Emily Ladau:

Hello, everyone and welcome to another episode of Disability Inclusion Required. I am your host, Emily Ladau, and today we're going to be talking about one of my absolute favorite topics, which is supporting authentic disability representation in the media. And that's both in front of and behind the camera, including disabled people in all parts of the media-making process is so essential to moving towards a world that's more inclusive and accepting. And that's because the media that we consume shapes how we think, and how we think shapes the media we create. It's very cyclical.

So one major aspect of ensuring that this actually happens is funding. And I am really excited to be joined today by two guests who have great insights on this, Richie Siegel and Marisa Torelli-Pedevska, both of whom are co-founders of the Inevitable Foundation, which is an organization that's committed to investing in disabled writers and filmmakers so that they can achieve artistic and financial freedom. So without further ado, let's have you introduce yourselves. Marisa, we'll start with you, and then Richie, you can jump in. I'd love to just have you tell us a little bit about who you are, a brief role, overview rather, of your roles with the Inevitable Foundation, and then we will dive deeper.

Marisa Torelli-Pedevska:

Absolutely. Thanks so much for having us, Emily. My name is Marisa, a co-founder of Inevitable Foundation with Richie. I'm also head of writing programs and work on the program side with all of our amazing writers. I'm a disabled writer myself, and I could talk a little bit more about that once we jump in.

Richie Siegel:

Awesome. Emily, thanks so much for having us. My name is Richie. I'm one of the founders of Inevitable with Marisa. I run all of the business side of our work, and Marisa and I have a great partnership in terms of that creative business kind of trade-off. I don't identify as disabled, but I have a younger sister with epilepsy and some other developmental disabilities, and that is my connection to the work in addition to being a, I guess, former retired filmmaker many, many years ago.

Emily Ladau:

I think that that just goes to show everybody has some kind of connection to disability, and it's certainly not a niche issue. And that's one of the things that I really love about the work of the Inevitable Foundation is seeing how far and wide it's spreading. And I am based in New York City, and I get positively giddy when I see one of Inevitable Foundation's ads as I'm rolling around on the street. So I'm sure we can touch on that a little bit more, talking about disability as diversity, so that makes me really excited. But I want to use your expertise today to make sure that we are grounding ourselves in the current state of inclusion in the media industry. So what are the current barriers that are keeping disabled people from full participation in this industry?

Richie Siegel:

Definitely. I can start, and then Marisa, feel free to add on. So I think just zooming out for a second, we are serving a population that makes up over 20% of the population here in the U.S. That makes up less than 1% of the writers, actors, directors, producers working in the industry and only 2% of the characters on screen. So there are just massive gaps in representation. And we have a long-held belief that this has absolutely nothing to do with talent or innovation or ingenuity, but it's really a result of just endless barriers, stigmatization, etc., that the community faces in the [inaudible 00:04:03] television industry. And I think these barriers really range.

This could be anything from physical accessibility. This is an industry, especially in the production on set environment where everyone is rushing, they're working too long, too hard, and just often equity and inclusion really goes out the window when that's happening. It could be ignorance. It could be people thinking, "Oh, disabled people can't work that hard; therefore, I can't really hire them." It could be a range of different biases. I mean, there's truly a buffet of options you could pick from about why all these barriers really exist.

But so much of our work has really been dedicated to not just breaking these barriers down, not just getting rid of them, but also trying to demystify how many of these are really perceived and not actually real in terms of the "challenges" that people think comes when working with some incredible artists and storytellers and professionals from this population. So I would say, if you can think of it, it's probably been used against this community in this industry. And our goal is really about trying to systemically kind of knock-down, demystify each one, one by one, until we're able to have a level playing field that the incredible creativity and innovation and so forth that is so deeply embedded in this community can actually come out, be realized, put on screen, and come full circle and push back against all that stigma and all those barriers to begin with.

Marisa Torelli-Pedevska:

Absolutely. Richie covered a lot of the big ones. Like he said, it's like a buffet of options unfortunately. But I think that the widely held belief that accommodations are hard to make or are expensive to make in the industry is definitely one of the biggest things holding this community back. I think also community, like not having spaces or a lot of networking spaces themselves are not accessible spaces. So I think in an industry that is so reliant on having community, and it's all who you know, it's very difficult when you are a disabled writer and don't really have that. So a big part of what we've been doing and what we've been working towards is trying to build that community out and kind of connect the dots for all these different disabled writers and say, "Look, you're all here, meet each other." And this is where you're all not hiding, but everyone's trying to do it on their own. And so we really want to help build out that robust community that already exists.

