

# A RACIAL JUSTICE GUIDE

Lessons from Cleveland leaders who are breaking barriers,  
building bridges, and healing communities.



BRINGING  
NEIGHBORHOOD  
PROJECTS TO LIFE,  
BLOCK BY BLOCK





## GUIDE

This guide is intended for individuals and community groups who are just setting out in their work around racial justice and healing. There is no one correct path to this work. The process of addressing and dismantling systemic injustice is vast and complex, and there are countless different approaches. However, ioby believes that by creating spaces for passionate, dedicated people to share lessons and build on each others' work, the challenge of taking on deeply ingrained issues within our society can become a little less daunting.

That's why we selected six Clevelanders with four very different racial justice projects to share their experiences, challenges, and tactics with us. These are not intended to be blueprints: the approach you take will need to be informed by your own community's unique needs and assets. Rather, we hope their stories can provide a helpful starting point, a key insight, or simply an inspiration as you begin your own journey organizing for racial justice.

This guide is part of ioby's Racial Justice Toolkit, which includes longer Q&As with each contributor, short video features, and more. Please visit [ioby.org/justice](https://ioby.org/justice) to learn more.

Support for this work is generously provided by The Cleveland Foundation.

# MEET OUR CONTRIBUTORS

These Clevelanders have been working for decades to spark change in their neighborhoods. We thank them for their knowledge, passion, and generosity in sharing with us the lessons of their own work.



## **INDIGO BISHOP, IOBY CLEVELAND ACTION STRATEGIST**

Indigo is passionate about cross cultural dialogue and creative community building. She's lived in Cleveland all her life and in the Buckeye neighborhood for 16 years. A certified social justice mediator and graduate of Case Western Reserve University, Indigo works with ioby to help connect Cleveland's resident leaders with funding, training and resources to bring their ideas to reality. Before coming to ioby, Indigo worked with Neighborhood Connections, a program of the Cleveland Foundation and the nation's largest grassroots grants program, established to empower and encourage Clevelanders to become more engaged with each other and with the city.



## **KAELA GESCHKE, LEADER, A BRIDGE THAT BRIDGES**

Kaela leads community network building and wealth initiatives at Neighborhood Connections in Cleveland. There, she engages and innovates with communities around wealth equity and economic interdependence, so marginalized people in Greater University Circle and throughout Greater Cleveland can build economic security for themselves and their families. An experienced community connector and program developer, she holds her master's degree in Community Development and Social Justice from Loyola University Chicago. In addition, Kaela is a graduate of the Neighborhood Leadership Development Program and a member of the Neighborhood Connections Grantmaking Committee.



## **GWENDOLYN GARTH, LEADER, A BRIDGE THAT BRIDGES**

A resident of Cleveland's Central neighborhood, Gwen is an activist and artist. She is the founder of Kings & Queens of Art, a grassroots collaboration of artists of all disciplines with special focus on artists from the re-entry sector. Gwen completed a two-year Network Weaver fellowship with Neighborhood Connections, and is a graduate of the Neighborhood Leadership Development Program and of Cuyahoga Community College's Women in Transition Program. Gwen has also served as Ohio's State Leader for AmeriCorps and as City of Cleveland's Division of Recreation Chapter Chairperson of AFSCME Local 100 and Manager of Cultural Arts for the same agency.



### **MICHELE CRAWFORD, LEADER, DESIGN AS PROTEST DAY OF ACTION**

Michele is currently in the Capital, Construction & Facilities Department at Cuyahoga Community College. An emerging design professional, Michele is passionate about making design more accessible by fostering creative thinking and problem solving skills within communities. She received her Bachelor of Science from Ohio University and Master of Architecture from The School of the Art Institute of Chicago. She is on the Board of Trustees of Midtown Cleveland where she is also a resident. Michele mentors youth at John Hay High School of Architecture and Design, Citizens Leadership Academy, CollegeNow and Max Hayes High School. She is the 2016 recipient of the AIA Cleveland Activism Award.



### **CARMEN LANE, LEADER, ATNSC CENTER FOR LEADERSHIP & COMMUNITY HEALING**

Carmen has worked as an experiential educator, facilitator, trainer and consultant for over 15 years. Her passion is working with individuals and organizations to support their development as competent and ethical agents of change. Carmen has also engaged communities as a diversity practitioner for 25 years. Carmen has developed and taught coursework in diversity at Chicago Theological Seminary. A member of NTL Institute for Applied Behavioral Science, she is an Amanda Fother Scholar and co-steward of the Personal Growth Community of Practice. Carmen holds a master's degree in organization development from American University, School of Public Affairs and is a Segal-Seashore Fellow and Hal Kellner Awardee.



### **LEAH LEWIS, LEADER, THE X'S AND O'S OF RACE/ISM, A DOCU-SERIES**

Leah is Founder and CEO of Three Butterflies Entertainment & Press, LLC, where she produces entertainment and educational programming grounded in authentic multiculturalism. Driven by constructive action and committed to healing works of all sorts, Leah is passionate about bridging relationships between people and institutions for creative community endeavors. A former negotiator of international currency agreements for international financial concerns, she's also served her community as a pastor, councilwoman, professor, community organizer, managing editor, event producer, and media commentator. She has degrees from Howard University School of Law, Yale Divinity School, and Ashland Theological Seminary in Ohio.



# CLEVELAND IS A RACIAL JUSTICE TOWN JUSTICE TOWN

**"I think one of the things that other organizers can learn from activists in Cleveland is that it's never too late to act and that there's always time to make your voice heard and to do something, even if it's a small thing, especially if it's a small thing. That's the best place to start."**

There are movements for racial justice all around the country. From protests against police violence and mass incarceration, to the push to repeal voter ID laws, to activism around the removal of Confederate statues, these efforts are as diverse as the communities they represent.

ioby works to support resident leaders in making positive change on a local level, and we're proud to support a wide variety of projects that push back against, challenge, and dismantle systemic racial oppression. Though this work is nationwide, in recent years, we've seen the singular passion and skill of racial justice leaders in Cleveland, Ohio. Whether this work is rooted deep in social movements tracing back to the multiracial abolitionist movement, or born in recent years in response to violent policing and other high-profile injustices, Cleveland's racial justice movement is strong, vibrant, and making great strides towards building equitable communities. ioby is proud to support this work, and we hope the strength within Cleveland's communities can serve as a model and an inspiration to activists nationwide.

