

Speaker 3: You have to be welcoming about space for the sacred space in you to talk about that easily with the paper, with a brush. And then with stereotypes and sort of decide for ourselves. just sort of talk it through and have a conversation about what it means for African American women of that time. And what are these. So to me, this is just a precious moment. Um, so and so that, that inside herself, if she what does Maggie do and what does it mean for us? And we're decided for all that background. So then we can talk about where does memorialize memorialized, right. So Maggie, as you've come to know it, and you guys have probably had recognized into the beacons, we'll be talking about creating friend.

Speaker 3: This is when the word man who started to be written about fictionally is travel narrative nonfiction. Starting to to and simply it would be written about, um, sort of in this white supremacists imagination of what more. Um, and so it's a hybrid of the words man and demography. And so I want to start with one of the image 1913 because just for something for you guys, look at your eyes for the rest of it. And you guys probably recognize this image, but this is not an 19 Victoria here with the 200 plus for modesty. There was a big push for a white family. And so there was this big conversation to me about what is, what it needs to be feminine for microwave and what was why you love multiply that up into making it to the suitable shit. And how I knew surely you needed to have a rural black mom layered against that to make the white mother seek that much gentle, that much care, that much love.

Speaker 3: Right? So you had to have a clap. You didn't have to what they shows what you say black love is the Victorian or white and white. And so what happened is there was a, how does your mortality rate in slavery before African beings now because of being born in right. And what they did was blame that on African men rather than be more involved. And they said these black women are not raising their kids where their rules. Um, and so that was more than some of the white femininity, slender, we'll still have long hair. Um, some would make the case that it has to do with them being as childlike as possible. Um, interwoven colors with white code into was Walter sort of single shepherd outlining and defined in that way. We had to have as sort of an attractive large body brand, motherly failure to make the white affinity look back and much right.

Speaker 3: Um, there's um, with all in the way to go with the one that was written in, um, by Margaret visually was written in 1936. Right as well, but she wrote about being a large old eight with a lumber retread, worn the big shoes in here, which you want. This is how she defined Manny in the book. This is 1936. Right? So where do all these characteristics come from? Where did you get that? Mandy is a grandma. We tied, she's a baby. She's not attractive. Um, where is she getting that from? That's not just appear in 1946 that's actually coming all into American. And so trying to talk about men, um, towards slavery. Um, in order to appeal to the white imagination, right? Mami is not going to start low that she was, uh, fixing where she was sexual or she was slender because that is a threat to the white household, right?

Speaker 3: But as a threat to white masters, to white mistresses. And so what happens is this aging of Americans who make her brand while on the chart, active, single, always willing to serve because that feel to the white imagination pass around slavery as people are

getting anxious because we weren't even concerned about reason. Um, and so, but in actual ad black women that were, um, in slave that were midwives that were cooked, that would be mesic servants for often teenagers, they weren't grandmothers. They were actually small children at times between the ages of 12 to 18 for doing so. I want to make it to speak with Maggie as she's written about American old for an actual black women that worked on some of the plantations that they were teenagers. They were young children, the wet nurses, the midwives, they actually were subject to sexual peoples shuttle.

Speaker 3: Excellent, great coercion and the left, right. And so you see there's two different types of actual black women and then had what mammies was grabbed, moly, unassuming, eager to serve eaters. You see, cause we're starting to sort of see people ending slavery and saying, well are these bad people who are inside the soul cycle too badly? This is reassuring us that all always have that one can help us do tough time for me. Um, the reason why in one you have some photos, scroll as a slave. I'm not a domestic worker, but as a slave is because for me is because you guys probably have heard of.

Speaker 3: Okay. So for me, Angela, I was wanting to close essential man, the stereotype that you know about when it actually came out of Minstrel, some original performances. Right? And so I want to spend some time on the edge. You won't know who had was unless you know who Nancy. And that's very important. So Nancy Reed was a former slave born into slavery. What she was discovering Chicago resume by our car t wells for the quicker company stillbirths added tigers performed in Chicago as okay. And so, so before this, um, Billy Carson is an eagle visual artists, all these little minstrel artists, they're working, they're working from a song called folds into your mind. This is the first time we see it a lot. It's a performance return on .

