

Breakout initiative for equity and innovation: A community-focused approach

Welcome, everyone, to our breakout initiative for equity and innovation: A community-focused approach. I'm your host Linda Colet. Just housekeeping notes. Zoom, unfortunately, does have limitations with captioning. We do have a live caption via Archive Captioning. You can follow the link in the chat to open the captioning in another browser. If you need any technical assistance at any time, please let us know see yacht chat. A portion of the session will be recorded. We'll be recording the presentation but pause for discussion so you can speak freely. And let me just get back to my record so that I can start that for you. And I need permission to record so I'm going to let Beth or Jonathan set that up for us. Okay. So now is the time for me to introduce our speaker. I have the privilege to know Witnie for many years, both as a professional colleague and also as a friend. Witnie's passion for the non-profit world comes from growing up within a low-income community and seeing the need for positive change in the lives of those who do not know that change is possible. Her work in non-profit development integrated marketing and organizational impact strategy has reached tens of thousands of youths and adults through education and the arts. A visionary with a primary strength for strategic planning and closing 6 and 7 figure gifts through corporate sponsorships. Her journey actually began in the theater. With more than 15 years of combined experience across all areas of the non-profit spectrum as in education herself Witnie believes all children need equal access to quality education and community resources that will heightened their life experiences and break the cycles of poverty. Witnie holds a certificate of non-profit management from duke University. Bachelor of arts in theater, bachelor of science in health sciences and a masters in psychology from Nova southeast university. Not sure how she had time to do all that but it's amazing. Currently getting her degree in educational leadership and CFRE certification. A self help guru her latest reads are dear to lead, systemmology and eat that frog by Brian Tracy. She currently serve as the Vice President of institutional advancement for the Harvey B. Gantt Center for African-American arts and culture where she leads the initiative. She and her husband have two beautiful and energetic children Braden seven and Olivia one and she currently lives in the Metropolitan area. Without further adieu, I'm going to pass it on to Witnie and stop sharing for now to see if we've set up you to share on your end. If not, I ex put my slides back up again.

>> Yeah, no, thank you, Linda for that awesome intro.

>> of course.

>> No, my sharing is still disabled. They are probably afraid of what I'm going to show on here.

>> I'm going to put mine up again.

>> In my transparency mode. Let's use the safe slide deck.

Yeah, let's just jump right into it. If you could go to the first slide, Linda, that would be great. If you are not familiar with the Harvey B. Gantt Center our submission to celebrate and present and preserve African-American art and culture. And we do that through art as

activism. I'm going to start off by playing this short and brief video here that will really give you an overview and better understanding of our mission.

Gantt Center founded in 1974 by Dr. Harper and Dr. Berta Maxwell-Roddey and the late Dr. Harper who just passed away. One of our founder mothers. They were two UNC Charlotte college professors. Our submission based and defined by education. We were renamed in 2009 as the Harvey B. Gantt Center after former Mayor of Charlotte, Harvey B. Gantt. In our current form we've been in existence for 11 years now, I guess it is, but we are a 46-year-old institution overall. Next slide, so this is just a brief overview of the Gantt Center's impact. We reach about 45,000 individuals

annually and that is just based off of actually 2020 with COVID numbers in there and everything but that's through virtual digital engage in and in-person interaction and patrons and visitorship. 18,000 virtual program viewerships. When we -- viewerships. When we shut down laugh March like everybody we -- last March like everybody we, we were trying to figure how the thousand to still -- how to create something sustainable that we could do post COVID. We created a virtual series called unmarvegedged which I'll get into in just a little bit after I talk a little bit our initiative for equity and innovation. Within five and a half months, that virtual series reached 18,000 people alone, that's not even counting our other digital programs we started doing. The great thing about the Gantt Center's virtual programs is that we were able to sustain the number of programs we were having virtually, if not more, that we used to have in person before we shut down. We typically have between 85 and 87 programs per year in person.