WHO DOES THIS ISSUE DIRECTLY/DISPROPORTIONALLY IMPACT

3. HOW IS THIS ISSUE REVEALED IN CLEVELAND?

\* PERSONAL VANTAGE POINT

*"Activism in Cleveland goes way back. Many of the most active organizers from the 60's and 70's took action in response to redlining, poor living conditions, and policies related to segregation, and substandard housing. Clevelanders had a lived experience that made them intimately aware of systemic and racial injustice. They were aware of this huge imbalance, in terms of who got access to what resources, where and why. Clevelanders also knew who was taking the brunt of these inequities across the city.*

*Many of the protests, and demonstrations from the last big wave of activists in the city were powerful, but they didn't move the needle as much as people had hoped they would. Some of those activists went on to lead the nonprofit and philanthropic industries in town and other folks became disenchanted with grassroots organizing as a solution. Many of them lost hope that their actions could make a significant change in the city.*

*Now a new generation of organizers are finding their voice, many of them are the children and grandchildren of the last wave of Cleveland activists, and so they have it in their blood a little. Still, for many of us that fire wasn't stoked until we hit this tipping point in the city. For me there was a palpable shift in Cleveland at the end of 2014, after Tamir Rice was shot at Cudell.*

*Suddenly there was a huge increase in activism. Every weekend there was a new march to attend or a new action to take. People were really fed up and they wanted to do something to make a difference. The shooting had a huge impact on me because I grew up at that recreation center. Suddenly racial injustice wasn't just something that happened to people that I heard about on the news. It was something that could happen to my nephew, or my neighbor, or my child, if I had one. It became much more personal all of a sudden and I felt a new urgency for action. I think a lot of people experienced that at the time, especially millennial organizers.*

*One of the things that other organizers can learn from activists in Cleveland is that it's never too late to act. There's always time to make your voice heard and to do something, even if it's a small thing, especially if it's a small thing. That's the best place to start." -Indigo Bishop*

**"I think if you're involved in community work, you have to be involved in racial justice work because they are really inseparable, given the history of our country, policies and practices. I have a deep belief that whatever affects anyone of us affects all of us, and we're not going to be able to get solutions unless we address the inequities of the past."**

*-Kaela Geschke*



# WHAT IS RACIAL JUSTICE WORK?

## JUSTICE WORK?

Racial justice work can take many forms. From the four models laid out here, to the many examples on page 19, there is no one strategy for addressing the historical and systemic injustices that communities of color face every day. This work can take the form of building or creating something, increasing access to resources or education, creating a space for dialogue among people with different lived experiences, pushing back against unjust policies or practices, or many other examples. What many of these projects have in common, though, is that they begin with collaboration, conversation, and simply *listening*.



## WHERE TO START? IN YOUR OWN BACKYARD

## IN YOUR OWN BACKYARD

ioby believes that the most effective, meaningful, long-lasting change is led by people in their own communities. Neighbors know best the challenges, opportunities, and assets that their communities contain, and are best positioned to become leaders in solutions. So look around: how does racial injustice impact your own community? What are the resources you can build on? What are the small things you can do to start conversations, ask questions, listen deeply, and change established patterns?

Another important question to ask before getting started: who in the community is already doing this work? Racial justice movements are generations in the making, and most times, if you've noticed an injustice, so have your neighbors. They may have already begun the journey to build solutions, so you probably don't need to start from scratch. Find allies, learn from the work they've already done, and ask how you can best support the work in progress.

**"These organizers are all from different parts of the city. They have different skills and different career backgrounds, but they're all people who had had enough and were determined that they couldn't do nothing. They decided to use their skills and their networks to come together and to take some action, whether it be a small conversation among people who come from different backgrounds, or whether it was to construct a space where the community could come together to heal and to support one another. These leaders all decided there was something within their power and that they had skills to make something beautiful happen in the city."**

*-Indigo Bishop*



# MODEL 1: MAKE ART TALK RACE

## TALK RACE

**PROJECT** A Bridge That Bridges

**LEADERS** Kaela Geschke and Gwendolyn Garth, affiliated with the nonprofit Neighborhood Connections

**NEIGHBORHOOD** Campus District/Central Neighborhood

**RAISED ON IOBY** \$2,115 for artist and facilitator fees, art supplies, food, and promotional materials

*“The Bridges That Bridges project created a community mural about race and racism. We created the mural over a highway that separates downtown Cleveland from the Central neighborhood. Above the highway is what’s known as Campus District, which recently has had a lot of resurgence. Then below the highway is Central, which historically has been predominantly Black and has really dense public housing at this point. The bridge that goes over that space is where we decided to paint the mural as a statement to point out the structural racism that exists in our city and our planning and also, to be a point of unification to start addressing that division.*”

*We decided to use a practice called Make Art Talk Race that was created by Neighborhood Connections, a local organization here. What that looked like was having a conversations about race, racism, privilege, and segregation with people who lived and worked on both sides of the bridge. We held ten sessions throughout the summer.*

*To be in spaces that are diverse, and to intentionally create those spaces, I think, is a radical act in itself. It’s powerful to be able to have communication and dialogue with people that have had different lived experiences than you – especially in Cleveland because Cleveland is an extremely segregated city. I think we all need to purposely seek that out or we are going to stay in the same situation that we are in as city and probably as a country.” – Kaela Geschke*

### BENEFITS OF THIS PROJECT TYPE:

- Creates a tangible and lasting piece of art in your community
- Appropriate for diverse age groups, from children to elders
- Builds trust and understanding between a small cohort of community members with diverse lived experiences
- Allows for different levels of involvement within the community, ranging from being a member of the cohort to a passerby who helps paint and engages in spontaneous conversation
- Replicable and adaptable for different communities; this team is now working on their third project using this model

### CHALLENGES OF THIS PROJECT TYPE:

- Need for heavy facilitation and curriculum- development skills; this group met 10 times and each session was planned out and moderated by a leader
- Gaining appropriate permissions from property owners can be a challenge, while creating an unsanctioned public artwork has its own risks
- It’s tricky to strike the right balance of diverse experiences and opinions within the cohort, while not introducing members with irreconcilable views that might stall conversation

# ADVICE FROM THE LEADERS



Kaela  
Geschke



Gwen  
Garth



## 1. PARTICIPANTS:

"The first thing is to gather a diverse group of people. Send out a call for people who would be interested in this kind of dialogue – It will only work if everyone is curious and really wants to be involved. We reached out to people and put out fliers at nearby universities, the hospitals, talked to people who lived in housing, and found leaders in the community who would also reach out. We had an application process, not to be exclusive, but to know who we were starting with, because people have different levels of consciousness around race, racism and segregation. In order to be productive, I think you have to know who is in the room, so an application is a way to let people self-identify. If people are on opposite ends of the spectrum, overcoming that in just a couple of months is probably not possible." – *Kaela Geschke*



## 2. SETTING EXPECTATIONS, SETTING THE SPACE:

"Before you even select your group, one of the first steps is to set ground rules about how you want to be in this space. That way everyone knows what they are walking into. We had all the days planned out in advance so that people knew what they are committing to, because it was not a small thing. We found that allowing this process to play out over time, over three or four months, it really allowed the group to gel and created the best outcome." – *Kaela Geschke*

"At our first gathering, we sat in a circle and just introduced ourselves. The circle is very important – you have to set the environment so that the people feel safe, because the conversations get tough. You want people to open and to grow. It's up to you to create that environment. You start by talking about why we're here, do introductions, and let people know what we're getting into." – *Gwen Garth*

"We had a good meeting space that's central to where we were working and that people felt comfortable in. If people don't feel comfortable in that space it's just another barrier to what could be difficult conversations to begin with. We had food and music because we wanted to create an environment. A rule that we try to use is "don't invite somebody to something that you don't want to be at yourself." – *Kaela Geschke*



## 3. HAVE THE RIGHT FACILITATORS:

"The facilitators must be on the same page, must be people persons, and have a passion for what they're doing, and to be able to bring people in." – *Gwen Garth*



