance, LA County, DBA, they let you search a name with a database, and pick a name and make sure the name is not taken. Once you pick the name, file that paper work and have a notary sign it and I believe it's still \$27. You mail it in with a stamp or go in person and take that form head to a bank and get a business account.

What happens with a business account, a few things get to happen, those taxes that you want to write off, you can now show to an accountant or to the government that it's all in one line. It's on one statement so when you try to justify your write offs, okay?

It's looking a little more legal that is one thing about a business account. Another great thing about a business account is when I invoice people or they want to pay me, I can look legitimate because my money goes into one place. And when I want to start to pay other people, I can pull from those direct funds and I can have a profit in law statement. And those are the sexy words I like to use and I know it's not for everybody so I won't do it but if you wanted—

>> ELENA MUSLAR: It could be though, that is the issue. With artists in particular and with what the education system teaches and doesn't teach, we have an ad version and especially by POC people, or as I like to say, people that have been othered, and that also includes women, and we have been fighting to pay equity for three thousand delays. That is the crux of it. If we are scared to have conversations about salary, by the way, ask everybody you know how much they make. Let's blow it up. Blow up the system. Understand how much is being made in the industry you want to be in. CTG has a great resource, they had a wonderful survey of how much people made in the industry, and you want to make this when I graduate and you look at the reality and how much you will make, you will have a rude awakening.

>> KATRINA FRYE: “Oh, I can live off of \$30,000.” I never forget that statement in my head, I can make it work. Ramen again.

>> STUDENT: So it may have been the Arts Commission, but there are so many different entities that do this kind of research. Don't give yourself an excuse. I don't know how much would be made because by the time you are in that negotiation conversation, you better know. Don't have an idea in the conversation and say some random number that doesn't come from a place of educated knowledge. Have that up front because we aren't as confident as women, people of color, as LGBT. You know people and allies and we need to make sure we understand what it is that we do deserve and what our value is and how much it takes for us to live, not for us to get by for us to live.

And once you have that, as a part of your conversation, and hopefully that is part of the conversation of the people you have around you, so you have people that lift you up and not people that bring you down, you can really then focus your efforts and only go for opportunities that meet your worth and meet who you know you deserve to be in this world and not the person that everybody else thinks you should be.

>> LJ: Yes, and before I forget, I want to share with everybody that Elena has graciously shared with us her Get Real Career Audit. If you go to the Padlet that everybody should have access to, it's right there at the top of this week's column. You can take that audit and get real with your career and she will randomly pick three people that filled out that survey and do a free 30-minute consultation with them. And I want to make sure that everyone sees that. And go to the Padlet, click on it and so you can spend more time with Elena because that right there is the cost of admission and also, Katrina is recommending a book on building a brand. And so we will put that in the comments and I will also add that to the Padlet as well so you can all come back and reference it later.

We're kind of getting toward the end, so if anybody out there has any additional

questions for your panelists, now is the time to ask them. Someone wants to know some of the best free branding resources available. I love Canva. I should be on that homepage because every time someone is like that's fine. Canva. So Katrina, the question I think was for you but if anyone of you has input, I would love to hear.

>> KATRINA FRYE: I'm copying and pasting, that was my copy and paste eyes if you couldn't tell. And let me also share with you, that book I highly recommend and I will put the title because we are not trying to purchase books on Amazon, right? Let me make sure I give you the whole title to that book. Here. Okay. So you will add that for me. Thank you. So the first book I recommended around branding is called 'Bad Ass Your Brand.' This is also a human that you can follow on Instagram, she is just incredible. Really transparent and honest about her work and branding. And a lot similar to my story. She accidentally came into this work and figured out for herself and translated that. And I would also say there are a lot of incredible courses on branding and LinkedIn learning paths. I take two to three courses a year on LinkedIn learning paths which is called Linda.com, and it is free if you are a LinkedIn user. Most of it, all of it is free, and I take courses on there all the time. And then the next thing—the next link that I added was called gomoodboard, and it's a free site to create moodboards that I love, because as I was telling you, I come from the visual arts so you actually don't start a project until you start like collaging. That was like, you know, okay. Old school. So that was how you presented or pitched your story and how you wanted to use your materials, and so this is like the 2-D tech version of it. It's called gomoodboard.com, really beautiful, sleek minimalist site and you can throw a lot of images in there. It's like a cleaner version of Pinterest but for me it was one place to have eagle eyes, and does this look together. And then of course I bumped up my subscription to Canva. I use Canva Pro, best money ever. Worth it.

>> ELENA MUSLAR: Invest the little money in the things that will go the long way. Invest in yourself that don't think I have to wait until I get paid and that is the only way I can do it. Sometimes if you have a little change that is the way that will make you get paid.

