



2026

ADVISORY COUNCIL REPORT

"The future belongs to those who believe in the beauty of their dreams"

-Eleanor Roosevelt

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WHO WE ARE

Chicago Dance History Project investigates, documents, and presents the oral and corporeal histories of dance in Chicago by creating and maintaining an open-access digital archive of original and collected materials. Our archive represents a wide variety of dance artists and institutions, and tells the stories of Chicago's dance history from multiple perspectives; the organization strives to preserve the most diverse, most representational stories possible.

Further, we seek to honestly represent any racial, ethnic, and other identity-based harms uncovered in our archival efforts that were systematically perpetrated by and within the city of Chicago – as manifest through the past and present socio-political contexts in which Chicago dance practices evolved – with particular cognizance of the city's historical and continued policies of anti-Black racism and racial segregation. By unflinchingly giving voice to the realities and legacies of the many forms of discrimination reflected by and in dance history, we hope to ameliorate past harms, thus equitably elevating the creative practice of past and present dance artists and practitioners in Chicago.



VISION

Chicago Dance History Project (CDHP) believes that ours is a rare and particular grouping of artists, administrators, patrons, festivals, venues, and creative workers which deserves to be celebrated, recognized, and championed.

Through its ongoing collaborative efforts across the sector, CDHP serves to help elevate the Chicago Dance Community - and the quintessential characteristics that make it uniquely Chicago - locally, nationally, and internationally.

Mission

Chicago Dance History Project seeks to give voice to the varied, unique, and essential contributions Chicago has made to the field of dance. We investigate, document, preserve, and promote the histories of Chicago dance, and in doing so, we strive to secure the most diverse, honest, and representational stories possible.

THE ADVISORY COUNCIL

The Chicago Dance History Project's paid working Advisory Council (AC) brings a critical combination of lived experience and conservation expertise that is reflective of the rich histories of dance in the city. Its purpose is to guide and inform CDHP's best practices around oral histories, archiving, and **place-based programming** to ensure the equitable preservation and engagement with Chicago dance histories.

The purpose of the council is to guide:

- New **values-aligned** organizational practices around oral histories, archiving, and place-based programming.
- Best practice guide to ensure equitable, **accountable**, and **restorative** practices in the preservation of all Chicago dance histories.
- Informed process for enhancing the public **accessibility** of CDHP collections to all Chicagoans.
- Advise Public Engagement and Diversity Manager in their community-based work.

The outcome of the council's work will help:

- Increase knowledge of Chicago dance history.
- Increase equitable and restorative relationships with Chicago's dance community.
- Increase capacity of the conservation of Chicago's dance community.
- Increase academic engagement with Chicago's dance community.

COUNCIL MEMBERS



Bril Barrett is a visionary tap dancer, educator, and cultural leader based in Chicago's Bronzeville neighborhood. He serves as Artistic Director of the Harold Washington Cultural Center, Founder of M.A.D.D. Rhythms, and Co-Founder of the Chicago Tap Allstars. For over two decades, he has preserved and advanced the legacy of tap through performance, mentorship, and community engagement. His Novice-to-Professional Pipeline has nurtured hundreds of youths, sustained by a diverse mix of grants, earned income, and grassroots support. Through storytelling, innovation, and care, he continues to shape the future of tap dance in Chicago and beyond.



ShaDawn "Boobie" Battle is an assistant professor of critical ethnic and Black studies at Xavier University. Born and raised in Chatham, ShaDawn is passionate about the liberatory potential of Black expressive culture in Chicago - especially Black dance culture. She is directing and producing a documentary on Chicago Footwork, of which she is both practitioner and cultural critic. Her current work involves harnessing the art form as a language of the body to tell stories about Chicago's dense history of housing injustice. ShaDawn is committed to giving voice to those residing in the margins, when normative modes of expression are not available to them.



