AS: I’ll do an introductory note. I just want to start today’s recording by saying I’m Allison Seyler and I’m here at the Brody Learning Commons on August 24, 2022, interviewing Sharon Morris on Zoom. We’re doing this as part of the Hopkins Retrospective and Indispensable Role of Blacks Project at Hopkins collaboration. With that, I’ll go ahead and start the interview.

Sharon, could you start by telling me a little bit more about when and where you were born?

SM: Certainly. When you talk to a native Baltimorean, which I am, and particularly of a certain age, you just have to add what part of Baltimore did you grow up in. That’s just part of the culture here. I was actually born in West Baltimore in 1955, so I’m a child of the ’60s.

AS: Wonderful. Then if you could just tell us about your family, so if there’s anything you’d like to share about your parents or if you have any siblings we can also chat about that.

SM: I grew up with both my parents. I had an older sister and two brothers, of whom I was in the middle. My older brother was two years older and my younger brother was just a year younger. So we were kind of like stair steps.

My parents were working class. My father migrated to Baltimore from North Carolina after service in the Navy. He came to stay with his sister, and he worked at the American Standard plant,
making bathtubs. My mother worked at the London Fog factory. She completed her GED, went to school at night to become a med tech, and she retired as a med tech from Rosewood State Hospital.

My parents always stressed the value of education because they wanted better for their children, and I think they were very proud that they were able to see all four of their children graduate from college, which was an experience they didn’t have.

**AS:** What was it like to grow up in West Baltimore? What did you guys like to do for fun?

**SM:** In those days you knew everybody on your block. It was a mix of professionals and working class, like our family. You had to watch what you did because it would get back to your parents. People looked out for you and told when things weren’t going right.

In those days you played a lot outside. There were simple things, things like sponge ball, which I’ve taught my grandchildren how to play, they didn’t know anything about that. You know, tag, jump rope, you had bikes, you had skates. There was a lot of outdoor activity. You also could afford the “hot toys” of the day. I remember when I got my Easy Bake Oven and all that kind of thing.

So it was pretty good. I think overall we felt safe and protected. You look back and there are things that children today probably don’t do, but we were sort of like in a cocoon in a sense. We felt safe and protected. I mean it wasn’t all – you still had to watch out for things and things did happen, but I think overall those were the kinds of things we were allowed and enjoyed doing.

**AS:** Could you speak a little bit more about your experience with segregation in the city? I was particularly interested in how that maybe came into play with regard to education.

**SM:** Well, in Baltimore you went to neighborhood schools. So the schools were a reflection of the neighborhood. Our neighborhood was all Black, our schools were all Black. I think what’s important to understand about that is that we had excellent, qualified, and maybe because of the times, over-qualified teachers. I remember in fifth grade, a fifth grade teacher taught us French. We had plays and operas. We learned Black history. My school, elementary school was the Matthew A. Henson School, so we knew all about that. We learned Black history. So I think because it was a
neighborhood school, that’s what you went to. I believe we, again, had very qualified teachers and a good education.

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Now in the ’60s, I was a little young with the busing experiment. I think that was a little bit earlier, and I think in Baltimore it certainly wasn’t as extensive as it was in other places. So anyway, I didn’t have that drama of being bused out of my neighborhood to the other schools. I mentioned that my mother was very big on education. So I was a good, conscientious student, I was always in accelerated classes, I skipped a grade, I was 16 when I graduated high school.

*AS:* I guess then at that point, once you’re done in high school, you sort of start shifting to college. So could you talk about your college experience? I know you attended an HBCU or Historically Black College or University. So what do you remember about those days? What would you want to share about those days?

*SM:* Yes, I attended Morgan State University. My experience was probably a little different. I was on a Senatorial Scholarship, I was 16, and I was a commuter student. My father I remember thought I was too young to be on campus, so I did not have that dorm experience. Also, believe it or not, by that time I had met my husband to be — I knew who I was going to marry. So I wasn’t dating or socializing.

My experience was pretty much studying and trying to finish as soon as possible. I finished in three and a half years, in December of that year, so early, and I graduated summa cum laude.

*AS:* I’m going to ask you an unprompted question. Did you join any groups like a sorority or anything like that while you were there?

