>> Lauren Appelbaum: Thank you all for joining us today. My name is Lauren Appelbaum and I am Disability Belongs™' Senior Vice President of Entertainment and News Media. My pronouns are she and her. I am a white woman with shoulder length brown hair, wearing a black top with sheer arms. I have a virtual background behind me that's gray with the Disability Belongs™ logo in blue and gold. I oversee our work to create equitable and accessible opportunities to increase the number of people with lived disability experience throughout the overall storytelling process. These initiatives increase diverse and authentic representation of disabled people on screen, leading to systemic change in how society views and values people with disabilities. As an individual with an acquired nonapparent disability, reflex sympathetic dystrophy, I've had the privilege of working with both Warner Bros. Discovery and Dreamworks Animation on a variety of initiatives, and I'm so glad that both of these studios are joining us today. We're going to be starting with Grace Moss from Warner Bros. Discovery. Just a heads up that we -- that this session will last about 45 minutes and include time for Q&A. We will then have a 15 minute break and then be joined by Sarah Park from Dreamworks. So I am going to actually pass it off to Grace to introduce herself, and then we'll continue on.

>> Grace Moss: Thank you Lauren, hi everybody, so good to be here today. My name is Grace Moss. I am a Filipino-American with long dark hair, and I'm wearing a tan shirt, and I have a virtual background with some books and a beige wall. I have been such an advocate and champion for this particular org for several years, since before I even joined Warner Bros. Discovery, and I've had the pleasure of working with Lauren and team since my days at NBC several years ago. So thank you for the invitation to be here and join you all. Like Lauren was saying, what I'm going to be focusing on is our pipeline programs. So just for some context WBD Access is the global talent development arm for the DE&I division of WBD. So our main goal is to, number one, identify great talent that we don't have on our radar, and number two, really nurture them, cultivate their skills. And ultimately the main goal is to find opportunities for them within our productions at WBD. And so for this presentation, I'll be talking through the plethora of programs that we have available, from unscripted to post animation. But to start us off, I think this sizzle reel that Eric's going to play will set the stage and give you a sense of what WBD access is all about. So I'll toss to Eric to play the sizzle, and then we'll go into my presentation after.

[Sizzle plays]

Thanks, Eric! Great. So that, again, gives you a sense of the reach for WBD Access. We're not only based in the U.S., we're global and we have a full slate of programs for you all to be able to apply for. So I'm going to share my screen and I've got a presentation here. [inaudible]

All right, can you all see this? Yeah. Okay, great. So WBD Access. I just wanted to open with this slide so you all get a sense of who is on this team, because we've got a lot of folks who are managing the different programs that you may be interested in. And just to show you the scope of, you know, the work that we're doing. So as you can see here, we've got teams based in the UK who are on the left in red circles. They oversee all the UK-based programs which I'll tell you a little bit about later on. And then in the middle, Will, Jamie, Kaitlyn, along with Jasmine and Holly in the white circles, they are the U.S.-based team. I saw some folks had applied to the writers program, so that's something that Will Schnabel oversees. Jamie Hernandez overseas all of our unscripted efforts. Kaitlyn Herring, along with Will, oversee our director's program, along with our production management program and our post production programs. And then we've got Jasmine also, who is a senior specialist on the team who oversees our efforts in the music space, which are evolving. And then we've got a great team in Canada: Melanie, Erika, and Diarra, who oversee our writer, director, and access to action programs up north. Cool.

So just to give you a little bit of a snapshot for Access, this team is fairly new. I joined in 2020. Most of the team also joined that year as well. And since then, we've launched over 20 programs. And at this point we see probably over 25,000 submissions and have recently launched new programs in Latin America this year. And I just wanted to share this snapshot, because here you get to see the different business units that we work with. So our work is very much driven by the business need. And then with that, we develop and execute programs based on the gaps that we are told that they see in the business. So as you can see here, there are some programs that we've done with DC, which was the Milestone Initiative for diverse writers and artists. We did Black Britain Unspoken, which is an unscripted program for directors in the UK, and that was in very close partnership with Discovery Plus. And then with Max, we launched the animated shorts program as well. And all eight shorts from the program were streaming on Max as well, which is great, as were the BBU shorts on Discovery Plus. And then lastly -- a last example is with HBO. For the past two seasons of House of the Dragon, we're able to have four directors shadow on the series from prep to production. So these directors were on set for several months and also were able to go on location across Europe to be able to shadow House of the Dragon, which was a great opportunity. In addition to the work that we do, we often and always, actually, are working with several nonprofit organizations, film festivals, and schools.

