

Democracy's College, Episode 77

Grants and Finding Funding for Community Colleges

With guests Jean Greene and Lonetta Oliver

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Sal Nudo: That was a preview of today's Democracy's College podcast, brought to you by the Office of Community College Research and Leadership, or OCCRL, at the University of Illinois Urbana-Champaign. Through research, partnerships, and dissemination, OCCRL examines programs, policies, and practices that span P-20 education and strengthen pathways to postsecondary education and careers.

This episode is hosted by OCCRL senior research assistant H.M. Kuneyl, who will introduce our two guests and lead a conversation about the ins and outs of grant funding, including strategies for identifying and securing resources that support community colleges and their students.

Thank you for joining us. We're glad you're here.

H.M. Kuneyl: Good afternoon and welcome back to this session of the Illinois Community College Leadership Institute series as a part of the Democracy's College podcast. I am your host, Kuneyl, and joining me today are two *wonderful* women and community college practitioners: Ms. Jean Greene from Utica, Mississippi, at Hinds Community College, Utica campus. And then, of course, our beloved Dr. Lonetta Oliver, who is over at Illinois Central College, East Peoria campus, and has been serving there for a few years if I am correct. I will give both of these wonderful practitioners an opportunity to introduce themselves. Dr. Oliver, why don't you take it away?

Lonetta Oliver: Good afternoon. So yes, I've been here at Illinois Central College. This is my seventh year, but I've been in higher ed now for half my life. This is my 26th year in higher education, which is wild because I'm only 29. But...

H.M. Kuneyl: Getting it done, like we do (laughs).

Lonetta Oliver: Yeah, yeah.

I started off as your standard English professor, teaching composition and working my way through. Back then, you could teach as a graduate student, but finishing my master's and then going on to the Ph.D. in literature. And I have taught at community colleges for the vast majority of my career, including some short stints at a university, as well as starting at an adult *high school* system in the state of Missouri. And so, a little bit of variability in my career path, but truly always and forever happy to serve students and the communities in which they live.

H.M. Kuneyl: Wonderful. Thank you so much. Ms. Greene, would you like to tell us a little bit about yourself?

Jean Greene: Well, started out this last incarnation of my life as a librarian. I've been a librarian since 1990 and have worked with Hinds Community College from '93 until I retired in 2019 as the director of library services and archives for the Utica campus, which is where I became aware of the history of Utica campus and its founder, William Holtzclaw.

In 2019, at the end of that year, I retired and was going to rest. And then my friend Dan Fuller and I decided to create a museum. And I thought, well, you know, I'll volunteer a little bit, and it has worked into six years (laughs) of volunteer work. But it's something that I truly believe in. And I'm really happy to share this podcast with you, Dr. Oliver and my friend Kuneyl.

H.M. Kuneyl: And it is wonderful to have that connection as well. Full disclosure, everyone: I know Ms. Greene from work that I do on Utica's history as a part of my dissertation, so *shameless* plug for that coming out (laughs) soon! I'm hoping to defend very soon.

So, I want to talk today about grants and grant funding, specifically how to *find them*. I know both of you are really passionate about your work with community colleges and have leaned on grants as a way to fund some of that work in the absence of traditional funding sources. So, I just wanted to kind of start with why is grant funding essential to your work as a community college and take it from there.

Jean Greene: I can start with that. When Dan and I started the Utica Institute Museum—we actually started it in 2017 while I was still working as a librarian. And we were not part of anybody's line-item funding at all. We were allowed to exist, but our first funding came from a grant from NEH, and we were able to then parlay that into a second NEH grant. But we remain independent of any sort of funding stream through the institution. So, while they were *really happy* that we were available to make them look good in a photo op, they were not so concerned about giving us money. So, we were able to work with our Title III folks here on the Utica campus, and they were able to help us with some funding. We were put in

touch with the Mississippi Humanities Council, who helped us with a little bit of funding. So, we have been pulling pennies and dimes from each location.

The *institution* has in the past year decided that we've belong under the earning resources division, you know, libraries. And that was all nice, except the learning resources division has not given us any money. And we are not expecting to get any because, you know, Dr. Oliver, 'Well, there's no funds for us here!'