When we shut down we were still between the 80-85 number in terms of virtual programs annually. We impact 5,000 students per year. We're looking to increase that through some of our new cultural initiatives which will I'll touch on briefly in a bit here. We have 600 donors, 350 educators trained to build more equitable classrooms through the Gantt Institute. That number is 450 as of a couple weeks ago. I'll touch on that as well. We typically have between 100 and 150 volunteers, it just depends. Last year our volunteership went down a bit being close to the public. Give me one moment here. 80 programs hosted annually as I mentioned and 50 corporate donors -- I'll say on a bad year we have 50 corporate donors. Typically our gala is the biggest corporate donor engagement strategy and we typically have 80 corporate donors per year for our gala. That's a bit of an overview.

Next slide. We have a relatively small staff, 15 staff

members, we have broken down to advancement department, exhibitions, programming, visitor experience and special events and marketing and technology and over the last couple of years, we have been trying to strategize around how we can, of course, like most other non-profits be more efficient in the ways we combine and use our resources. We merged our marketing and development teams. We tried that for a while.

We unmerged them and then we're semi merging them again just to kind of look at how we can really make sure that the organization is consistently being put out into the community. How are we showing up? We feel like how we combine and marry our resources internally speaks to that. The other piece, of course is we're an institution of

color. Institutions of color struggle more, not typically we struggle a lot more with finding sustainable sources of funding. We -- sources of funding. So we try to make it work with what we have. Next slide. So this presentation is really about our key and permanent initiative which is our initiative for equity and innovation. The initiative -- the idea for the initiative came up in 2016 and that was actually before my time with the Gantt. A large part of my work personally with the initiative for the organization is through the implementation and execution piece. We launched the initiative in 2018 as a result of the Charlotte uprising after Keith Lamont Scott, a black man, was shot here in Charlotte. It was national news, probably international news, I'm sure most of you are familiar with that Charlotte uprising. It was the institution's way of trying to find a permanent strategy that was, you know, sustainable and impactful and community focused. While there were so many different groups. Of course, all the groups were doing great work forming a Taskforce or, you know, creating focus groups or what have you to talk about racial inequities and social injustices and systemic racism. Our goal was to find a permanent strategy that we could keep permanently, long-term within the institution that would really affect change, something that would allow us to build off of the things that we currently do as an organization. So our educational programs, our exhibitions and the ways that we partner and engage corporate and community groups. We wanted to focus on those three areas. Our thought process was what do we create and what do we do to make that happen? That's how the initiative was born. Launched in fall of 2018. And the primary purpose of the initiative is to use the arts as activism. That is really the key differentiator between, you know, what we were doing before, which was presenting and celebrating African-American art and work by African-Americans to the shift that we made now which is hey, using this art as activism to actually affect change. They are creating culturally responsive education, experiential learning opportunities for students. Providing professional development for community groups like the YMCA or leadership Charlotte. Partnering -- we were partnering with organizations before, but the initiative really gave us a more strategic lens and allowed us to be more intentional about what we wanted to do, how we wanted to do it and with the focus on the areas that are key and most concerning and most top priorities for the community. Next slide. So our initiative focuses on five key areas, racial equality, community engagement, education, police reform and economic mobility. These five areas stemmed out of a lot of research. And 2015 there was a research conducted by the Devos Institute. Many of you are museums and on with us today and you are probably familiar with that. What the study did is compared the endowment and income earnings of your traditional mainstream white institutions, museums of color as opposed to black institutions of color. So there was such a gap after that study was conducted and so one of the things that we wanted to do was to make sure that, you know, we were an institution with or without resources we were going to be affecting change in Charlotte. No matter how small or wide those changes were we know we touched thousands of lives every single year. How can we still be powerful, knowing what we now know, how can we still be powerful, finding differentiated sources of funding but make an impact. Out of that,

thought process over a few years, we launched our vie remembrance endowment campaign in 2016. It was a \$10 million campaign to help sustain our programs and really help build this initiative and through the campaign, we're at 7.3 million now. So we're still fund-raising. We always say the campaign will never close. We'll be fund-raising forever.