So as you can see, this is a small sampling of the organizations that we like to work with. Some are in partnership with specific programs, some are partner -- are partners where they help us with recruitment, and we want to make sure that we're actively tapping into their networks to make sure that we are also getting great talent in communities that we may not have, you know, our fingers on the -- pulses of. So as you can see, Disability Belongs™ is here as well, and they've been longtime partners since this team was launched a couple years ago. Now I'm going to talk about our program slate, specifically scripted programs. First programs, the first batch that we'll talk about are our writers programs. I'm going to focus on the U.S. program, because I imagine most folks here are based in the U.S. But please know we do have a program in the U.K, which is the Northern Writers Program. And that is primarily for playwrights who want to transition into television, and that is in partnership with the Royal Exchange Theater in Manchester. And then we have a program in Canada as well. For the U.S. program, as many of you may know, we just had our submission window open this past month. It closed on Sunday. This is going to be our third year as the WBD Access writers program. And for some context, again, some of you may know that there previously was the HBO access writers program and the WBTV Writers Workshop. Both of those programs have sunset, and now we are creating one centralized program via WBD Access for these -- for this writers program. And ultimately we will service the whole portfolio of businesses. So WBTV, but also Max and HBO as well. So this program will likely start -- I don't have the exact date in mind, but I believe it's towards the end of Q1 of 2025. And through the program you'll be able to, number one, write a brand new sample. You will be paired with a mentor within WBTV. And then you'll have a variety of virtual and in-person curriculum, so that you can continue to also just hone your skills as a writer, but also grow in your knowledge of the business. So you'll be hearing from executives within WBD, showrunners, and other sort of alumni from the program to talk about their experience and breaking into the industry as well. So definitely a great program for those who want to get into episodic writing. We do cover the salaries of the writers in the program who do get staffed, which is great. And if a writer is invited to cover their episode on set, we will also cover any costs associated if they happen to be a non-local and then would need to travel to cover their episode. So for us, we want to ensure that this is -- they get to experience, you know, the comprehensive work that it takes to be a writer, which includes covering set. So we make sure that that is part of it. As a heads up the Canadian writers program -- the final cycle of this program is in progress as we speak, and we are looking to evolve the footprint in Canada over the next year. So more on that in the next few months. So I wanted to share this example. When we circulate the work of our writers or talent in general to our programming teams, we create these look books. And so I just wanted to share this to show, like, how the talent is being presented to our teams, because I think it's really important that they get the full snapshot of not just their bio and contact info, but obviously their samples too. And we want to present it in a way that looks just really creative and professional. And so just know when we are sharing your samples, this is -- gives you a sense of what they are receiving on the programming team. So as you can see here, bio, your head shot, contact info, if you've got a rep we make sure that your representatives' info is there along with the log lines. And these are all clickable links. So we make it as easy as possible for our programming teams to just consume all the content that you've created and -- or your portfolio as well. And this is another example of the look book for the Canadian writers program as well. So moving into the production programs, our main program here is the director program. So the last session of that program was in 2023. It -- there's obviously a pause due to the strike, and we've spent 2024 trying to see if there are opportunities for folks to shadow. I'll be super honest and say it's been a tough year, as I'm sure we all know, with the contraction in the business. But you know, we are gonna see how we can evolve the program, if need be, to really sort of find those opportunities, knowing that there were fewer episode orders in general across the industry. So that's something that is also evolving. We don't have -- for those of you who are interested -- we don't have yet a specific time when the next cycle of the U.S. Directors program will open. I'm hoping for either end of this year, or at some point in the first quarter of 2025. But through this program, you will have time to work on just all the craft of directing, from blocking, to, you know, camera alignment and lenses, to working with actors. And this is something that will be very much hands-on and interactive. And then we'll also offer virtual content as well. Again, hearing from WBD executives and agents and showrunners on how to -- on how they like to hire and work with directors as well. So we really take into account a comprehensive sort of approach to upskilling, and it's not just focused on the technicalities of the role. We also have a Director's program in Canada. Again, the Canadian footprint is evolving. We're looking to, essentially in the next cycle of the U.S. director's program, open it up to Canadian programs as well, so that we can have one program to service all of North America. And then we also have a production management scholarship -- this is for those in the UK. And then Access to Action Canada as well. This is a quick snapshot of our efforts in post-production. As you can see here we have work with -- worked with Reel Works on post coordinator and post supervisor programs. We work with the Handy Foundation on an assistant editor apprenticeship. And again, NFTS in the UK to do some certificate programs as well. And we currently have a music supervisor program, which is a shadowing program to place those in that space on productions within WBD as well. We have some efforts in animation. We launched our Cartoon Network Children's Animation Writing Program, which was based in Latin America. So we were working with the Cartoon Network team in Mexico very closely on that. And then we also work with Digital Dove, which is focused on homeless youth and giving them opportunities to train in animation as well. And quickly, I'm going to talk about our unscripted efforts. As you can see here, we have our Unlock Unscripted Program. So for those of you who are interested or who work in reality production, this is a program for you. It's for mid-level reality producers to get up-skilled, and have workshops and trainings on being great leaders, how to do interviews, manage budgets, and really tell a nuanced story in unscripted. And then we also subsidize salaries for those who are able to get staffed on our -- on some of our networks. So this year as an example, we had our program in August in New York. And we had 13 participants from the U.S., Canada, U.K., and Thailand. And thus far, nearly half have been staffed on our shows, primarily through network. We're looking at HGTV and also a show with WBTV unscripted. So that program has been really successful. And we also do an upper level producers networking event, where we are able to tap into these show-runners and executive producers, and get them connected to diverse mid-level producers as well for future staffing opportunities. And then the last program I'll talk about is Black Britain Unspoken. This is an effort that started in the U.K. three years ago, and we were able to identify and select three unscripted filmmakers to create content for Discovery Plus, which has been a fantastic undertaking, and has actually gone on to inspire Black Brazil Unspoken in Latin America. They actually had their premiere of the three shorts in Sao Paulo last night. So to see BBU continue to grow globally is really exciting. And so with that, Eric has a sizzle for BBU, just to give a bit of a taste of this program which we're hoping to continue to grow and cover other areas of the business too. So I'm gonna stop sharing. So that really just showcases, you know, this desire to find those really great stories and portraits, characters, and put them on Discovery Max in the UK and now Brazil, which is really exciting. I think the last bit that I will share here is just our social media. [inaudible] Well -- sorry my computer is acting up, but I think that is it for now. I just wanted to share our social media handles. But if you go to @WBDAccess, you will get the latest on all of our submission windows and programs and highlights and wins and partnerships and film festivals where we will be to meet you all. So yeah.