Maggie Bridger is a sick and disabled dance and fiber artist, access worker, and scholar interested in reimagining pain through the creative process. She is a PhD Candidate in Disability Studies at the University of Illinois, Chicago conducting archival and ethnographic research for her dissertation project, *Dancing With/in Pain*. She is a founding member of *Unfolding Disability Futures*, Membership & Conference Manager with the Dance Studies Association, a member of *Synapse Arts'* Programming Committee, and on the organizing committee for the Chicago Dance Studies Working Group.



Ashley Dequilla is an artist-filmmaker and archivist of Negrense, Tagalog and Ilonggo descent. She holds an MFA in Moving Image ('23) and is completing her MA in Art History ('25) from the School of Art and Art History at the University of Illinois Chicago. She is a co-Curator, partner, and researcher of the Philippine Heritage Collection at the Field Museum of Natural History. Ashley is the de facto archivist and collection manager for the Filipino American Historical Society of Chicago, securing the National Film Preservation Foundation award in 2024 and 2025 for 16mm home movies by Nicholas Galutera Viernes (1902–1991).



Jorie Goins is a dancer based out of Chicago. She earned a bachelor's degree in journalism with a minor in dance and an MS in Leadership for Creative Enterprises from Northwestern University. In 2025, she presented her master's thesis, *Machine to Body: Digitally Archiving Black Diasporic Dance*, as a breakout session at DANCE/USA 2025 in Chicago. Jorie has been blessed to dance on some of Chicago's biggest stages and her choreography has appeared in various digital mediums. As a communications director, dance performer, teacher, choreographer and founder of her multimedia company, Jorieography, she continues to use her dual passions for writing and dance to shape and craft the narratives she wishes to see in the world.



Sani is a Brighton Park-native who is proud of her roots from Guerrero, Mexico, and her Indigenous lineage. She has been an Aztec danzante for almost 10 years and is part of a community that actively reclaims Indigenous practices from central Mexico. Sani has an educational background in anthropology and Latin American history. Her professional background is in the administrative nonprofit field. When she is not creating or performing, she plays with her two cats.



Karina Rivera is a proud Boricua Chi-town native passionate about dance, entertainment, the arts, education, and caregiving. She has a BA in Arts, Human Development and Learning in Education from University of Illinois at Chicago. She is a caregiver, professional street dancer, educator, culture curator, and a community organizer. She specializes and focuses on street dance and battle culture events and gatherings. Her ongoing involvement in the Chicago Street dance scene and overall dance communities focuses on access, inclusion, education, bridging, uplifting, healing, preserving, nurturing, empowering, and assisting in building respect for street dance and battle culture.



Wilfredo Rivera, an Honduras native, is a Latinx/e artist, full-time director, choreographer & arts leader. He serves as Artistic Director for Cerqua Rivera Dance Theatre Rivera and concurrently as Musical Theater Program Coordinator & Assistant Professor of Instruction for Columbia College Chicago. Rivera is the 2025 Creative Spirit Award recipient presented by Arts in the Dark & the City of Chicago, recognizing him as one of the most prolific and innovative creative professionals. This Fall he curated and produced the Inaugural Latinx/e Contemporary Movement Festival "... (This) event is so special; as it is the first of its kind in Chicago, and only one of a few nationwide... a program that spans themes of migration, queerness, ancestry, resilience and rebirth."

