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## **Wanny Angerer Interview**

Mark Naison

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Lisa Betty 0:00

Hi. This is Lisa Betty with the Bronx African American History Project. We are doing an oral history interview with Wanny Angerer, am I saying it correctly Anger- Angerer. And this is particularly for the Garifuna initiative that we have. And we were connected with with Ms. Wanny through Lucy, community researcher. And I'm also here with Dr. Mark Naison as well. So how are you Wanny?

Wanny Angerer 0:43

Lisa, I'm very, very honored and happy that you have given me the opportunity to be with you and Mark and with Lucy, talking common very dear projects and situations close to our heart. Thank you so much Lisa.

Lisa Betty 1:02

Wonderful. So where were you born? That's usually the first question. Yes,

Wanny Angerer 1:07

Yes, I was, I was born in Tegucigalpa, Honduras. I come from a Garifuna family, my mother, a mathematician, my father, a science teacher and also a lawyer and cultural entrepreneur. They both came from the Garifuna communities and the villages to the city to reach education and to be part of these movements that were taking place in the 60s, late, late 50s. And coming from the Garifuna village that represents only the five or ten percent of Honduran population was a big challenge for them to establish. And to be an example for other Garifuna people, and also for the non-Garifunas to understand who we are. So, we also acknowledge the representation of my grandparents, you know, from my father's side, my grandmother was a healer, she was into agriculture, she was very connected to Earth. And my grandfather, he was evangelical priest. From the oldest side, from my mother's side, my grandfather was a calligraphist. He was a photographer; he played the violins. And my grandmother was very devoted Catholic mother because they have eight kids. And I understand and I understood since early age, you know, the privilege to come from families that have leadership positions, because both of my grandparents were leading movements in the areas. And this is the reason why my parents also came to the city with that behavior, you know, of learning and giving. And this is the reason why they became educators. And we were actually educated in a triangle. They said that we needed to enhance one side, there was the education. The other side, there was the spirituality, and on the bottom, the community service. And of course, when you put this triangle in action, what it comes in the center is art. Because art represents the evolution of any human being, or any society. And sometimes we understand art as entertainment, or art, a certain aesthetical element when the reality art is about evolution, and understanding what is happening around us.

Lisa Betty 4:04

Wonderful. So how did you kind of, you know, in the whole scope of your family, art is very important, but what was your particular kind of artistic kind of muse, or the kind of art that as a child that you were very much engaged in? Music and other other type forms of art?

Wanny Angerer 4:27

Lisa, that's a very beautiful question. Because like I was telling you, my parents were very mindful. We were five kids. And we live in a neighborhood, there was four professors, but there was also a lot of people with not opportunities economically or educationally or culturally. So, we my parents knew that we needed to go in the afternoons to our curricular, co-curricular activities. So, we went to ballet classes. My brother went to judo and guitar classes. On the weekends, we have some music classes at home. And we were engaged into table games. And my parents say, okay, on the weekends, because you're not gonna be just walking around the neighborhood, you're gonna invite to our house, your friends, and you're gonna teach them what you learning. In the ballet classes and the musical sector, you're going to teach them how to play table games, because my father was very good at chess and Chinese chess and all these kinds of things. Jackses, you know, and jumping the rock, and they really stimulated our creativity, our educational skills, and also the service to the community through those actions. So, we I was doing ballet since I was eight years old, I took piano lessons, I was selected for by the musical school in a program that was a pilot program for teenagers for music. So, I got a scholarship. So, I have some musical appreciation classes. I took violin classes and singing classes. And of course, all those things. My mother and my father clearly did it not because they were planning us to be entertainers. They did it because was a way of representing yourself. You know, if you learn how to dance, you can move properly, you can understand the dynamics of your body, if you started how to sing, you can modulate your voice, you can learn how to speak. If you learn an instrument, you are practically stimulating both sides of your brain, you know, and also, if you are with art, you're connecting your heart and your senses to the environment. So that was very clear. All everyone in my family I'm telling you from cousins, sons, daughters, and uncles and nieces, they were all engaged in music and art. And when we say art is like Sports, education, or any artistic representation, and we do it as a as a full-time job. And if we are engaged in one of these specific areas, we make sure that collectives are also dynamic and active into this constellation.