Next slide. So when looking at those five areas that I just shared, I mentioned doing a lot of research. The research that we did and some of it frankly came to us because it was out there in the news and you just couldn't ignore it was primarily based on the Harvard study that ranked us 50 out of 50 in economic mobility among the nation's largest cities. Everybody aligned their resources, resource pots around the opportunity task force study and the Chetty study and the finding of Charlotte being 50 out of 50. Corporate dollars, foundation dollars, all in some way, tied to the opportunity taskforce findings. Not that they ignored things they do were before but they found pockets to tie into the priority needs of the city. So the Chetty study came out in 2015 and three years later the breaking the link report came out from Charlotte Mecklenberg schools came out for the first time and they looked at the intersection of intergenerational poverty and academic achieve. How can we help our students make it out of and break these poverty cycles that we know exist? We can't just sit around do nothing, right? Between the two reports and the Chetty study we took time to go through and figure out what and where the Gantt Center would -- where we would best fit in and what we could best affect change within. We know we can't touch every single area. That's impossible. But what are the areas that we could really look at so we could align our needs to the priorities of the city as well. So that was part of the finding for the initiative.

Next slide. So the first question, I have here and this is just for you all to think about: What are the biggest challenges around building equitable and inclusive community programs? Those challenges might have looked a little bit different before the pandemic than they do now. You know, I think that one of the positive things that came out of this virtual world is it really forced organizations to think differently about how they interact with community partnerships or corporations or just other institution as a whole. Because the world is literally at our fingertips now as we're all embracing this new virtual type of life. For me, personally and organizationally, you know, it's really allowed us just to stretch the people we've been able to connect with. Not just on a national level but locally as well. People we we have would have worked with. This virtual play form allowed us to partner with over 85 organizations there Charlotte to put on community programs. I'll get into the community programs a little bit. I would love to hear from you all through the chat what are some of the biggest challenges around building equitable and inclusive community programs that your organization is facing or that you think your community is facing and if you have some answers as to what you've done about those things that would be awesome as well. Feel free to put your comments and the thoughts in the chat. We'll take a look at them in just a moment. The digital divide Arlene says. Not everyone is able to navigate in the digital world. That's a huge point, Arlene.

When we launched our unmasked program. I want to say it was week six. We've been

about 25 episodes now. Week six which was end of May of 2020 one of our episodes was called the digital divide. It focused on the fact that, you know, not everyone student has a laptop. If they do, they might not be in an area with accessible broadband or poor broadband connection. Or others are using it in the household. Establishing community trust based on mixed or unhappy past experiences with the institution. Thanks, Joe, for that. I think art as activism as a strategy created unique opportunities during the pandemic. Would you agree or what were your challenges? That comment came from Lisa, it looks like. List Lisa, one of the -- Lisa, one of the key things about your comment or key words in my head, was -- one, yes. Art as activism is just a much more powerful way of, you know, how we're showing up now in the community. Because what we say is, you know, the initiative is not -- it's not a brand new mission. It's not a brand new. It's definitely not a program. It's a permanent strategy but it really is just enhancing what we've already been doing. One thing about the Gantt is that, you know, we've always been the core -- we say the center -- we have center in our name. The center of Charlotte for social injustices in terms of black people having a place that they Cherish, that they love to come to, where they want to feel welcome. That was the premises for the founding in 1974 which was really only six years after MLK was assassinated. We look at these things now. We kind of twist it a little bit and look at it a little differently. We're not just an institution for black people. We want others to come. We want ethnicities and races to come. We all need to be educated about the black experience in so many different ways. Not just black people need to be educated about, you know, their own history. We're all better served if we have a better cultural understanding of what black experiences look like. To say if I agree or disagree, yes. I do definitely agree that the art as activism has provided with us a powerful platform for many different things, programming and funding alike. I'm going to move on to the next slide, thank you, and just get a little bit into our programs and exhibitions. Thank you all, by the way, those were really great comments and points. Programs and exhibitions. They literally drive everything that we do at the Gantt Center. We would like to think that our funding drives everything. We know it's a cash 22. If you don't have those you have nothing to write about for the upcoming grant. We focus on the programs and exhibitions at a few different levels. 10, one, they are what they are, right? Programs and exhibitions. But they are the core of how we engage and how we invite community to the Gantt. Either virtually or in-person but they serve as our biggest marketing platform for the things that we do. Our programs and exhibitions, talking about those whether it's through word of mouth, social media, our e-blast, newsletter, whatever the platform is. The impact that the programs and exhibitions have on the city of Charlotte go much further along than sending out a flier or sending out -- posting something on social media. We still do all of these things, some more effectively than others, but these are the core bread and butter of our institution. Next slide. Okay. We will ignore the timer, Jen. Thank you. So I talked -- touched a little bit on our unmasked programming series. We started the series in April of 2020. Our first episode was April 14, 2020, we created the series out of a -- let me backtrack a tiny bit. When everything shut down, like others we were at a standstill, but if