>> KATRINA FRYE: Yeah and you know what if the money does feel serious which I completely understand. I have been there and I will be there again, no big deal. But try every trial and use a couple of different e-mail addresses. Friends, I'm still on HBO with a third e-mail address. That is okay to do trial versions. Try things out, but I would say for me, the most I've learned around branding is taking courses. I do a lot of learning courses. Yeah. All the time. I did a UCLA extension course. I am just constantly trying to learn.

>> ELENA MUSLAR: Yeah, I think you can never stop leveling up your brand and you have to invest, you know. A course costs money or invest your time. And that is a lot of—a lot of times people don't want to invest their time. But time is actually money in a way because if you spend time doing these things that really help you, you know, showcase yourself better, then it's going to result in a higher income or multiple income streams or different ways for you to kind of show up in the world.

>> LJ: That is so great. I just want to thank you both for being with us today. Do you have any valuable little nuggets to send us away with or have we already mined

you for everything you have?

>> ELENA MUSLAR: Oh, man. I will just say that if you are having like a brain explosion right now, and you're like, "oh my goodness, there was so much that was said and I need to process this," that is the point of my Get Real With Your Career Audit so to help you just sit and have a reflection about your career. Most people talk about gigs jobs, work, but rarely are you actually figuring out what is the full scope of my career. How do I want to live a life with a career that is fulfilling, that is meaningful and makes an impact or a difference in this world? And so, I hope you take a chance to just invest in yourself and give yourself some time to sit with the ideas that might have—might be speculating now that you had time with us and we had time with you.

And, I would just say at the end of the day, don't let yourself get overwhelmed by the idea of what your career is. Because, that is not what defines you. There is so much more in your life and in the world that gives you definition. But you are the person that brings definition to the career that you want. So, hopefully this wasn't too much for your brain but if you need help, that's why I'm here to help you synthesize it and put it into actionable items. But that would be kind of what I would say. Yeah, and thank you for being here and showing up for yourself and for us.

>> KATRINA FRYE: Yeah, I feel like I always learn in these sessions, so that I always say yes to these. So let me hear what everybody else is thinking, and I want to speak to the other person that feels so uncreative and feels exhausted and paralyzed and feel like they are drowning in the season. It's a scary time to be alive and the weight we carry. We get to carry it a couple of pounds heavier as Black women moving in this world and we are carrying something right now. I have not spoken to one person that hasn't lost somebody during this year, that hasn't lost a job or hasn't moved or lost a lover or life partner, it's just a very hard time to switch gears and say, let me be creative, let me be together and on point and be curated and you know. And I want you to give yourself space that this year is not your forever. And this might be a year to harvest—to not harvest but to plant seeds. And I want you to be gracious with yourself as artists, this is very important. I'm talking to sustainability and I want you to be in this career with me forever. This is a forever life for that, pace yourself, take a breath, learn, intake, if you are not outputting, intake and have more grace for the artists around you and cheer people on. And I have chills saying it because I have been so hard on myself this year that I have not measured up and this is a heavy heavy time and it's okay to carry, do the bare minimum and I tell myself I'm at 30 percent and this year—the quarantine Katrina. 30 percent might be my minimum and I need to sit with that and be okay with that and if this is your year to intake and learn and don't know what it will harvest later, try to jump into many Instagram lives or Zoom lives. And it's okay if you are not outputting, doesn't make you less of a person or artist or less beautiful addition to our humanity. I want to resonate that space to a lot of people. I hope you can just hold your head high and love on yourself during this season.

>> LJ: That is so true. It's so true, Katrina. And I think I probably shouted her out last week but if you are not familiar with [inaudible], viewing risk is a form of revolution and protest, please look her up and she will get you all the way together. And I also want to remind everyone that this video, this panel will live in perpetuity online and so if this is feeling like a lot of information for you, that's fine. You can always revisit us,

we will be here in these little boxes on Youtube. This might be 3 months from now and you are just now seeing us, hey, welcome to the party. That's all right.

>> KATRINA FRYE: If you are doing this in 2021, that means we made it. Yay.

>> LJ: Yay.

>> ELENA MUSLAR: Take notes, hopefully this will all apply.

>> LJ: Feel free to visit us on the panel, it's on the Maroon tube and the CTG tube and please go to the Padlet to Elena's career audit.

>> ELENA MUSLAR: The Get Real Career Audit.

>> LJ: The Get Real Career Audit. That is my action for you this week. For the jobs we talk about next week that you can do, you have your personal mission statement from week one and you have taken the audit so you know where you want to go. And take that strengths quiz too, I will take that as soon as we hang up and then we can start matching ourselves up to some career options hopefully next week. So tune in and thank you all so much for being here with us. And I will see you all next Friday.

>> ELENA MUSLAR: Thank you, everyone.

>> KATRINA FRYE: Thank you.

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