Mark Naison 7:30

Question. Because as I'm... Were your parents influenced by the Civil Rights Movement in the United States at all, in terms of their approach to activism, and education in, in Honduras?

Wanny Angerer 7:55

Definitely, because my father being an educator, and with a very global mindset, of course, you know, Martin Luther King, Malcolm X, and all these civil rights movements, was part of the life, even if they were not directly in the United States. And I think those examples, help them to create patterns and structures that they applied into the Honduran situation, they will take a different setting. My father was the founder of the Garifuna cultural movement in my country. You know, so when he came to Tegucigalpa, and now it's called the Garifuna national ballots, but my father came with that idea to celebrate the Garifuna culture and educate young Garifunas, about our situation and our origins and our traditions, because when you come to a society, that you are the minority, there is a lot of bias and stigmas. And you need to come with activities that will allow them to see you without suspicious, you know, and allow people to become more respectful of what we do, not what they see. Because when you only are

practically physical and visually represented, there is many things that can be said. But your actions are the one who will definitely mark the difference of understanding what are you engaged to?

Lisa Betty 9:32

So, what is kind of your personal... Did your parents day in Honduras? And then you kind of went off and migrated? Or did your family migrate together to the United States? Because you migrated, you came to the United States and then what happened?

Wanny Angerer 9:50

No, my, my parents, they have always lived in Honduras, but we had the opportunity to study in the United States, I was an exchange student to Rockford, Illinois, from 1983 to 1984. And this is where I was hosted by a British widow with two daughters, mixed race daughters. And this is how I learned English and how I connected with the US culture, you know and understood the situation related to communities. Because I was in the Midwest, you know, Rockford, Illinois. And I was able to connect with the Vietnamese community to know a little bit about the Korean community. Being in high school, I was so interested to see people from so many cultural heritage. To be part of the black American communities, the Latin American community, so I make sure that I was hanging around with at least one or two of those communities. So, I can be able to, to join the gatherings and their celebrations and understand. And my parents, as I said, they are, they were very clear, you know, that giving opportunities to travel abroad and to be educated, but also come back and give back to the community was the key. So, after I came back, I started in university doing some studies in law, and then I changed to foreign languages. But at the same time, I was hired as a hosting coordinator for an international organization when I was 20 years old. So, I had an international contract, I have to deal with the placement of foreign students to Honduras to the matching with the local families, train volunteers, select the schools travels around the country, because we have 18 departments, and I was placing students in the whole country. I was previously been hosting coordinator traveling as a travel operator in and a travel agent. So, I started that job when I was eighteen and a half, you know, so it means my career professionally started very early. So, in when I was a travel operator I was also traveling, visiting hotels, checking services, understanding what kind of venues were suitable for my portfolio of clients and, and then when I was 20/21, I have a big responsibility with these foreign students from over 15 countries. So, in my 10 years working as a hosting coordinator for AFS, I had the opportunity to deal with over 1000 or more than 1000 students from overseas, helping them in the adjustment process. Like I said to you preparing volunteers to be part of the support system and so on. In 1997, my husband who's Austrian, he was working for the United Nations. He decided that we wanted to go overseas in I say, for donations. Okay, let's go and say 10 years working for AFS is fine, okay. And then we have our first assignment in Zimbabwe. So, we live in Zimbabwe for four and a half years. After our youngest daughter was born there, our oldest son was born in Honduras. After living four and a half years and Zimbabwe, we moved to Colombia for five years. One year in Cali, four years in Bogota. After that, we moved to India for four years. And after India, we moved to Panama for three and a half years. After Panama, we moved to Kenya for four and a half years. And from 2018 Till now we are living in Bangkok, because my husband keeps leading development

organizations globally. And on the meantime, Lisa, when I was in Honduras, working for AFS, I was still performing. I was, I was I was a singer, but I was I would not, I didn't call myself a singer because I was not living out of that I was practically a cultural entrepreneur. but I was professionally performing and learning from the musical scenario, doing a lot of music, to talk about social causes, and ecological transformations in connection with people who is no privilege, you know, to be able to raise the voice in the opportunities. So, I am the founder member of Mujeres en las Artes, Honduras or Women in art. That is an organization that has over 25 years now because we founded in 1995 and is a pioneer project on cultural arts development in the country.