And the next thing that we've done is—*with* the institution—it was decided a couple of years ago that the *amount* of the grants we were asking was too small for the institution to deal with. So for a while, they stopped us from applying for grants. We were then between a rock and a hard place, but we were able to have a little bit of a string from our Patreon that we have funneled through the foundation. But we have some donors, some patrons that go through that, and that's given us a little bit of change. The Title III program has written us into their grant so that they're able to give us toner and paper, you know, pencils, that kind of thing. But yes, if we did not have grants, we would not be able to exist because we're not getting any of that institutional finance.

H.M. Kuneyl: Yeah. So it sounds like you're, as a museum, your institution runs solely off soft funding, securing grants. Could you remind our listeners what NEH stands for?

Jean Greene: NEH is the National Endowment for the Humanities.

H.M. Kuneyl: Thank you. Perfect. And then for clarity, Ms. Greene mentioned Title III funds. So, for those of you who may not be aware, Hinds Community College, Utica specifically, is a historically Black two-year institution. I keep slipping into Hinds County Community because that was the name of the high school, but that changed in 2009, so I really need to update my information, don't I (laughs)?

All right, Dr. Oliver, would you care to add anything to how grants have been essential in your work?

Lonetta Oliver: Absolutely. So, I've been quite fortunate in that because I work in academic affairs, you know, I'm not working *solely* off of soft money. *However*, I also find it essential to look for grant funds because the reality is that anytime you want to do something new or different in higher ed, you get the same answer that Ms. Greene already said in that, 'There is no money' or 'That's too small for us to manage,' and therefore you can't go for it. I had that experience quite recently, actually, and I was just like, who turns down free money? But you know—

H.M. Kuneyl: Not me.

Lonetta Oliver: ... we ask ourselves these questions and we walk away baffled and we just try anew the next day.

So, the work that I've done with grants in higher education, particularly at the community college level, have dealt mainly with faculty development that leads to student outcomes. And so that has always, I've found, been an essential part of that grant-writing process is that you're looking for grants that will essentially lead to positive student outcomes, that it'll close achievement gaps, that it will provide services or resources for students that we otherwise weren't able to provide. And so, I'm constantly looking for opportunities such as those.

And not to get too deep in the weeds, but for the past few years, we've been able to tap into a lot of grant resources for OER development. And OER is open education resources that will then provide free or very low-cost academic texts to the students so that it removes that financial barrier for them. Because if you guys are at least 29 like I am, you'll remember when sometimes buying books meant that you didn't have food for the rest of the semester, or it meant that you had to be very frugal with your transportation. If we can remove those barriers for students, it really does help. So I look for grants that help us to do that. And we try to tie that into the faculty development piece, because of course, it's the teachers who are frontline with the students. And so, if we can get the teachers who know about these resources in front of the students who need the resources, then we're better able to achieve those grant goals and produce the outcomes that we've promised them we'll be able to produce.

H.M. Kuneyl: Yeah, it sounds like you're really strategic trying to align your outcomes with the things that you are already doing and just need to solidify.

So as you're looking for grants, and you kind of already alluded to this when you were talking about looking for ones that match your outcome goals and achievement gaps, but what are other things—and this question is for either one of you—that you look for when applying for grants.

Lonetta Oliver: To be quite honest, I try to keep my mind a little bit open. Even though I am a dean of humanities, I try to look for grants that will address, like I said, issues that our students have. And so, I've been quite lucky in being able to tap into programs that may or may not have anything to do at all with humanities, but again, as long as we can engage the faculty. And so, one of the most successful grant-writing endeavors that we've engaged in was we were able to hire an instructional designer to both do the research and work with the faculty to write a CNA or certified nursing assistant textbook. And so *now*, *all* of the students who go through that program get the textbook for free. They're all saving at least

that \$130, plus tax. They get the resources for free. So, it *matters* because the more that we can do to help them to actually go through the program successfully so that we can get them into the workforce, the more we are impacting those student outcomes.

And so we look at data. We looked at the programs that needed the most help or the students [that] needed the most help. And we identified with that particular student group that more than 70% of them were living at or below the poverty level, that over 90% of them were women, that 48% of them were African American. And so we were like, okay, these things are aligning way too easily. And so if we can remove a barrier that's direct for that student group, why not? And so, thanks to the University of Illinois, we were able to get grant-funded and their collaboration with CARLI, the state librarian, we were able to get that grant and utilize it for a high-need student group.

Jean Greene: That's awesome.

