

An Amistad Listening Tour 2.0

February to October, 2015

A collection of ideas on Amistad’s mission and governance, programming, operations, and fundraising from 80 in-depth interviews by Kip Bergstrom with New Haven, New London, Bridgeport and Hartford municipal officials and community leaders, with experts on non-profit management, tall ships, and K-12 and higher education, and with modern-day “Abolitionists” working on the many contemporary analogues to the Amistad story. The ideas are also the result of six “Discovering Amistad Roundtables” with Amistad site curators, historians, educators and other Amistad storytellers. The document also includes detailed notes and summary ideas from presentations at a September 24-25, 2015 conference in Providence entitled *The New Tour: Innovations in Place-Based Storytelling*.

Second Edition
October 2015

Note on the Second Edition

I published a first edition of *An Amistad Listening Tour* in June 2015 at the 46 interview mark. I conducted another 34 interviews over the summer and early fall. Those interviews, and the ideas extracted from them, appear in red type in this second edition, along with notes and extracted ideas from five Discovering Amistad Roundtables convened over the summer and early fall, as well as the insights of presenters of a recent conference, *The New Tour: Innovations in Place-Based Storytelling*.

Almost all of the new material is in the section entitled *Ideas about Programming*. The first edition of *An Amistad Listening Tour* helped to shape the mission of the new organization, Discovering Amistad, which was incorporated in July 2015, and which, as its name suggests, will focus on helping adults and children in Connecticut and the region to discover the Amistad story and its implications for the present day. It will do little or no sail training and out-of-state voyaging, essentially a complete course reversal from the past use of the ship. It is a story with a ship, not a ship with a story. That fundamental direction has been decided. The next steps are to develop a strategy and programs to implement the mission, hence the focus in my interviews over the summer and early fall on probing for ideas and alternatives on programming, particularly how best to engage the k-12 schools in Connecticut.

Though I did not conduct additional interviews related to the section entitled *Ideas on Operations*, much has happened in that area since June. In September 29, 2015, the State Bond Commission allocated \$620,000 of bond funds to enable Discovering Amistad to purchase the *Amistad* from the Receiver (which closed last Friday, November 6th) and to make repairs to the ship by spring 2016 that will enable it to attain US Coast Guard certification to operate under sail with passengers, rather than simply as a dockside attraction vessel. The ship has been moved from New London to Mystic Seaport, where renovation work has begun.

As Jim Ehrman of Love146 put it, this document is a collective voice, rather than a collective shout. There is remarkable consensus and complementarity among the interviewees, which this work has revealed to be a passionate and wise group of potential partners for Discovering Amistad in helping children and adults to discover the Amistad story, and through that discovery, to be inspired to take informed action today.

Thank you to all of the interviewees and Roundtable attendees. This has been a deeply inspiring experience for me personally, and has produced a body of ideas that I hope will be helpful to the Discovering Amistad board as it develops its strategic plan this fall.

Kip Bergstrom, Amistad Project Manager
Connecticut Office of Policy and Management
November 12, 2015

**“One person with a belief is a social power equal to
ninety-nine who have only interests.”**

John Stuart Mill, 1861

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Top 10 Ideas

1. **A story with a ship.** The Amistad is a story with a ship, rather than a ship with a story. It is in the Amistad storytelling business, not the tall ship sailing business. There is a cresting wave in the popular culture about the power of storytelling. Amistad should ride it. As its name implies, the new organization, Discovering Amistad, should focus on helping children and families in Connecticut and the region to discover the Amistad story and its implications for the present day.
2. **Part of a larger freedom narrative.** The Amistad story is the heart of a larger American freedom narrative of self-emancipation and the confronting of oppressive power structures; a story that resonates equally with groups as different as the Sons and Daughters of the American Revolution and the Sons and Daughters of Black Panthers. It is inspiring as a moment of triumph for freedom, as a successful partnership among blacks and whites in social justice, and as a model of individual and collective leadership. It speaks to the still unresolved issue of race in America, the persistence of slavery/human trafficking in our time, and the meaning of citizenship.
3. **An outstanding platform for learning through discovery.** The newly adopted Elementary and Secondary Social Studies Frameworks represent a golden opportunity to bring the Amistad story to the K-12 schools. It's not about telling the Amistad story; it's about enabling kids to discover it. The Amistad story is a story of self-emancipation and agency. Young learners need to exercise agency generally, but particularly in discovering this story. Need to teach our kids to be their own collectors of stories of their own history and the history of their places. Otherwise, they're just getting someone else's version of history. Kids need to learn to assemble the pieces themselves and discover on their own what they mean, including using the window of history to illuminate today's world, and to take informed action it. History is an active pursuit, not a passive one.
4. **Year-round, land-based educational programming.** The programmatic reach of the Amistad needs to be scaled via year-round, off-vessel, land-based educational programming, and further extended via digital media. This will increase the impact and the financial viability of the vessel. However, the problem with education programs is that they are largely breakeven. But this helps with foundations, because they like organizations that have a larger impact. They are more likely to invest in your overhead if you are serving a large versus a small audience.
5. **Fundraising and community engagement: two sides of the same coin.** The key assets of the *Amistad* are an unwillingness by the State to walk away, and a deep passion for the vessel in both New Haven and New London. This passion and engagement needs to be spread statewide. This will also extend its potential fundraising base. Need a broadly shared sense of *ownership*. Not just buy-in. **At the end of the day, the programs of Discovering Amistad need to be able to attract**

individual, corporate, foundation and public funding sufficient to sustain the organization. This may require that the focus be expanded over time to embrace the larger American freedom narrative beyond the Amistad story.