Lisa Betty 14:58

So how was working in Africa in particular? Just as you know, a Garifuna woman, a black Latina woman, how was the context of going to Africa? And were you able to, were you always able to, you know, sing and do and do your personal work while you were traveling with your husband?

Wanny Angerer 15:24

Yes, that's a great question, Lisa. Because when you understand the structure, it's a format. So, when I moved to a Zimbabwe, I already was coming from the women's movements and cultural movement and creating opportunities, mentoring and learning. And I was very clear that I was not my position, I was not a hosting coordinator, I was not a singer, I'm a person. So, when I moved to Zimbabwe, okay, I have to sit and do a reflection of how I wanted to deal with my new situation. You know, going to a new country is not challenging, if you understand how you're gonna take the benefits of that new environment. So, what I did, and this is the formula I have been using for the last almost thirty years, every time even if you change neighborhoods, or if you change country, or if you change your status as a person. First of all, you have to do a mapping. You need to do a mapping of the things you really love. Like Omar was telling me before we started the interview, when you are doing things that you are passionate about, nothing fails. So, what I do is I said in those days, there was no Internet, there was no Google of course, there was the directory, there were magazines, you know, like a city directory who were telling you who was who in the country. So, I did a mapping, you know, of women's organization, of cultural centers, of musical schools. And what I always do is I always engage in that education and project. I went to the ethnomusicology trust in Zimbabwe as a student, because if you want to learn the language that in my case is a musical language. I have to do it through education. So, I went to the ethnomusicology trust. And I connected with artists there, with musicians. I learned a little bit of Shona, you know, and I understood a little bit of the dynamics, how the pupil move and so on. So, I was a student. Then, of course, I had a kid. I was a mother; I have to also work at home and look after situations related to my husband in Warsaw. Then I started to look for women's organizations. And I volunteered for one American organization that was called the American Liberal Women, you know that they were doing social community projects in, in Zimbabwe. I was there with them helping them for a couple months. Then I was assigned as a director for, with, Women in Culture in Southern Africa, again, all these as a volunteer. And we were creating an agenda, telling the success of women in southern Africa, and sending those agendas in directories overseas. At the same time, I was part of the Zimbabwe Women Artists, I was part of the Zimbabwe Women Network. I organize, I always go

with a very consistent attitude because you have the knowledge when you have the knowledge no one can tell you that you were wrong, you know, and I create projects. I create my, my band that was called The Diaspora. That was a Latin Jazz Ensemble, I will spiral the project of music at the ethnomusicology trust, there was a sample of teachers I was singing with them. And it was tireless you know, I put together projects of women in literature, women in dance, women's news, a women's. And if you check, you will see the list of activities, creating and opening opportunities for myself and for everybody. This is what I say when you are completely holistic, you will target and will always be surrounded, and you will practically scout. I'm also a talent scout and always looking for people that do things better than me, because I always want to learn more from people. I don't know everything. I know a lot, but I want to learn more. And I want always to be surrounded by intelligent people compassionate people.

Mark Naison 19:53

That's fascinating to me because I think I try to do that as a professor. I try to locate really talented, creative, innovative students like Lisa, and unleash them. So, it's very interesting to hear you articulate that as a philosophy, because it absolutely makes sense to me.

Wanny Angerer 20:18

Yes, Mark. And it does really make sense. And when Lisa asked me, how do I cope when in an African context? It was, now I'm going back to your question, in the sense you are looking for Lisa, for me being an afro Latina, where the women's movement was very radical, like Latin American women we are very determined about positions, you know, and the movement was already very advanced. So going to Zimbabwe, where tradition is the key, and see all these women's I was telling you, they're very empowered, very intelligent, very determined. But when I see them in their traditional context, in the I see them kneeling to their in-laws, and really sticking to the family tradition to be the follower of the in-law family's decisions. I was shocked, and it took me a while to understand that that's culture. That's their culture. You know, and I was no one to, to judge. But it actually taught me because in Latin America, we don't kneel for anybody but then I understood that kneeling was often was nothing wrong with that. It's a way of telling people that you respect them, that there is a seniority that you have to follow, there is an order that exists in certain societies for a reason. But that was part of my growing process. And in my in my way to understand that things are not always the way they look. When I was in Zimbabwe was the peak time of people dying of AIDS. That was something that was not really happening in Honduras. And from my circle of friends, at least 20/25 people die. You know, every month, somebody I was there, four and a half years, babies, adults, musicians. And we were constantly constantly being told somebody died, died died. The expectation of life during that time that I'm telling you, it was 1997 to 2001. It was 39 years old. So, people was completely erased. And not only in Zimbabwe, I talk about Zimbabwe, because it's where I lived in Africa. They were dying in very high numbers. So yes, you know, I have managed to put together projects and initiatives that now represent a collective. I'm still in contact with all my partners in all the countries I mentioned to you. And when I moved back to Kenya, I decided to create the umbrella for all these projects as Moving Cultures, because they all have different names in every country. And this is the way I, now in Facebook, I have chats group for moving culture Honduras Moving Cultures, Kenya Moving Cultures, Colombia Moving Cultures, India

