ISB PANEL (PROPOSAL)

\*Black Women Bass Players and Creative Processes: Performance and Beyond\*

The purpose of this panel is to discuss the creative processes of Black women bass players, not only regarding musical performance, but also regarding relationships within the workplace, with colleagues, other artists and within the institutions themselves. The reference for the discussion is the model proposed by Graham Wallas (1858-1932) English economist, socialist, social psychologist, educator and leader of the Fabian Society which - among other achievements - advocated for women's emancipation. Wallas developed a model of creative thinking in four stages: Preparation, Incubation, Illumination, Verification. A closer look at Wallas’ stages today can bring insights to artists, researchers and the leaders of institutions as they meet the challenge of supporting Black women in their artistic careers, particularly as bass players.

To start off the discussion, a few initial questions for the Black women bassists are: What are your creative processes as a Black female bass player? Do you think your creative processes are different than that of women from other heritages or races? Does the African culture affect your creative process and if so, how? Do you recognize Wallas’ model in your creative processes? Do you recognize the influence of other fields of creativity in your bass playing? Does your employer (as an individual or an institution) support your musical creativity? I’ve invited panelists to this discussion, but all ISB attendants are welcome. I hope to have a panel that is thoughtful and inspiring!



*Source:* David Sledge doctoral Thesis (2021)