>> Lauren Appelbaum: Thank you Grace. And for everyone who has RSVPd, we will -- we'll send out an email and we can include links to any of those social media and other places for folks to be able to access. So we do have some questions that have come in from folks, and so -- I guess back to the Writers Access program -- do you know how many writers will be accepted this year?

>> Grace Moss: That's a great question and it varies every year. The first cycle of the program which we did 2021 -- that was a really large cohort, that was like 20 or so writers. This program, which the -- most previous cycle that we did, the spring of this year, we had three writers. And the reason for that was, again, reading the room and knowing the contraction and the sort of finite amount of opportunities. We were really trying to make sure that we can fully service those who are in the program. And so I imagine we'll do the same next year as well. And I'll add last year's cohort was -- for all drama writers. And that was because, you know, we had met with WBTV and were learning more about their needs. And at that time they weren't really, you know, actively staffing comedies. So we're like, hey, let's focus on drama, that's what you need, so we'll see what the need will be. We have monthly meetings with WBTV, and we really try to curate the cohorts based on those specific needs. So it could be three, it could be eight, more on that, but we do pay attention to what the opportunities are and base it on that.

>> Lauren Appelbaum: Makes sense. And putting it out to the universe that maybe some of the folks even on this call will make it to the interview round. So do you have any advice for folks -- I know that that application is now closed, but, you know, folks who have already applied, whether for this -- for this program or for any of the other programs, specifically for, you know, getting to that interview stage and, you know, trying to make it to that final acceptance?