Moving Cultures, Zimbabwe Moving Cultures, Panama Moving Cultures, Thailand, and in that every time I go to a new country, the same format I am sharing with you is what I apply, Mapping, scouting, getting practically engage in educational projects that you are learning something from. Yeah. And after you have consolidated those three elements, you start to produce events, where you practically request all these talents, who are multicultural and multidisciplinary to celebrate life and community service. You know, most in all of my prayers are oriented to empower women, children and elderly. Of course, men come into the equations systematically also autonomously. And the result is that when you understand the power of art, as a way of changing health, and energy in the environment, you are changing the community. So, we do a lot of interventions, cultural interventions, you know, they are teaching the kids that we can celebrate together with people who look different than the way we are. We get workshops, you know, we tell people how powerful they are. We embrace nature. We celebrate the power of craft, because craft is the origin of everything. Sometimes people doesn't see the value of craft artists. But everything starts there. After we can talk about more academic arts, but the origin is craft. You know, it's that real sense of your tribe, of your, where your feet are standing. That's it, it works perfectly.

Lisa Betty 25:37

Oh, when you would travel, did people know like who the Garifuna people were? Or did, were they just like you're a black person from Honduras? Were you able to kind of explain, and were they receptive and kind of understanding that your culture was very specific, and your history very specific, and a little bit different than, you know, when we think about the Caribbean and Central America?

Wanny Angerer 26:09

Lisa, when you come from the intercultural learning field, I was an exchange student, myself, and I was also prepared to adapt to a new society. So, I don't go to that new society with a skin color first, it's my skin color is evident, you know, and also in my education from my parents is evident. But what we reinforce is the actions. And when you can you connect with the people they will ask you, like you say, those kinds of question, where are you from? Your accent is different, you know? Or how is your situation in your country? What's the name of your country? But that's not the number one question from people I approach because of my behavior. I'm a very straightforward person, you know, I go, I don't wait for people to open doors for me, I go and open up myself. I go straight. And that's the way I work physically. And that's the way I act in my in my verbal, in my, in my projects in my aura, because it's it's a situation related to aura, and I know what you're talking about. Because every time I have to create these collectives, I have to manage to get people from systematic segregated groups, because society has constructed these kinds of dynamics. So, what I do is like, I have a yoga teacher from India, and I have a jazz musician from New York, or I have a classical musician from Hungarian. I create events that will make them interact together. I don't expect them to be on the set to be friends forever, but to collaborate. When that collaboration starts to take place. The questions about your race and your background it's not the primordial issue. But it's again, it has to be intentional, the way you you create that environment. Everyone looks for people who are similar for protection and security. And that's how that's the way you have to be. The

difference is to make all those different groups to rotate and to, and in a certain way integrates. And integration doesn't mean that you have to choose to leave on your values, and your omalo goes to mix to somebody else. It's something that you go, respect, you learn, you come back, and then you go back and forth into different groups. It's that possibility that allows you to really be more adaptable and more tolerant.

Lisa Betty 29:09

And then, Latin jazz is like a big part of what Bronx African American History Project kind of looks at. What has been your kind of experience and leadership and just how you're, you're moving with Latin jazz?

