

Philip Dallmann: Hello inclusion believers and welcome to The Access Champions Podcast. I'm your host, Phil Dallmann, for this week's journey into the galaxy of accessibility, diversity, and inclusion. Uh, we're launching a new series this week, uh, that I'm really, really excited to dive into.

Philip Dallmann: Uh, a few weeks ago or I guess a few months ago now. Um, all of us here at Access Champions we're discussing, um, different segments, different series, different ideas, uh, of what to look at going forward. In this, in this new year we're, we're closing in on, on one solid year of programming, um, in April and, and, you know we always want to keep it new and keep it fresh and look at things in a different way. Um, and one of the things I thought about was I'd love to look at organizations as a whole, sort of take a holistic approach to how organizations really create inclusive and accessible programming.

Philip Dallmann: Um, so not just highlighting the person with programs in their names or inclusion in their title or what have you, but looking at leadership, looking at you know, uh, IT, looking at fundraising. How do all of these elements, uh, work in unison, uh, to create programming that is inclusive and accessible or working towards inclusive and accessibility?

Philip Dallmann: So, um, really the first organization (laughs) that made the most sense, uh, was the, was my last employer, um, which is TDF, uh, and, you know, they are well known for their access programs, um, and they have tremendous, um, community outreach and, and education programs as well, uh, a- and, you know, they're, they're a big, big machine, um, in a lot of ways, um, that, you know it's not always apparent how, um, these programs happen.

Philip Dallmann: Um, so I, uh, shot off an email to David LaShay, uh, over there at TDF, they're Direction of Communications and Public Relations I believe is his title, and I said, "Hey, remember me?" (laughs), uh, and, uh, David did me a solid and he lined up a series of interviews on one day. Um, we, we hold up, held up in the, uh, TDF conference room and, uh, we just had a bunch of really great conversations over a couple of hours with a, a variety of folks in the organization.

Philip Dallmann: And I, I obviously having spent, um, quite a few years working there, um, knew a lot of how things, how things worked, um, but I found myself learning even more, um, and, and, getting, uh, into, you know, how people operate, um, what their visions are, what their hopes and dreams are for, for the organization and for the arts in general.

Philip Dallmann: And you know it's just s-, you know, we, o- we talk about this on the show all the time, but like these unique journeys that you know I was with these people for a very long time and I knew sort of the, the bullet point versions o- of how they ended up in the arts, um, or at TDF, um, but I didn't, I didn't know a lot of the twist and turns that led tha-, led there. So, um, just a really fun day, really fun time, um, and really interesting perspectives, um, and ideologies that, um, I'm very, very excited to share with you all.



Philip Dallmann: We are going to, uh, kick it off with, uh, TDF's Executive Director, Tory Bailey. Tory is well known, uh, around the, the theater world here in New York. Um, she's, uh, he- her leadership i- is something, uh, I've always really respected. Um, she, uh, you know we, we use the phrase on this podcast often run through the brick wall, um, and she's one of the folks that can really rally an organization to, to run through that brick wall. Um, and, uh, so it was exciting to chat with her. I, you know, beyond, uh, being a leader and, um, being a, a tremendous executive director, um, you know she's a great human, um, and I think that's an underrated aspect in the arts.

Philip Dallmann: Um, we talk a lot about sort of people being tough and or you know persistent and all those things and they're, they're important too, um, but I'll say I had a variety o- of, uh, personal things happen and, and health things happen while I was at TDF, um, and Tory, the human, um, not just the Executive Director, um, was there, um, and was present and, um, I always felt incredibly supported by her and even when ... you know (laughs) another thing we talk about even when, uh, there was a "no" it's a lot of times that "no" was a "no for now," or a "no" for, uh, a very good reason that I, I couldn't necessarily see, uh, when it came to, to you know pitching programming or, uh, adjustments to programming or asking for more money as every department is ought to do.

Philip Dallmann: Um, but I, I always really, um, respected her and I think you all have heard on last week's episode with Sara [Zee's 00:05:32] who, who worked with me, um, at TDF, um, I think she would say as well that, um, and I think she did say it on the episode, how much she enjoyed working under her and working towards sort of that collective vision of, of the impact that TDF's programming could make.