What we have been looking for is sort of several layers to it. The first thing is we try to find something that helps us work with the history in the area, something that can help us align with that. The other thing we try to look for is something that can impact our community. If it's something that's history related that we can kind of pull the community folks into, we are looking for that.

The other thing, and maybe *one of* the most important factors, is we try to look for grants that allow for in-kind support as opposed to dollar-for-dollar match because of the non-dollar that we have.

H.M. Kuneyl: (laughs)

Jean Greene: So (laughs), that's our first thing, is, does it align with what our history is, what our purpose is as a museum? Is it something that will positively impact our community that's the entire 39175 zip code, including the town as well as the college, which is outside of the town. *And* is it something that we can utilize that won't ask us to match it dollar for dollar because there's nothing on the other side of that that we can work with? And there's amazing amount of grants that are out there like that.

Once we get a hold of that and then, you know, you have to apply and hope that you are selected, and then once that happens, we are able to work through some of our projects that we have, our exhibits that we want to expand or upgrade—archives.

Our last big grant we had was a congressional discretionary funds grant, and it allowed us to hire a digital archivist that is at work, even as we speak, digitizing our archives. We would not have been able to have someone like that without access to that funding stream. Those three things are important as far as we're concerned.

H.M. Kuneyl: Yeah, and I'm positively *giddy* hearing you say that because I think about as a historian, digital archives are just a wonderful thing to have to bring access to more folks to be able to view these documents and do this type of research, but also recognizing that Utica is located in a very rural area. And so, you know, being able to cross that distance by the click of a mouse versus planes, trains, and literal automobiles (laughs), you know, can really increase accessibility in getting Black history into the hands of more Black students. So, it's so exciting to hear that y'all are doing that and continuing that work.

You mentioned looking for grants that allow you to trade in-kind. Can you give some examples of grants or organizations that provide grants that allow that?

Jean Greene: Grants that do that are all over. It's not just one particular funding group that does that. It's some searching involved, but you just have to look through what's available to see what the requirements are. Just because something comes through Kellogg, let's say, does not mean that it's going to be in-kind.

H.M. Kuneyl: Right.

Jean Greene: Sometimes it's dollar for dollar. Depending on sometimes the amount that you're asking for and what that funder thinks that requirement needs to be. So, there's not really a catchall I can give you for that. It's just, you have to be aware and keep your eyes open because once it is known -- well, once we have had it known that we are looking for grants—folks send us things that they think we might be interested in, and we are able to utilize that as well as work through our search.

The other thing, if I might add, that helps us is that one of our community partners is the Mississippi Center for Cultural Production, SIPP Culture. And because they are so tied into a national network, we, with our association, have been put into that national network. One of the things they did for us a few years ago: they brought down to our museum the head of the National Endowment for the Humanities in Washington, D.C., and the head of the National Endowment for the Arts. So those two people were in our space, and we had the opportunity to make our case for that. So, we would not have had that opportunity had we not had this relationship and association with SIPP Culture. So building out your network through conferences or associations with your faculty, through opportunities like this, help you expand that network and then help you have access to opportunities.

H.M. Kuneyl: Absolutely. I can't emphasize enough how sometimes a grant is just simply word-of-mouth or a colleague that I met at a conference sending it to our newsletter and saying, hey, would you mind posting this in a newsletter so that more people can see it, more people can apply? Or even just getting out in your community and figuring out what other folks are doing might give you some ideas of additional collaborative opportunity.

Jean Greene: You cannot really overestimate the value in word-of-mouth and networking. Sometimes that sounds like a negative thing—it's not. I was, just Friday, and (laughs) I don't know how much I talk, but I was at dinner and somebody walked past me and said they had just been out to the West Coast. And I said, what are you doing? And they said, told me what it was. And I said, well, that sounds nice. And I said, do you want to apply for the fellowship? Well, yeah (laughs)!

H.M. Kuneyl: (laughs)

Jean Greene: So, you just have to kind of be alert to opportunities as they show up.

H.M. Kuneyl: Absolutely. Enough said. End of podcast (laughs). She ate and left no crumbs. No, I'm making everybody laugh, and of course you can't see us laughing.

But I do want to talk about the strategies. As opportunities come pouring in and you're trying to filter where to put your focus, because both of you lead very busy schedules and there's lots of things pulling at your attention. What are some strategies that you apply to kind of manage the chaos of all the things while you're applying and trying to make each application most effective?