Speaker 3: We from visceral shows, bars were set. They were challenging social norms. They were challenging mores, heads of quirky ways to slave matches, sort of black audiences that right. The black audience strap the joke, right? The other weird, why do they use this way, isn't it? The hypocrisy is slavery is like this, all of those in equal. Well, why do I work in? We joke that time they didn't get the challenge in the door. They were just enjoying the black car and the black face. And so what happens is they took it on. So we want it to empty involves chap called the common challenges. They were just shoving, jiving as black performs, not realizing black. We were making fun, um, in helping, right? So what happens is this, so then that's when you had an al Jolson c Oh Maggie, in the life you're copying, you were with artists who were making fun of this time.

Speaker 3: And that's really, um, and so, uh, so Angela was upon on my by believe curses and then, um, our two wells and we'll put your companies and how can I capitalize on for me this is important because Angela Myla now is tied to the commodity and she is selling 10 things, which is very important because for me, this jumpstart to see her everywhere in film selling all sorts of properties and all sorts of things. This is the first time you see that Mr Shoals, you're sure the soul of the song. And your soul performance and now to some tech, right? So now with that Mantra Bible on stores today, and it's hard to be back to , right? So, um, Tarzie wells, he wrote a narrative for her, right? So she would at

at the world's fair, she gathered people around say comb Rao as in Thailand as a town everybody gathered around gather around now.

Speaker 3: And the story for her for Angela was this, when the union soldiers came to her plantation and uh, her slave master and lost all this wealth from the facility, she created this pancake mix to settle so that our slave massacre, all his devotees from the news to pain. That is, I'm sweating Mexico for the Pacific. That's the story, right? So people don't think about that because it's just tied to firm. And so in the big important thing about the men that I want to point out to you guys that are deal black, this idea that NTI will want some nothing to return, she just wants to help her slate mess around.

Speaker 3: And so that's important because why boys? And he has to believe what has to do for free is very, very important to you. Right? yesterday I want to make it now is how many of you have under your manager or your boss who sort of confusion for is consistency, right? When you're like, yes, I'm always here as long as I'm always getting paid. You know what I mean? But they're assuming like what suits that into the company. They can't believe he show up to work. And so there's this idea of um, there's this idea of um, there's a difference between when before pour with job and the things you're asked to do that you're not and two of them made was mixed for the slave master.

Speaker 3: The like to get right. Oh, that's different than when we think about recommended domestic workers for made do we can chuck, so I wanted to make it shoes. Some people like the two types, the site that has its own properties of the job we're asked to do, but you are compensating for that, right? I'm talking about no ways Mandy, because in society we're you into free groups. But to show up with the right. Um, and so I don't know how many people have seen mutation.

Speaker 3: A lot of it has to do with . No, no, I don't want anything. I was just, once that has a role, the society does help me. Why are you anxious about about assume that. And so if you notice, um, in times of downturn, we'll see men in popular culture as this lead sage and one that's really can sort of see throughout history. We're now you'll see on Maddie titan where some black woman willing to heal because we're doing the downtime. Um, and so, uh, so for me and, and Nancy and performance Evangeline was so important because it ties into a commodity. Um, and it's for different, nothing kind of not to pay. Um, it's just to help.

Speaker 3: So I want to show one example of what I found also imagined. So this was constructed in the 19 hundreds has been, we had the couple of times they've had room much starving than this is the life. And she's been so far. Um, and this is in Natchez, Mississippi. It's called Miami. And she said, um, in this little restaurant unbridled by white people and the food is all southern cuisine, warm bread. Um, and so this is one example bag that was, um, this picture. I took it to um, instill the Goldman, um, to the public. Um, but it has been rehab. She's been nerved she can writer. Um, and so this town it's amazing.

Speaker 3: Um, but this is just one of the examples where you can be here. Um, incidentally forced me into slavery. The daughter wanted to prove her wreck, a man to have or black girls in

focus school to go to school to learn how to properly get off the ground. But then they said, okay, we can how about the sort of tried to rent sort of, um, thinking about Manlius like the problem with them is not, hey, there's black women will be domestic jobs and then they'll say, man, so tell them mine commit to something that's out of someone's imagination is, is not actually the more likely to agree. Memory slavery, how never warrants because actual midwives, we're fighting off, there's lay mess.

Speaker 3: There is no pain. This is also still about their national and we're maximization in black boy, right Tyler and black loyalty. Um, um, if you're looking about dials and you know this is very important, right? Because that is the word Mandy's not coming about 1800 references to domestic worker. If you read what she's sort of master employer, we don't call permanent, they call her by her first name. Secondly, they refer to her as um, as inserted, right? Not a minute, right? Because they, Mandy is a caricature person in society right now. The one thing really quickly explains that doesn't matter. The stereotype of Queen is very tightly tied to men. So can one make them report? In 1968, was examining the black family in both. There was a social phenomenon.