Philip Dallmann: And a couple of people ... so, you know, um, as we were having all these discussion, um, and we were talking about how, sort of the, um, the wheels stay in motion at an organization like TDF. Um, you know Tory has, uh, a team, uh, as well that works with her, um, a- as sort of as an administrative aspects and so I wanted to highlight a couple people real quick. Um, I don't know and they may have hired someone a- and I apologize for not shouting them out who's now working directly with, with Tory, um, but I do know, um, a couple people.

Philip Dallmann: First, um, is Michael [Yackareeno 00:06:26], who has, uh, a job really based in, uh, data compilation, but, um, when needed, um, with vacations and things like that, uh, just hops on over as, uh, Tory's executive assistant and, uh, handles it, um, and that's sort of that, uh, Swiss army knife, uh, mentality that's needed, um, in the nonprofit world. We think of that often, um, in smaller nonprofits and startups, but TDF, a multimillion dollar a year company still needs that to operate. You know you can't just h- hire, uh, someone every time, uh, an assistant or a coordinator goes on vacation, uh, to come fill in. That's just not fiscally responsible, but to have people that are willing to sort of switch hats as needed i- is important and Michael Yackareeno i- is one of those folks.



Philip Dallmann: Previously, uh, Tory's assistant and I think Tory would agree with me that, um, Aaron Winchester was her assistant for a while. I think she got hired like two weeks after I started, um, and, uh, Aaron was a little bit of the like initial voice of the company. Um, if you were calling to, to set up a meeting with Tory or, um, there were issues going on, whatever, even in sometimes, uh, front-facing with patrons and, and donors and things like that, you, you got a, you were met with a really warm, uh, Southern voice of, uh, Aaron Winchester. Um, and, you know, she, uh, was tremendous at that, she was tremendous a- at many things, um, and, um, A plus human as well.

Philip Dallmann: Um, and then, um, ... and I'll highlight her, um, on another episode coming up, but, uh, Tina [Kirsamay 00:08:10], um, who is the managing director's, um, executive assistant, um, also supports that team as well and they work collectively, um, in such a really beautiful way. So, um, wanted to make sure that all those folks got, got some love as well because they, um, keep the wheels in motion.

Philip Dallmann: So, without further ado, Access Champion, Tory Bailey.

Philip Dallmann: All right and we're here with Tory Bailey, the Executive Director at TDF. Thanks for joining us, Tory.

Tory Bailey: My pleasure.

Philip Dallmann: Um-

Tory Bailey: Good to see you.

Philip Dallmann: (laughs) uh, so, um, you know one of the things I always like to start with is, uh, 'cause I fi-, I think people find this fascinating, we all have kind of unique journeys to get into the world of service or and non-for-profit and, and the arts. Um, ho- how did you, uh, navigate your way to, to this position?

Tory Bailey: Well, you know, it's interesting. I was cleaning ... this weekend I was cleaning some old, old, old files and boxes I found and I found a letter that I wrote when I was 12-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... in which announced that I was going to be an actress.

Philip Dallmann: Love it.

Tory Bailey: So, I guess I'd been thinking about the theater for a very long time.

Philip Dallmann: Mm-hmm (affirmative) (laughs).

Tory Bailey: Um, and I started as many people do. I think I started with the idea that I would be an actor-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... a performer and relatively quickly figured out that that wasn't the right path for me, um, but I went to the theater all the time when I was young. I took theater classes, I went to a theater school when I was in high school.

Tory Bailey: When I went to college I did extracurricular at theater-

Philip Dallmann: Hmm.

Tory Bailey: I majored in history, but I did extracurricular theater and I knew from the beginning that I wanted, that's what I wanted to do, that's where I wanted to spend my time. Um, and I think I ended up on the nonprofit side because I all along had thought that one of the reasons that theater is important is that it helps think differently, it helps people see things differently. I thought that new plays were really important-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... plays that had something to say and I was much more comfortable in an environment which was about process-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... and not so much about product, right-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... and 'cause the commercial theater is about process, but ultimately it's about product. So I came to work in New York City. I worked, uh, for a year for a service organization that doesn't exist anymore that worked providing technical assisting to emerging theaters.