Emily Ladau:

And when you're both talking about this buffet of options, something that's really coming to mind for me is the fact that people in any industry have a lot of concerns about things like cost, and it's been debunked time and again that accommodations are overly expensive. That tends to be a misconception. And also accommodations make things better for everybody. It's really about creating an accessible environment that works for all people. But a lot of the conversation still comes down to where do we find the money to make this happen? How do we find the money to create these inclusive spaces, to build these communities, to ensure that the work that we're doing is accessible, to provide the opportunities? And while it should just be an organic part of any budget for any media project, we know that we're not quite there yet.

So let's talk about how philanthropy can actually play a role in that and how they can think about funding disability representation across the media. So I want to actually talk specifically about the impacts of small and more individualized grants and then also zoom out to what it means to fund broader initiatives all with the intention of supporting authentic representation.

Richie Siegel:

Definitely. Emily, I'll just add really briefly just on the last part of the industry thing. We published a report in 2022 called The "Cost" of Accommodations Report. And we put cost in quotes, which kind of gets a double meaning of how do we really demystify the cost, but also really catalog what is the cost of not fulfilling these accommodations? And I think one of the things that we really came away with, which I think will hopefully transition us into a larger conversation and then back to the philanthropy side, is that if we actually think about it, I would say this industry is incredibly good at accommodating things, but often it's accommodating very, very famous needy people with things that don't probably really matter in the grand scheme of things.

If you think about all of the talent flying around in private cars and private jets and getting the food that they need and the caregiving support that they need and the restaurant reservations, I mean, there are accommodations happening endlessly in this industry to the people that the industry believes "deserves them." And I think a lot of this for us is about how do you really level the playing field? But I think it's really important for us to all recognize it's not a question of can this be done? It's who is it done to basically or who is it done for? Because all this stuff is possible.

I mean, fulfilling someone's need to have a bathroom that is usable or communication access with an ASL interpreter or whatever it may be, it's all possible, but it's really a question of do you want to deliver it? And do you have to? I think so much of this, as Marisa and I have seen endlessly, so much of this is begrudgingly, right? It's not just in this industry, but I think it's especially in this industry, it's begrudgingly. And so I think it's just worth sharing that.

But I think transitioning to your question, we're in a really interesting position because Inevitable Foundation is both a grantor and a grantee, right? We are kind of an intermediary in a term that I think a lot of people in philanthropy would use. We take in grants and other forms of contributed revenue from a number of foundations and individual donors and corporations.

And then we also are writing currently three different granting programs ourselves. And this ranges everything from a $40,000 fellowship that we give out to three disabled writers a year, all the way down to $500 microgrants that we started giving out as part of an emergency relief fund last year. And we, in 2023, supported about a hundred different disabled writers and filmmakers through all of those programs. And I think while it's incredible to be able to give out these $40,000 grants that are truly transformational, not just in terms of the money, but also in terms of the mentorship, I think we saw during the strike, the Writers Guild, the strike and the SAG-AFTRA strike, which I think even surprised us in terms of how broadly aware people became of these, what are specific entertainment industry labor movements, have shown that even the value of a $500 check really makes a difference.

And so I think across all of our grant-making, we've been able to see the impact. Honestly, $40,000 is a lot more than 500, but thinking how do we provide resources and funding in every situation? I would say both proactively and reactively, given so many of the people we support are considered at the lower levels of an income bracket. They have debt. There are a lot of pieces of the puzzles you know really well that make this a population that has generally been, how do I say this? That has generally been, I would say, starved of a lot of economic opportunity. And so much of the grant-making work for us is about trying to really build that up. But Marisa, what did I miss there?

Marisa Torelli-Pedevska:

Yeah, Richie, you mentioned the emergency relief grants that we were giving out during the strike, and I think it's just so important to point out that keeping people in the industry is something in itself. People can't always afford to continue the work and to make a living and to stay in the industry. And so those smaller grants or that $500 is still a significant amount of money to someone. But in the grand scheme of a $40,000 grant, it's considered a smaller grant. That could be the thing between someone having to leave this industry altogether and stop writing and stop creating and another month or two of supporting themselves and the ability to keep going. So those smaller grants also can make a huge difference when it comes to just keeping disabled creatives in the industry at all.