Speaker 3: He said that black women, black and love it is a problem, right? Report, analyze every family, the children, the father, the mother, and add An said, slavery converted the father and mother relationship. And thus your property level problem is if the daughters of confederacy was going to more apply as men, how has she failed problem for the black or the black one is so handled with care for why children? Why does that same person no problem. Right? And I do believe that once man is free, all of a sudden she's as well the slave. Um, cause the African American slave album, um, well actually rewarded for on how often we work, right? She was rewarded for doing birth, often five more food if you are pregnant. Um, so phone from us work if you will. Um, it's like because to give birth with skin capital three women who have multiple children is a problem.

Speaker 3: They actually reference but under slavery, but now it's a liability, right? So there's two different things. Black mothers are political, white children. Black mothers are problems that has to do with capitalism in the black mothers. This idea of that black women are thing that black women generate capital. I do believe that's one of the big reasons why today that the highest existence of any childbirth are black women. Because we're still thinking about black women. When we mentioned the hospital as generating capital, even with surgeries over this one way, capital, it's roll capital leads, official capital or still thinking about the black family inventory era, white community wide, whether that was the same for black women or cause it's not a narrative that we are fumbling because black people are rooted relationship capital rather than people still to this day and still today, a lot of show you some examples of man's FCC day.

Speaker 3: Think about the Popeye's chicken and if you ever notice a lot of our commercials, she's out in front of, Hey, I have a new recipe that I've been working on as a new recipe. She's very similar to because of something that, right, but she had kids or kids does it not so much don't care. She's always wanting to help you kind of and so she has an angle of mind solving with commercials. Peter's in your kitchen or your dad, you are failing at picking your own kitchen, but she appears right thing. Um, and so I think it's important

that she could be the sole person for pine. Well why is she not in her home saying this is what I'm using. My kitchen is a great solution. But instead she's always giving me like, I don't know if I can get your business commercial clients off commercial where the girl create this one.

Speaker 3: My goal as a human life does anyone remember this? Then she pulls herself in a cloth onesy she's doing that and the one and the device, all that you will put, it's usually like this is the best way. And so this is as soon as I get understand that white woman that doesn't know what to do and it's likely to go her own niche, her own home, her own family's in with other marketing options. But they chose the one where this and this sort of base of right to sort of, if they're in the, um, how many of you are seeing the moms who see all three.

Speaker 3: What about type of carry into, okay, so Tyler Perry with you, when you lived here, you guys were removed from the title is always best helps everyone in the world for free. She fosters kid, she has a wipe down for witness protection. She's always, she, she even when she went to jail, she had all this wisdom. How did you all, um, and then someone's had her, what have this has our own daughter and her daughter that you've noticed in the movies. This a little bit uneasy about how she is as a child. She doesn't look for five. She's been unhappier. So how is this woman the best person for foster kids? White families, but her own daughter, she's in affection. Again, she's not that visible monitor her child, but she for the best of, for the world in loyalty service, right with D it is great for society, not so good for home shopping.

Speaker 3: Um, with uh, big Mama's house. Similarly, same thing. Martin. Lauren sort of dresses up to you mom. Meanwhile, he has practically abandoned it was time to do the job as a tip of two fold reasons. One because of the so that he could be the best name for one of the needs phones into. So again, it's the sort of comment on being loyal in Servicing Society, my own family because the black family isn't really, so those are sort of the things I've noticed about Bailey's and we're thinking about dying. I saw mostly occurs to think about, start with what know what do we know? Right. And we know she had had some clue who actually died. He was never created. Right. So the guy was, her husband would actually, right. We know she loved, you know, she was there and that's the one day that we are in that even so many years ago. That is the one thing as far as the of funds

Speaker 3: [inaudible 00:27:26]

Speaker 1: sorry, you're going to say questions?

Speaker 3: Yeah.Sure

Speaker 1: How about we do like three questions and then I'll leave the rest of the and the driving.

Speaker 4: Syndication, what it is that is still being treated today. questions. I am always get stuck on blackboard. the common theme throughout slavery era. And it wasn't so much that big mountain was also portrayed being like the Sapphire keep fish air, you know, and I

think that that's a burden that black women today sometimes take on to put yourself forced upon them for being Bossy, you know, the angry blame or back, you know. Um, so that again is a vestige of slavery and it's in the minds of many whites who don't really know or understand how this image was created.