*SM:* No, I did not. And actually, it’s interesting that you ask me that, because one of the things that I’m doing in retirement now, is my sister was a founding member of her chapter at Coppin in the ’60s. Because I wasn’t involved in the sorority life, I really had no idea of the sisterhood, the rituals, what it means to be in a sorority. But my best friend, Lisa, did join a sorority at Coppin, and it was through her that I started to understand a little bit more of what that was like.

My friend, to make a long story short, passed in 2021 and I was determined that the Deltas would know about this, so that whatever
– you know – so when I contacted them about Lisa, I asked them, my sister passed in 1989, and again, neither my mother nor I knew to contact people and what would flow from that. But from working with Lisa, they were planning an Omega Omega service on her passing. So I told them about my sister and they put me touch with her line sisters. So right now, 33 years later, we are planning her Omega Omega service for my sister.

So no, I didn’t join a sorority. I missed out on that, although it’s never too late, so who knows. But yeah, I got a much better understanding of what that means and what that’s like.

AS: Yeah, that’s pretty amazing. It’s definitely a community and just like a supportive group that kind of helps you through that college experience, and then even later in life it sounds like, so that’s really neat.

I have also always kind of been curious if you have – if you always knew that you wanted to be a librarian or if there was a moment or a person that left an impression on you, and that that was the career that you wanted to pursue?

SM: No, my major in college was education. I was going to teach elementary school. I still have – I developed early this theory about librarianship. I think children librarians may know they have a calling or that that’s kind of what they want to do, but I kind of feel that the majority of us kind of just fall into it, which is kind of what happened to me. So, when I got married in December, my husband was in law school at Yale in ’75.

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In those days, teachers had to be licensed in each state. There was not a national teacher’s license. So I had to take a test in Connecticut in order to teach, so I was waiting to take that test, and I was offered a job as a spouse, a spousal job in Yale’s library. So I took it! My first job was actually filing catalog cards. They had a huge card catalog. It filled a big room. I moved on to cataloging books. I think at the end of our stay in New Haven I was in the social science library.

I just decided that, since I hadn’t been teaching for the three years that I was there, that librarianship, it wasn’t bad. It was interesting. It had some very – you know, different things that you could do. Since I had that experience, when I returned to Baltimore I did decide to pursue my librarianship degree.
I was awarded a scholarship to attend the University of Maryland. The school was called CLIS then, the College of Library Information and Science. So that’s what started me on that path to librarianship.

AS: That’s so interesting. I didn’t know that about you. This is probably a more difficult question, but I am curious, especially given all that you have gone on to do in your experience here. Could you tell me what your professional experience has been like at Hopkins as a Black librarian? I know the library is not the most diverse place to work, so I’m sure that that’s made or has been impactful in your time here.

SM: Yeah. When you’re one of a few, you do seek out the friendship and association with other Black folks. So, I think when I started there was one Black manager, outside of HR, in the preservation department, Regina Sinclair, and we were friends. I think it was after her departure I was really happy to learn about the Black Faculty and Staff Association, and I readily became engaged in really a range of very interesting and challenging activities and projects.

Black staff here in the library in some units did have issues with supervisors, and we tried to get the library to work through some of those issues. I was chair of the library’s Diversity Committee, the first chair, and that was in the early 2000s, I think.

What we tried to concentrate on was seeing the value of folks who were not necessarily given the opportunity to show their value in the positions that they had. So we piloted an initiative that I want to talk about called the “EWI,” the Entrepreneurial Work Initiative. The goal was to expand staff participation in important work of the library.

The project enabled those people who usually weren’t in management positions or had management experience to propose work projects that the staff member was free to manage as an “entrepreneur.” EWI, as we called it, was designed to – because I’m big on acronyms [laughs] – was designed to foster professional growth, expand project management opportunities, and spark creativity and empower and engage staff in the goals of the library.

So the project had a pilot year, but it was not continued, and my assessment of that was that library management was not
completely open enough for new ways to work or new ways to look for value in its staff.

That very first project, Martha Edgerton actually had the winning proposal, and she proposed a workshop on book art. This was national because the participants were from all over, I’m not in their fields, so I don’t remember the expert who was actually teaching that, but she developed that, she planned that, it happened. Again, it was an entrepreneurial opportunity gave all sorts of experience and it was very successful.

Also, as a Black librarian you do your own work, but, you have to deal with the fact that there are not many other Black librarians.