Richie Siegel:

I'd add one other thing if I can on this, which is I think just, and it's maybe a little bit of an obvious point, but something that we've thought a lot about, which is every org has a toolkit of things available to them from grant-making, to advocacy, to research, to workforce development work, right? There's so many ways we could approach this. And I think when Marisa and I started three years ago, the first thing, the most important thing we wanted to do is the grant-making work. And we kind of said, "If we're not supporting this community financially, why are we doing this? And are the other things going to really make a difference if the financial support..." Sorry, I'll say that again. "Are the other things going to really make a difference if the financial support isn't there?" And so that's why I think the grant-making for us has been a really important backbone of the work and has just been fundamental to everything that we're doing.

And I think transitioning into the philanthropy space, I think while there's been some solid exciting progress from a disability inclusion perspective, as you know, Emily, from the great research that the forum has done, there's so much work to do transitioning that what I would call a lot of internal HR work into the actual grant-making. And I think there've been some interesting conversations we've had where people say, "Well, we have to do the internal stuff first before we do the grant-making." But I think we also know how long it takes to make that internal change in many of these legacy organizations.

And I think for us, we kind of said, "Let's just start writing grants. Let's just start funding. And we're going to learn a lot along the way." And I think that's definitely something that we would love to see more of is trying to learn on the job a little bit more and do this stuff in practice versus keeping it contained to a lot of internal discourse and trainings and so forth, but not having an impact on just the dollars flowing out into the field, so to speak. So yeah, I think the grant-making for us has been instrumental, and I would say, and I think Marisa would agree, it's basically our single most important tool that we have to make the change that we want to make.

Emily Ladau:

I think that attitude of, "Let's just get started. Let's just do this," is something that seems to be so rare across all industries, but especially when it comes to philanthropy and when it comes to the media, sometimes people need that push. And I love that you jumped, and you went for it, and I think that that is what is so exciting to me about your work. And another thing that I want to underscore is the fact that we're not just talking about representation in terms of how it impacts the end consumer of the media, but like you were mentioning, it's about people's livelihoods. There are people who are working in front of and behind the camera who need to make a living and who deserve to make a fair living. And so I think that that's a really essential aspect of funding that we miss and that we don't talk enough about is the fact that you are often funding the people who are getting things done.

And that is powerful and that is important, and we need to remember that there are human beings in all phases of this conversation. So that brings me to my next question. I am a huge believer in the power of storytelling to shift attitudes, and I think we are likely on the same page as you are also working with the power of storytelling in the media. So I'm wondering if you actually have a story or two that you could share about an outcome of the funding provided by Inevitable Foundation that might really resonate with funders and encourage them to support this work.

Richie Siegel:

Yeah, I can give maybe one example and then Marisa, feel free to add on. And I have only another thought off of what you just kind of said. But I'll start by answering your question actually. So I think we do a lot. We have a lot of different things that are kind of in our purview. We have our grant-making work as we just talked about. We have a whole research and advocacy pillar of our work, which is partially the billboards that you were alluding to very kindly in the intro and some of the research that we talked about and is growing. And then we also have what we call our career-building work, which is partially through this kind of job placement and networking service that we run that gets to some of the kind of networking barriers we're trying to break down that Marisa alluded to before. And I think one of the stories that I always like to share is about the connective tissue between all of them, which I think really speaks to how we approach this work and the all-hands-on-deck mentality.

So we had a fellow, one of our first fellows actually, named Shani Am. Moore, who really was there on day one with us as one of the first two fellows that we funded out of our fellowship program. And we had a wonderful time working with Shani for the first kind of year of our existence. I think it was back March, spring of 2021, all the way to spring of 2022. And Shani was able to work on a number of different projects and so forth, and the program obviously benefited from the financial support, but also a lot of the mentorship and so forth.

And then as part of our concierge service, which is our job placement service, we are often making introductions to different, what are called creative executives, who are kind of internal producers that work at all of the big studios and the networks and so forth. And it's really important that all the writers and filmmakers that we work with have these relationships because if a show or movie's getting made, it's usually the creative executives that have a really big say in who gets hired and what gets made, etc. And so Shani is one of the, I think, 45 writers now that is on our concierge service, which is a totally free job placement and kind of networking service that we run. And Shani had a meeting, I think, it was probably over two years ago that we set up with an executive at Paramount. And she had a great what's called a general meeting, which is just kind of a get to know you meeting, talk about your life and your writing, and your interests and all of that. And Shani had that meeting, and nothing really came of it at the time.