Speaker 5: And even some black women, they blame themselves for being angry. My friend. We have to, we have reason to be angry given what we've been through with a, and it doesn't necessarily mean that we are angry all the time. And just because we speak up doesn't mean we're doing it in a, in a way to anger others. Just because we're angry characterizes man. No. So sort of starts from, um, but, and, and, and those are, but the goals are are not as a different stereotype that and always funds the whole house. know the magazine. and that's where that's called. But you're older and what is this little thing called diamond?

Speaker 6: I'm slow for us to be like, she was a man who then was free. That that's the best in terms of whatever really happens right? I turned right. And then as Laura has done the research, how that story is a kind of progress, this, which is part of that nature and my family's history. We have a betting man. And um, the spending in me was for fear, for her virtue,

Speaker 3: For promoting education for her piloting and for her insistence is family togetherness. And that has transformed through seven generations in our family of someone who, um, was the, was the, um, was the founding mother of our family, so that these images are not the images that are within our families and within our oral histories. Right? So within my family's oral history, when Betty maybe was saved, she was attacked and she was hit. She hit this, the, um, her, her, her master's, a son over the head with a broomstick and at bear by protecting perversion, but she was still punished. But in my grandmother's story, which was cleaned up was he made a pass at her.

Speaker 3: But that wasn't what really happened. What really happened was that she was attacked and she defended herself. So I have a has translated into our family's history and our family's, um, um, values is that my, her mother never first, she never first, she always use proper English. She, she makes sure that we, um, about education in our family. So these, this, this, this image, this caricature is a total opposite of the reality. The reality is that this is the foundation of our cultural heritage.

Speaker 3: Wow. I know you bring up the global sort of transition into where talking about even opposite rights and this year or the opposite, like what we're like digging back, is it the opposite of what actually wants? Right. So there are a lot of questions about how we internalize racism, sexism, how we internalize a lot of these things. And sometimes that it shows up, right? As inquiries, weighing a lot of these characteristics. And sometimes it shows up as trying to own the opposite direction, a lot of these characteristics. And so the, one of the reasons that he wanted to bring Mandalay in is really talking about this in connection to see so many familiar faces. And so some of the things that we've been talking about over the last three focus groups is how much do you really know about right? How much we're putting on her and why? Right. So I've heard a lot about whole, Dinah was very great, but how she was courageous,

Speaker 3: A lot of those things she made very well. Then a lot of those things may also be coming from some of this subconscious information. And so as you all are thinking about the exhibition that you saw upstairs, as we're thinking about the plaque and how it called her faith, faithful color, your taker, right? As we're thinking about, you know, right. How are you making connections between Diana, the actual person, Diana, that was in the class and dining and talking about the . I mean, because we're, I mean if you describe, if you really want to introduce yourself, I mean, I could say I'm a daughter, a mother and grandmother.

Speaker 3: I'm a teacher on culturalist culture, all the things that I am so I mean it's not separate, you know, we can all be, all those things in one course done was faithful to the family that you work in a certain place like you work for the library for 22 years. I defended libraries. I help raise money for library, but I also can care of my family and I thought in the guise of I want my granddaughter to have libraries in the future. No Diet could be thinking, no, I want my family to have some .

Speaker 3: Everything is tied into the from here. You know when you work in a place, you do think of the, not only worked here, but she lived here. She was thinking about her family too and depending, you know, living it is her defending, defending the house. I don't think so much that she was spending her master is her thing. The house, this was her of course you're going to do phd, do whatever you can to keep your phone with you work. No, it makes perfect sense.

Speaker 3: So she doesn't have to be separate. None of those things have to be separate plaque. We don't know. It's all cause. That's how complicated she lot of time, energy and the two is in terms of height. She, the thing that troubles me sometimes day Dinah was a fecal serving period. Choosable Zane is a lot of things that you don't know about her, like you said, including what she looked like.

Speaker 3: So let's not put a face to hers as mosaic word put more emphasis on the sake of rhe was not dissipating certain Phi. Yeah, I mean I think really about I think loyalty is one of those things. The things that we value to the nth degree. I mean never carrying the Democratic Party, you know, I mean it is, it is. We are the stall works of the things that we know are where they keep us up or are gonna keep our kids. And I'm going to keep our older people safe, are key quality, housing, college education, those things that, you know, drive us towards a better society. You know, those are the things that most women, um, and the American community in general's Court. So, um, so, so a values based approach I think is something that might be a, a good place to ground who this person is.