>> Grace Moss: Yeah. I think getting to the interview stage -- I think what we look at first and foremost is the sample. And we do ask for two samples in the same genre. Comedy/comedy, drama/drama. And that's because we want to see that you have a body of work, not just one great sample that happens to get you traction. And I think with that, what we're also looking for is like the potential. So if there are things that we know can be fixed, you know -- we're looking for big picture, long term, and just looking to see if this is a writer who has a clear and unique voice, and is able to tell a really strong story, whether that's like, character development, pacing, stakes, all the story arcs -- we're thinking of all those things. And we do have multiple rounds of reading. So there are several sets of folks that are reading the material. So -- just know that as well. And then we take a cumulative score, as far as the process. When you do get to that final stage of, like, the interview, I think it's really important to be prepared to talk about how your -- what you're bringing to the table as a writer in terms of life experience. Because at that point, everybody that we're meeting with has a really great sample. They are technically gifted as a writer. Fantastic. What we're looking for now are some of those intangibles: how they carry themselves in the room. It's great if you can be confident. You don't necessarily have to be super outgoing or extroverted, if that's not who you are. I know I'm not that person. I'm very much an introvert. And so when it's a situation like that, we want to be able to hear you sort of message your own storytelling and socialize to us why you want to become a writer, and how your own experience has shaped how and what you write. Yeah, I think that that's really important. And just be prepared for that question -- whether you're meeting with us, or with NBC for their writers program, or any executive in the room -- I think to have that, you know, those talking points ready is really helpful. And I would say be ready to talk about what shows you're watching, and why you're enjoying them on a level beyond, you know, because the cast is great, or it's really funny. Like, when we were talking to you, we want you to respond as a writer. So if you could think of the different elements of a writer and -- what shows bring that out and how it resonates with you, I think is really important too. And you can -- I would also say, lastly, enthusiasm. And I was going to say you can be enthusiastic, again, without having to be, like, the biggest personality. You just want to see that you're really there to -- because you love to write and knowing that this is, especially now, a very challenging industry to break into, you kind of need that chutzpah, I guess, to be able to just sort of stay afloat. So I think that's something that we're looking for as well.

>> Lauren Appelbaum: I guess a follow-up question to something you said. When you ask folks favorite shows that they're watching, do you specifically want them to be mentioning Warner Bros. shows? Do you specifically want them to mentioning non- Warner Bros. shows? Or does it not matter?

>> Grace Moss: I would say -- you don't -- I would say have a WBD show in there if you can, so -- but I wouldn't make them all WBD shows if that's not what you're really watching. So I'm -- I would be fine if you've got something else on another network, but just make sure, as a nod, I think it can't hurt to mention something. And you know, we've got HBO and Max, and -- so I think there's some strong options out there. So yeah, I don't think it has to be all of them, but it can't hurt to have at least one.

>> Lauren Appelbaum: Sounds good. And then you know, taking a bigger step back. So when we're talking about writers, according to the Think Tank for Inclusion and Equity, just 2% of TV writers identify as disabled. A lot of writers that are on this call today, you know, have a lot of talent and experience. Maybe they've even been in a room or two before, or been a freelance writer. Many of whom, however, are not repped. So beyond, you know, obviously applying to programs like this, are there -- is there any other advice for kind of writers for them to be able to get their foot in the door? Do they need to go through an access program, or are there other ways that they can kind of get on the radar?

>> Grace Moss: Yeah, that's a great question. And I'll say I don't think you need to be repped to sort of break through. I know many of the writers who have come through -- and I used to work at NBC and oversee Writers On The Verge back in the day. And I would say that many many many of the folks who were in the programs, whether it's Writers On The Verge or Access, didn't have reps. And oftentimes many don't get reps until they get -- after they get staffed on their first episode. So I don't think that is necessarily a hindrance. I think, I do say and I -- not to sound biased, but I do think having -- going through a pipeline program is great, because number one, you are essentially tapping into a team, whether it's my team, or Robert's team at NBC, or you know, the folks at ABC, all these folks were meant -- we're here to be your advocates and champions. And if you can be in one of our programs, we essentially act as like the in-house talent managers. And so we're there to make sure that folks from our programming teams are reading your work, and are setting up general meetings with you all. So I do think that's, like, a great first way. And I think what we're doing, which I -- you know, we're actually continuing to do, is through this partnership that we have with Disability Belongs™, along with a few other networks, is the community connection initiative, where we're actively saying, hey, we have this writers program. We want to make sure that we have more writers from Disability Belongs™ to apply. And/or, you know, if there's any folks that we should have on our radar, please let us know so that we can flag them, whether it's for this writer's program, for this -- our director's program, whatever it may be. Because we really rely on those recommendations. And also to help the organizations just amplify and get the word out. And yeah, it's been such a great partnership with Disability Belongs™, because we've gotten such great feedback on how we can make our own submission processes more accessible too, with now we have a video component -- an optional video component, not just for the writer's program, but for every single one of our programs, for those who prefer to, you know, do their essay question via video versus, you know, typing it out. So I would -- I would give those recommendations. And then too, networking is really key. And I hate to sound cliche, but it's so true. I've met so many great talent through a bunch of different networking events, whether it's at, like, a gala, or like, a happy hour. So I would just continue to encourage folks to try to do that, you know, as much as possible.