Wanny Angerer 29:25

Yes, that's that's also a good question. Because, you know, being a Latin American, our roots are modern Latin jazz. Then then North American, black American jazz. You know, we are more into bossa nova, Latin American ballads, with rhythms influenced by jazz American styles. And I have the opportunity to do lots of Latin jazz all over the world in all the countries I've been living, with people from the US, people from Colombia, from Kenya, from Zimbabwe. Afro jazz is another style, and you know, so adding different colors and textures to my to my music. In India I created what is called Latin-Indian sound. And we did Latin American songs with Indian instruments. You know, like using the sitar and the van Saudi for example, singing Besame Mucho with those instruments. It is again adding something new, and it's not talking about fusion, I'm always been skeptical when people talk about fusion. I think everything is so original. Then will do do is overlap influences and you overlap styles. Then it was exciting because when we did the CD and in India it was called Bolero namaskar. I told my musicians I'm going to sing certain songs the way I do it in my country, but I want you to find the rhythmical and musical styles that you have in India that can match my voice. So, I did not come with the teaching then how to do it I say listen to me and try to find yourself in what I am singing. And it worked perfect. It was it was a great journey.

Lisa Betty 31:37

Did you, were you able to like publish and produce records that we can hear? Based on that type of overlap?

Wanny Angerer 31:50

I have a YouTube links where you can listen to some, a lot of videos with musicians from all over the world. And I have a SoundCloud recording. Fortunately, or unfortunately the ones on SoundCloud are all in in Spanish but you can also access Wanny Angerer SoundCloud. So, if you Google Wanny Angerer or Wanny Alvarez, it's usually Wanny Angerer, you can find all that.

Mark Naison 32:26

I started doing this already even before the interview. So, I, I've heard some wonderful examples of this. And there is a woman who was a guitar player who you collaborated with on Soundcloud.



Wanny Angerer 32:44

Catalina Gonzales, yeah, Catalina is, you know, I like I said, I have so many projects in my in my hands that sometimes it's okay because I do have music therapy. I have the research center in Honduras, one in .... We have moving culture who is the umbrella for all of them. I have a business entrepreneurship project that is called Ponchos Wanayran. Why did I created the Ponchos Wanayran that is like ponchos is a child. Yeah, that is universal piece of cloth that I created in Kenya, where to portray and showcase African materials. And with the poncho style there is very Latin because I was mentoring entrepreneurship women in business. And I needed to give them examples how to go about the product, the production, the distribution of the product, the branding, the marketing, so I create ponchos when I don't know because it's a business that is profitable. It could be profitable for me, but I don't do it for the money I do it for the educational value. So, tell them you need to create your Facebook page, or you have to create your Instagram, you have to place the photos in this way, you have to put the prices, the price at March of the product and so on. So, Ponchos Wanayran is one of those, so I have Ponchos Wanayran from Kenya I have Ponchos Wanayran from Panama, I have also the ponchos in in Thailand, and ponchos in Honduras, but the brand is Ponchos Wanayran and it's a model. Then I have cultural stopovers there is a project I created to systematically in with synchronicity, different venues. One day, a year or several days a year put together events in the city in order to activate economy. So, we have the National Theatre, we have different restaurants, hotels, schools, different venues, bringing in a cultural event, the same day under the brand of cultural stopovers. So that we did it in Kenya successfully in 2015, 2016. And I brought and created what is called an exchange of knowledge program. So, I sponsor one or two artists, sometimes three artists to come to the country's where I'm living, stay with me, and participate in the different projects we are running in that city or country at the moment. So, and then we have women of the world to enact. That is a platform to discuss what women issues in the International Women's month is through the year. Highlighting women's achievements around the globe. And of course, I have other like I say some projects, they are the ones who exist in the original countries.

Lisa Betty 36:07

And then how is Thailand?

Wanny Angerer 36:10

Thailand fine. Again, this is the same formula. You know, I came here, I did my mapping. I started to scout for talents and collaborations. I brought different artists to the country I brought up painter from Honduras, I brought a jazz singer from Spain, I brought dancers from India, a flamenco dancer from Spain as well, all these before the pandemic. And I, you know what it's very important when you do your mapping, I also have included the touristical season aspects here, all my projects because I come from the touristical sector. So, I create a city tool and country tool where people can see the most important elements of a culture like astronomy, religion and sightseeing of historical spaces, Flora, Fauna, etc. You know, and that also takes a very big part on the exchange of knowledge experience, when you bring the visitors, they have a cultural artistic tool. They have the social project content activities, they have the artistic performances, and they have also the, the opportunity to connect with society.