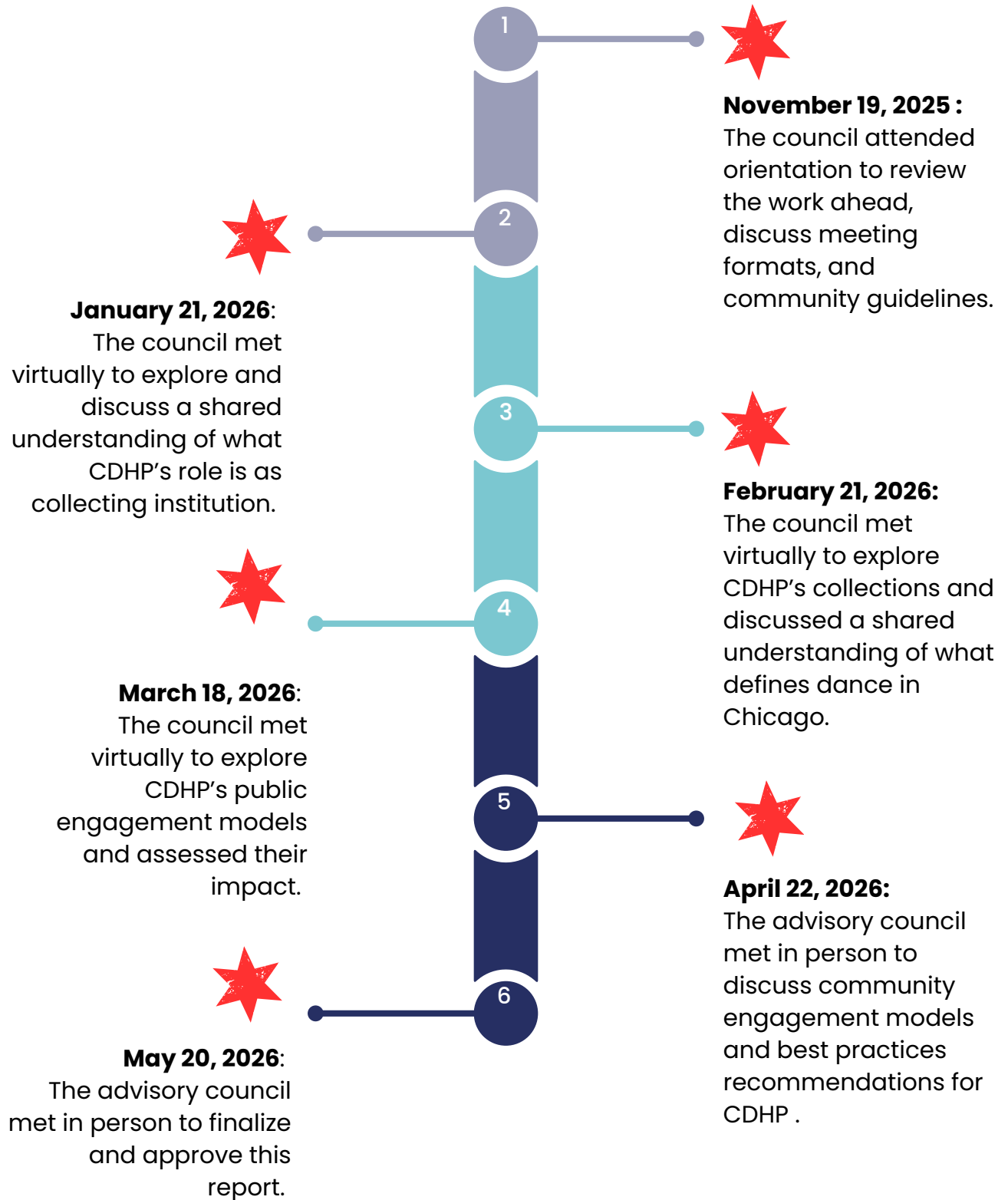


Jenna Pearce-Pollack is an urban planner, artist, researcher, and cultural strategist. She currently serves as the Community Development Director of the Oak Park Regional Housing Center, and was previously the Program Manager for the Chicago Community Wealth Building Ecosystem (CCWBE) at UIC. Through her independent shop Solidarity Works Chicago LLC, Jenna collaborates on solidarity economy projects through strategic planning, policy development, and media production. Jenna serves on the Archiving Advisory Board for the Chicago Black Social Culture Map, and is a board member of Links Hall and Springboard Danse. Her research on local dance, adaptive reuse, and urban renewal appears in *Dancing on the Third Coast: Chicago Dance Histories*.