Lonetta Oliver: As far as time, which of course is one of our most valuable yet unyielding and non-replenishable resources, I try to guard my time with how I both search for and manage grants. I always put aside two or three hours every month to just search for grants. And then about a week later, anything that I found, I will go back through and spend maybe an hour just rereading it and saying, okay, if this is something that we can *do*, who should be in the room when we're talking about what this project might look like? And then I just send out some quick emails and invite folks, and I send them the grant information and just say, hey, if you have any ideas on this, let me know. We can get together on these dates.

I do that from beginning to end because of course, once you are awarded a grant, now you're responsible. Now you have the outcomes that you've promised. And you've got to be able to project manage, which is a very different relationship than it is with being a creative person. I love idea people. They're fabulous and wonderful. But if that's all you have, it really doesn't help with getting the project done. I appreciate idea people if—right, so there's always that caveat— if they're willing to help us put in the work to actually get it accomplished. And so, I just try to manage it in that regard. You got to be careful about who you invite to the table and who's a part of your project. Because unfortunately, some folks, while they're wonderful, well-meaning people, might actually slow down your progress or throw wrenches into the plan. Because you also, as with any lesson in the classroom, you got to keep it simple. It's got to be very clear what we're going to get out of this lesson. So, it's got to be very clear what we're going to get out of this grant project.

We're very lucky here in Illinois in that we have a community college board that does a lot of grant-seeking for us and they kind of divide up funds and offer notices of funding opportunities. But they have very clear objectives. And so, whenever you create your grant proposals, you have to be clear what the outcome is going to be. And so, we had gotten a grant to help improve the outcomes of African American and Latinx students in developmental classes so that they got into transfer-level faster and were more successful in those classes.

And so, as I stated earlier, I always start with faculty. And so we got together a faculty group to brainstorm and research and find materials that we could then turn into professional development modules that would then help the faculty to build stronger, better relationships with those students. And of course, the outcomes were that those students stayed in their classes, completed with a C or better, and then went on to transfer and completed at least their first level of transfer courses. And so, we were able to track the data over several semesters. We were able to see what other things the students had been exposed to that maybe had a positive impact. We were able to do those things.

But again, it starts at the inception of you got to look at what the objectives are and then you got to devise your *own* so that they *align* with it. And so, it's actually something that you *can* achieve because you can't over promise either. You can't say we're going to do something 100%. That's not going to work. But if you say promise 15%, and then you happen to get 20, well, now everyone's happy.

H.M. Kuneyl: Yeah, I just want to pull out some really rich things that you said there. You said, start with what my funder wants to hear. So *you know* that they've already spelled out what they're looking for in terms of outcomes, so you just want to match what you're trying to do to what they've asked for. And then you said I start with my community that I already have, my faculty body, and whatever that looks like for the individual listener, start with those people, make sure everybody's included. You don't know what resources they might have to bring.

It sounds like before you submitted, you went right back to those outcomes to make sure they matched. And then you were thinking the whole way through, how can I make my *reporting* match what I'm trying to do? And you included that student voice piece in there because the whole goal was increasing access to college-level coursework through developmental education for your students, particularly racially minoritized students, correct?

Lonetta Oliver: Absolutely. Yes.

H.M. Kuneyl: Make sure I'm picking up that.

So, I *love* that synergy that you have there. Ms. Greene, I can see things moving. What did you want to add?

Jean Greene: I was listening to Dr. Oliver and I was going, oh, oh, ooh, that's good. That sounds great. Ooh, let me make a note on that.

What Dan and I usually do is we map out what our year's going to look like towards the middle of the summer. We sit down in June to July and we start looking at what programs we want to do, what projects we want to do, and how those are going to work with students in our community.

Once we have settled down what we think we want to do, we figure out if there is any sort of funding that will align with what Dr. Oliver was saying. We are looking at projects like our Little Tuskegee Symposium, our HBCU Week, the Southern Notes project that we're working on, and expanding some of our exhibits to be more inclusive for younger audiences, for older audiences, and trying to impact how *that* is spread through the community.

So *then* we look through that ton of grant opportunities that we have been given or shown or shared to see if there's anything that they have that will work with we want to do. Once we do that, find that, then we have to get permission from our institution to apply for it. And even though, logically, it would make sense to apply for it and then see if you get it and then say something, that's not the way our institution works. So, once we get *that* cleared, then we can make the application and see what happens.