A Black librarian contacted me and said that she had an interview here, but that she did not have a good interview experience. She felt people were kind of going through the motions, she didn’t feel particularly welcome. So in response to hearing that, what I started to do was to reach out to other Black librarians in the area that I knew and we formed a group of Black librarians. We wanted to just like share job postings, insights for going to this interview, what department was it in, those kinds of things. So we offered those kinds of insights.

Then even just to talk about our difficulties in the profession and to seek solutions, and really kind of just to get to know each other because there is isolation. So this was a way of trying to break down that isolation. But that informal group has existed over the years, we’ve made some good friendships, and now we have actually become the Black Caucus of the Maryland Library Association, and I’m serving as its first president.

Over the years, too, one of the other things that I’ve sought out and was fortunate to do, I gravitated to the Black Faculty and Staff Association, and have been able to lend my librarian skills to exhibits over the years. I kind of feel I’m a closet archivist because I do like that kind of work.

Through the Black Faculty and Staff Association we produced some exhibits over the years. The 100th anniversary of “The Souls of Black Folks. We had one “Brown at 50,” one on the Black Power Movement. And more recently, again, using the archives here, we worked with Dr. Mott in the Center for Africana Studies on an exhibit called “Freedom Papers,” and we used the archives to
find words and stories of Black people to illuminate their own assertion of freedom. I really think that doing this type of work contributed to my longevity here at Hopkins.

AS:

Yeah, definitely. I would describe you as a mover and shaker, for sure. I wonder if you could comment on – I know you mentioned a little bit about Hopkins’ library leadership and their maybe hesitancy to change. But could you comment on how you have seen the libraries change over the years? That could also apply to how you have served your students over the years and their needs changing as well.

SM:

Well, I think what occurred to me first, and then I’ll try to fold in what you mentioned. Honestly, we still have few Black librarians and Black staff in managerial positions, so that hasn’t changed.

But what I have seen is more a recognition that you don’t necessarily need a second Master’s in a subject field to be a good contributing, creative, and successful librarian here. There’s also been more of an openness to experience in public libraries, which in the scheme of things – you know, there’s still never a sizable number of Black librarians, but in the scheme of things there is a sizable number of Black librarians in public libraries.

I have seen that [public library] experience is being valued and welcomed, and that’s sort of been a change over the years, because when we started the subject specialist, the Master’s or Ph.D. or something else in the field. I don’t know. The way the students work and the kind of help they need – I mean it’s helpful to have that background, but it’s not necessarily – there are other ways you can help your patrons. So that’s one kind of change that I’ve noticed.

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Then the librarian’s role change, I think one of the things – I mean obviously technology plays an important part, but I remind people that librarians have always had computer skills. When the computer revolution kind of started we were there, transferring from card catalogs to online catalogs and things like that. So we’ve always I think been on the cutting edge of technology.

So even though the specific technology changes over the years, I think librarians have an interest and we manage to keep up with it, if not be in the forefront of it. But I think what’s not changed is understanding what people need and being able to help them
navigate with the current tools that we have no matter what those tools are.

AS: Yeah, I like to think of it sort of like puzzle solving. It’s a very puzzle solving type discipline. You work with your patron to sort of figure out exactly what it is that they need.

So I also really would love for you to tell me about another project that you created at Hopkins. Could you tell me about the Indispensable Role of Blacks at Hopkins project and how it got started? Maybe let me know who some key movers and shakers were for that program. Then maybe even if you could comment on whether or not there was resistance from the administration or maybe even just generally, like Hopkins culture when the project was created.

SM: The project started in 2003. When the president of the Black – I believe she was president of the Black Student Union then. Her name was April Land – asked Joyce Mason, who was a Black staff member who worked in cataloging, but she was in and out – or about in the library and pretty visible. But the question to Joyce was what was the library going to do to honor Black History Month that year?

Joyce told me about it, and we brainstormed with a circle of other Black folks, including my husband, who is a civil rights lawyer. He’s particular interested in public policy, affirmative action, diversity as being critical to excellence in any workplace, and you know, we’ve had conversations about this all throughout our married life.

So when April approached Joyce – mind you, I think this was like in January – it wasn’t months before Black History Month. But what we did know was that we didn’t want to do anything hastily, and we didn’t want to do anything that would just last a month. I believe we were cognizant of an earlier protest from the Black Student Union at the library over an exhibit of the Birney Papers during a previous Black History Month.