Liliana Macias, CDHP's Public and Community Engagement Manager, is an educator, cultural worker, and scholar. As a cultural worker, she has developed and managed education initiatives for museums and cultural centers, advised and led exhibition curation, and developed public and community engagement programs, and assessment services for local cultural institutions. She is a PhD candidate in history at the University of Illinois Chicago researching the cartographic histories of queer Latine Chicago. She lead the development and moderation of the advisory council.

Advisory Council Timeline



EXECUTIVE SUMMARY

Upon reviewing and assessing CDHP's organizational structures, collections, public engagement, and their proposed community engagement model, the council's recommendations largely focus on three main themes:

- **Theme 1:** Define and refine what is *Chicago dance*.
- **Theme 2:** Create a strategy to restore the harm of archival silences.
- **Theme 3:** Engage Chicago dance communities to support CDHP's work.

Summary of Themes

Theme 1: The council recommends that CDHP historically define what it means by Chicago Dance to bring clarity, nuance, and strategy to its mission and vision. This definition will help CDHP in refining the scope and purpose of its services, give needed **historical perspective** to the collection, and support the development of public and community engagement models.

"I'm thinking of community centers as like dance sites where dance happens, and those can be uniquely Chicago too." - Council Member

"In the disability dance community, at least, we talk about Chicago as a really ripe training ground for artists that go on to do bigger things, which again is a bit of a double-edged sword, right? That eventually people leave because, yeah, for a lot of reasons. But people like Alice Sheppard really cites Chicago as a place that she was able to— who is like runs Kinetic Light as like a huge nationally recognized disability dance, like huge deal. But she cites Chicago as a key site." - Council Member

"Whenever I'm on a panel, some people are like, can you describe the Chicago style of tap? And I'm like, I don't know. Like, I never even thought we had a specific approach until everywhere I went, people asked me, could I describe what the approach is. And I'm like, I don't know. I guess you just got to live here to get it." - Council Member

"I'm thinking about what you were saying earlier, about, uh, just layered history and like Indigenous ancestors who were here before us. But I'm also thinking about how Chicago is the largest urban Native city in the United States. And it's actually the first time I've ever attended a powwow on the Lake, Lake Shore Drive. I think it was near Foster Beach. And just thinking about how that just activates history in itself and that they have like the freedom and like the space to do that, to come together as a community and to do that regularly, too and how it's a really powerful ritual also." - Council Member

Theme 2: The council recommends that CDHP develop a strategy to cultivate connections with excluded dance communities to create a restorative strategy to remediate the harm of **archival silences**. This will prioritize the implementation of changes to promote and sustain **diversity, equity, inclusion and accessibility (DEIA)** to meet its organizational mission and vision.

“Consider a shift in authorship by creating a community-authored layer of description and storytelling. If dancers, families, elders, youth, and neighborhood historians could add their own descriptions, corrections, memories, and context, the archive would instantly shift from the institution documenting community to the community documenting itself.” - Council Member

“Broaden community access & inclusion by creating tabs in which folks can post/share content by category. Categorize content instead of long listings and develop search functions by category. Make your website and content accessible to people with disabilities and also prominently display cultural diversity.” - Council Member

“Be explicit about CDHP’s blind spots and evolution since founding, particularly as it pertains to a new vision around challenging dominant narratives and its expanding definition of Chicago dance” - Council Member

Theme 3: The council recommends that CDHP integrate and sustain community collaboration across the organization. Integrating and sustaining community collaborations such as the advisory council is integral to organizational well-being. Sustaining community collaborations allows the community to understand, inform, and advocate for CDHP’s work and support its small but mighty staff in the various facets of their work such as collection management, program development, oral history practices, and strategic planning.