## 4. GET THINGS DONATED:

"We were lucky to have some local places donate or give discounts on paint. Sherwin Williams is headquartered in Cleveland so we're lucky on that one. Liquid Supply donated paint brushes and Campus District found some funding too and we were lucky to have an ioby project as well because that got the word out to other people who could contribute in different ways." – *Kaela Geschke*



## 5. LEAN ON EXPERTS:

"You can rely on outside experts. We had somebody come in and talk about the history of the Central neighborhood. We use a lot of materials that predates us, including the "invisible knapsack" concept that goes back to the 1980s. There's a lot of literature out there, so find what's going to work for you and your group." – *Kaela Geschke*



## 6. THINK AHEAD TO WHAT COMES NEXT:

"We need to keep creating opportunities for people to talk, and have some direct follow up steps, because when we were done, people were like, "what's next?" I would be prepared with a way for people to plug in with other groups, so that we can continue feeding people's passion and very earnest desire to continue having conversation and maintain tangible changes." – *Kaela Geschke*



# MODEL 2: DESIGN FOR JUSTICE

## JUSTICE

**PROJECT** Design as Protest Day of Action

**LEADERS** Michele Crawford

**NEIGHBORHOOD** Cleveland's East Side

**RAISED ON IOBY** \$324 for design supplies like pens, masking tape, post-its, and sketch paper as well as refreshments

*"Michelle is an architect by training, and soon after the election last November, she, like many people, was feeling disheartened. She wanted to take action and use some of the skills that she had to resist and to make her voice heard, but also to uplift the voices of other designers and architects that she knew, so she decided to gather a group of them together and do a design charrette, where they were tasked with designing their own solutions to housing injustice and structural racism in the city of Cleveland." – Indigo Bishop*

*"A colleague of mine named Bryan Lee put out a call to collaborate by way of hosting Design as Protest events in different cities across the nation. I decided to be the organizer for the city of Cleveland – there were over 10 cities that participated. We organized the Day of Action, bringing together community activists, artists, designers, planners, and anyone else who wanted to join. We hosted the event on January 20, 2017, Inauguration Day. The intent was to bring people together to share their thoughts and their concerns about what a new administration meant for the built environment and social justice both nationally and locally.*

*We wanted to spark dialogue about how we could address these new concerns through the lens of design and architecture, but also take an inventory of what the built environment status already was, and come up with ways to change it and make it better for our communities. That day we came up with 10 key concerns and began to brainstorm solutions.*

*We had a follow up event a few weeks later to build on these ideas, and see what the group collectively wanted to work on together. We revisited all 10 concerns again, and then decided that affordable housing on Cleveland's east side was something that the group most wanted to focus on. It was completely unplanned—we just did a vote and it stood out. We're hoping to move the dialogue forward more and work with the community and the city to gain some measurable outcomes." – Michele Crawford*

### BENEFITS OF THIS PROJECT TYPE:

- Can be organized quickly and for relatively little money
- Low barrier to participation; all that's asked is that participants show up willing to generate ideas
- Basic design thinking is quickly learned and works equally well for people who have worked in design for years and newcomers
- Ideas are generated quickly, creating a sense of momentum and hopefulness

### CHALLENGES OF THIS PROJECT TYPE:

- You'll need a skilled facilitator versed in both design thinking and working with diverse groups
- Low barrier to entry also means potential for significant drop-off among participants who may not want to commit to follow-up actions
- Making decisions quickly can be alienating to some who are more comfortable with deliberative consensus
- Plugging ideation into concrete follow-up projects can be a challenge

# ADVICE FROM THE LEADER



Michele  
Crawford



## 1. LINK UP WITH A NATIONAL MOVEMENT:

"Because it was connected with a national platform, a lot of the logistics were already set out for me. I mainly had to do the branding and marketing to make sure that people were aware of it, and also secure a space, and secure supplies."



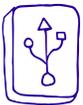
## 2. THINK LIKE A DESIGNER:

"Design thinking is all about observation, investigation, being creative and thinking outside of the box, but also going through an intense process of understanding and coming up with new solutions. For me, being a designer is about problem solving – taking the problem and breaking it down into its different parts, and then focusing on what each one of those parts means, and tracing it back to its core. Then being creative about what the solution should be. Everything we touch day in and day out had some sort of design process behind it. For me, it's really about being intentional about the built environment, and being inclusive both to people who already live in neighborhoods and to newcomers."



## 3. MOVE QUICKLY FROM PROBLEMS TO SOLUTIONS:

"Poverty was a repeat thought, as were access to capital, youth engagement, affordable housing, and addressing homelessness. We could all name people in our communities who have been affected by these issues. An important part was not just to see the bad, but to come up with hopeful solutions – to look at what other cities are doing, and figure out what's working, and then adapt that to fit what's going on in Cleveland."



## 4. LEAN ON YOUR PEOPLE, AND ON YOUR TECH TOOLS:

"I leaned on my network and friends to help me. It was small things that mattered – I knew I could call someone to pick up the food, or help me carry things from the car. Just practically speaking, Google Drive has been my lifesaver. I used it for the invite for the event, I used it to do a survey after the event for everyone who participated to get their thoughts and feedback, I took pictures and stored them there. It makes it really easy to organize all the data."



## 5. ASK: WHO CAN I LEARN FROM?

"For other designers looking to get involved with racial justice work, I would say do your research, and find out who's already doing the work. You don't have to reinvent the wheel. Also, pay attention to what's going on around you, and don't be afraid to go to community meetings and voice your opinion. This isn't my full-time job. This is something that I decided to do because it's important to me. I really value community members being able to engage at a high level, and to be stakeholders in their communities. It's natural as a community member to want to engage, to want to change my surroundings."



## 6. JUST JUMP IN!

"All in all, though, it's important to just go for it, even if you haven't figured everything out. As an organizer, it makes me really proud and happy to see a group that's committed to making change. They're really dedicated to come together on their own time to talk about things, learn from each other, and spend time and effort to coming up with a new creative solution that could change the landscape of Cleveland."



# MODEL 3: A SPACE FOR HEALING

## HEALING

**PROJECT** ATNSC Center for Healing & Creative Leadership

**LEADERS** Carmen Lane

**NEIGHBORHOOD** Buckeye

**RAISED ON IOBY** \$10,880 for renovation costs to transform a vacant duplex in Buckeye into a community space

*"Carmen's approach is very local in that she's actually building a space. At the same time, the themes that she's bringing together are very much about systemic historical injustice and very tangible things like maternal health in the Black community, and she's also bringing in a creative side with poetry and art. Carmen is a very dynamic leader in the city of Cleveland. She's a skilled facilitator, a poet. I don't think there's much that Carmen can't do." – Indigo Bishop*

*"ATNSC is an experiment in holistic health, leadership development, and indigenous arts and culture. The focus of ATNSC, learning and growth and healing, is really an embodied experience. If we only work and focus on one aspect of the mind or body, there's a cost. I've experienced the cost myself, I've seen it in others. I've seen it in my community across multiple generations. So this project is about healing across generations and age groups.*

