

Kerra Bolton

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SPEAKERS

Omkari Williams, Kerra Bolton



Omkari Williams 00:20

Hello, and welcome to Stepping Into Truth, the podcast where we take on the issues of race, gender and social justice. I'm your host Omkari Williams, and I'm very glad you're here with me today. hosting this podcast is such a joy for me, and privilege to speak with people who are out in the world making a difference with their day jobs, their programs, their art, their activism. If you would like to support me in doing this work, you can do so for as little as \$3 a month by becoming a member of my Patreon community. You can go to patreon.com/OmkariWilliams and sign up. There's also a link on my website OmkariWilliams.com.



Omkari Williams 01:03

My guest today is Kerra Bolton. Kerra Bolton is an award winning emergent filmmaker and veteran freelance journalist. She co-produced Detroit Rising How the Motor City Becomes a Restorative City with Cassidy Freeman. The lauded docuseries follows Black community leaders who implement restorative practice as a means of transforming the city's culture at a time of racial reckoning. A former [cnn.com](https://www.cnn.com) contributor, she examined the intersection of race, gender, politics, and pop culture. Kerra's articles have been named among the year's top culture stories featured on CNN International channels, and translated into Portuguese. She is co-directing and co-producing the feature documentary Return of the

Black Madonna. Now in production, the film chronicles her effort to learn to swim and dive for sunken slave ships. And it is my great pleasure to welcome Kerra to the program. Hi, Kerra. How are you?



Kerra Bolton 02:04

I'm doing well. So nice to see you.



Omkari Williams 02:07

You too. So let me start with this because I've really been thinking about this ever since we first spoke and I found out about your work. You did this fascinating docuseries project, which I referenced in the introduction, your film, Detroit Rising, How the Motor City Becomes a Restorative Justice City. And in this film, you show how community leaders in Detroit are using restorative justice to repair harm, restore relationships, and generally speaking build community in nearly every sector of Detroit. And I'm really curious as to how that project came to be.



Kerra Bolton 02:45

I was working with Ted and Susan Wachtel. And they founded the International Institute of Restorative Practices in Bethlehem, Pennsylvania. And Ted had since left the board and was doing his own media projects. And he had this vision basically, pre COVID, of a restorative tour, where people could go and to travel to different cities such as Detroit, and Kortrijk, Belgium, and they could witness how restorative practices and there's a difference between restorative practices and restorative justice. So that's why I'm using restorative practices. Okay, how restorative practices operate on the ground, in classrooms, in courtrooms, in police, community situations. And so his vision was to send me out as a journalist to report on restorative practices on the ground.



Kerra Bolton 03:36

And so I went to Detroit, and I wrote a series of articles resulting from my trip. And Ted came up with the idea of pairing me with documentary filmmaker Cassidy Friedman, to go back and sort of tell a visual story as well. And the story was going to be sort of about me as an expat coming to Detroit, and witnessing restorative practices and sort of talking about my feelings as an expat and as an American. And I felt that I was superfluous to the story. And that the real story was what the people in Detroit were doing. So my presence in Detroit Rising is sort of a stand in for the audience. But I really wanted to highlight the the community leaders in Detroit and the work that they were doing.



Omkari Williams 04:24

Just for clarification, give us a definition of the difference between restorative justice and restorative practices.



Kerra Bolton 04:32

So usually, restorative justice is it's applied to the criminal system or the the justice system, where you have a victim and an offender. And with restorative practices, it has a broader application to what Ted Wachtel calls the six facets of society, which are governance, learning, education, spirit, care and justice. So practices is more of a broader application than just justice.



Omkari Williams 05:03

Okay, that no, that makes perfect sense. Especially having watched the film, it really helps clarify exactly what what we see happening there. And one of the things that hit me most was watching one of the students that Hope Academy, which is a place where they use restorative practices, be guided to deal with her hurt feelings in a way that wasn't going to create more harm. And that wasn't going to get into that cycle of you did this to me so now I'm going to do this to you. Okay, well, now I'm going to do this to you. And it just spirals from there. I mean, because too often, our instinct when someone hurts us is to lash back out and watching this process interrupt that cycle, and give these kids tools that weren't going to just be helpful in middle school, but their entire lives, really brought me to tears. And I'm curious about what your experience was watching, especially that young woman who was so struggling with something that her classmates had said to her?