“Deepen trust-based community engagement in non-Loop neighborhoods, particularly through partnerships and in spaces on the West and South Sides and majority non-white north side neighborhoods” - Council Member

“I believe providing more options for communities to share offers better support and respect to their crafts, cultures and passions by allowing them to choose the kind of medium they would love to showcase.” - Council Member

“How are we asking and encouraging community members to take ownership of building and sharing this community archive?” - Council Member



CDHP: The Archive

What kind of archive is CDHP?

The advisory council gathered virtually for their first meeting on January 21, 2026 to discuss at length the history, mission, and vision of CDHP. In their assessment, they concluded that CDHP is a **community archive** founded and supported by the members of the dance community.

The council agrees that parts of CDHP's work somewhat aligns to **community archive standards** but there are portions of the work that would benefit from the strengthening of these standards to meet its vision and mission.

The council recommends that CDHP implement the following practices to diversify their impact and practices:

Use a **participant-driven** model that supports dance communities in collecting, describing, and providing access to materials.

Collaborate with Chicago's cultural institutions to elevate CDHP's work and impact beyond the Newberry Library.

Engage Chicago's dance communities in its decision making process of the organization from collections to oral histories.

Make collections and organizational offerings accessible to and inclusive of people with disabilities and language diversity

Challenge narratives that marginalize Black, Indigenous, and people of color dance communities of Chicago.

Share the cultural heritage, experiences, and events important to the dance communities of Chicago not just CDHP.

CDHP: Collections

What is in CDHP's Collections?

The advisory council gathered virtually for their second meeting on February 18, 2026 to discuss CDHP's collections. In their assessment, the council agreed that CDHP's collection has some historical value and is partially reflective of the dynamic and complex landscapes of Chicago dance. While CDHP has some alignment with **collection stewardship standards**, there are gaps in the collection that need to be addressed to protect it and elevate it to professional standards.

The council recommends that CDHP implement the following practices to help care for and establish historical meaning to its collections:

- Develop a historical understanding of what frames Chicago dance with input from dance practitioners, auxiliary personnel, patrons, and scholars.
- Conduct an assessment to define the state of the collection and draw out important data to properly assess where it is lacking in diversity.
- Provide forward-facing information regarding how CDHP effectively manages, documents, cares for, and utilizes the collections in its operational, strategic, and development structures.
- Develop and share a mission-aligned **collection management policy**.
- Support and facilitate the **activation** of the collection by dance practitioners, auxiliary personnel, patrons, artists, students, scholars, and other interested parties.
- Utilize this report to develop a strategic plan that will address CDHP's need for diversity, equity, inclusion and accessibility.
- Develop a plan to make collections publicly accessible to all Chicagoans beyond the Newberry Library initiative.



CDHP: Public Engagement

How does CDHP engage audiences?

The advisory council gathered virtually for their third meeting on March 18, 2026 to discuss at length CDHP's public engagement models. In their assessment, the council agreed that CDHP's public engagement models are an integral part of its offerings to the dance community and there is a need for these offerings to be expanded on to be more inclusive of Chicago dance histories.

The council offers the following recommendations per engagement model:

Anniversary Celebrations

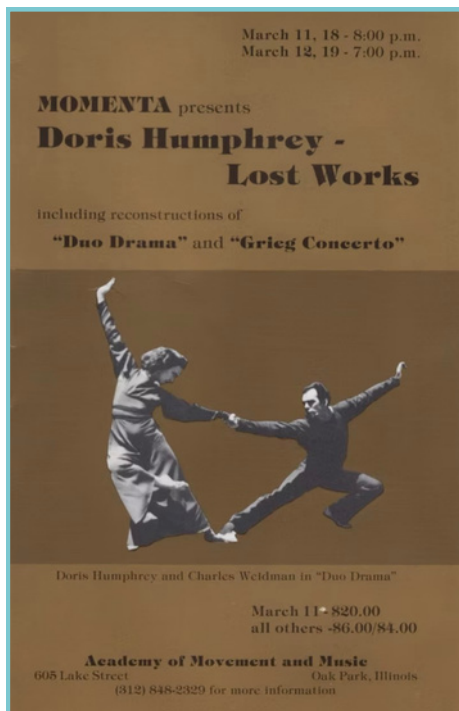


The council strongly recommends the sunsetting of this type of engagement for a more inclusive practice that does not limit celebration to longevity and instead focuses on impact.