*Through work with ioby and a collaboration with the Neighborhood Housing Service, ATNSC was able to secure a grant from Cuyahoga Land Bank and do a fundraiser for the gap in cost to renovate a vacant property in my neighborhood, Buckeye. The idea is to turn a vacant home into an urban retreat space where neighbors can walk and ride their bikes to get holistic health treatments, to learn in an intimate salon style environment, and to meet with an artist in residency.*

*For me, is having the space in a neighborhood reminds me of what my parents and grandparents talk about their neighborhoods used to be, a place where people across multiple disciplines and generations live together and learn from and influence each other. When the opportunity to get a vacant space in the Buckeye neighborhood came, it felt aligned with ATNSC's mission."*

– Carmen Lane

### BENEFITS OF THIS PROJECT TYPE:

- Can take advantage, and get funding, from citywide programs to reduce vacancy
- Building a physical space is tangible, and easily understood by potential allies
- Relative permanence; working within official permitting systems guarantees a lasting project
- Community spaces can serve a wide variety of purposes and constituents

### CHALLENGES OF THIS PROJECT TYPE:

- Relatively high cost and slow permitting and construction processes
- You'll need specific knowledge in construction management, or a collaborator who has it
- Ongoing need to program and fundraise for the space once it's built

# ADVICE FROM THE LEADER



Carmen  
Lane



## 1. NEIGHBORHOOD SPACES NEED NEIGHBORHOOD LEADERSHIP:

"I was not interested in people going someplace else for a transformative experience. Instead of well-meaning people coming to my neighborhood to intervene, to do a feel-good project – a mural, a bench, some bicycles – the conversation and the work needs to come from the people who live in the neighborhood."



## 2. GO MULTIDISCIPLINARY:

"What's exciting about the ATNSC space is that it's a duplex. The upstairs unit will be for our artist residencies – not just visual artists, but writers and thought leaders – who can live and engage in the neighborhood, and share what they create. I'm very excited about the juicy conversations that will emerge because this person is living in the neighborhood with us as our guest. Then, on the first floor we'll have our programming, our retreats, and our holistic health space. They'll be rooms where practitioners can meet with clients privately, and salon style conversations that both inspire and reflect the current concerns in the neighborhood."



## 3. GET YOUR NEIGHBORS ONBOARD EARLY:

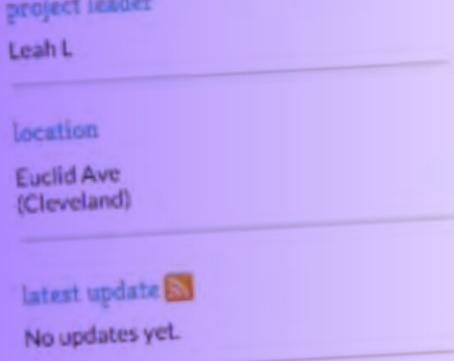
"Needing to fundraise for your project or to navigate some kind of policy or zoning issue, those things are secondary to really telling your story and having conversations and building relationships with like-minded people. I had to apply for a zoning variance. In order to do that, I had to get the support of my neighborhood to use the space in that way. I took that opportunity, the fact that I needed those signatures, to meet and build relationships with my neighbors. When the time came to actually get the signatures, it happened very easily. There were 23 notices that went out and we received 21 signatures. The two that we didn't get, they just weren't home that day."



## 4. SEEK EXPERTISE IN TECHNICAL AREAS:

"I've learned a lot about working with a contractor. It's important to get a contract manager, because you need experts in electrical and plumbing, in general contracting, in furnaces. All of those folks need to be managed so that it can be done in a timely way, and you have to get bids for certain repairs. It's a lot of work and it helps to have a dedicated person who's on top of it."

# MODEL 4: COMMUNITY MEDIA PROJECT



## PROJECT

**PROJECT** The X's and O's of Race/ism, a Docu-series

**LEADERS** Leah Lewis

**NEIGHBORHOOD** Citywide and beyond

**RAISED ON IOBY** \$3,319 for research and production of a documentary trailer

*"Leah Lewis is an anthropologist and a Reverend. Immediately when I met her, I was like, this woman is incredible, she's doing great work, and I was really excited about an idea that she told me. She wanted to do a docu-series on race and racism. We hadn't had a documentary done in Cleveland yet through ioby, and she just had this great vision for deconstructing what race and racism are and how we can intervene in critical ways." – Indigo Bishop*

*"We're intending it to be a five part series where we look at the concept of race and racism through the lenses of African Americans, Asian Americans, Hispanic Americans, white Americans, and then on the fifth installment, we really want to focus on a celebration of multiculturalism and diversity. The docuseries is going to critique law, rhetoric, and science as it pertains to this conception, this social construct, of race.*

*When you organize, sometimes the impact is really not as great as you hope. Media is a whole different beast. It has global implications. It is passively engaging, meaning people just take it in. We know that there is media that is passive and destructive. I want to do work that is passive yet constructive. I really want to be able to change people's perceptions and their knowledge base.*

*There's something about film that allows us to really hone in on new information and to gain new perspectives. It can also be really captivating. Because of the visual component, it can really draw us in. It can really impact us in the heart as well as in the head."*

*– Leah Lewis*

### BENEFITS OF THIS PROJECT TYPE:

- Potentially enormous audience and impact beyond your own community
- Creative projects can attract a wide variety of allies and collaborators
- Producing a film within your own community can create meaningful employment for local creatives
- Ability to research and craft a specific narrative

### CHALLENGES OF THIS PROJECT TYPE:

- Costs and time spent can add up very quickly
- Filmmaking is highly skilled work and you'll need a well-chosen crew
- Challenges in finding distribution and funding as you compete with other documentaries

# ADVICE FROM THE LEADER



Leah  
Lewis



## 1. EVEN FOR A "PLACELESS" PROJECT, HIRE LOCALLY:

"There is something about this city that produces really outstanding and exceptional human beings. I am a product of Cleveland. My education and my intellect and my creativity were forged in this city. I think there are a ton of us who return understanding how blessed we are, how gifted we are, and we're determined to make a contribution to move this city forward into the 21st century. I do feel very deeply an obligation to this city and to men, women, boys, and girls who have been disenfranchised. They have the skills, and they have the desire, but simply need an opportunity."



## 2. GET YOUR STORY STRAIGHT, AND GET IT OUT THERE:

"The first step was to write what's called a treatment. That is an overview of the project, of what you want to accomplish. Then once you write the treatment, you need to write a one page synopsis to trim it down, to be able to communicate to people what the project is about in a very concise fashion. You then need to look for grant sources because as a documentary filmmaker you've got to get it done. How do you get it done without financial resources?"



## 3. SEEK LIKE-MINDED CREATIVE COLLABORATORS:

"You need to make sure you have your film crew. You need to find skilled collaborators, so you always ask for someone's reel. You view their work and you get a sense of whether they have the skill, whether they have the point of view that you're looking for. Does their work really resonate with you? There have been a couple of instances where people have sent me reels and the reel just didn't speak to me, whether it was their skillset, or what they chose to film."



## 4. FIND THE RIGHT SUBJECTS:

"Then you need to begin to figure out who you want to interview. What questions are you going to pose to them? Where are they located? Are they credentialed? Is this someone who will be respected once they get on camera? Or, is it a grass-roots project where you just want folks from the community? Even they have to be credentialed and they have to understand the subject and the topic that's at issue."