So in conversations with folks, we decided to do something long-term, and then try to work with the BSU and get them involved in it, so it would probably be something that they were also involved in. We worked with the Black Faculty and Staff Association and also Black faculty. We also started to work with Black alumni groups, notably the Fred Scott Brigade. I think Fred Scott himself told us about that group of Black alums that was named in his
honor as the first [Black] undergraduate to graduate from the university.

Within the Fred Scott Brigade, they had their own historian, \[laughs\] to a certain degree, Dr. Barbara Wyche. She was just so knowledgeable about Hopkins and its history because she studied it and she’d been in the archives.

She knew the specifics of Johns Hopkins’ will. She was particularly interested in the Colored Children’s Hospital and what happened to that. And she talked early on, before any of these books or stories about Henrietta Lacks. Anyway, I just really enjoyed working with her. One of the things we decided to create – again, it was a project that explored the history of African Americans here at Hopkins. We had a timeline, and again, Barbara was really instrumental in helping us pinpoint certain things.

Also, in that first project, we worked with Dr. Franklin Knight and Dr. Melanie Shell-Weiss to recruit students who interviewed for course credit Black faculty and staff who had made considerable contributions to the university. And those stories and the timeline, we created a website and then housed that material. That project was active from about 2003 to 2008.

The students really enjoyed doing it this way. I think the model, it was hard to sustain it, with the professors having to teach and publish and do this. I think it was hard to sustain. We heard from the students who participated in it how great an experience it was for them, and how they were excited to document some of these achievements. So that’s how we decided to handle working with Black Student Union, and on a project that would be sustainable or something that would last longer than a month and stick around.

AS:

Yeah, it’s super-helpful to hear too about the different folks who initiated it or who were sort of like driving the questions about what are we going to do. I know personally, just from my own experience, that the project has really grown. I guess that project inspired a larger project that just recently celebrated an anniversary. So I wonder if you can tell me about how the project has grown. I know there’s exhibits online and some in person, as well as annual inductions of new members to the Indispensable Role of Blacks. So could you speak about that?
Yes. So the second phase, I call it the second phase of the project, began really in 2011 and 2012. The president of the Black Faculty and Staff Association during that time was Debbie Savage. Debbie asked President Daniels at our annual meeting with the president or brought up the fact that visitors only see white males on walls, and what message that was sending to prospective students and parents.

President Daniels listened, and we started conversations on what we wanted to see done or what could happen to sort of change that picture. So again, some brainstorming and I was involved with that early group. What we decided to do or what made sense was to pick up where that History of African American project left off and expand it, because through the earlier project, the History of African Americans, we had stories, we had names already.

So we decided we would start with a website, feature profiles that showcase Black excellence. There was a committee that included folks from the president’s office, development office, BFSA, and other folks have contributed names. I think we started with about 45 profiles. They were professionally written and added to the website. That first year we also had a physical exhibit that traveled to different campuses, to sort of promote going to the website to find out more.

Each year, and this was from the beginning, each year our process was to add more names through a nomination process, so that we could involve the greater Hopkins community.

So, again, I think we started with maybe 45 to 50 profiles. We added a little each year and now I think we’re up to 84 profiles. Then we also did expand to the walls. So we have nine portraits on walls around the different campuses.

I don't think that there was really much resistance to it, but I don't know. When I look at it, I think there’s probably more monetary support that could go into it. I think that’s something we’ll deal with – over the years we’ve had conversations around that and I think that may change a little bit. So I don't think that there was – I wouldn’t say there was active resistance to it. There was support, but I think it could still be – more support could be helpful.

Yeah, I think that there could always be some leaning in or better focus or emphasis in those places, and funding is a key thing to make these things happen, especially because it’s an added part of
your job. This is not something that was in your job description to begin with. So I think that’s important. Thanks for telling me about the IRB.

Obviously you have deep roots into BFSA as well, and you’ve worked extensively with the Fred Scott Brigade, and then also the Society of Black Alumni. Could you tell me a little bit more about these groups or your experiences working with them? I know there’s been a little bit of archiving on your part as well. So if you could talk about that that would be great.

**SM:**

One of the things through this project, we’ve met many folks and we’ve made good friends, good and lasting friendships. I’m an honorary member of the Fred Scott Brigade, I go to the annual dinners [hosted by Michael Smith, one of the founders of the Fred Scott Brigade since 1997]. I’m on their listserv. They are an impressive group, Ph.Ds, doctors, and they’re pretty proud of their pioneering role in diversifying the university, and the contributions they’ve made through their professional lives.