you work at the Gantt you know we're only at a standstill for 48 hours and then we figure out what to do. We were like, how do we have our family first program still going? How do we continue our exhibition tours? We kind of set all that aside. Again, we have just been really intentional about how we're communicating to community. We set that aside and came up with our unmasked series. That was a full team initiative for the first -- I don't know maybe six or eight weeks after we shut down our team was meeting for hours each and every single day, one to be -- to build the strategy around this. Two to figure out what topics we were going to talk about and three, which probably should be number one, as I'm putting it out of order. What is the purpose? Are we doing something to let people know we're here or are we doing something where people can gain some resources? So that's how the unmasked series was born. It started out as a way to address the social inequities around COVID-19 and how it's affecting black and brown communities.

That's how it started. First episodes did focus on that. We talked about how COVID-19 is only heightening what's happening in black communities but all those issues were there systematically. We went into how COVID is impacting black small businesses and minority owned businesses. The economic issues for black and brown businesses were already here. Lack of access to loans and funding. It was very important for us to leave the sessions with some sort of resource. We would invite people like our Mayor. We would invite people like county commissioners, our chief of police to serve on these panels to make sure that people are actually getting actual links to resources where they can go and follow up with different -- you know, depending on the topic with different resources. So, I'm highlighting the unmasked we can't breathe episode here that happened on June 1, 2020. The murder of George Floyd had such a huge impact nationally as did so many other murders of our black and

brown folks it's something we can't ignore. Has driven the social justice scene for more than a year. George Floyd was murdered in May of 2020. Here we are in May and the anniversary of his death is coming up in a couple weeks. For this particular episode we had an LGBTQ episode scheduled, which we rescheduled to a later date. Shut down what we were doing. We put all our energies into this. Had the marketing and everything up, had our panelists literally within 24 hours -- 24 hours from the idea of doing this -- not 24 hours from Mr. Floyd's murder. It was just really -- what I want to point out here is don't be afraid to drop -- I want to say drop and roll, right? Don't be afraid to drop what you're currently doing or what your current comfort level within the organization to match what you need to do with the needs of the community. Because that's where the change and the power, you know, dynamic sort of take hold of their own.