So, in Bangkok, I organized several events, I always look for a venue in an apartment, where I have a social area, where at the beginning, I can do the events in my house, so I don't waste any time. So, from day two, when I arrived, I have my own easels. I have portable exhibitions from artists I have been supporting in the past. So, when I go to a new country, a new country, I have all the material I need to go ahead with my projects. I'm the person who runs the workshops. I had a group of students from, from the United States, who came to Thailand, and they were part of one of my programs, you know, in exchange of knowledge, talking about music in Thailand, and they learn a little bit of flamenco with one of my partners. I'm a brand ambassador and cultural ambassador of Ocean Soul, there is the company who creates sculptures of recycled flip flops in Kenya. So, we talk about recycling of cycling and the importance of protection of the environment, in the oceans and so on. So, it's it's a very long, long list of activities and projects that everyone, Lisa, can engage to, but it's only to find the structure and the passion to go for it because you believe in it. So, no one is going to be in the middle and people will be very happy to celebrate.

Lisa Betty 39:14

How about your family's like just general migration story has anyone migrated to the US? Just you know, we have generations of of Garifuna people migrating from early, you know, before the 50s but 50s and 60s 70s 80s 90s. Till now, do you have family that were migrated and is in other parts of the US and other parts?

Wanny Angerer 39:40

From my mother, from my mother's side, most of her brothers moved to the US and some of them in New York, some of them in Alabama, Houston. There were in doing work as nurses and educators as well. My aunt grandmother, the sister of my grandmother, she moved to Mexico. And then her kids moved to the US of Rhonda Brielle is my uncle. And you know, Johnny Laboriel, in Mexico as well. They're the same family and it's been a number of relatives who have gone to the US knowing start a life there and live there. And I visit them when I come to the US as well.

Mark Naison 40:32

How did you meet Lucy?

Wanny Angerer 40:34

Yes, Lucy, Lucy, Lucy and I, I was the recipient of a Garifuna Music Award. And Lucy was one of the resident artists of this event in in New York. And we have the opportunity to perform together and to celebrate music together and connect so we have like 3, 4, 5 days in rehearsals and getting to know each other and it was amazing. Thank you, Lucy.

Lucy 41:11

You're most welcome. Such a great opportunity, like you said to to just connect just because we're human beings. And we are are doing our art, our purpose. And I love the fact that you said the connecting factor is I'm how you are being whatever it is that you are doing and talking

about is the deciding factor about how you get success, because it's just connecting the world in so many different ways. Thank you so much for sharing that with us.

Wanny Angerer 41:55

Thank you, Lucy. And you just you just mentioned a word that I'm been discussing in my series of 30 minutes that, you know, I'm running in, I already reached my guest 212. There was an initiative we started in March last year, due to the pandemic. Because I used to do all these activities live, the traveling overseas and getting people connected. I say no, let me just create this digital library, and do the interviews of all the people around the globe. I have been working with that. That's actually some almost 1000 people or more. So, we are doing very well, because we already have the 212. And it's going great.

Lucy 42:42

Congratulations.

Wanny Angerer 42:45

Thank you. Thank you, Lisa.

Lisa Betty 42:48

So, are there any kind of final questions or things that maybe we didn't talk about that you want to discuss? Just on the record?

Wanny Angerer 43:00

Yeah, I would like to talk about my participation in the educational forum, the forum on education abroad, that I was invited as a keynote speaker in Colorado, in 2018. Sorry, 2019. We're over 1000 universities gathered together to discuss topics related to cultural competence. And I was invited to specifically talk about what we're doing today, Lisa, to let them know how, through structure and organized mind thinking on culture and education, you can transform and become more a change maker from the inclusion sector, because everyone can be a change maker. But to make the world more inclusive, is something that sometimes we don't know how to go about it. Yeah. And that was fantastic. Thanks to that conference that they invited me as a key speaker. I met people who was is related to the global, the global, the Global Leaders program. That is a program, a university certificate for professionals in the musical artistic sector, from a very high profile, who are endorsed by universities in the United States, and I'm the change coach. I'm one of the change coaches for the participants. And again, my task is to sit with them to understand what are the biases in their life, that are practically not allowing them to go further into their participation as a change makers, because the certificate is oriented to make these artists, the development agents. Yeah, not is that the Global Leaders Program is the name of the organization. And they are offering is called the Global Leaders Program. And it's a great certificate is one year. People have to pay a fee, of course, because it's a university degree. But it's worth it. You know, we see the amazing opportunities that they get after that. They are very close working with the system or the Venezuela and the system law system as in the United States as well. So, the forum is really replicating Sistema how musicians are community leaders, how they can actually use their talents to magnify their capacities and

the capacities in the world and participate in exchange in nurture and become more human. At the end of the day.