And then I think it was at the end of 2022 or early 2023, Shani was up for a show that Paramount was producing. And we did not make the introduction to the showrunner who was in charge of really kind of curating the writing staff. Actually, think it was someone that she ended up going to college with a long time ago. But when the list of writers a showrunner wanted to hire got to the execs at Paramount, the exec that she met with two years ago was the one who had a say. And immediately I believe when he saw Shan's name, he was just like, "Great. Done. Sign off. Let's move and let's go forward."

And, I think, again, we don't take credit for Shani getting that job, but I think it's an interesting example of us trying to just grease the wheels a little bit. And I mean, getting any sort of movie or TV show made is a miracle in and of itself. The amount of things that can go wrong is significant, but I think it's a nice example of just in a modest way, our ability to leverage all of these different pieces to make these introductions and hopefully get people over the hump. And Shani has been writing on that show ever since then. So that's one that I would share. Marisa, do others come to mind?

Marisa Torelli-Pedevska:

Yeah, another one that comes to mind is another one of our first fellows is deaf, and we were able to help her get a job working on a television show with deaf actors and with other deaf writers. And something that really sticks with me is when she talked about her experience with other deaf writers on that show, because so often disabled people are the only person like them in the room. They're the only person like them in this space.

And for us to be able to help one of our writers in our fellowship get into a room where they're not the only person like them in the space, I think it really went back to all the work that we did and the research we did around accommodations and how accommodations, first of all, cost more when there's only one person using them, right? But when you have, I mean, a whole room of deaf writers, you actually don't need an interpreter. You don't need an interpreter for two different deaf writers to communicate with one another. And I think it's a really beautiful example of how the more disabled people you have in a space, sometimes the less the industry needs to, I guess, work around them.

Richie Siegel:

Can I just add one thing on this because-

Emily Ladau:

[inaudible 00:22:03].

Richie Siegel:

... it's an interesting thing. So we've been doing this work for the last three years, and I think there are a lot of different audiences that we speak to when it comes to our work, right? Some people we're talking from a disability lens, others we're talking from an entertainment equity and inclusion lens, others from a narrative change lens, others from a workforce development lens. And I think when people hear about the film and TV industry and they hear about the word Hollywood, it often just connotes a very visceral reaction. And I think there's this idea that Hollywood is a bunch of really wealthy, needy people running around doing fun play things. And the reality is it's an incredibly huge economic drivers in the industry. It's an incredibly working class industry. And I think one of the outcomes of the strikes last year was I think a lot of people started to realize these are working class people trying to live a life with some economic security and some dignity and live a fulfilling life.

But I also think it's important just to talk about, just from a pure workforce perspective, it's an industry that supports over 2.4 million people in the country. It's $186 billion in wages. And 92% of the businesses that support the industry are actually small businesses that employ less than 10 people. And then just looking at California specifically, the average wage in this industry, people talk about good jobs, is $90,000 a year, which I think is about 46% higher than the national average.

And so I think something that we've really been trying to do is like, yes, people can be afraid of this industry. Yes, people can go, "Oh, this isn't for me. This scares me," whatever it is. But I think there's an incredible opportunity to harness the economic engine of this work. And also not at all to mention, as we've been talking about, the kind of narrative change engine of this industry and the opportunity for these stories to be seen by tens of millions, if not hundreds, if not billions of people, and really use it as an incredible tool to change how disability and mental health is really thought of and start to really remove that stigma.

So I think we think of the work locally is like, yes, it's so important for us to be supporting these creative people because without them in positions of power, there is no authentic content. But at the same time, I mean, I think we just are such deep believers in narrative change as a tool to really do a lot of this fundamental disability justice work at scale. And so I really would encourage people to try and not be put off by the Hollywood part of it and trying to really see past that sheen or that perception of what this work really is. Because I think Marisa and I can attest that we are supporting people that are trying to, again, build good lives and working class, and we are not supporting very wealthy people who are faking disabilities and don't really need this. I really like to highlight that because I think those perceptions are the misconception. We hope to correct it and change it over time.