Kerra Bolton 06:07

Yeah. Well, with restorative justice and restorative practices and media, a lot of it is the most dramatic situation, right? Like somebody's going to be killed, or somebody's pregnant or somebody, you know, I was really looking for a story where you had an ordinary Black girl, not saying that we're ordinary, but you know that we're dealing with average teenage issues, and not the drama, because I wanted to 1) show our humanity, and 2) show that we have regular problems like everybody else. So I was very intentional in seeking this particular story out. So Nyla, who is in the clip is about 13 or 14 years old. And she had a disagreement with her friends. And a way that Rhonda Callaway, who is her teacher and mentor, taught her to process her emotions, it affected me because I was a

sensitive child too. And I take to heart what people say. And when I was growing up, it was more like, "Well, you can't take to heart what people say". And it was more about teaching me how to mask my emotions, or ignore my emotions, rather than process them in a healthy way. And I loved that Rhonda took the time to help her name and process her emotions. I thought that was wonderful. And it made me cry a little bit too, because I did not feel heard when I was a kid. And doubly so because I had issues of both race and gender. And Hope Academy is a predominantly Black school. So to have teachers whose hearts were open, and who say, "I'm a haven for my students", and not only do they say it, but they practice that, and the students know that their teachers are a haven, to have that kind of relationship was remarkable to me. And it really touched me.



Omkari Williams 08:06

Yeah, as you're speaking, I am thinking about all the times in my life people, basically, in one way or another told me that I needed to develop a thicker skin. Rather than we're willing to hear what it was that I was struggling with, and be there to help me process that in a way that would move me forward without shutting down.



Kerra Bolton 08:30

Yes.



Omkari Williams 08:30

So it's really I think, especially for Black children, it is tremendously important since our society holds Black children to a different standard, including just barely acknowledging that they're children. And the problems that come with that. I mean, when you're treating a nine year old, when you're pepper spraying a nine year old, and the cop says stop acting like a child and the kid says I am a child, which is something that happened recently in Rochester, New York. I mean, she's nine, there's no question that you're dealing with a child or there should not be a question of that. It's so important that there's a framework that is being created for looking at Black children as the children that they actually are, and engaging with them in age appropriate ways rather than in ways that are so structured by the systemic racism that exists in specifically in this case, American society. So I really appreciate that.



Omkari Williams 09:36

In connection with that, something that you've said is that you've lost faith in politics. And

do you see this kind of restorative practice as a substitute for political engagement? And are there ways in which you think we might intentionally integrate this kind of practice into our political sphere since politics is actually not going anywhere?



Kerra Bolton 10:00

Those are great questions. I mean, the part of the work that I'm working with with Ted Wachtel now is he's doing a project called true representation in which he is promoting citizens assemblies to look at issues like gun control, I'd love to do a citizen's assembly on policing, to develop communities of care around particular issues in the community, and have a way that politicians would be accountable to the community, in voting in the issues. And so this is a way to take restorative practices further into politics and make it a system that's really participatory learning and decision making. So while I don't see as restorative practices as a substitute for the political process, I see it as a branch. I see it as an application that we can use. Because as we know, the current political system works for very few people. And none of them look like me, or look like us. And so what citizens assemblies and sortition and other movements that are primarily in Europe right now, but there's a little bit of interest in the US does is it takes the power out of the politicians hands, and puts it in the power where it should rest with which is within the public and the citizens.



Omkari Williams 11:20

I think that's such an important point. Because ultimately, shifting that power dynamic is how we actually heal the broken systems. Because taking the power away from the very, very, very few, and dispersing it amongst the general public is how people's issues get addressed in a meaningful way. Because then they're equally able to access the tools and the resources that are needed. So I think that's really important and something that is becoming more of a conversation, but still not necessarily enough of a conversation in that specific way. And I think it's, it's really critical that we start thinking about how is power dispersed very, very specifically, rather than have it be this sort of, oh, the power's over there, and we just want our little piece of it? No, that that can't be it.



Kerra Bolton 12:17

One of the things that I love about restorative practices is that it really is about the science of relationships. And it's about what kind of relationship do I have with myself and others? And what kinds of relationships are we fostering in our families, in our communities? And when we have solid relationships with ourselves and others, then we can build institutions that reflect that. And particularly, we can advocate for democracy in everyday life.