Speaker 3: Is this the artist is going to take all of the things that you all said and he or she, any girl. So she, so she will be inspired by what you often said but she's not going to say, let me take exactly, exactly that because it's out of her. And so one of the things you want to focus on today is really making sure that everyone is comfortable with the idea that it's maybe a four . And so going back to this idea of values based approach. And so that's a space that I really want us to think about for two minutes in terms of what is universal.

Are these universal spaces so that the someone from Australia, can they see themselves in the how, where someone comes from?

Speaker 2: So what are these universal share type thing? If we can somehow find a shared space for all of us as the woman, the grandmother who myself is that place that my brain feels so she likes to code to work all the books, all the books to call them them to call them on that cuddle up close estimate memorial for done Rachel again that somebody cares about the assault who's the for so long going back to Egypt is we going to define monuments, statues tickling what actually gypsums were who we were and you put something up. Just the plain monument of monolith that would be lost in history about what we were statues that they soaked in the ocean with the slaves holding their hands. That's an image that will never get out of my head because it just shows reflection.

Speaker 2: What are people and I just can't see them putting the plaque abstract piece of art somehow it has to be something of fit of her because 30 years, 40 50 I still might be around but some way now align to your familiar, it might be almost to a piece of art. I mentioned this before. You can put a mural on a wall of beautiful murals that they did in the city of . The CALICO street with the girl scouts was on salary at work. Somebody purchased the land next to that and build the Wall Street up against that mural. Gone. It's gone. So what I'm saying is something concrete, something that is not abstract. It's something that out grandchild that something, well but I mean with Rachel cause you know where I would like to see all the attitude.

Speaker 3: I don't know how he come without having, just like you said, just be, I didn't, you know, especially European artists on the 17 when they were asking me when they would join me first documented a lot of the bars here during that time they was just and didn't bring out the door as we're during that time of sleeves of in Europe, you see back to the expression and a lot of them that you mentioned where you don't make the show but you could find a football. It's a lot of Newbie in those folks. So you can figure what the artist itself was. So what I'm saying, but if you take this to minimum, you can come up. Matter of fact, I just get excited about, just don't want to be.

Speaker 2: It just means so much to me. brothers here the action because I saw my mother in home and my father, my father's father born sleep too, and I saw him as a child. So it makes the one, I just don't see up mom. Well, I think that, um, everything here, uh, I to legacy of being here, but I think all the characteristics that we have talked about that Diana had, I don't see her, uh, she, I love some use her as feeling Manny for you or just being a comfort person because she went through a lot. She went through a lot of pain. She went through a lot of trials and tribulations. Um, sometimes they make her seem like, oh, she was agreeable with everything that she was. She had to fight for things too. I mean, she had to fight to get her husband over here, you know, after he was fruitful.

Speaker 2: Um, so I would like to see a reflection of, of that, of the pain of the joy of the, uh, her spirit. You know, like, so the artist has his or her work cut out for now. We talk about so much in Diana, you know, even the way that she looked when she carried herself and we have to think about, it's not just a one to one part in history. There was a timeline when she first came, she was only 14. She had probably been a workforce, grew and

grew. We became with grandma while she was here. So we have to think about, you know, see all that stuff. It's, it's really a lot. We have to be careful with the yoga staff. One, one, one dimension, Bro. Like I said yesterday, she had many dimensions.

Speaker 3: We need to that. One of the things today that everyone said, even as your lives are changed, we still have some, and so whatever this ends up, it's never going to look like idea that, how do you find that bravery? How do you find passion? How do you find a certain in whatever the architects as face is that an artist attempt to do this? You showed us, assuming in the, there's this grotto box from 17 shells and has a house house, the , the TFC for face to face tell from the side and profile represents the where people could come sit down or be close to something pretty good, looked at teachable, become memorable to make history come alive for people. yeah. So you know, Lincoln, you can stand here and you're like, wow, there's a great project that's being done in Harrisburg. It's called the Commonwealth monument and it is the commemoration of the 15th and 19th amendment.

Speaker 3: And so part of the part of the monument has, um, the names of 100 family members who are African American who live in Paris, first Olivia Ward, which is actually right where the, um, capitol was built. Those families were displaced to build a state capitol. And that monument if also has the, um, uh, the members of the African American community who were abolitionists who were fighting for, um, the 13th amendment as well. But, um, um, so, so we're all Raiders and so scout up pedestal with them names of a hundred family members, it also has a whole radio spots. And so part of what they're gonna do is they're gonna continue once the monument is built and there will be four people representing those folks who were in the abolitionists movement.