I also want to note that they are critical of Hopkins’ progress, particularly with faculty. They do work to improve the Black students’ experience. They do some mentoring. They fund things. So I think it’s pretty impressive group. And I’m glad – if not but for this project, I would not have been working with these great group of folks.

**AS:**

Yeah. I think it’s like they are memory keepers and they’re doing memory work, so they continue to share those stories, which has been real helpful for me too.

I know you mentioned for the first African American History project working with the Black Student Union. Is that something that continues? Have you worked with them on other things or other projects?

**SM:**

Not as much, and I think that is an area for growth for this project. I mean, again, like in the early days, we brought the students to do the interviews, and they’d had a good experience that they documented and told us about. But when we moved away from that model, and in fact that traditionally anyway, our ceremony is in June and they’re not even here on campus. So I think the student participation is in the area of growth for that project of really how to involve more students. Again, you get student turnover. You get a new president, you get a new this. But I think we’ll be working with them on a history project for the Black Student Union. So that
will be one area where we get involved in. But yeah, I guess I kind of see that as a future growth opportunity for the project, not so much returning to what we started with, but to involve more students I think would be really good for the project.

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AS:

Yeah, and I know that a former president of the Black Student Union was just inducted this past year into the Indispensable Role of Blacks. So that’s a great sort of continuation, and he actually was one who donated some BSU records to the archives. So we’re trying to make those connections, too.

So is there anything that you’d like to share or reflect about your critical role in uplifting your voice and experiences of Black staff, faculty and students at Hopkins? A lot of this work could not have happened without your efforts, so I want to just offer you a moment to reflect there.

SM:

I am immensely proud of the work of the Indispensable Role of Blacks and the earlier project, the History of African Americans. It is gratifying to have an idea, collaborate in a way that we did, develop it, see it grow and expand.

The focus on black folks I think is particularly important at Johns Hopkins or in white institutions. It’s important to recognize and associate talent and excellence and value with Black faces, which is what our project aims to do.

Institutions too frequently have a capacity to marginalize and trivialize the accomplishments and contributions made by people of color. We’ve had numerous examples from my work at the BFSA. They had an equity committee and we would hear stories or try to work with people who felt that they had been passed over, not even considered for promotions.

Then, again, we just still look at the statistics that we have now, that 85 percent of the service positions are held by people from underrepresented racial and ethnic groups, just 20 percent in managerial, and 19 percent in executive administrative roles. So I have found it affirming to grow the project, and hopefully continue to work to undermine that capacity to marginalize by making these contributions and accomplishments of people of color compelling, and too compelling to obscure.
I was fortunate in my position to be able to devote the time to this project, as you mentioned, during work hours, but many, many hours outside of work as well. Others in the library were restricted from these kinds of creative activities and applying their talents if it wasn’t directly related to their positions. So I do feel fortunate in that I was able to work on this project – as my friend Debbie Savage would say, while also doing my “day job.”

Also, I would be remiss if I didn’t say, I was very fortunate to work with some wonderful people and my co-chair over the years, Anita Norton. Even though I’m retired, she’s continuing it on and sustaining the project.

AS:

Thanks. I think we touched on this a little bit, but I would just like to add it in case there’s anything you wanted to – or anything else you wanted to share. But could you talk about any challenges that you faced during your career? That might be kind of harkening back when you mentioned about being sort of this Black librarians’ group. I don't know if there are other challenges that you’ve experienced.

SM:

I think trying to have the library live up to its principles had been a challenge. We talk about communication, we talk about transparency, and we talk about understanding why the workforce needs to be diverse. These have been issues.

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I’ve mentioned Black staff in the library feeling marginalized and dismissed and not given due consideration. And I do feel that this has happened to me. I was manager of the D.C. Regional Libraries, and those libraries were closed. I don’t feel that the library gave due consideration to all the options that were available or that could be developed by talking to staff. There were concerns I think for me, for the financial model that supported those regional libraries. I don't feel that that was really listened to or worked through, or my observations or insights I don't think counted.