Because a lot of times people think of democracy as voting, and they've done their part. And they voted for their team, and then they're done. And if they won, they're happy. If they didn't win, they're gonna complain. Well, that's not how it works, or that's the way it has worked. And it's not working for anyone. So why can't we redefine our relationship to democracy, by redefining our relationships with ourselves and others?



Omkari Williams 13:15

That actually leads me right into the next thing I was going to ask you about. So that's perfect, which is freedom, not only freedom for Black people in general, but freedom for Black women in particular. Because when we talk about things not working, I think every Black woman can stand up and raise their hand and say, Oh, I can give you a list of, let me think, 40 things off the top of my head that are not working, that keep us from being able to be free in this society. And you yourself have left, and you left the United States, you're like, peace out, I'm going elsewhere. And I'm curious as to whether you have a different experience of freedom, having left the United States than you did when you were here.



Kerra Bolton 14:03

Yes, I'm basically feral now.



Omkari Williams 14:12

(laughter) Okay.



Kerra Bolton 14:14

And it's a different experience. And if I like turned off social media completely, I would be like really feral. You know, social media is what keeps me connected to the United States and all of the issues and the problems but like, if I concentrated on my Mexican life, I would just be happy. You know, it's, it's not to say that there are no problems here. It's like, well, do I want to deal with the drug cartels or the racists in the United States? And I'm like, No, okay drug cartels have rules and regulations. Like you don't get in their space. They won't get in yours.



Omkari Williams 14:49

Right. Yeah, you exactly understand how the game is played. So you can just keep yourself out of the game entirely. Yeah, there must be a real freedom of just a sense of freedom

and ease in that. And just saying, okay, I understand how to navigate this system and the system in the United States, even when Black people do all the quote unquote, right things, that is no guarantee that things aren't going to go horribly wrong. And that is a degree of pressure and stress that I don't think we even recognize until we are out of that circumstance. And we start taking really deep breaths again. So I mean, I have to say, for someone who's feral, you seem pretty cool. And together, so maybe it's something that more of us should give a little thought to trying.



Kerra Bolton 15:46

The interesting part is that in where I live in Mexico, so I'm on the coast on the Caribbean coast. So they basically see me as a gringa, as like a white American. So even though I'm Black, I have the same social status, and economic status as a white person. So there's these crazy dynamics where I'm the oppressor, so to speak. And, you know, I want to write about this, because it really is sort of a, it's a strange thing. It's a strange thing to be a Black woman in this culture, but be considered part of the upper class. And I'm dating a Mexican man who came from really hard roots. And so like finances, and economics and class are one of the issues that we struggle with.



Omkari Williams 16:38

Yeah, that's so interesting, because I don't think I've ever thought about that. I mean, I've certainly never ever thought of myself as ever being in a position to be the oppressor in a society. And that notion makes me wonder sometimes whether being the oppressor is just sort of a cloak that we can put on, or take off, depending on the environment in which we find ourselves, and how that really shifts our engagement, not only with the people around us, but with ourselves. Because if I had to think of myself as being potentially the oppressor, that's a very different way than I've ever thought of myself, and it makes me a little uncomfortable. To be perfectly honest.



Kerra Bolton 17:33

It's very uncomfortable. I mean, like, you know, I would spend on a meal what, you know, somebody makes in a week, because the dollar goes farther here. And so it's, it's very different. And I've had to stop, and really reconsider my relationships with people and try to see things from their perspective, rather than my perspective, because I'm usually like, Oh, no, no, I know what it's like to be oppressed. And I'm like, No, you don't. And then when they share their stories with me and talk to me about how they experience me, it's a whole different world.



Omkari Williams 18:11

Wow, that's really intense. Because that's got to come up, right up against all of your previous understanding of who you were in the world, and how you engaged in the world, and just a sense of being sort of right in the world. You know, and all of a sudden, someone's saying, No, you have no idea. And that's really a very different perspective on things. I'm, I'm going to have to give that one some serious thought, because I think it's important to pay attention to how it's a mutable thing. It's not a fixed thing, being the oppressor being the oppressed.



Kerra Bolton 18:55

May I give you an example?



Omkari Williams 18:56

Absolutely.