Emily Ladau:

I really appreciate you pulling back the curtain on that, to use a showbiz metaphor, because I think that there are a lot of misunderstandings and misconceptions, as you say, floating around about what this kind of work is actually supporting. We are not supporting the people who necessarily have already made it, but we're supporting the people who should be making it in the industry. And I say this because there's not nearly enough loud and proud disabled people who I feel have made it as far as they can go. There are incredible talents out there with disabilities, and I want to see them go far. I want to see them be the ones winning awards. I want to see them be the ones shaping that narrative, as you said, that narrative change.

So funding is a crucial part of that and that support and that access, not just access in an environmental sense and in an accommodation sense, but providing access to communities, providing access to mentorship, just access in every sense of the word. And so you, clearly, in the years that you've been doing this work already have garnered some incredible insights. And I'm wondering if based on all you've done so far, there are any lessons specifically that you've learned from the initiatives that you have going on that you would want to share with your colleagues in philanthropy?

Marisa Torelli-Pedevska:

I can start here. Richie, I can start. I think one of the biggest things that we've learned from all the different initiatives is the importance of continuing the work and making sure that when someone leaves one of our programs or we stop working with a writer in one way, it doesn't mean that that's the end of the road of our relationship with them and our support of them. For example, if someone goes through our fellowship program, they are still eligible to apply for a different grant that we offer. They can still apply for an emergency relief grant when we were in the strike. They can still be a part in some cases of our job placement service. And so continuing that work we have found is incredibly important. Someone doesn't just come through our program and then they leave and we say, "See ya," and then never speak to them again. We really continue the relationship and say, "How can we continue supporting this person?"

Richie Siegel:

I think I would just add, I mean, another part of this too is I think just we've been incredibly grateful to all of our funders who were supporting us in kind of a general operations unrestricted capacity. This work didn't exist three years ago, and our third birthday was January 1st of this year. And I think so much of this for us is we talk about this thing that we kind of think of as the disability inclusion, like a catch-22, which is this work has been so excluded from most grant-making and philanthropy for so long, which has led a lot of funders to be "at capacity" or fully baked in terms of where their funding allocation is, but they want to include it, but because they didn't include it, they don't know how to include it now. And it's like a total catch-22 that I think we often are thinking about and kind of bumping up against. And we think about our work as we are trying to make up for decades, if not longer, of under-resourcing, of stigma, of ignoring, of invisibility, and just the amount of resources it takes is significant.

And so I think we've been going through a pretty big growth period the last three years. I mean, I think we've either doubled or tripled in size every year the last three years. And I feel really excited about where we are, but also know how much work there really is to do. And that takes resources. And I think right now we're in some interesting dynamics where philanthropy, I think, is still growing, but, as we know, the kind of boom of funding that came as a result of COVID and George Floyd's murder and all of that is starting to slow down. And I think on the corporate side, the industry is going through some massive reorganization and consolidation, which, of course, is having an impact on a lot of the sources of this funding. And so I think just the importance of making a sustained enduring commitment to this is important.

I think also recognizing that this is not just about what you do this year or next year, but how much has not been done in the preceding decades, and how do we make up for that, and how do we accelerate the path that we're on? But it's an interesting time to be doing this and to see these current shifting. And I also think a lot about just the intersectionality of this work, right? Which is if you're a funder focused on climate, on social justice, on insert anything, there is a huge disability angle to what you're doing. And I would say that if you're not acting on that right now, you're leaving impact on the table. I mean, if you're thinking about climate, but not thinking about how it disproportionately affects disabled people, I don't know how much you're really thinking about climate. And I think you could say that for a lot of different issues. And so I think trying to just find the intersections of this work.

And yes, it's incredible when there are orgs that have dedicated disability grant-making teams and programs, but also it has to be both horizontal and vertical in terms of that integration. And it should really feel like it's everyone's responsibility to carry this baton and do this work. And I think we would love to see more of that versus, "Oh, we don't do disability," or "We don't do this. We don't do that." Which, again, I think it's just leaving opportunity on the table. Again, it's interesting to say that to the largest minority group in America. So yeah, that stuff is all very top of mind.