Tory Bailey: I then worked in the producing theater for close to 20 years. Most of that time I was at the Manhattan Theater Club her in New York City, which at that point was just an Off-Broadway theater, now they have Broadway and Off-Broadway.

Philip Dallmann: That's when they were on the Upper East Side?

Tory Bailey: Uh, we, I started on the Upper East Side.

Philip Dallmann: Mm-hmm (affirmative).



Tory Bailey: I started on East 73rd Street and I started as the business manager and was at MTC through its progression from 73rd Street to the theaters a City Center, uh, and also over the decade of the '90s we produced, not only did we produce a regular kind of subscription model season, but when shows were successful we actually extended them ourselves.

Tory Bailey: So, uh, it wasn't being a commercial producer-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... but I was involved in both the process and the nonprofit side, but also, if you will, the commercial extension of productions, which, uh, would run as they could pay their cost-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... because those, unlike the subscription season, those were not, there was no funding applied to those. And so I was 20 years there. Um, I ended up as the general manager.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: We, uh, in my tenure I think, I think I managed 153 new plays (laughs) most of which were American plays-

Philip Dallmann: Whoa. Hey now, that's no small feat.

Tory Bailey: ... um, but I reached point ... well i- it was a team of people.

Philip Dallmann: Yeah.

Tory Bailey: I obviously did not do it by myself.

Philip Dallmann: (laughs).

Tory Bailey: Um, I reached a point where I knew I wanted to do something else and I didn't know what it was.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Um, and so I was lucky, I was able to take a year and kind of figure it out. I did some consulting, I was thinking a lot about large institutions versus smaller theaters and I wondered if maybe I wanted to work with smaller theaters and I realized that I actually really like churn-

Philip Dallmann: Mm-hmm (affirmative).



Tory Bailey: ... and I was very, very fortunate because the job at TDF opened up as Executive Director and I applied for the position, I got it and I don't think, I don't think I knew everything I was doing-

Philip Dallmann: (laughs).

Tory Bailey: ... what I was getting myself into. I uh-

Philip Dallmann: As is often the case-

Tory Bailey: As-

Philip Dallmann: ... in nonprofit arts.

Tory Bailey: Well and also TDF is a very complicated organization with a, with a wide ranging group of programs and people don't always see the through line-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... which I'll talk about in a minute, but for me I knew TDF as an organization that made, uh, tickets available to folks at affordable prices. I knew about the TKTS booth and I knew about the membership program because as a manager I had taken advantage of those programs when I had tickets to sell.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: What I didn't know, other than kind of peripherally until the search process and then until I actually arrived, was the host of other programs that we have and I think beyond that what I didn't understand and I do now, is what a privilege in a way it is to work for a service organization because I don't have to think anymore about how I'm gonna fill the seats next week.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: When you're producing that's a huge part of what you think about.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: How am I gonna fill those seats and how am I gonna get that show up, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Because there's always something a- certainly in a nonprofit regional theater model venue, there's always something in rehearsal, there's always something in tech and there's always something on stage, and so you're kind of constantly thinking about what you have now, what you're gonna have next week. You don't have to do that in service organizations.

Tory Bailey: In service organizations you actually are expected to think about ways to support whoever your constituency is or support whatever your mission is, but I think the idea is it's not so, it's not so, it's not so about tomorrow-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... it's about tomorrow, it's about this year and at least for us, it's also about thinking some about how do you ensure the strength of the theater going forward?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: And so it's out of, for me, it was, it's been a chance to get out of the weeds and kind of circle a little higher and think, you know, what, what are the challenges facing a theater and what do we need to worry about moving forward? And I think for TDF, you know, it's an organization that has always been about making sure theater and dance are strong and vibrant by making sure that they have an audience.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: And I think that was, at the beginning, the way to do that was to make sure the big barrier to people going that we focused on was a barrier about price, right?