Kerra Bolton 18:58

So I have a housekeeper. I've had a housekeeper since I moved here for like, five years, almost five years. And it's, and it sounds fancy, right? Like I have a housekeeper, but I kind of live in the jungle. And so sort of in the jungle, sorta in the development. And when I when I first moved here, like I was afraid of the creatures that would come in at night. So I figured if I had a housekeeper, she could help me with some of that. And she asked me for a raise. And I said, Oh, you want to raise? And she said, Yes, I've been working for you for four years, and I haven't had a raise. And it was interesting to me because I thought of what she was doing as a service. Like, you know, how if you get your hair done, or your oil changed, and they don't raise the prices on you, because it's, so I thought of it as a service. But she thought of me as her employer. And so the fact that I had not given her a raise was, I would say probably offensive to her. You know, thinking of this, I'm this mean gringa, who's kind of stingy, but it never occurred to me that that's the way she saw our relationship. And I said, of course you can have a raise. And I said, Well, how much do you want? And she couldn't tell me, because she was not used to an employer asking her what she wanted. And so I named a figure and I said, Is this okay? And she said, Yes. And so, you know, we kind of moved on from there. But that's an instance where I didn't see myself as the oppressor, so to speak. But I really was.



Omkari Williams 20:35

Yeah, it's hard. Because, again, that bumping up against ourselves, our sense of ourselves as good people in the world is going to keep us from seeing ourselves as oppressors when someone else's like, I don't know what they're thinking. But yeah, they are definitely, in that oppressor category. That's, that must have hurt. Actually.



Kerra Bolton 21:00

It did. It did. But we straightened it out. And she's she's a very kind person, and I tried to explain to her, I said, I'm so sorry, this is not about me wanting to treat you in a certain kind of way, or withhold money from you. Of course, I'm more than happy to give you a raise you do excellent work. And, you know, let's make this right, immediately.



Omkari Williams 21:22

Yeah, I think that's a very good reminder to sort of check ourselves and our assumptions. And no matter where we are to recognize that there's someone else who is struggling in in ways that we're not that we need to be more more sensitive to, more aware of. That's, that's a really interesting story. Thank you for sharing that. And you are a storyteller. And your current project is another really powerful story. So I want to talk about the film that you're working on the return of the Black Madonna, and I'm so excited about this. So tell us about it.



Kerra Bolton 22:00

It came from the, we started working on it actually from the Detroit Rising series, and it's about my efforts to learn to swim, dive and map for sunken slave ships. And I'm in the swimming phase right now. And it's, you know, I, I'm trying to think of how to describe this. So when I moved to Mexico in 2016, before Trump was elected, my mother died two weeks before I moved, and I had had this couple of years leading to 2016, where I had a lot of family deaths. And now I am the only one, I'm the last of my line. And I don't have any children. I don't have any siblings. And in terms of this family tree, this is where it ends for me.



Kerra Bolton 22:52

And I kept getting visions of slave ships. I felt I kept feeling called toward the the slave ships and I don't know why. And I was like, couldn't you pick somebody who could swim already, like pick that person? Like, I know, there are Black divers and Black marine

archaeologists, like pick them instead of pick me. But I think they chose me because there is there is a relationship, an epigenetic generational relationship, trauma around water, and swimming for Black Americans in particular, that I wanted to explore. And there were some myths that I wanted to break around Black people can't swim or don't know how to swim. But I wanted to explore and I also wanted to explore the notion of the Black body, because to me, it was on the slave ship was when the Black body went from human to cargo. And it is something about that journey about that Middle Passage, journey in particular, that really changed the dynamics for Black Americans. And trying to excavate that by embodying this process. I want to find out more about this relationship. And I want to be able to change some of the dynamics of it so that our bodies are not just a place of trauma, but where we discover our bodies as a site of magic and light. Because that's who we are.



Omkari Williams 24:27

That's really beautiful. And I'm going to quote here something that your director Cassidy Freeman said, about you in regards to this film, he said, quote, "you're obsessed with writing about the Black goddess of our time, people like Toni Morrison and Aretha Franklin, but you never consider that maybe you are also a goddess. You talk about the Black body, as a site of magic and light and you never consider that your body contains magic and light", he continues, "I might be the definition of the white male gaze, but I'm reflecting back to you the things you refuse to see in yourself". And when I read that, I found it really powerful. Partly because most of us shy away from seeing ourselves as these remarkable, amazing people. We're taught, you know, humility is good. And don't brag about yourself, don't think you're special, as opposed to you're special, and everyone else is also special, which I think is a much healthier way to go with it. But that's not what most of us get. And I'm curious for you, because you just said that. You said, "magic and light". Where did the shift happen that you've come to begin to understand yourself as your body also containing magic and light?