Emily Ladau:

So you actually gave me the perfect segue, Richie, to how I like to wrap up, which is reminding people that disability is not a niche issue, that every issue is a disability issue because every issue impacts disabled people. And everything that you have both said throughout the course of this episode has already been one call to action for philanthropy after another. And so I hope that everybody was taking notes this whole time. But my challenge to you is if you had to leave our listeners with one actionable takeaway, Richie and Marisa, what needs to happen across the philanthropic sector to ensure that we are moving in the right direction towards disability inclusion? What's that final call to action that you want to leave our listeners with?

Marisa Torelli-Pedevska:

I don't want to sound repetitive for anyone who has seen our billboards before, but the first thing that comes to mind that I really feel is so important is disability is diversity. And what I mean by that is when we're thinking about inclusion and we're thinking about diversity initiatives, making sure disability is just in that conversation. We have conversations around race and gender and sexuality, and we forget that disabled people still have all of those things. Disabled people don't exist in a vacuum without other identities. And so just being mindful of the intersections and really including disabled people in that conversation when you're talking about diversity and inclusion initiatives is really important.

Richie Siegel:

And I think I would add just, also being a little bit repetitive, I mean, I would really encourage people to think about how can you just start start? How can you start and know that it's okay to take some risks and it's okay to try some things out, and if they succeed or fail, that doesn't mean you necessarily need to stop, but this is kind of a journey. I think a lot of what we see across the sector right now is just a lot of very cautious. It's very like, "Let's dip a toe in. Let's maybe try this. And I'll get back to you next year. We're going to think about this." It's just a lot of that. And I think the only real way to learn is to really start and dive in and just start building community and making grants and just trying to do the work.

And I think philanthropy can be an industry that loves analysis and consultants and landscape reviews and all of that. But I think the number one thing that we have learned doing this work is if you ask disabled people what they need, they will tell you, and they have just been waiting for someone to ask them what they need. And so this does not need to be overstudied and overengineered, but there's so much pressing need across the entire disability community and across so many of these orgs that are so hungry and so innovative and so good at doing the work, but are just limited from the resource perspective right now. And so I think we would love to see just more of that to support the whole community and the whole sector of these disability orgs. And I think it's easier than it seems to start.

It's actually in some ways harder, I think, to overanalyze and overengineer all this than it is to just start going and learning on the job. And I also think it really matters if how many people from a program staff perspective and leadership perspective are part of this community and not just part of it, but are comfortable sharing that they are a part of it. But I think it's one of those things, again, so many of these chicken and egg problems that we are dealing with in our own work where you kind just have to do everything at once. You got to start doing the [inaudible 00:34:56]. You have to start hiring and/or promoting people from this community. You have to start training non-disabled people about how to foster a good culture and environment. Everything has to kind of happen at once, and I'd love to see a little less cautiousness and a little more action would be thrilling to see.

Emily Ladau:

And I have to say, I know both of you were worried about being repetitive, but as far as I'm concerned, right now, there's no such thing as driving the message home too much. And I think that's exactly what you both did today is gave everyone really powerful food for thought, and not just that, but showed people what can happen if you actually just get started. And that is such a powerful note to end on. So I want to thank both of you so, so much for joining me today. And, finally, can you just let us know how we can stay connected with all of the work that Inevitable Foundation is doing?

Richie Siegel:

Absolutely. Thank you, Emily, so much for having us and such a wonderful conversation, and we're always excited to talk about this. You can check us out on Inevitable.foundation, which is our website. We have a newsletter you can sign up for. We send out quarterly updates about all of the incredible progress and people we are supporting. We also are on Instagram, on Twitter, which I'm still going to call it Twitter, LinkedIn. What am I forgetting? I think that mostly is it. But, yeah, we're always having conversations just with different players across the ecosystem, and we're happy to help however we can. I think we've also done a lot of work from a participatory grant-making perspective that we're really proud of and always happy to share those best practices. But I think those are all the places, Marisa, unless I forgot anything.

Emily Ladau:

No, I think that covered it.

Richie Siegel:

On the Internet, on the Internets.

Emily Ladau:

Well, I highly encourage everybody to follow along with what Inevitable Foundation is doing and especially to be on the lookout for those billboards. Like I said, I get so excited every time I see one. And you are both rock stars, Ritchie and Marisa. Thank you so much for taking the time to join me today. And thank you everyone who took the time to listen today. And if you want to keep that learning journey going, you can visit the Disability and Philanthropy Forum at Disabilityphilanthropy.org. So I am Emily Ladau, and this has been another episode of Disability Inclusion Required. Thank you so much for tuning in and join us again next time.