## 5. AND ACTION!

"Then you begin to shoot. Then you shoot, shoot, shoot, shoot. You take a lot of film because you never know what you're going to need. In doing a documentary, even though you have your treatment, you have to remain open because you don't know where the interviews are going to lead you. There certainly are going to be people who we interview who will give us insights. Those insights may cause us to tweak things a bit, or to take an approach that we didn't anticipate."



# COUNTLESS OTHER MODELS

## MODELS

In terms of models for racial justice projects, these four Cleveland projects just begin to scratch the surface of what's possible. And while many of the lessons from these leaders will translate across project type, your community has its own unique challenges, strengths and assets. Here is a list of other racial justice projects funded on ioby.

One note: Your project may be a racial justice project even if it doesn't immediately seem so. While some of these project leaders are explicit about addressing racial injustice, many others take a seemingly unrelated approach, like installing solar streetlights in a historically disinvested neighborhood. As most racial justice organizers will quickly tell you, it is impossible to separate racial injustice from economic injustice, from health injustice, from education injustice, and so on. Interrelated problems call for interdisciplinary approaches!

### **#BANKBLACK, NATIONAL**

A national campaign to educate and encourage people from all backgrounds to invest in Black-owned financial institutions and the communities they serve.

[ioby.org/project/bankblack](https://ioby.org/project/bankblack)

### **BARRIER FREE - A SOCIALLY ENGAGED ART INSTALLATION, MEMPHIS, TN**

An interactive and moveable art installation about the impact of barriers, including those around nationality, race, religion, sexual orientation and identity, gender, and socioeconomic status.

[ioby.org/project/barrier-free-socially-engaged-art-installation](https://ioby.org/project/barrier-free-socially-engaged-art-installation)

### **BLACK HILLS UNITY CONCERTS, BLACK HILLS, SD**

A free, three-day music and arts festival celebrating the strong legacy of the Lakota and Dakota people, and all indigenous communities, and advocating for the preservation of sacred land.

[ioby.org/blog/awesome-project-black-hills-unity-concert](https://ioby.org/blog/awesome-project-black-hills-unity-concert)

### **C-3 COOPERATIVE GARDENS, MEMPHIS, TN**

An initiative to provide leasable land for \$1/year, tools, supplies, and support for people living in disinvested Memphis neighborhoods to become self-sufficient growers, using permaculture.

[ioby.org/project/c-3-cooperative-gardens](https://ioby.org/project/c-3-cooperative-gardens)

### **CHANGING THE NORM, YPSILANTI, MI**

Established a nonprofit farm to offer training, skills and employment for both men and women returning home from incarceration, which disproportionately affects people of color.

[ioby.org/project/changing-norm](https://ioby.org/project/changing-norm)

### **FLIP THE TABLE YOUTH FOOD COUNCIL, NEW YORK, NY**

A youth-led coalition working to support, empower, and amplify the passionate young voices of the food justice movement through an environmental and social justice lens.

[ioby.org/project/flip-table-youth-food-council](https://ioby.org/project/flip-table-youth-food-council)

## **FRIENDS OF CHELSEA GREENLINE ADVOCACY GROUP, MEMPHIS, TN**

In anticipation of the new Chelsea Greenline bike and pedestrian path, a new community group to ensure that all future redevelopment is productive and inclusive for North Memphis residents.

[ioby.org/project/friends-chelsea-greenline-advocacy-group](http://ioby.org/project/friends-chelsea-greenline-advocacy-group)

## **GEORGIA'S FIRST URBAN AGRIHOOD, MACON, GA**

An initiative to convert vacant and abandoned homes and unused land into a vibrant community centerpiece where food alternatives, neighborhood pride, and commerce is desperately needed.

[ioby.org/project/GaAgrihood](http://ioby.org/project/GaAgrihood)

## **MUSIC ON THE INSIDE FOR YOUNG PEOPLE AT RIKERS ISLAND, QUEENS, NY**

A music education program, in partnership with artistic advisor Wynton Marsalis, to bring songwriting and performance experience and skills to incarcerated youth at Rikers Island.

[ioby.org/project/music-inside-young-people-rikers-island](http://ioby.org/project/music-inside-young-people-rikers-island)

## **THE MUSLIM ARC HOUSE, DETROIT, MI**

The Muslim Anti-Racism Collaborative is creating a physical space for racial justice education and training through workshops, community dialogues, retreats and collaborative work.

[ioby.org/project/muslimarc-house](http://ioby.org/project/muslimarc-house)

## **PARKER VILLAGE SHINES, HIGHLAND PARK, MI**

Cooperatively-owned, state-of-the-art smart solar streetlights with wifi, signage, and security in the disinvested community of Highland Park, to build a legacy of innovation and leadership.

[ioby.org/project/parker-village-shines](http://ioby.org/project/parker-village-shines)

## **SAVE THE IMANI WILLOW, BROOKLYN, NY**

An initiative to buy back a vacant lot in the middle of the 50-year-old Imani Garden, located in the middle of Weeksville, the oldest independent African-American community in New York City.

[ioby.org/project/save-imani-willow](http://ioby.org/project/save-imani-willow)

## **SAVING OUR SONS AND DAUGHTERS, PITTSBURGH, PA**

A one-day youth sports event bringing together children from across neighborhoods and school district to help build relationships of understanding and prevent youth violence.

[ioby.org/project/sosd](http://ioby.org/project/sosd)

## **SHOOTING WITHOUT BULLETS, CLEVELAND, OH**

A youth advocacy and fine arts education program that focuses on identity development in Black teens in Cleveland through expressive arts healing, photography, and open dialogue.

[ioby.org/project/shooting-without-bullets-youth-photography-exhibition](http://ioby.org/project/shooting-without-bullets-youth-photography-exhibition)

## **#TAKEEMDOWN901, MEMPHIS TN**

A community-led initiative to put pressure on the City of Memphis to remove two Confederate statues in Memphis parks and plan for their replacement with art installations.

[ioby.org/project/takeemdown901](http://ioby.org/project/takeemdown901)

# THE STEPS: GET EDUCATED

## EDUCATED

The systemic inequalities that have contributed over generations to racial injustice are enormously complex; you can't expect to fully understand these problems or find solutions overnight, or all by yourself. For those committed to racial justice organizing, self-education is a continuous, lifelong process. That being said, you'll learn a lot along the way, so don't be afraid to take the first steps even if you don't know everything yet. Just make sure to take the initiative: there are many opportunities to educate yourself, so take them!

One key point: The most important tool in educating yourself around racial justice work is to listen deeply. Identify the neighbors who are the most affected, or who have been doing this work for the longest, and ask if there is room for your help. Make sure they know that you're ready to chip in however and whenever they would like. Additionally, be prepared to do the extra work of addressing, confronting, and dismantling your own internalized biases, especially if you benefit from white privilege! This is often the best starting place in a racial justice education.



Leah Lewis

### 1. RESEARCH

"Whenever we take on a task, we need to do as much research as possible. That research may be textual, it might be about reading books. It may be interpersonal, it might be about having conversations with people who are impacted by the subject that we're going to take on, or who have worked on the subject."