Kerra Bolton 25:54

It's an ongoing journey, but it happened in the water, and an understanding how my body moves in the water. So when we're land based, right, whether I'm in Mexico or in the United States, or anywhere else in the world, I am really cognizant of my my presence as a Black woman, right? Because we feel the judgments, both positive and negative, and in between that are made by about our presence as Black people in space. The water has no judgment, about how and when we enter, and who we are in that water. And so I got to learn that my legs, which we call, sometimes they call, "Oh, you've got chicken legs", they're powerful. And they are the engine when I'm learning to swim, they're so powerful,

and my arms. Actually, my last lesson swim lesson was on Monday. And I guess I was having issues with my arms in swimming. And my instructor, Lydia said, use the strength in your arms, instead of worrying about the fear. Think about your strength in your power and your arms. And my strokes got better, because I began to see the strength in my arms, and connecting that to the strength of my spirit. And that's how the relationship began to change, is in the water.



Omkari Williams 27:23

That sounds amazing. I had taken swim classes as a child, and then promptly forgot everything I knew pretty much, and then started taking some classes again, in December 2019. And then the pandemic hit. So I feel like whenever we finally get out of this particular misery, I'm back at square one again. I mean, I know that's not actually true. But I feel like my journey to becoming a strong swimmer keeps getting sidetracked. And I'm waiting for the opportunity to do it again, because there is that freedom. And there is that connection to our own bodies, when we're in the water and what you said about the connection in the Middle Passage and the trauma of that, and how that lives in us and is passed down through the generations really hit me because there's so much that we just push away. And we don't think about it, we don't have time to think about it. We're just out there doing whatever we need to do to make a living and get through this day. But we're carrying all of that with us. And so this project that you're working on, feels like this archaeology of that trauma, so that maybe we can start to let pieces of it dissipate. Does that make sense?



Kerra Bolton 28:49

Yeah, yes. I mean, it's, for me, it's a three step process. So the first step is the trauma itself. The second step is the memory that we created around the trauma, which is, you know, I'm afraid of swimming, I'm afraid of open water. And the third part, which is the diving in the mapping of the slave ship is the future, right? It's like imagining a Black future and what that looks like. So going from the trauma, from the memory of, I'm afraid of water, to the future, in the sense of, I can imagine a future where not only am I not afraid of the water, but I'm going to use the water to physically connect to my ancestors. That's a future I've imagined for myself.



Omkari Williams 29:36

That sort of to me, I sort of in my head I had this image of Wakanda meets Aquarius. You know?



Kerra Bolton 29:43
Underwater Wakanda.



Omkari Williams 29:46
Ooh, that sounds amazing.



Kerra Bolton 29:51
We need to script that film right?



Omkari Williams 29:53

I'm telling you. There is something there for us. But that piece of it, that connecting to the ancestors, because part of what is so painful, is not having that ancestral line go back very far. I have friends who can trace their lineage back to the Mayflower and before. And there's something about being able to do that, that feels so powerful to me. And so, I mean, I'm just always really impressed like, wow, that's kind of cool, you get to know that much history. And when you don't have that, there's a sense of disconnectedness. And it feels like this project that you're working on, will bridge that gap. And we'll be able to feel reconnected to something that's been so long lost. So I'm very excited about this.



Omkari Williams 30:54

We don't have a lot of time left. So I want to change gears here and ask you a couple of other things. One of the things that I find most challenging about being a Black woman in the United States is how often our stories are discounted, and how often specifically, white people think they understand the experience of being Black in America, and how deeply painful that is, and how that contributes to our being unable to see in ourselves what others see in us. And I am curious about your experience of having your stories dismissed. We have not talked about this, but there is no doubt in my mind that you have had stories dismissed. And I would love to hear about how that's impacted you and how it's shaped the work that you're doing now.