CDHP should engage Chicago's dance communities in celebrating milestones inclusive of short-lived or temporary dance activations and scenes across Chicago Neighborhoods beyond the Loop and white Northside neighborhoods.

*"It seems like anniversary celebrations are based on when dance practices are institutionalized. But what happens when a dance cultural practice is not institutionalized? For example, the early years of Footwork were innovated in Black communities of Chicago and to this day dance crews continue to operate informally. How do you celebrate the anniversary of Footwork if it's not centralized within an institutional organization? And what happens when Black communities are heavily divested? When are these Black dance legacies afforded the same money, space, and prestige as white dance legacies? Up until recently, it was not even in the CDHP archive despite that it is a dance that was innovated in the city." - **Council Member***

Archival Curation



The council recommends that CDHP develop accessible public facing guidelines and definitions of what exactly entails their “archival curation” work.

CDHP should provide information regarding the historical scope of its curatorial work which should also include the selection criteria for these curatorial projects. They should be **transparent** about the resources and expertise that CDHP provides for the community in order to assist them in understanding the historical importance of their materials.

“Aside from “equitably engage,” language such as, “broader dance communities of Chicago,” and “Chicago’s wide range of cultural institutions,” for instance, imply race-neutral aims. What if some dance cultures in Chicago have been so effectively marginalized and disenfranchised that they’ve not been able to institutionalize their culture and history? In which case, such cultures would be omitted from said collaborative opportunities. Words like “varied,” “unique,” “lesser-known,” etc., align with the ambiguous language of the CDHP Archive Framework criteria. Such language might ostensibly speak to communities made up of racial and ethnic “others,” as well as gender-nonforming communities, but not directly so. Of the first five randomly-selected assets that I chose, one had connections to the Netherlands, one Russia, the other Vaudeville (which bears a racist tradition), and the other two were ballet-centered. Sure, the five archived assets signify global “representation” that make up Chicago’s dance community, be they reinscribe cultural normativity. Nearly 30% of Chicago is Black and nearly 30% is of Lantinx descent. Do these digitally archived assets signify per capita racial and ethnic representation?” - Council Member

Oral Histories

The council recommends that CDHP strengthen its oral histories collection practice by defining its methodology and procedures. The organization should define the historical scope of its collection to identify and address archival silences.

CDHP should make accessible a tutorial about their process and oral history methodology to better equip interviewer and interviewee for the process. The organization's oral history ownership and reproduction policy should be made public and discussed in-depth with participants.

"How often, if ever, do you just host info sessions about how people can get their oral histories gathered? Has CDHP collaborated with like Lawyers for Creative Artists or another organization so that they could explain the oral histories contracts to people? I think that might reduce the barriers because just coming to this, I agree with my fellow council member that it is a little discouraging and a little intimidating if you're not familiar with the legalities of it, if you're more protective of your image, or your story, because of the harmful ways it has been used." - Council Member

Panel Discussions

The council recommends that CDHP define the selection criteria and process for panel discussions. Consider expanding beyond simply panel discussions and into other ways dance histories are activated across Chicago that also produce historical knowledge and appreciation.

Preservation Station

The council recommends that CDHP activate the preservation station to enhance its engagement with the community. It should pursue opportunities to share information regarding this resource and share on the website a user-friendly tutorial of how to use the preservation station. Share the type of materials that can be digitized to make the public aware of what is considered viable preservation materials.

"Broaden community access & inclusion by creating tabs in which folks can post/share content by category. Categorize content instead of long listings and develop search functions by category. Make your website and content accessible to people with disabilities and also prominently display cultural diversity."
-Council Member

CDHP: Community Engagement

How can CDHP engage diverse communities?