Speaker 3: But, um, they're going to have, um, story telling there. They're going to have, it's going to be alive project where it's not just the memorial and, and one and done, but they're going to continue to program it so that children are taught about the importance of civic engagement, of voting, being involved in, um, you know, your civic life.

Speaker 3: So it's a really interesting project. But, um, I think that there are some applications here. We have the plate right across, right red on the other side of the gate. Um, and so how do we, how do we take those, those values that we've been hearing about Diana? Love and faithfulness and courage and tenacity and, um, um, you know, this arc, this man, this man or woman, right? And taking all those, taking all of the things that we've been talking about and trying to figure out how have we, how do we articulate that? How do we lead? How do we translate that to the Commonwealth mindsets? It's in Harris is in Harrisburg. It's me. I'm just being spearheaded by a gentleman named Lynn Woods.

Speaker 2: I have one all the thing that very stones teach me to pass as my teachable. Do you mean like information? Some, yes, some inflammation. But I wonder, do we have enough information that we can put some that would be really loosely to her visit and to learn more about them. something that fires. So in this I want you all to think about what's in your mind. Everything that the yes. got it. I want to say spirits. Where did I use multiple memes? No, I have gotten this far a little bit that we know because I've been doing Dinah for 15 years on this a little bit. I'm just like so proud we've gotten this far. Oh me.

yeah. I had my guilty. Go back and report back. not in the monument is the budget won't allow at least in the programs around the Cecil. You don't just see them walk away. the are 19th century cool.

Speaker 7: Thanks everyone for coming.

Speaker 2: Aligning myself. They all say.

Speaker 4: Okay, so thank you. you all have busy lives and just get a little. Taking the time to come be a part of this process is help us thinking through, um, let me turn that off. a couple things. One, um, the release forms, if you do not get a chance to sign, those are going around. And also if you have just a minute to say a very brief, a dilution form, it's really helpful for making sure that you're accomplishing the goals that you set out to accomplish with this project. Understand that better. So I'll pass these rounds and Rachel will is, well you don't have access to last and pencils here. And then I'm just going to talk a little bit about kind of the process of going forward. Um, we're going to need kissing you these meetings. Um, as you were talking to, we'll call it, uh, you know, part of the process was actually select artists.

Speaker 2: Um, and we would call us. I develop a concept of memorial and we have a whole nother team that's been helping us with that. Um, we have a, um, a curator and a team of advisors, specialists, um, public art projects, African or the street. Uh, they develop a request for proposals and submit that to the kind of national search really near on this scope. Three artists really good for this. So we can now have information about them on our website. Can maybe give it just a minute, but I'm going to show you a website and we have some images in the artists and you can go on your own time and you can explore them. They have, you have links to their websites. We have biographical information, you can get a sense of, of kind of work that they do and why they might be a good fit for this project.

Speaker 4: Um, if you don't have Internet with Internet access, just come here. We're happy to sit down with you and show it to you. Um, but I would like for you all mark your calendars. We have booked them all for September 14th, which the Saturday we're going to have probably at least two sessions that day we'll, they'll all be doing public presentations of concepts, what memorial could look like and hopefully as a group we can come to consensus on one that we really like and us starting working that person on developing the actual award. So it's very exciting. Um, and I'll pass out, um, also just pass up. These are all familiar with these cards. We have another session on October 7th and eighth. Um, where I think we're actually going to be really talking about, uh, the larger, uh, enslavement that your community here because they were other insulated adventure service here beyond the style. We want to get to that subject as well. And hopefully we'll have some more meetings scheduled that got to kind of look at, once we get the artists close to it, we'll have time to interact with her.

Speaker 4: We'll try this one more time. So I'll just pass these around, but this does not have the September 14th day on it. So make sure you write that down. But we'll, we'll be mailing out. Oh, here we go. All right. So if you go to Stanton's website now, and if you haven't

done this, I really encourage you to at the very top, this is blue navigation bar and on all far right, here's a link that says Diana, it really is the project archives and it has all kinds of great information on it. It has, uh, what research we know about for all of these conversations that we're having. Uh, either Dina is creating a wonderful summary for us, but what those conversations were like where we have transcripts of them as we're doing today.

Speaker 4: So all of this information is going to be shared with the artists and they're going to be taking your, uh, your comments and suggestions and thoughts into account. Um, but you'll see there is a banner right here at the top and you can click on that and you can see our artists here and learn a little bit more about. So I will leave you with that.