>> Lauren Appelbaum: Excellent. And I love how you mentioned the example of allowing folks to submit essays via video, and I know that that was actually a Disability Belongs™ Lab fellow a few years ago --

>> Grace Moss: Yes!

>> Lauren Appelbaum: Brought that up as a suggestion, and you ran with it. [laughs]

>> Grace Moss: And I remember that moment. It was in that Hollywood office meeting space, and Yvette was there, I remember the room, and I remember just the followup afterwards. And I was like, yeah, that's such a great idea, and we should -- I don't know why we didn't think about that. So thank you. You know, I'm glad we could make that happen.

>> Lauren Appelbaum: So sharing that as a lesson to everyone participating in this webinar today that, like, each individual, you know, when you share accommodations requests, it can potentially change it for everyone, and because, as you mentioned, it's across all of your applications now, which is wonderful, and --

>> Grace Moss: Yeah. [crosstallk] I was actually --oh, sorry.

>> Lauren Appelbaum: Go on.

>> Grace Moss: We have our internal, we call it P&C, people and culture. It's basically like our HR. And I was speaking with a P&C rep this morning, because they wanted some best practices for an in-house program that they're doing for their programming teams. And I was saying, like, well, you should make sure that you ask about accommodations, even if you don't think or can't tell whatever may be, and that you should be proactive in asking, versus waiting for folks, you know, letting them come to you. And so I'm just learning a lot from, you know, your organization, and trying to incorporate a lot of the best practices that I've been learning, and making sure others within WBD are doing the same thing.

>> Lauren Appelbaum: That's wonderful -- actually, I was going to ask about how people can go about asking for accommodations, whether it's in the process of an application, for an interview, or when getting into a program to ensure that the program is accessible to them.

>> Grace Moss: Yeah, and we do that now. So when we get -- depending on the phase of the program, you know, when we're close to solidifying the cohort, we have an onboarding form. And that's one of the questions that we ask. And, you know, for our Production Management program which was three weeks ago, we had a participant who, I'm not sure of her diagnosis, but she wanted -- she needed to bring a personal care assistant. Because she was New York-based, and the program was here in Culver City. And so we covered their travel, because I was, like, obviously, we want to make sure that they have whatever they need to be a part of the program. So yeah that's something I'm hoping is becoming more normalized, and other, you know, networks and studios are doing the same thing.

>> Lauren Appelbaum: Thank you. And we have a question from Ryan: are there any programs that have applications open now? And kind of as a followup, how can folks get notified when programs open up?

>> Grace Moss: Yeah, thanks Ryan for the great question. Right now -- currently we don't have anything. We just closed the Writer's program on Sunday. I think the next U.S. program on deck to open will probably be the Director's program. Again, I'm thinking either late this year or early 2025. And for that, we're -- yeah, we're figuring out the criteria for that with the samples. But the best way to stay on top of all the submission windows and when they're opening and closing is on our social media. We're on Insta, Twitter, Facebook, it's @WBDAccess. All one word -- .com -- oh wait no. That's @WBDAccess. And then if there are any of those -- any of you who are outside the U.S., we have WBDAccessInternational. And there you'll get a lot more content on what's happening in Canada and the UK and that as well.

>> Lauren Appelbaum: And then Diana shared that she, as well as, I know, some of my team and others, were at the screening last week for the WBD employees with disabilities, that was hosted by DiverseABILITIES. Diana says it was so great to watch the talented films and can't wait to attend other events also hosted by DiverseABILITIES. Now I know you don't oversee the ERG, but is there anything you could share about the DiverseABILITIES program, whether for WBD employees or programs that they may hold for the community?

>> Grace Moss: That -- that's a great question, thank you for asking. I know that all of those -- a lot of the programming that they do offer year round is open to the community. We're trying to work with them a little bit more to get engaged with a couple other partners as well, like Exceptional Minds, who has done a lot of work with, like, the features team as well. I'll be honest, I don't know too much of the specifics of what upcoming content or programming that they do have. I am a part of that ERG as well. But I know that a lot of their programming is open to the public. So as -- as things are available, events, you know, you all, please reach out if you happen to hear about, and I'll make sure that you all get access or can get more information.