The advisory council gathered in-person at the Ruth Page Center for the Arts on April 22, 2026 to review CDHP's proposed community engagement model. The advisory council reviewed CDHP's proposal to establish community engagement programs for the first time in the organization's history.

The new initiative will intentionally foster and promote collaborative relationships with dance communities that are currently missing from CDHP's collection. This place-based program initiative takes CDHP to the neighborhoods where these dance communities are deeply rooted to foster collaboration. This intentional shift will help promote knowledge about CDHP and its services to communities that have yet to engage with the organization or benefit from its services.

These community programs will:

- **Collaborate with community members to elevate their stories through public programs.**
- **Document community members' stories through the collection of their oral history.**
- **Preserve their histories by including them in CDHP's collections.**

The council agrees that a place-based program initiative that brings resources is a positive way to restore and promote relationships with excluded dance communities. This community engagement model will have a positive and needed impact on diversity for the organization.

The council agrees that these community programs must be **community-led** and urges CDHP to invest and prioritize these initiatives as these dance communities are facing **significant** challenges in the current political climate.

A LETTER TO THE BOARD

To the Chicago Dance History Project (CDHP) Board of Directors:

We are so excited and deeply humbled to share this Advisory Council Report culminating our work together. The last nine months have been profoundly generative, healing, and community-building as we worked together to imagine what a more just, complex, and complete repository of Chicago dance history might look like. We believe that this report captures both our respect for the importance of CDHP in Chicago's dance landscape as well as tangible steps we hope the organization will implement as it works to represent the fullness of Chicago's many dance histories.

We are writing to stress the moral imperative of including this Report as a critical anchor of – not an appendix to – the search for a new Executive Director. As CDHP Public and Community Engagement Manager Liliana Macias always says, "Community doesn't come at the end, or after, a project, but before." We see this as a guiding principle for bringing Liliana on to the team, and for a new orientation of the organization's work more broadly. We implore you to extend this to the forthcoming hiring process. The daily, mundane tasks of administration are the most essential ways that an organization carries out its values. May this Report act as a rubric for determining the strengths, skills, and experience needed to lead CDHP through this next phase of growth, repair, and relationship building.

Our worst fear is that this Report has a moment in the sun but ultimately sits dormant on the shelf. We are not suggesting that this is CDHP's plan, but rather our lived experience warns us that this is a recurring pattern across our field. Our collective, embodied memory holds countless instances of institutional violence, neglect, tokenization, and retaliation – reports come and go, public statements are added and removed from the internet, but institutional behavior stays the same. However, we also hold deeply the knowing warmth of community solidarity and empowerment in the face of all of this. We know it is possible, and want this Report to serve as a tool for CDHP to move into greater alignment with its stated values and, more importantly, to critically examine those values.

Ultimately, cultural work is care work. This is a fact that we as people working across differing cultural, embodied, and racial locations know deeply, but that is often disregarded by organizations that position themselves as holders and purveyors of cultural knowledge. Being able to build and steward a community archive goes beyond the transactional nature of collections to the iterative practice of honoring our people's stories and challenging dominant narratives. We want this Report to stay a driving, dynamic force of CDHP, and of a continued commitment to not abstract the people that have been historically left out of, and harmed by, CHDP's archive, policies, and practices. We believe that centering this Report in the Executive Director hiring process, and keeping it public on CDHP's website, is a critical next step for the organization building the muscle of relationship, transparency, and trust with the Chicago dance community.

In movement,

Bril Barrett

Dr. ShaDawn "Boobie" Battle

Maggie Bridger

Ashley Dequilla

Jorie Goins

Karina Rivera

Wilfredo Rivera

Sani (Cristal Ramirez)

Jenna Pearse-Pollack

GLOSSARY OF TERMS

Accessibility: Accessibility is the design of products, devices, services, or environments so that everyone—especially people with disabilities—can use and navigate them independently. It removes barriers to ensure equal access to information, opportunities, and physical spaces.