Kerra Bolton 31:42
You know, it's all about the gatekeeper, right? And the gatekeepers are, tend to be white women, not all, but tend to be white women, and they have the gatekeepers, have a vision

of what they think not only our Black stories, but the Black stories that will be marketable to their audiences. And our challenge as Black creators, is to offer a different future of Black stories that are authentic and real to who we are, and that other people will enjoy. Like, there's an assumption that unless our stories take place in the mythical south, or in some urban center, or we're in love, like that, those are the only three narratives that we can have. And it's like, well, why can't we have adventure stories? I mean, sometimes I talk about Return of the Black Madonna as a sci fi adventure story, because it is, why can't we have stories that reflect the diversity of who we are. So I think that as Black creators, our challenge is, if we can't get to the gatekeepers, and convince them that there are other stories, to really create our own platforms, where those stories are being told, and create communities around the platforms that we have, and the stories that we tell.



Omkari Williams 33:06

Yeah, and this is where social media and our ability to connect with people around the world really actually works in our favor, as opposed to just being an enormous time suck. And, you know, the next thing, you know, four hours have passed, and you've been on Facebook, and you think, okay, that's four hours, I'm never getting back. So in terms of our telling our own stories, and creating really containers for our own stories that then disseminate those stories out into the wider world. I think that there is a way right now that that opportunity is more present than it's ever been. And at the same time, there it feels like it's in some ways more of a struggle. And I'm curious as to your experience of that?



Kerra Bolton 33:39

It is I mean, especially in the documentary space, because there are so many good stories. And there are so many great storytellers. And I'm finding myself competing against them. And I'm a novice. And some of them have more films underneath their belts. And it feels crushing sometimes. And sometimes I worry that I'll never get the film out. Because it feels so overwhelming. The process of raising the money to make the film making the film, and then marketing and distributing the film. And while you have things like Sundance and Firelight, and all these opportunities, everybody's fighting for this same few opportunities there are and that's what makes things really difficult.



Omkari Williams 34:41

However, you did say that, to do this film, you had to overcome your fear of the water and learn to swim and eventually you're going to learn to dive which I just think is very cool. And you say that swimming is the ultimate metaphor for navigating the world as a Black

woman. So I'm just going to say that a) I think that that is a really accurate statement. And I'm going to ask you to explain what you mean about that. But I also think that that metaphor applies to the filmmaking piece of this. And I wonder if you've thought about it in that way that this whole process of making this film is also a metaphor for navigating the world as a Black woman?



Kerra Bolton 35:27

Yes. Because essentially, swimming, you have to be aware of your presence in the water. But then you ultimately, well, we used to say, trust the water, but we're gonna say respect the water, and trust yourself. So you're aware of the environment, you respect the environment, but then you trust yourself in it.



Omkari Williams 35:50

Oh, I like that, that that feels really good. I, okay, now I'm really, really dedicated to getting back into the water. So I can have that physical experience and then carry it out into the world. So they need to get on the stick with getting rid of this virus so that we can all get back to our lives. So before I go, I would love for you to give the listeners three simple actions that they can take to move some of the things we've spoken about here forward.



Kerra Bolton 36:18

Okay, well, let's see, there's lots of things. But one, if you want to support my work, you can go to my website, which is www.kerrabolton.com. And just read my work. If you want to support Return of the Black Madonna, we have a page on The Film Collaborative* which is our fiscal sponsor, it's a 501c3. And then the third thing is the Swim Global Project, which works to reduce drowning rates among kids, particularly Black kids, and kids around the world. And if you want to check them out at swimglobalproject.com, I think it is. They're a great organization. There are other great organizations like Black Kids Swim, and Afro Swimming, as well, to research and to guide you.



Omkari Williams 37:07

I will put all of those links into the Episode Notes so that people can go and find them. And I really encourage people to support this film, because this is a story that needs to be told. And this work that Kerra and others who are diving and exploring these sunken slave ships, we need to understand more of this history. And we need to understand it in a visceral way, not just an intellectual way. So thank you so much for the work you're doing in this realm.

And thank you for Detroit Rising and I'm so grateful that we had an opportunity to talk.



Kerra Bolton 37:46

Me too thank you so much.



Omkari Williams 37:48

Oh, you're very welcome. The writer Patti Digh has said that story is the shortest distance between two people. Kerra's work not only tells the stories of Black people, but also rescues some of those stories from being lost forever. The stories of marginalized people are incredibly important tools in addressing the inequities that we are confronting in our societies. eliciting those stories, honoring those stories, and sharing them are ways that we can advance justice. Thank you so much for listening. And as I say each episode, change starts with story. So keep sharing yours. *Here's a link to support Kerra's film: (<https://www.thefilmcollaborative.org/fiscalsponsorship/projects/returnoftheblackmadonna>)