Philip Dallmann: Right, and that's sort of socio-economic access.

Tory Bailey: So really we thought about price.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: As the organization grew and matured, um, I th-, and as our society grew and matured, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: So, you know, there, there was, um, I think from the beginning TDF was worried about price and also worried about getting, making sure that people would go to the theater who might not otherwise go in some ways, but the lens was always price.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: So, what that means is if, you know, the very first program was the membership program and we would pick plays, um, that we thought needed extra support and we would, at the very beginning we bought the tickets, eventually we arranged to get less expensive tickets and then sell them.



Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Um, some of the early plays that we supported were written by artists of color at a time when there weren't very many artists of color or hardly any on Broadway a- and/or were about individual stories that were relevant or resonated. And so not only did we make inexpensive tickets available, we would work to make sure that those tickets went to people for whom the material would resonate.

Tory Bailey: So I guess in some ways there was a socioeconomic piece from the beginning. Um, but it, it's, it's more recently ... So we, so we had folks who the first round was people who couldn't afford full price and then pretty quickly after that, within about 10, 15 years, uh, the next thing up was to begin to think about providing services for people with physical disabilities. Again, we were providing services for people who already knew they wanted to go to the theater, but something was in the way.

Philip Dallmann: Mm-hmm (affirmative). Look at the barriers.

Tory Bailey: It wasn't price this time, this time it was about I need some sort of assistance in order to be able to hear-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... or I need some sort of assistance in order to be able to get ... I need, I need help to get to a seat that I can reach that I can also afford.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: I have a mobility challenge.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: So I can't get to that really inexpensive seat in the balcony 'cause I can't get to the balcony, but I can't afford a full price ticket in the orchestra. So that was the next program that, that, that we thought about in terms of building audiences.

Philip Dallmann: And for context for our listeners, these things are happening before the ADA ... It was passed-

Tory Bailey: Yeah, no, this happened in-

Philip Dallmann: Yeah.

Tory Bailey: ... this was, the, the access program was in the late '70s.

Philip Dallmann: Yeah.



Tory Bailey: I think 1979. S-

Philip Dallmann: So that was some forward thinking stuff, yeah.

Tory Bailey: I- ... Well, uh, yeah, I mean it came ... i- it came in response to the idea that people should be able to go to the theater.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: What, what happened with ADA was it meant that venues that didn't necessarily have the spiritual desire-

Philip Dallmann: (laughs)

Tory Bailey: ... their spiritual desire was not as strong as their concern about their pocketbook, which of course-

Philip Dallmann: I think I'm gonna steal that phrase, spiritual desire (laughs).

Tory Bailey: Right, it's the tension, it's the tension that I, I, you know, I think, I think it's easy to get angry and say venues didn't want to do it.

Philip Dallmann: Yeah.

Tory Bailey: I think everybody wanted to do stuff. It's a matter of everybody could or couldn't afford it-

Philip Dallmann: It's ... Yeah, there's, it's a huge-

Tory Bailey: ... or thought the could or couldn't afford it.

Philip Dallmann: Yeah, there's a huge cost impact in there [inaudible 00:18:18] there.

Tory Bailey: Well, there's a cost impact, but there is also ... you're gonna sell a bunch a tickets to people you wouldn't be able to sell tickets to otherwise, so it ... the long term-

Philip Dallmann: That's always been my perspective too (laughs).

Tory Bailey: ... the long term investment in most cases will pay off I think.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: But ADA came along and people didn't have any choice. So it was certainly pressured ... I mean, I mean it was great that we were there and as a service organization that's a case where not only were we serving people who needed