### 2. CONSIDER INTERSECTIONAL PERSPECTIVES

"Nobody experiences their racial identity or their racialized experience in a way that isn't embodied. There is a particular experience that Black women who are transgender have in this culture. There's a particular experience of Blackness that someone who has a disability has. There's a particular experience that Black Muslims have. If we aren't really getting curious about how race and class and gender and sexual orientation and gender identity is a dynamic within our communities, we are replicating and maintaining the status quo."



Carmen Lane



Gwen Garth

### 3. STAY HUMBLE

"If you want to do a project like this, come talk to us. Make sure it's something that you are passionate about wholeheartedly because it's not an easy thing. You have to be willing and open to other people – you're not in this by yourself. You have to be committed. You also have to not be afraid to say, 'I don't know everything, let's learn this together.' You have to stay humble."

### 4. LEARN AS YOU GO

"Had I known that doing a docu-series was so tough, I'm not sure that I'd take this on, but I'm going to do it. I want to do it. I'm inspired to do it. I don't know if I feel like there's anything I wish I had known, because I believe I will acquire the knowledge that I need. I think every day provides us with an opportunity to get questions answered."



Leah Lewis

# FIND YOUR PEOPLE

## PEOPLE

All our leaders agree: Racial justice organizing is NOT something to embark on alone. You'll hit walls, you'll reach the end of your knowledge and abilities, you'll inevitably have blind spots. Plus, working together is just more fun. In order to maintain momentum, you'll need to collaborate—and you'll need to find allies whose skills, passion, and knowledge complements your own.

And remember: It's more than likely that if you notice a problem in your community, someone else has also noticed, and they may have already started working on a solution. So meet your neighbors, ask around, and where possible, find out where you fit into efforts that are already going on—especially if these efforts are being led by the people most affected. It bears repeating that the closer someone is to the problem, the better equipped they may be to lead the solution.

### 1. DIVERSIFY YOUR TEAM



*Indigo Bishop*

"Find collaborators who inspire you who maybe have a different skill set than you do. Maybe you're great at social media, but maybe they're really great at telling stories and like to talk. Or maybe you have somebody who is really connected in city government and is able to remove barriers for you to make the project happen. Maybe you know someone who is really structured and is good at creating a timeline. Pull all those people together, make a plan, hold each other accountable, and enjoy the work. It makes it more fun to have other people to do it with."

### 2. SEEK REPRESENTATION

"For anyone that is going to lead a [cross-racial] conversations about race, racism and privilege, I think it is ideal to have a person of color and a white person that work well together. Everyone hears something different when different people are saying it, and that's just a reality. Your artist should ideally be from the neighborhood that you're working with and the population that you're working with."



*Kaela Geschke*

### 3. GET UNCOMFORTABLE



*Michele Crawford*

"I think it's important to collaborate with people that you feel uncomfortable with, just to push yourself beyond what you're used to. A lot of times we tend to stay around things that make us comfortable, but there's growth in being pushed, and being challenged – you learn how to communicate differently."

### 4. KNOW WHEN IT'S NOT A FIT

"If it doesn't feel right to you when you meet with someone about your idea, don't push it. They're not the person that you need to work with, or it's not the organization that you need to partner with. It's okay to let it go. One of the rules that I made as I moved forward in building relationships with others around ATNSC's mission is that I would ask twice. If nothing emerged after the second time, I would move on. Trust your intuition, trust your inner knowing as you continue to grow and learn about yourself."



*Carmen Lane*

# START SMALL

## SMALL

When difficult problems like the racial wealth gap, racialized police violence, and the school-to-prison pipeline threaten our communities with no clear end in sight, how do we know where to start? The simple answer: start small. Is there a specific piece of legislation you can fight for or against? An important conversation you can convene with your friends and loved ones? A vulnerable community you can show up for?

Remain focused on achievable, specific goals, celebrate small wins, and model the larger change you want to see in your local community. Nobody said racial justice organizing was easy or quick, but there are steps you can take today to chip away at larger problems, it will build momentum and propel your movement to larger wins.



*Indigo Bishop*

### 1. DONT GET OVERWHELMED

"I think it's incredibly important to start working on projects locally in your community, especially when they're small, because those are the things that are most achievable. Sometimes I think what keeps us from doing anything is a fear that we have to do it all at once and that if we can't move the needle all by ourselves, immediately, then why would we do anything? In fact, we're all needed in many small ways."

### 2. FOCUS ON THE TANGIBLE

"Even though we were looking at really large issues, we wanted to come up with a project that we could actually complete. We as a group collectively saw a special need to focus on affordable housing. Cleveland is growing now, and there's a lot of development going on in downtown Cleveland and the near west side neighborhoods, but it's not proportionately being developed on the east side. There was a special interest in noticing that trend and wanting to do something about it."



*Michele Crawford*

### 3. START WITH CHANGING MINDS

"When you do a collective piece, it shows in a small way what can be done on a larger scale. When you change someone's mindset you've changed part of the world."



*Gwen Garth*

# MAKE IT OFFICIAL OR NOT

## OR NOT.

The decision whether or not to work within official government or institutional processes, or outside of them, is a question as old as organizing itself. Collaborating with decision makers can lend your project legitimacy, access to resources, and institutionalize some of the progress you make, but you may also face delays, uncomfortable compromises, or even a project-stalling “no.” Working outside official systems, or without permission, can be quicker and can model visible positive change, but you may risk having your project removed, de-legitimized, or legally challenged.

There is no right way to approach this question. You’ll need to spend some time with your collaborators learning everything about the official involvement you “should” or “could” get. Once everyone fully understands the various options and paths forward, and the pros and cons of each path, hold an unhurried, informed conversation and decide on what’s right for your project.



*Carmen Lane*

### 1. LEARN WHICH BOXES TO CHECK

“As far as navigating policies and processes in your city, I would recommend that you learn about it first, so you know what to expect. I didn’t mind learning as I went along, but being a little proactive would help the process move along.”

### 2. ASK ABOUT OPPORTUNITIES THAT EXIST

“If you live in a community where there are land banks and organizations that want to minimize blight in your neighborhood, they will often have grant programs for organizations or community projects to receive a vacant property at no cost or low cost. In the case for ATNSC, not only did we receive a vacant property, but we also got 70% of the renovation costs.”



*Carmen Lane*

### 3. WORKING WITHOUT PERMISSION

“For our project, we let the City know that we were doing it, but we did not necessarily get all the permissions. We saw it as something that was of the neighborhood and by the neighborhood, and we’ve only gotten compliments on it, so we feel okay with that. Sometimes it’s appropriate to ask for permission and sometimes you can just ask for forgiveness.”



*Kaela Geschke*

### 4. DON'T BE AFRAID TO DO GOOD

“The residents of Central feel that it’s up to them to take charge of their neighborhood – if I clean up my neighborhood, how can the city say I’m not supposed to be doing that? You never have to ask anyone permission to do good.”