That's where you can really shift perspectives and thinking of people. When the content is fresh. If we had done this, right, if we had done this, I don't know two weeks later or a month later, it wouldn't have the same impact. It wouldn't have the same impact. For this particular episode we had over 4500 people RSVPed on eventbrite and we had 2600 people, excuse me, in attendance for this particular episode. It was just so powerful. We -- again, from the idea to the actual execution, we were able to get our state representative

Alma Adams to join us. We were able to get Bacari Sellers from CNN to join us as well. You know, it was just really powerful. It was really powerful. So we've had about 25 episodes of Unmasked to date. It should say 25 not 19. And 19,000 plus audience member views. The great thing that happened and we all need extra dollars, right, 450 donors of which about 90% of them were new donors. We're talking donations from a dollar to 500. You know? I think we might have had a couple hundred thousand donors in there. They all came from 46 different states across the nation after we did the analysis. That expanded to ten different countries. Our viewership and our donations are expanding across 10 different countries. That's what I mean when I say, you know, with these virtual platforms, the world is literally at our fingertips. So one of the challenges for us right now as an organization and that I would encourage everyone to think about is, you know, how can we go beyond our comfort boundary zones of reaching out to the local city official. We know they'll probably -- if it has to do with equity or social justice or black and brown people and building -- they'll likely want to be involved in that because it's the time for it, right? If they can, they will. But how do we reach someone -- you know, how can you reach other people who are knowledgeable and who would really serve purpose to what you are trying to do on a national or even a global level? It's possible now. They don't have to fly in and they'll probably do it for free depending on who they are. So I have down here features -- our unmasked program feature key community and executive leaders across all sectors which really maximize the collaboration. We've never partnered with this many people and organizations and community leaders in the 14 year history. Ally there it said a lot of things. One of the things I personally think we derive from this is people want to be involved with the Gantt Center. We probably and this is something for you all to think about as well, you know, what happened social injustice wise and the race war we're going through right now it probably didn't need to happen for the collaborations to have taken place, but it forced us to go find the collaborations if that make sense. Next slide, please. Again, just thinking about, you know, how can what you are doing right now, as an organization or institution really connect to community? Who are the right people that can enhance your message? Who are the right people that can, you know, be advocates for the organization directly and indirectly. Remember all of the people that serve on -- I'm using this as an example. All of the people, these 85 plus individuals I mentioned that collaborated with us, they each have their own networks. Can you imagine creating a mini tool kit with two, or three or four pieces of social media collateral or a news letter that folks can send out. Add a tracking link to look at your data afterwards but they can send out on your behalf. It just multiplies your marketing efforts, gets attention and you don't know who is seeing that information. You have no idea. Funders could be seeing that information and that's how you might get connected to funding opportunities indirectly without even knowing it. We can go to the next slide. I mentioned the ten countries -- actually 46 states and hundreds of communities is what we've reached over the last year. I want to get into our K-12 education programs. Linda, I feel like I'm talking too much it's 12:49 but please stop me. The K-12 education programs that have developed over the past few years. I won't spend too much time on

these. Next slide, please. So the Gantt Center's education program now focuses on two primary areas. And the first is culturally relevant experiences for K-12 students. Right now our focus in this pilot year with this envision me program is 6th through 8th grade. We finished our first round, gosh, mid-march with Marie G. Davis, a title I school and we focus on professional development which we started in 2019. The envision me program is a curriculum that focuses on cultural understanding, development and building of empathy for K-12 students. Art is the foundation. When I say art, I want you to think performing art, photography, media arts and films and creating storyboards. It's caught by a Gantt professional teaching artist. This past pilot we had a resident teaching artist who came in to teach it from Miami. The objectives are more than just learn being culture, right? We want students to present their work and be confident in the work that they are presenting so it builds confidence. It helps students build their creative capacity in terms of how they can go out there and help their communities even in the smallest ways possible. Next slide. And then we have our Gantt teacher Institute which is our professional development program that helps teachers build more equitable classrooms. And it's first initial form, I'll say. We of course have to pivot to be virtual now. It's in the initial original form, we would have 150 teachers register through our local school system, Charlotte Mecklenburg schools. They come in for a two day experience and shut down to the public. We use the exhibition as a platform for learning.

We dedicated at least two of our three exhibition spaces to be social justice themed and we are strategic about what that theme is so it's very specific. Social justice-themed exhibitions. We work with different professors or curators, the creator of the exhibition like question bridge. We worked with Chris Jon and Jessie Williams which many of you know from grey's anatomy. We wanted to look at how we could focus the exhibitions to -- excuse me to highlight how teachers could use this information to better understand the context from which the students come from their classrooms.