the service, but we were in essence serving producers who needed some help complying with the law.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Uh, after that we started our ... Our arts and education program, started in the early '90s and I think that was the first time that we were ... without realizing it, that was the first time that we were creating a program that was building audiences among a constituency that didn't necessarily know they wanted to go to the theater, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Because the whole point of arts and education in schools is in addition to the things that its doing for young people for their own intellectual development and their own skills development and all the things that we know and understand that the arts do for students, it was als- it's also our program was about making sure that students understood what sitting in a theater could do for them, how it could enrich them, how it could make them experience the world differently. And so we were creating appetite where there wasn't appetite before. That appetite used to be fueled by publicly funded arts education, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: When I was a kid I went to ... I mean when I was a child I was in public school in Washington, D.C. and we went to the National Gallery of Art and we went to the, um, we went to Arena, sometimes we went to the symphony two or three times a year. I mean we as ... at no charge, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: As part of our education in elementary school we were taken to all those places and that wasn't happening anymore and so our, our kind of response was to create these programs. Our education, arts and education programs have going to the theater at the center of the experience, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: So there's classroom sessions on both sides, um, it's not just a get on a bus, take the kids to the theater, send them back to school. This is curricular- curricularly based, uh, and creating appetite.

Tory Bailey: And, and I would say that since then, you know, that was the beginning of a shift that it probably, you know, a lot of other stuff happened along the way. We took time out to build the new TKTS booth, there's the costume collection but in terms of thinking about audiences and thinking about access, that was the

beginning of the moment where we started thinking about what was our responsibility to ensure that everyone had access to the arts.

Tory Bailey: And that was a kind of developing sensibility, which I think, you know, when it's in the last, it's about five years ago that I think the board and the senior leadership, that's when we kind of exp- ... not kind of, that's when we explicitly embraced the principle that everyone should have access to the arts and that theater and dance is trans- ... attending theater and dance can be transformative, right?

Philip Dallmann: Mm-hmm (affirmative), yep.

Tory Bailey: Is transformative and that, that creates a different kind of thinking about your programming-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... because if you will it, it, it took us and moved us ... we, we didn't leave behind anything that we'd been doing in terms of, um, programs for people with disabilities, in terms of education programs with young people, but we started moving and working more or in addition we started working with adults-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: We started working in communities throughout the city and I think that, I think it was a natural impulse. I think it has been strengthened by a growing awareness about cultural equity, about access to the arts as being, you know, a justice issue, a social justice issue about an understanding that the arts make communities stronger-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: And if you don't have access then by definition one pillar of what can make a strong community is not available to you. And I think the other thing that's happened in part from a, for a practical reason because we, we're committed to building sustainable audiences, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: So we want it to be, we want or programs, our programs are designed to be programs that have a long arc and that there's a long tail. In other words, after we're done the pe- its participants are still likely to be going to the theater, which means that we, by definition, have to start moving beyond Broadway because Broadway has gotten so expensive, right?

Philip Dallmann: Mm-hmm (affirmative), yep.

Tory Bailey: And so that doesn't mean that everyone shouldn't have the opportunity to go to Broadway-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... that doesn't because it's, its own national treasure, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: It is the, it is a Broadway musical is what this country is about and Broad- and what theater in this country people say, "Theater, Broadway," you think musical.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: And plays that it's important that plays be seen by a lot of people but we can't, we can't do everything there and so we're much more now about in addition to, it's not an either/or, it's, um, an ... it's an and-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... but, you know, we're about what's the theater in your community, what does Off-Broadway look like, what does dance look like, we're, so that there's, so that we're really creating programs that allow the arts, the performing arts to flourish locally and nationally.

Philip Dallmann: I love that and, uh, it's, and, and, one of the things I do love about the programming at this organization I loved while I was here and, and I love from afar now too is that it always starts with the community. It's for the community and it's, uh, innately by the community because you're looking at what they actually need and it's not just-

Tory Bailey: Yes.

Philip Dallmann: ... what's decided, you know, by a bunch of people.

Tory Bailey: We don't, we don't and, and it's a program that you're very familiar with and when we started the, our program, our sensory friendly, of providing sensory friendly performances, um, we didn't think we knew how to do that, right?

Philip Dallmann: Yep.

Tory Bailey: I mean that was part of why you were here-

Philip Dallmann: (laughs).