The way our projects look, yes, we're trying to be inclusive of our students and our faculty. We work with some diverse courses. Our CTE courses end up being real inclusive with us when we were able to get the Museums on Main Street exhibits. Our welding department worked with us on creating an exhibit. We were able to get our culinary group to do a project so that that would be a visual for us. We were able to get, at one time, our clothing department. So we get real positive feedback from our CTE.

Our academic courses—sometimes those don't go off exactly as we would like. As Dr. Oliver said, there are lots of idea people, but there's not that many follow-through people. So you end up having folks with these tons of fabulous ideas, but when you need somebody, boots on the ground, suddenly they're ghosting you. So you have to be able to *look at* the grant, *look at* the project, and see, if all else fails, if you can handle it. Because sometimes you'll have the help, and sometimes you won't. Sometimes you may have to incorporate people from the community that are *not* necessarily academics but have a *heart* and the desire to help with that project. So we have to be flexible and sort of inventive.

H.M. Kuneyl: I love how you said you sit down before the school semester starts, before the school year starts, and you just sit there and plan out what are the things that you want to do and then kind of work backwards. And you mentioned working with the bureaucracy of your institution, but we're all connected to higher education. There's going to be bureaucracy. Our state's going to shape it a little different, but it's going to be there. So, it's *really* instrumental that you're thinking about how can I work backwards to achieve my goals, *knowing* that there may be a delay while I'm waiting for permission to seek a grant and then I have to factor that in to the deadline to actually apply. And then also, going back to that resourcefulness of, okay, well, if I want X but the outcome also requires Y, who at the institution or within the community could help me get to that so that we can complete the goal as a whole. So, *lots* of moving parts, and I think kind of the overall theme from this has been is you can't do it alone. You have to have a group of folks that are willing to support you. And if I may be so bold, a rotating list of folks who can give at different times to keep the mission going.

Jean Greene: If I could add two more things and then I'll be quiet.

H.M. Kuneyl: No, no, no, never.

Jean Greene: Oh, okay (laughs). So, knowing your institution and knowing which parts need massaging and which parts need creative sharing of materials and information, realizing that sometimes what you need and what the institution needs doesn't exactly align, but making sure that it *seems* to align, trying to find a way to remain positive and not be discouraged because institutions go institution (laughs). People are going to do what they do. The idea folks are going to come and go, and you have to have reality enough to know that, yeah, that's nice. I'm glad you said that. Yes, that would be good if we could do that. But this is what we need to do. And *this* is what the grant says they need from us. And if we want to be in line for *another* one, we need to do the best we can with *this* one. Because consistency and staying on task helps you as you go forward looking for more.

Our relationship with the Mississippi Humanities Council has been *really*, really positive for us, because even though they didn't know about us at first, when we got that first grant, they were like, well, who are these people down in Utica, and how did we not know about them? When we started our relationship with them, it was kind of like on the back end—we went about it the wrong way. But sometimes that happens. Sometimes you *back into* an opportunity. And like Dr. Oliver was saying, you have to work within the confines you find yourself, but you do that as creatively as possible.

H.M. Kuneyl: As you were talking, I thought about words of wisdom from one of my former supervisors. Her name is Dr. Ellen Plummer, and she recently retired from Virginia Tech.

She used to say that success was less about meeting all your goals and more about the proper care and feeding of your people. She's an ag girl at heart (laughs). But yeah, she would always say that. She would pause meetings and she would say, 'When was the last time we loved on our faculty to *make* sure that they're ready to continue pushing for our strategic initiatives, because ultimately great words and beautiful goals mean nothing if your people are too tired to complete them.'

So, on that note, Dr. Oliver, I want to give you one more opportunity to add anything that you want to add. And then I got one last question, and I can let you two get back to the lovely things you do.

Lonetta Oliver: You know me: I completely agree. You have to take care of the people who are taking care of your students. And I'd want to just go on record as saying a lot of the times it's not even our full-time faculty—it's our *adjuncts*. We so frequently forget about our part-time faculty. And especially in the developmental education world, we often put our most vulnerable students with our most vulnerable faculty *because*, I hate to say it, *most* tenured professors, they want to teach the stuff that they *love*. And so they want to teach the literature, they want to teach the *film* and the humanities courses, the higher-brow courses and that's *wonderful*. And, you know, I was the same way until when I got to grad school and realized that if we didn't get enough students through developmental education, you weren't going to have anyone in literature and film and humanities. And so, it was like those students deserve time and energy and resources too.