>> Lauren Appelbaum: Thank you. And so, we're nearing the end of the month of October, but October is National Disability Employment Awareness Month. And so something that comes up a lot is, we'll see individuals may find an opportunity here, or an opportunity there, but overall we're seeing that most disabled talent aren't getting enough continuous work to make, you know, a living. What advice can you share with others, whether you're talking to the actual creatives, or even advice that I can then take and then share with other studios, to kind of ensure that disabled creatives can have more opportunities to work? And you know, I think a lot of times there's the issue of, like, disabled folks not even having the opportunity to apply or be seen, and be considered, and how can we kind of ensure that that happens throughout the industry?

>> Grace Moss: Yeah. No, that's great. I think -- well number one, I do think, thankfully, and I don't know, Lauren, if you've noticed this as well, feel like a lot of my peers in the sort of pipeline space at the different networks and studios are, you know, being more intentional about opening up and just providing more accessibility for -- and outreach, I should say, for writers and talent with disabilities for sure. I mean for us, all of our programs are open for everybody, but you know, like I mentioned, we do pay specific attention to the various communities that we don't have enough of, including the disability community. I would say when it comes to creative -- creatives, and this doesn't necessarily apply to just folks with disability, but I would say this to just writers in general, is that there needs to be as robust a portfolio of work as possible, even when it's slow, and even if you haven't gotten staffed yet, and even if you feel like you've got, like, one great comedy sample, and one great drama sample, like, as creatives and folks in this industry, especially those who are storytellers, there needs to be this fuel inside of you that, regardless of if you're staffed or not, you just have this desire to just keep writing. Todd Holland who you may know -- he was the head -- I don't know if he's still the head, but he previously was at NBC the head of the diversity committee at the DGA. And he gave this really great piece of advice, and was like, if you -- for folks in the industry -- and he essentially said, like, if you can get out of this industry, get out. It just totally -- it's really -- it's really difficult. Just do yourself a favor and get out. But if you can't, and you -- there's no, like, plan B, and you have to just, like, continue to chase and pursue this dream, then you might have what it takes to make it in this business. So all of that to say, I think a lot of of it is about the mentality. This idea of, again, creating content. And if you're a director, shooting shorts. You've got, like, a camera in your back pocket, and so there really shouldn't be any reason to not be able to create and build your portfolio. I think that's something that I come across often. And this includes back when I was at NBC. I would take general meetings with writers all the time, and directors, and they would have, you know, when was the last short that you made? And it was like five years ago. Or, do you have another sample, because this exec really resonated with this, is there's something else I can pass along, because they want to read more? And that was it, they didn't have anything else. So while it is a bit of a slow time, what you can control is the ability to create, and just hone your craft, and just take classes, and just continue to, you know, tell these stories, regardless of what's happening around you and those, you know -- the limited resources and funding and all that, so.

>> Lauren Appelbaum: Well I did promise Grace that I would let her go at 12:45 Pacific. [laughs] Grace squeezed us in between many many commitments. So I just want to really thank Grace. I know we have more questions, so I will take a look at them, and folks can also email us, and I can, you know, maybe pass along to Grace or a member of your team to try and get more answers. But I just want to really thank you, and I really look forward to continuing working with you, Grace, for more access programming. And you can look forward to an email from our team with a list of Disability Belongs™ writers alumni --

>> Grace Moss: Oh, fantastic!

>> Lauren Appelbaum: -- who have applied. I actually saw emails flying during this meeting --

>> Grace Moss: Oh, great! Yes.

>> Lauren Appelbaum: And so you will get it -- you will get an email. And for folks that are curious, we don't rank folks. We don't -- we try to be, you know, we're not gatekeepers. If you share that you applied, we're passing it on as --

>> Grace Moss: Yes.

>> Lauren Appelbaum: -- a group of folks. And so our goal is really just so Grace and her team can be aware, hey, these are folks who are connected to us, please make sure that their applications get that extra little bit of look.

>> Grace Moss: 100% And we literally do flag everybody in our database for that, so thank you, I'll be looking forward to that. And thank you to Rachel and Lavender for being our interpreters today as well. I tried not to talk too fast, so [laughs].

>> Lauren Appelbaum: Alright, well thank you Grace.