Tory Bailey: ... was because you actually had a skillset and a background and then we, we brought in other folks to help us, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: And so I mean a huge part of, um, building communities and a huge part of creating access with a small "a"-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... creating access for communities that maybe historically have not felt welcome is about partnering, it's about finding the right partners, it's about not being prescriptive, it's about listening, right? We know, I know that sitting in the theater can do anything from make you feel better for a couple of hours to change your life.

Philip Dallmann: Yep, it's a giant spectrum (laughs).

Tory Bailey: Not every performance is gonna change your life by any stretch of the imagination, not every performance is gonna make you feel better, but whatever it is, something is gonna happen that makes you, in the best sense of the word, lean in and be in community with the people around you, right? I know that.

Philip Dallmann: Yep.

Tory Bailey: I don't know what any given community needs that isn't my community-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... to feel welcome to make it easy to go, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: And so that's the part where you have to, you have to share and you have to listen and you have to say, "Okay, this is my piece. This is what I know to be true. Now you tell me what you know to ... let's talk about how ... " right?

Philip Dallmann: Hmm.

Tory Bailey: So i- it can be as simple as, you know, in one of our programs that we, we work in community centers and I'm sure someone else will be talking more about this later, but, um, you know, the, the big challenge was childcare.

Philip Dallmann: Mm-hmm (affirmative).



Tory Bailey: So the program had to pr- ... in the ... the program had to provide for childcare because we just weren't gonna get people to participate if we didn't provide babysitting, right? And-

Philip Dallmann: And that's a, a what a, a wonderful like unique facet, uh, to have found within that community and realizing when you provide that-

Tory Bailey: It's not, it's not rocket science to say that one of the reasons people don't go to the theater is they can't afford childcare or they can't find a babysitter.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: That's not rocket science.

Philip Dallmann: Hmm.

Tory Bailey: But saying that's a problem, that's a barrier, that's a factor, so we actually have to figure out how to help people find it, that's going, right, i- in some inst- in some communities it's not about the price, it's about, "I just don't have ... I do not have the bandwidth in my life right now to add to everything else finding a babysitter so that I can go to the theater," because if you don't understand that going to the theater is valuable, if you don't understand what it will do for you, which you do not at the beginning, that hassle and the expense of the sitter is not worth, right, not worth it?

Philip Dallmann: Mm-hmm (affirmative), no.

Tory Bailey: Once you start going, once you understand, once you realize what it does for you, then finding a sitter over time, maybe not so hard, right?

Philip Dallmann: Yep.

Tory Bailey: Maybe not such a problem, maybe it's worth it, maybe you begin to juggle it and you trade a girls' night out babysitter, right-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... for a babysitter so you can go to the theater or better yet that becomes the girls night out-

Philip Dallmann: Out.

Tory Bailey: ... and you're doing both of them at once too, you know?

Philip Dallmann: Yep.



Tory Bailey: But that's, so that's about, that's about respecting other people's challenges and other people's what's important to them.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Nothing makes me crazier than people who say, "Well kids, kids have the money to come to the theater. I mean they will spend \$100 on a pair of jeans. Of course they have the money, they just don't want to." No. They spend \$100 on a pair of jeans because that pair of jeans is getting them acceptance, status, making them feel less anxious when they go to school 'cause they look like every- right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: It's all those things that clothes do for a teenager, right? Well, going to the theater doesn't do that for them or they don't know that and once they know that ... I mean we hear it all the time from the kids, some of our kids in some of our programs is, going to the theater makes them cool.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: But they only know that because they-

Philip Dallmann: After the experience.

Tory Bailey: After the experience, right?

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: That's how they know that.

Philip Dallmann: Yep.

Tory Bailey: And what does it mean when it says it makes them cool? No, what I, what we mean of course, what they mean of course is it makes them feel self-confident, it makes them feel proud of themselves, it makes them feel like there are other things they can accomplish.

Philip Dallmann: Absolutely. Uh, I'll get you out of here on this. Um, I always like to, um, I'm a big look to the future a- and, you know, I'm a dreamer. I, I'd love to hear a little bit about, uh, your hopes and dreams, uh, for TDF and for the arts in general here in the city.