We know that as educators. I'm a former teacher, educator myself that we all fall on different levels of the spectrum when it comes to building equity in the classroom and understanding context from where the students come from our job at the Gantt Center is not to show teachers how to teach. It's really to provide them with those resources from a standpoint that we can all almost understand. Because when it comes to art forties, right, fine arts, music, performing arts, right, photography, we can look at a piece or attend a performance and get something different from that performance. Art is that universal language overall that we can all connect to and it's non-threatening. It's non-threatening. The Gantt teacher institution has so far served 450 teachers. We started in April of 2019. We completed four sessions to date including one virtual session which we had to condense down to a one day -- a full-one day session instead of over two days. I do want to say, you know, with these two particular K-12 education programs, we've been able to expand our funding with donors from both -- for the individual recommend and the corporate realm because it's allowed us to have more focus in terms of what we're doing as opposed to only saying we have field trips coming through and the kids do an arts workshop. That's not really affecting change down at the classroom level. That's what most

true education funders want to see. They want to see us affecting change at the classroom levels either through educators which have been froch have the number one -- proven to have -- they are the number one indicator of success for students in a classroom. They want to see that -- you know -- they want to see, from my experience anyway, that it's holistic. That what we're providing is say holistic experience. Teachers are coming in. They are learning not just how to build equitable classrooms. They are learning through art and learn being black artists and possible resources they can read and implement into the classroom curricula. It's a holistic experience. As institutions of knowledge, libraries as institutions of knowledge have the power to really connect with your local museum, with your local community organizations to be able to provide those resources. Next slide. Next slide, Linda, it's fine. Thank you. I mentioned this information a moment ago. The Gantt curates at least two social justice themed exhibitions annually. The images you see here to the right are part of our welcome to Bridgehill exhibition which we commissioned a photographer, Alvin C. Jacobs to go out to a community here in Charlotte called Brookhill that was undergoing gentrification and it still is. He was to really get to know the stories, the families, the children and where are they going from here? And how do we capture these stories as part of an exhibition. The most important thing was not to just go and take picture and talk about the building and the people. It was really important that we formed a true and genuine partnership with that neighborhood, with the families that were there. One of the things that we did was provide free family memberships to all of the families from Brookhill who wanted to sign up for a membership. We were able to have community panels at the Gantt where we had people from the community who actually took a part. These are fathers and uncles and moms, single moms and grandmothers who had an opportunity to come to the Gantt and watch some of the programming around welcome to Brookhill. When we had the exhibition opening, we invited the community out. One of these boys here, I think, was actually at the community opening looking at himself within a piece of work. Next slide, Linda. And I think the most, you know, touching piece of this is we have van Anthony here, also known as two face who spent 16 years of his life in prison and has a beautiful baby girl. They came out. This is the night of the opening. I think Van Anthony was close to tears when seeing himself, a man who had just come out of prison and seeing himself at an exhibition at a major cultural institution in Charlotte. I was close to tears. It was justice a really moving time and a defining moment for us as an organization. And for us, this welcome to Brookhill execution is probably the -- exhibition is probably at least expensivism big we've done and the most popular exhibition we've done and it gives focus on the power of community. Question bridge: Black males. I did forget to mention that the welcome to Brookhill 1 part of the exhibition and so is question bridge, a multimedia exhibit created by Chris Jon, Jesse Williams among others. It focuses on the stereotypes of black males. Things that black men don't talk about in public this exhibition captures it in more than three hours of content. You have black men at all different levels of society. Incarcerated, not incarcerated, gay, straight, rich, low income, professors, it really is a great exhibition to look into whether you