Lisa Betty 46:15

Dr Naison and Lucy, do you have any other questions for Wannyy?

Mark Naison 46:19

It's more a comment, just how extraordinarily inspiring and insightful you are, in terms of how you approach a new situation that you're learning, but you're also exposing people to what you have learned. So those two things are going on at the same time. And it's a fascinating, it's a delicate combination, but it's absolutely critical. But it also, what I liked about you is, you're humble, but you're also bold. In the sense that, you know, you have something to offer, but at the same time, you also know you have a lot to learn. And the combination of that it's almost like a jazz composition. The interplay between those elements and improvising all the time. You know, it's almost like your life is like a jazz composition.

Wannyy Angerer 47:41

You say something that is very interesting, because sometimes when I have people on board that they don't know how dynamic works, of course, there is always fear. There is always this self-situation where you feel oh, my God, I'm going to be embarrassed. Am I going to do it right? And my goal is, is this going to work and not I'm fearless at that level, you know, is that I have understood these yours, that doesn't matter. Whatever you do, someone's going to criticize you. That's not going to change. So, I never take a no for an answer. Like I was telling Lisa before, I know how assertive my steps are. And I will be very drastic, when I know that something I have tried works. You know, if I'm not sure about it, I will be a little bit more cautious. And I'll be exploring this is the learning paths of the power of the process more, when I don't know, I will shut up, I will listen, I will learn. But if I know I will go all the way in I will let people know. Okay, guys, I have tried this path. Take it with me. If you know, take it with me try it on your own when you ready, you know, and and this is the situation, I will give you, or tell you a story. In a couple years back, I have so many things I have noticed sometimes I forget, my husband was invited as a keynote speaker for a conference in Dubai, for the child Global Forum, the global child forum. I have so many global challenges and global women and global things. And in this organization is run by the King and the Queen of Sweden. And we were hosted by the the kings and queens of Dubai. So it was like a very royal event that is oriented on development. Because as we were talking, it's important to take your privileges to change other people's life for the best. So, the Queen of Sweden and her husband, they have understood that they need to use the royal space, to give opportunities to children and to give a fair and a better place in the world to the children. So, I was invited, I was coming with my husband because they said she can come. But when I came, I say to my husband, I'm not going to be sitting there like your wife, let me let me register myself. And I'm going to participate in the different laboratories that were taking place at the conference, you know, and of course, I was his official photographer. So, I was participating in the laboratories. I was so excited, you know, to be in that country that there is so many misconceptions about Dubai and women and you know, in their positions. And we have some Arabic men at the table of discussion that were talking very strongly about giving

opportunities to women and kids in general. So that conference pass in the following years. Interestingly, because I signed in with my project was Wannu Angerer moving cultures. Every year they only invite 300 people from the world to those conferences. Every year, they invited me to attend you know, and I was invited to South Africa to meet Gregor Michel, I did not manage to go to that one because I was in another place. Then I managed to participate in the activity in the royal palace in Sweden, you know where we discuss very important topics about children's life, technology, inclusion and so on. And this is what I always tell to people don't be afraid. Don't put anything that you think is a difficulty on the middle, just go for it if you have the knowledge, if you have the capacity, embrace it and offer it. And to tell you this story My husband was never invited again, he was...

Lisa Betty 51:55

Only you were.

Wannu Angerer 51:57

He was laughing, he said, oh my God, you will remain on the list.

Lisa Betty 52:05

Well, thank you so much Wannu. Lucy, do you have any comments or anything like that or just let us know.