Tory Bailey: I think for TDF what's important is that we continue to expand our reach.

Philip Dallmann: Mm-hmm (affirmative).



Tory Bailey: We also, we face real challenges because the work that we do now as opposed to the work that we did at the beginning, the return on investment in the work that we do now is very low, so the economics are daunting. Uh, so we have to do continue to do a better job of making people understand what we do and trying to identify people who are interested in supporting the work that we do. Um, so that's a challenge. I don't think it's an insurmountable challenge. I think the place, the role of the theater, the value proposition to use that term ... I don't like very much, the value proposition continues to be understated.

Tory Bailey: I think the challenge for the field, I think there are a couple of big challenges for the field. I think the field has done a really ... I think the field has, is beginning to address issues of diversity and inclusion in its staffs-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... and in the stories that it tells on the stage and its artists. I don't think we've done it with the audience yet, right, and I don't think, in two ways, I don't think the audience is as diverse as it, as the country, but I also think, I think we have a long way to go in moving beyond, "Well, I'm doing a play about Chinese people so Chi-, right, I'm doing a pla- an African ... it's all, the, the, the connection between the story on stage and the audience is more complex than we're realizing-

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: ... and people, individuals are far more capable of absorbing multiple points of view and finding themselves in stories than we give them credit for and so how we mature as a field beyond thinking about specific groups of people and specific plays to how do we build an audience that is diverse and together is enjoying experiencing or learning from diverse stories, right?

Philip Dallmann: Yep.

Tory Bailey: And I think that's, I think we've gotta figure that out over the next 20 years or so as the country continues to change.

Philip Dallmann: Mm-hmm (affirmative).

Tory Bailey: Um, and I'm, I don't quite know how to do that, but I think it's a bunch of tough conversations that we're beginning to nibble at the edges of.

Philip Dallmann: Mm-hmm (affirmative), yeah, I, I would agree. I think we're, we're starting get there and I'll say I think TDF is, is moving those conversations forward in a lot-

Tory Bailey: We try.

Philip Dallmann: Yeah (laughing). Well, th-, uh, thank you so much for taking the time.

Tory Bailey: My pleasure.

Philip Dallmann: Uh, and thank you so much for being, uh, an Access Champion.

Tory Bailey: Thank you. You too.

Philip Dallmann: Thanks again to Tory for taking the time to chat. It is gala season, uh, so I know that she is very, very busy. Um, if you are interested in attending the TDF gala you can get all the information, um, at tdfgala.tdf.org. Again, that's tdfgala.tdf.org. Thank you again to David LaShay, uh, for coordinating it all, um, all these interviews.

Philip Dallmann: Next week we will have Michel [Namin 00:33:20], the Managing Director of TDF, and I think, I think you're really gonna enjoy that conversation, budgeting and how to, to balance growth with, um, financial and, and fiscal responsibility to an organization, just really fascinating. Um, and for all of those, uh, folks out there that do, are handling budgets at different nonprofits, I think you're really gonna love that conversation, so I'm excited to share for you, that with you next week.

Philip Dallmann: As you're listening to this I am in Chicago, so if you're listening to this and you're sh- in Chicago, uh, shoot me an email accesschampion@gmail.com. Let's get together, let's get you on the podcast. Um, I'm so excited to speak to so many, uh, folks out there working in access and inclusion. We're starting to s- build that schedule up, but I'm really gonna try to talk to everyone, so, um, hit me up. Again that's accesschampion@gmail.com.

Philip Dallmann: If you don't already, give us a follow on social media @accesschampion on Instagram and Twitter and, uh, The Access Champion podcast on Facebook. Thank you as always to our producer, uh, Matt [Kirsetter 00:34:27] who, who does a, a tremendous job each and every week in making us sound amazing, uh, and of course our champion intern, Miss Kelsey Rose Brown, who just, uh, is killing the game, um, and doing that well in grad school, so fantastic (laughs). Uh, as I said, we'll be back again next week and remember inclusion believers, never stop running through that brick wall.