I think because we’re hierarchical, that effected communication and collaboration. It’s hard in a hierarchical structure to have those two things really work the way that they’re supposed to have. I think people are used to making unilateral decisions and that’s what happened.
I also think that the new D.C campus being built, that there was not much consideration of what role that I could play in the planning of those library services, and the needs of the students and faculty that I’ve supported since 2009. So I think these have been challenges, they’ll remain challenges. But I think effective communication, collaboration, and getting diverse views and opinions is still something that we struggle with.

_AS:_ Thanks for sharing that. Obviously, you mentioned how gratifying your work on the IRB is, but I also am really curious if there is something in particular that you’re proudest of in your career.

_SM:_ I still think the IRB project is at the top of the list, but I also – I mentioned that I managed the D.C. regional libraries. When I started in that position, it was a new position. I applied for it and interviewed for it, I did presentations and things, and I did get it. But I think the faculty and the students, and particularly the online students, because in those schools is where the online was really happening, they didn’t know they had a library with services and support, and I feel that outreach was a really big part of my job, and I think that the outreach with faculty and students started to change that picture, and they were aware and making use of these library services.

I think that throughout my career, I think when I saw a need I was able to develop the idea and see it through. I think that has been something to be proud of. Another example of that was the “Avoiding Plagiarism” project that started in 2015. So I had the idea that this was a role that the library could play, helping students develop these skills. It also helped with accreditation and seeing that the library had a strong role in this area.

We worked with an excellent instructional designer over the years, and over the years over 25,000 students have taken that course. It’s in reboot now or it’s getting ready to – it was retooled. That was kind of my last big assignment, working on reboot of that and a fresh look [with Hilda Rizzo-Buzack]. So I think that would be a highlight. But again, just the idea that you could see that need and do what you needed to do to develop it and implement it, I think was something that I’ve been proud of.

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_AS:_ That’s a ridiculous impact, too, to have that many students take that course, that’s a huge impact.
Just circling back to something you mentioned earlier, is that you are now retired. So I wanted to ask you what you’re pursuing in your time now that you’ve finished with your more official roles here at Hopkins. I know you’re still talking to Hopkins folks pretty regularly. Are there any personal hobbies or personal adventures that you are focused on or planning in the next few years?

*SM:* Well, I’m focused on family – I have two grandchildren. One is a four-year-old, so she’s keeping us really busy. I’m also interested in trying to get back to some genealogy research, so I’ll be excited about that. Then I mentioned already the project about my sister that I’m working on with the Omega Omega Service. I’m excited about that.

Then as you mentioned, I’m still involved with the Indispensable Role of Blacks. Anita and I are creating a manual and making sure that the project can be sustained, and people can just pick it up and at least what’s happened in the past and how you move forward and that kind of thing.

Through the Fred Scott Brigade, I’m also involved in the building naming ceremony for Fred Scott. I mentioned too that I’m the inaugural president of the Black Caucus of the Maryland Library Association. And there is quite a bit to that role. There are monthly meetings, growing the organization, professional development planning. It’s pretty busy right now.

Then also now – I really only plan to be doing that for a year, because part of the role or the duty right now is elections and getting officers to move forward. So, I’m hoping that that will be done after next May. So yeah, I feel quite busy.

*AS:* Yeah, I didn’t think it would be long before you were volunteering for something. I also just generally like to end my interviews – those are all the questions that I have for you today – but just by asking if there are things that you’d like to add that we didn’t talk about or anything that you’d like to elaborate on as we sort of close the interview.

*SM:* I think we’ve covered quite a bit. You know, once you start to name names [*laughs*] you don’t want to leave anybody out. So I just want to thank everyone who’s been involved with the IRB project, the BFSA Presidents over the years, the faculty who helped with the exhibits and some of the other special projects that BFSA has been involved in over the years, and the various
committees that I’ve worked with, because my style has been collaborative and we collaborated with a lot of people.

About the IRB project, I think one of the things about that project, I feel that it will always have some type of relevance. Even as we make progress and we’re more inclusive and we’re more diverse, through the IRB project, we accomplish those goals of Black excellence and that not being a hidden thing or something you have to uncover. We will still through that project now have a good historical record of the interactions of Blacks at Hopkins. So I hope it’s got this lasting impact, even into the future. Again, I feel very fortunate in having been able to work on that and have had a satisfying career here at Hopkins.

AS: Thank you so much, Sharon, for sharing all that with me. I really appreciate your time. I’m just going to stop the recording.

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