are a museum or library to have as part of your permanent collection. It is multimedia. It doesn't take much space to put it up. It could be something that lives on the web site that you do a series of programming around. This is what this conversation is right now, right? It's about black males and how they are being viewed in America. It's about, you know, our minorities and brown people and what they are going through right now in America. We look at the news, and for me personally, I think is this real? Is this really happen something in we're in 2021, are these things really still happening? I'm raising a black male, so I of course, look at it from a different perspective as many other black mothers do but I think this is something worth exploring, the black males question bridge exhibition. Next slide. One of our current exhibitions Black Lives Matter -- I won't spend too much time on this slide. We worked with a several long list of artists that painted the street mural here in Charlotte. We got as many of them together as we could. Each one of them painted a different letter. We asked them to come up with an exhibition for the Gantt Center. You can imagine, right, how not straight lined that process was. But, again, it's about being community centered and community focused. You'll find so many treasures in working with folks who are grassroots so embedded until the community. They helped our mission more than we were able to help them frankly. Getting all those artists together, having them be involved from naming the exhibition to figuring out what was going to be a part of our exhibit and really highlighting the black lives matter movement was just a huge -- I'm sure it's a priority in most cities. Most cities say it's a priority but for us it really was. We didn't want to talk about what was happening. We wanted community to be involved in what was happening directly. Next slide. So the next question is: How can we as the GLAM community work together to foster innovation with existing resources? I probably should have under lined or eye tal sized existing resources. It's hard to find funding. I recommend starting with what you have. What is it you already do and how can I enhance that by just 10%? What can I bring on board to speak to this? What university or college can we work with? Can we work with the English department and do a series on -- I don't know black authors? So just, you know, kind of cross and trying to intersect with the different departments on campus to see just what is possible. You know, I just remember my university experience. I literally lived in the library. I mean I lived in the library and so -- I remember there being sort of a disconnect between the library and the -- you know, my degree programs. I never had the library presenting anything within the theater department or within the health sciences or psychology departments. So the library is usually seen as this separate entity but there's so much power in this idea of collaboration and being -- seeing yourselves as a resource for the different departments. I have like a list of a whole bunch of ideas that I actually wrote down over the last couple of weeks after Linda and Jen invited me to present today. Feel free to reach out to me. I would love to connect with you on LinkedIn and share some of the ideas that I have other than just the couple I mentioned today.

>> Witnie, I'm going to interrupt -- Witnie I'm going to interrupt and say I'm so glad there's something in the chat that says you are absolutely work with the Charlotte Mecklenburg library. LYRISIS is full of universities and museums and archives. That is my question to

you: How can I get them in touch with you guys if anybody wants to be able to lean in and use some of your educational initiatives that you are doing? What would be the best way to reach out?

>> Please reach out to me. I think shall -- reach out to me. Linda, if you can to the next slide, reach out on LinkedIn. There's no H, there's no Y. I look much longer in that picture but it's my LinkedIn picture. You can email me and this is my personal cell phone. I probably give it out way too much but here it is. My super power is finding funding for different projects. If you need ideas on hey, who could we reach out to do this. I need to give advice for free as well. It takes the community to work together and see change happen. That's definitely one thing I learned. Linda, I know we're coming to time. I wanted to add droplets around the funding piece. One of the issues we typically make as a community when it comes to asking for funding is we look at who our institution is and go after funding in that way. So as a museum and library, of course, we go after IMLS funding, right? But how can we look at that

specific project and go for funding after that project? If it's equity, social injustice or systemic racism-themed project, go to the corporations and get into touch with the DNI department. Look for grants and funding and corporate opportunities that specifically talk to your actual funding project area specifically.

>> Awesome. I know we have 20 seconds. I want to say a huge thank you to Witnie. I feel like I learned a great deal. I always do when I have conversations with you. I encourage everyone to reach out to Witnie.

There's a lot of archives and libraries and university spaces here that could gain interest with partnerships [.

>> As I come back to the general session be sure to mute to all hear the speakers. It's funny to toggle between the two different worlds. Just a reminder to mute your audio.