Accountable: Accountability is the practice of ensuring that organizations, leaders, and allies embody their stated values in both their internal operations and external actions. It bridges the gap between lofty systemic goals and the lived reality of the communities they serve.

Activation : Activation is the cultural practice of shifting societal values by bringing marginalized narratives, ancestral knowledge, and lived experiences to the forefront. It uses art, storytelling, and embodied rituals to challenge oppressive systems and inspire tangible social change.

Archival Silences: Gaps, omissions, or distortions in the historical record where the voices and stories of certain groups are missing. It happens because historical archives often prioritize the perspectives of the powerful, leaving marginalized communities underrepresented or erased.

Collection Management Policy (CMP): A formal, written document that defines an organization's objectives for acquiring, maintaining, preserving, and sharing its assets. It serves as a guiding framework to ensure that collections are handled ethically, legally, and in alignment with the organization's core mission.

Collection Stewardship Standards: The ethical, legal, and professional guidelines used by museums, libraries, and archives to responsibly manage, preserve, and provide access to the materials in their care. These standards ensure that cultural, historical, and scientific collections are held in the public trust and safeguarded for future generations

GLOSSARY OF TERMS

Community Archive: An independent collection of materials (like photographs, oral histories, and documents) created, maintained, and controlled by members of a specific group. It documents their shared cultural heritage, experiences, or identity, typically focusing on communities that are underrepresented in mainstream institutional archives.

Community Archive Standards: The grassroots methodologies, ethical principles, and technical specifications used by underrepresented or identity-based groups to independently document, preserve, and provide access to their own collective histories, cultural heritage, and memories.

Community-led: An approach where the people most impacted by a challenge are at the center of designing, deciding, and driving the solutions. Instead of external organizations or authorities dictating needs, power and decision-making are shifted to grassroots residents or members. The core principles are:

- **Shared Power:** Leadership, strategy, and resources are distributed among community members rather than concentrated in a few institutions.
- **Resident Agency:** Local members define their own priorities and goals, rather than simply providing feedback on pre-baked ideas.
- **Ownership:** Projects and initiatives are managed by local volunteers and leaders to ensure long-term sustainability and dependency-free outcomes.
- **Equity and Inclusion:** Intentional focus is placed on including diverse, historically marginalized voices in the planning process.

DEIA: Diversity, Equity, Inclusion, and Accessibility. It is an organizational framework designed to build welcoming environments by addressing systemic barriers, ensuring fair treatment, and empowering individuals from all backgrounds

GLOSSARY OF TERMS

Historical Perspective: The practice of understanding events, ideas, or human behaviors within the exact social, cultural, and political context of the time they occurred. It requires analyzing the past through the lens of its own era rather than judging it by modern standards.

Participant-driven: A framework where the attendees, subjects, or members of a group actively shape the direction, content, and outcomes of an activity, rather than relying on top-down directives. It empowers individuals by putting them in control of their experience.

Place-based Programming: A framework that directly roots curriculum, conservation, or social services in a specific geographic, cultural, and environmental context. It emphasizes hands-on, community-focused learning and interventions that utilize the immediate local area as the primary resource.

Restorative: A framework that addresses offenses against a community's heritage, identity, or traditions. Instead of mere punishment, it focuses on collective healing, acknowledging systemic impacts, returning stolen artifacts, and rectifying distorted historical narratives so that the affected community regains agency and balance.

Transparency: The practice of openly disclosing information, decisions, and processes to dismantle power imbalances and hold institutions accountable. It removes hidden biases from public policies, corporate practices, and the legal system to ensure fair, equitable treatment for marginalized communities.

Values Aligned: An organization's actions, decisions, and goals are in complete harmony with their core beliefs and principles. When you or an entity are values-aligned, what you stand for internally perfectly matches how you show up externally, producing a strong sense of purpose.