Lucy 52:15

I wanted to say one thing, what you said about the fears are so important. One of my affirmations that I do is I release fears and doubts, because fears and doubts are just delay mechanisms that keep you from being the best that you can be. And you find out that you have more than you think you have, when you just release the fear and go for it. Regardless of your fear, it's a really great way to empower yourself to move forward. Thank you for being such a change maker you so embody the, what an empowered person looks and sounds like because you're so fearless and you've had so many beautiful experiences that have led you on a path that leads you to just raise the vibration of the planet. That's part of what my love for you is for you. Because of how you do what you do and how effective you are. From a very, from a very heartfelt place. Thanks.

Mark Naison 53:33

I think what I feel is I would like my students to meet you. And as you're talking, I, you know, you're a person who is so inspiring, especially for young women, to see somebody who has the confidence to travel around the world and make change, but also to constantly learn and to build communities, which then, you know, become a permanent part of your networks and your cultural capital, you're always building your own cultural capital in a way that empowers others. It's a remarkable model that I think a lot of our students can learn from.

Wannu Angerer 54:25

Mark thank you; it would be my pleasure to do it. And you know, you just mentioned again, something that is very important. Culture is dynamic, and it's constantly an evolution you know,

and we have to embrace change in a very conscious way. Sometimes people talk about change in a very shallow understanding you know, it's like okay change is like today / tomorrow, no change is happening in a very micro micro in micro levels constantly, you know. And definitely, I will be available willing, when you let me know, to talk to your students and also to hear from them and to learn from them.

Lisa Betty 55:18

Thank you so much Miss Wanny this was wonderful. In the near future, I have to talk to Dr. Naison and Lucy about it. But we're having a, an event a convening again for our convening. I know it's Garifuna history month, so this is really important. I think, I want to talk to them, but I think it's we should make it in October to commemorate the law, the happy land laws and things of that nature but but we definitely invite you to come and then we'll also be in discussion with different people who we've interviewed to be panelists for the events or whatever role that they would like to play as we plan, plan this important convening out. But I'm so happy to have met you and then you know to have connected to connect with you. When I'm in Thailand, I will let you know.

Mark Naison 56:24

All day, I was telling Wanny that when I read about her, that she was, like her I wake up at 4am. But I told My wife, you know, nine 9pm, this is normally my bedtime. And I was worried that I was going to be tired. But now I'm so energized by you that I'm worried I won't be able to sleep. And now I'm going to become like you and sleep for three hours. So absolutely inspiring.

Wanny Angerer 57:01

So happy. Lisa, this gathering in October is online, right?

Lisa Betty 57:07

Yes, it's gonna be online, but maybe it may be hybrid. It may be. It depends on the situation, maybe it will be like some live music portions. And but we're going to figure it out because the campus is opening up a little bit. Maybe for Fordham's campus, it will be people on Fordham's campus can go to the event, maybe, maybe, maybe outside people can't. But they can watch it on Zoom. Yeah, so that's why it's very easy to have, you know, maybe we'll have just a virtual panel, you know, so that will kind of ease it up. And then we'll have live panels. So, it'll be a wonderful event. And I'm have to talk to Dr. Naison and Lucy, but I'm thinking October is just will allow us to have good funding, good planning, and all of that for the event. Maybe something we can announce during Garifuna heritage month with this, which is this month. So, I'm so happy to have met you. And I definitely know that you'll be a great contribution to the event that we're going to have in October.

Wanny Angerer 58:28

Thank you, Lisa. And you know that this is the position we are embracing for the International Women's month, you know that we are saying no to prejudice and breaking the bias. In my case, in also in our conversations, we are giving a solidarity embrace, to support us. So, I'll ask you to please also do it with me to close this conversation, where we practically support our

core energy to be strong enough, enough to send vibrations of change to others. Because if we don't celebrate ourselves, and our knowledge, and our power it's very difficult to be able to recharge others into that direction. So, let's celebrate unity and diversity. Thank you, Lisa. Thank you, Mark. Lucy, love you. Thank you for this opportunity and for the connection.

Lucy 59:24

Love you too.

Lisa Betty 59:29

I'm gonna send you an email Wanny tomorrow or a couple of days just with the release form. We have it online. I have to send you the link. But we're in communication so you'll get that from me ASAP.

Wanny Angerer 59:41

Thank you, Lisa. Thank you. Bye bye.

Lisa Betty 59:45

Thank you, appreciate it.

Lucy 59:50

Bye bye.