*Gwen Garth*

# CRAFT YOUR STORY

## STORY.

You must have a good, driving reason to do the work that you do, or you wouldn't keep doing it. Storytelling for racial justice projects is about communicating that reason in a way that's compelling to others, in order to bring them in as collaborators, allies, or simply people who will not stand in your way. The best stories are personal, focused, dramatic, and told with authority. They also often encapsulate the big picture (like "health disparities in communities of color") into something personal that evokes empathy (like "story of a mother of color who almost lost her newborn baby to a treatable disease").

You may tell your story differently to different audiences, and that's ok. An elder on your block may relate differently than someone in the Mayor's Office, so feel free to play up elements of your story as you see fit. Just make sure to always include the problem you're facing, the impact on the people affected, your tangible solution, and why you—yes you specifically—feel so passionately.



Carmen Lane

### 1. THE STORY IS THE PROJECT

"You have to focus on telling the story. I cannot stress how significant it has been for me in my understanding of my own project to slow down and connect with people, because while you may have the seed of an idea, the people you talk to are the water. Their feedback to you on what you're working on and whether or not it resonates, or maybe what's missing from your project, will be invaluable. All of that begins with telling your story. In many ways I started talking about ATNSC as if it already existed, because it does. It's here."

### 2. SPEAK FROM THE HEART

"Speak from the heart, that's what matters most. We have to be compelling. I think you're compelling when you are honest and when you are authentic. Creatives have to be pretty strong in their own opinion. I don't think you can do this kind of work and seek to pander to others. When you do that, it that puts you in a different arena, and that's about manipulation and that's not art."



Leah Lewis

### 3. MAKE YOUR STORY - AND YOUR PROJECT - SPECIFIC

"Having a clearly defined goal makes it easier to communicate. Maybe rather than revolutionizing the entire school system in Cleveland to make it a fair and equitable system for all children of color, maybe the goal is to shift the curriculum and get a few extra books included that demonstrate a more accurate version of history than they currently have."



Indigo Bishop

# SPREAD THE WORD

## WORD

In order to keep the momentum of your project going, you'll need to work consistently to bring new groups of people in. Think creatively about who your collaborators, allies, and cheerleaders could be, and how they might hear about you. Build trust by meeting people where they are: show up at community meetings, events, and gathering spots and become a familiar face. Use social media, but don't rely on it as your sole communication tool: offline connections are often deeper and last longer.

Especially when you're working with communities that have experienced injustice, be wary of *telling* people what you're planning, even if you've done your homework and you think it's the right path. Instead, *invite* people to join you by sharing their knowledge and giving their opinion or advice. Be gracious about their feedback even if it's not what you want to hear, thank them for spending time to help make your work better, and ask how you can help them in return.



Gwen Garth

### 1. INVITE PARTICIPATION

"One day while we were painting, some ladies drove past coming from work and they got out of their car. I was like, come on in and put your mark on the wall. These young ladies came and painted and they stayed with us all that summer and then came back and joined the conversation. People like to see that they actually contributed to something. To see their stroke on the wall. That kind of thing gives a person a sense of pride in participating in their community."

### 2. USE THE WISDOM OF THE CROWD

"Crowdsourcing for a community project is a great an opportunity to be playful and experimental with whatever your idea is, in a way that you've never done before. Not only is the ioby platform a way to make money for your project, but it's a platform to tell your story in a way that you've never told it before, and get feedback from a network and a community of people. That feedback is invaluable when it comes to creating the next phase of your project."



Carmen Lane



Indigo Bishop

### 3. LOOK FOR NATURAL ALLIES

"One of the most important tools that a racial justice organizer can have is the ability to build community buy-in. Without other people invested, the project's probably not going to get very far. There are likely many, many hundreds of people who are invested in the same thing that you are. It's a matter of finding them and finding out where they get together, what groups and associations already exist, and who you can tap into."

### 4. USE MEDIA TO SPREAD THE WORD WIDELY

"Something else I suggest is getting local media involved. We had some people see us on the news, and then came down the next session, and wanted to paint. People are going to be ready for different levels of engagement."



Kaela Geschke

# REAL TALK: HANDLING BURNOUT AND OTHER OBSTACLES

You know the feeling. Your team has just suffered a major setback. You got a “no” at a critical time when you needed a “yes.” Funding and resources have dried up. Or worst of all, a tragic incident in your community has left you feeling like the injustices are too great, and your hard work can never truly make a difference.

As anyone who has worked in racial justice or any kind of organizing will tell you, obstacles and burnout are inevitable. You might feel energized and motivated, and like you’re making great progress one day, only to wake up exhausted, depressed and overwhelmed the next. And this emotional cycle might happen every year, every few weeks, or even several times a day. Just remember: this is hard work, and all these feelings are normal. Surround yourself with allies and collaborators, focus on small positives, and most importantly, take care of your physical, mental and emotional health. You are resilient. Setbacks are temporary, and they will pass.



*Indigo Bishop*

## 1. BE PATIENT

“I think one of the reasons that we’ve seen so many ups and downs in the city of Cleveland is that we have a hard time sticking with solutions that we’ve found for ourselves, and instead get discouraged that we haven’t managed to change everything all on our own.”

## 2. PRACTICE SELF CARE

“I believe in what I’m doing. I believe that we can come together as a people. That’s my mission. I get up and think, ‘We are going to clean up the neighborhood. We are going to bring some people together today.’ Self care is important. I read a lot of self help, do creative journaling, and I meditate a lot. And I’m an artist, so I throw paint.”



*Gwen Garth*

## 3. REMIND YOURSELF OF THE IMPACT

“I have a little folder that I keep positive feedback in. It’s important to remember how some of the work you and your team have done has impacted people. Go back to that sometimes because then you know you’re making little steps.”



*Kaela Geschke*

## 4. STAY IN THE NOW

“Burnout happens because of an implosion of feelings that aren’t attended to. I think it’s important to slow down when you need to slow down, partner when you need to partner, have solitude when you need solitude. Ultimately, if you believe in racial justice, that means you know that racism will end. If you know that, then you don’t need to worry about that part of it, and you can stay in the here and now. If you’re too far into the past or too far into the future, that’s when the stress emerges.”



*Carmen Lane*



*Kaela Geschke*

## 5. FOCUS ON THE DENTS YOU'RE MAKING

"When you're thinking about systemic racism and what it's going to take to undo it, it's easy to feel overwhelmed. It's going to take a long time just to make dents in that system. But the more spaces we create like this, and the more people we bring into the conversation, we'll make our way there at some point. Keeping the long view in mind, and having fun in the short term, I think are both important strategies."

## 6. GET PERSONAL WITH YOURSELF

"If we really want justice in the world, then we have to be gentle with ourselves in what we understand of our own stories and our own history of how this system has impacted us. I'm deeply aware of how systemic oppression has impacted my family system, because I want to heal and break cycles in my own life. I don't believe I can support breaking a cycle out there, if I can't break cycles in here."



*Carmen Lane*

## 7. VISUALIZE THE POSITIVE



*Michele Crawford*

"Sometimes the issues that we're attempting to tackle seem overwhelming and are exhausting, especially when you have a new consciousness so you notice it day in and day out. One key that I use is to focus on being hopeful. If I see something unfair, in my head I imagine a solution. I say, 'Oh it would be better if this looked like that,' or, 'It would be cool if this resource was placed in this place.' Try to take the responsibility to figure out how to change it."