But when you look at how we oftentimes staff in academic departments, it's usually the adjuncts get the leftovers, the classes in the sections that no one else wants. They're the ones teaching at night with the students who are coming straight from work and maybe didn't get to grab dinner. And so I need our adjuncts to have enough resources to be able to bring snacks to class so those students can stay alert. And I need our adjuncts to be able to afford gas, too, so they can *get* to class.

Oftentimes when I'm looking at grant-funding opportunities, I am also looking at ways that we could provide a stipend for the faculty who participate. It's not to pay them just for the sake of paying them. It's to show them that we appreciate their time and the energy that you're putting forward.

So, I do appreciate the words of wisdom from Dr. Plummer –

H.M. Kuneyl: (laughs)

Lonetta Oliver: ...that you shared in that, yes, we gotta feed our people. If you want this to be sustained work, you've got to feed your people. I've always said students who are hungry can't learn.

And likewise, if your teachers in your classrooms are worried about other stuff, they can't put their best foot forward with regard to instruction. They also will run out of the compassion that they need to be able to support our students. And a lot of our adjunct faculty especially, they need the same resources that our students do.

When you're looking at grant funding and you're working out the budget for that grant before you send in your proposal, you oftentimes will have to find a way to support those who, again, are supporting our students, whether it be in the form of stipends. Last year, we got a grant where we were able to provide classroom materials for dual-credit teachers. And when I tell you those teachers were so happy: You mean *you're* going to buy the stuff that I normally have to pay for out of pocket? Yes, ma'am. Yes, sir. And they sent in their wish lists, and we got them their markers and their classroom sets of textbooks so that the students didn't have to share and they were just so happy.

And so it's the little things. It's the little things like that that help you to enhance and then sustain your programs. Yes, you want to have institutional structures in place to also help sustain that work. We would not be successful in any way without our own Center for Teaching and Learning Excellence that we have here at Illinois Central College. And I'm sure other institutions rely on their CTLs or whatever it is that they call that organization for their institutions. But at the end of the day, it's that faculty-student interaction that's the most meaningful. And so you want to take care of the folks who take care of our students.

H.M. Kuneyl: You're absolutely right. Funding for adjuncts and the penchants per credit hour that most institutions are able to pay just doesn't stretch. So anything that we can do to help support the people who do our critical work, *absolutely* a need.

Well, with our last few remaining minutes, I just want to give y'all some air space. If you have a shameless plug, maybe something about *Sips from the Sipps* or maybe a Patreon, we would love to circulate that to our listeners.

Jean Greene: If I may (laughs), a shameless plug. We're still working on our podcast, and our next season is going to be about the artists that come through SIPP and come to the campus and are penalized by sitting in my office and let me wax poetic about Holtzclaw. They tell them before they come down, make sure you eat. And it's going to be a minute because Miss Jean likes to talk.

But my shameless plug is I just submitted my book to University Press of Mississippi. So I'm under contract with them now, tentatively scheduled to come out next September. But it is a book about my family that I started because of our experience with oral histories. The title right now is called *This Is Not a Memoir*. And I had a subtitle that went with it, and the marketing department has decided we're going to discuss it. And my subtitle was "Truth,

Cosplaying as Fiction.” And they were like, well, we can work with that, but maybe not there, Jean (laughs). But I’m really excited about that coming out and our other podcast season that we’re going to do September 5th.

H.M. Kuneyl: Please do send me the link to the podcast and your Patreon so that we can include that for our listeners who may want to support the museum. And of course, you’ll want to keep hearing all the fascinating things that are going on down in Utica, Mississippi. That’s about 30 miles south of Jackson if you’re unfamiliar with the area.

All right, you know where you can find Dr. Oliver in East Peoria, a little bit more local. Do recommend that you head down there sometime soon and enjoy the river. It’s beautiful.

Thank you, everyone, for tuning in this time to Democracy’s [College] podcast. I’ll see you next time.

Sal Nudo: To learn more about the [Utica Institute Museum](#), visit its website or follow the organization on social media. You can also subscribe to its Substack newsletter, titled “Southern Notes from the Utica Institute Museum,” to receive updates, stories, and insights from the organization.

Thank you for listening to this episode of Democracy’s College. Be sure to tune in for future conversations exploring the issues, innovations, and opportunities shaping education and communities.