## 8. TAKE TIME OUT FOR WHAT YOU LOVE

"Self care matters. If you're able to get massages, do that on a regular basis. If you need to burn incense, do that. You've got to tap into the things that you enjoy. If you're a painter, if you like to walk, if you like to cycle, if you like to work out, do it. The things that we love are the things we need to cling to and use as outlets for the stress that we face."



*Leah Lewis*

## 9. REMEMBER: IT'S A LONG TRIP



*Indigo Bishop*

"It's hard work and it's not quick, and it's often thankless because you don't see the impact right away, or even in your lifetime. It took a long time for these injustices to build up, and people have been working for decades and centuries to try and dismantle the way things are now. Patience is your best friend when it comes to this work because we're not going to turn it all around by ourselves today or tomorrow. Hopefully with our work combined over many decades and a lot of dedication and love and support from the people around us, we'll chip away at it little by little and we'll get there. But we have to take care of ourselves first and throughout the whole process."

## 10. SURROUND YOURSELF WITH POSITIVE PEOPLE

"We need to have relationships with people who are happy, healthy, whole, and high functioning. Those are the types of relationships we need to invest in and the types of relationships that will buoy us in those very difficult times."



*Leah Lewis*

# ADDITIONAL RESOURCES

Please visit [ioby.org/justice/resources](https://ioby.org/justice/resources) for links to these and other resources for organizing around racial justice, inclusion, and healing in your community.

## **400 YEARS OF INEQUALITY**

[400yearsofinequality.org](https://400yearsofinequality.org)

## **CLEVELAND NEIGHBORHOOD PROGRESS' YEAR OF AWARENESS**

[clevelandnp.org/rei](https://clevelandnp.org/rei)

## **CENTER FOR DIVERSITY & THE ENVIRONMENT**

[cdeinspires.org](https://cdeinspires.org)

## **COMING TO THE TABLE**

[comingtothetable.org](https://comingtothetable.org)

## **DEMOCRACY COLLABORATIVE**

[democracycollaborative.org](https://democracycollaborative.org)

## **NATIONAL CIVIL RIGHTS MUSEUM'S MLK50 COMMEMORATION**

[mlk50.civilrightsmuseum.org](https://mlk50.civilrightsmuseum.org)

## **RACE FORWARD**

[raceforward.org](https://raceforward.org)

## **RACIAL EQUITY ALLIANCE**

[racialequityalliance.org](https://racialequityalliance.org)

## **RACIAL EQUITY INSTITUTE**

[racialequityinstitute.org](https://racialequityinstitute.org)

## **RACIAL EQUITY TOOLS**

[racialequitytools.org](https://racialequitytools.org)

## **SHOWING UP FOR RACIAL JUSTICE**

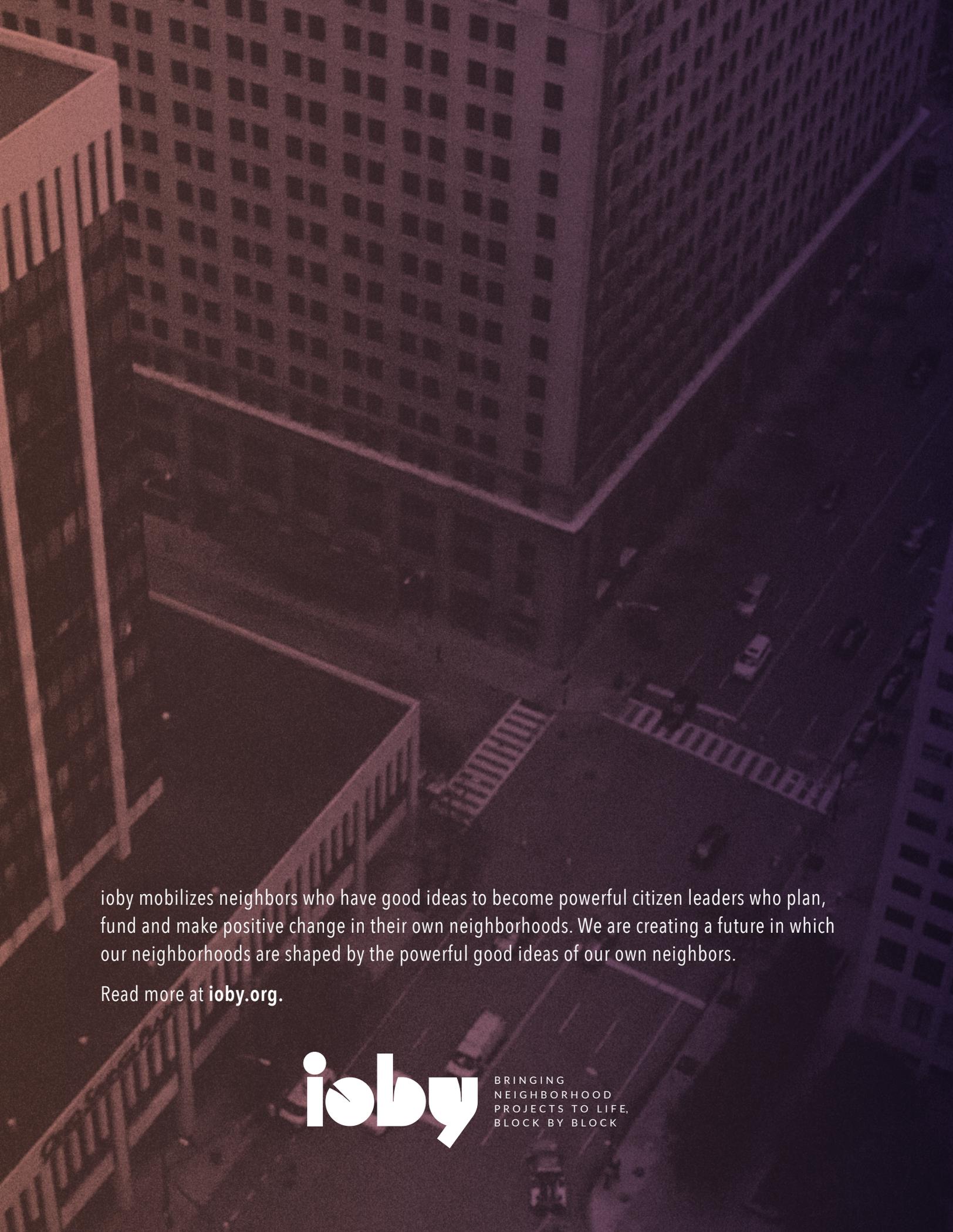
[showingupforracialjustice.org](https://showingupforracialjustice.org)

## **THE PEOPLE'S INSTITUTE FOR SURVIVAL AND BEYOND**

[pisab.org](https://pisab.org)

# NOTES

A series of horizontal dashed lines for writing notes.



ioby mobilizes neighbors who have good ideas to become powerful citizen leaders who plan, fund and make positive change in their own neighborhoods. We are creating a future in which our neighborhoods are shaped by the powerful good ideas of our own neighbors.

Read more at [ioby.org](http://ioby.org).



BRINGING  
NEIGHBORHOOD  
PROJECTS TO LIFE,  
BLOCK BY BLOCK