6. **Collaborate with the other Amistad storytellers.** There are extraordinary opportunities to collaborate with the existing organizations who are telling parts of the Amistad story. They are willing and eager to help. These sites tell the CT part of the Amistad story—the landing in New London, the imprisonment in New Haven, the trials in Hartford and New Haven, and the wait in Farmington after the Supreme Court decision, as the Amistad Africans raised funds for their return. Need to use the ship to tell the parts of the Amistad story that happened outside CT—life in West Africa before capture, the Middle Passage, the revolt off the coast of Cuba, and the zig zag sail up the East Coast of the U.S. Kids identify more with the pre-CT part of the story than with the CT part of the story. The ship is the best way to bring these other elements into the Amistad Experience by CT kids and adults.
7. **A staircase of programs at multiple grades.** Eighth Graders are a particularly interesting opportunity because they are studying the emergence of an American national identity at the same time as they are beginning to explore their own identities as adolescents. However, a multi-grade, staircase curriculum, where one unit builds on the one before, is better than an exclusive focus on the eighth grade. There is a promising opportunity to use the production of video content by students as a central learning tactic, exploring the Amistad story while exploring individual identity...starting with 8th Graders, but then accelerating through high school and college. In a media sense, Amistad should be a producer rather than a programmer, a platform for others to create content.
8. **Teachers are the high leverage players.** The reach of Discovering Amistad staff and staff at the CT Amistad sites needs to be extended by broadly and deeply engaging K-12 teachers in the classroom in inquiry-based projects with Amistad source materials, objects and places. This requires an accessible, searchable digital database of source materials, as well as a body of activities, lessons and projects which teachers and their students can use to discover the Amistad story and its implications in the present day. Field trips to the ship and at the sites could serve as a either catalyst or a capstone for classroom activity.
9. **A learning community.** Typically, cities, states and large non-profits try to get bailed out of their responsibility to create sustainable museum programs by engaging flashy exhibition developers. It doesn't work. Maybe you get a four-year run, after which the exhibit becomes tired, and then the money's not there to do it again. What you need instead is a core group of people who own the story and continue to explore it and develop programs around it over many years.
10. **An immersive experience.** There needs to be a short, compelling multi-media telling of the story that can be used on the ship and at the sites for brief family visits and as an introduction for students.

Ideas about Mission & Governance

“Discovering Amistad is a new 501(c)(3) educational organization that will provide full year programming on its tall ship, *The Amistad*, in classrooms, and at historic sites of partner organizations. It will enable children and adults in Connecticut and the region to discover the story of *The Amistad* and its impact on Connecticut and the nation. Importantly, Discovering Amistad will provide learning opportunities for children and adults to discover the relevance of *The Amistad* to today’s world.”

Discovering Amistad Mission Statement
July 2015

[NOTE: Most of these ideas about Mission and Governance came from the early interviews and were shared with the Amistad Advisory Committee, which created a new entity, Discovering Amistad, in July 2015, whose mission is stated on the previous page. From the very first interviews, there was consensus that Amistad is “a story with a ship” rather than “a ship with a story.” From that important insight, all else follows.]

THE NEED FOR A PLAN TO REBUILD TRUST

- Like they had to do with Twain (embezzlement) and Stowe (invisibility).
- Go overboard on transparency.
- Take baby steps in programming. Low key, unpublicized at first. Work out kinks. Engage community volunteers.
- Need a spokesperson to get ahead of media coverage.
- Get communications help, e. g., get someone on the new board with a communications background and/or get pro bono help from a good firm.
- Create a task force with the specific assignment to create a trust building plan. (Task forces work well for busy people.)
- In general, the new board will need to be much more active and engaged at the beginning than they will need to be over time, if Amistad is successful, sustainable, and has a strong staff and board.
- The plan developed by the Advisory Committee and the ideas collected through these in-depth interviews will be invaluable to the first management team of the new organization. It's Step 1 of rebuilding trust.

THE NEED FOR A STRONG BOARD

- At the beginning, Amistad America had as much as \$1 million per year for several years in federal earmarks that enabled the Amistad America board to put off developing a clear mission and sustainable business model and broad private donor base.
- It happens all the time with tall ships that there is initial enthusiasm that dissipates over time. The challenge is to create a sustainable business model that can survive the vicissitudes of various funders.
- The critical assets are the commitment of the state not to walk away, and the passion for the ship in both New Haven and New London. This passion needs to be

extended to other parts of the state. Need a broadly shared sense of *ownership*. Not just buy-in.

- The three-legged stool of board membership: philanthropic leadership, intellectual energy and business acumen.
- There should be a two-tiered structure for the board: a working board, dominated by people with business acumen, and an honorary board of people who can open doors for fundraising (typically they do not make the ask themselves). The working board meets monthly. The honorary board meets annually.
- Make the reinvention of Amistad socially fun for those who are driving it.
- Some boards of non-profits forget that they are running a business and have to keep expenses below revenues. Often business people on a non-profit board leave their business acumen at the door, as business people can think the circumstances of non-profits are different enough – and unfamiliar enough – to limit their speaking up. Non-profits should be thought of as “mission-based businesses.”
- There was never really an accountability system for Amistad America. Staff was accountable to the board, but who was the board ever accountable to? And it was not just that the State wasn’t paying attention in an oversight sense; it also wasn’t cognizant of the effect of its granting delays on the cash flow of the organization. AA had to borrow in part because the State was a slow payer.

THE NEED FOR A CLEAR MISSION

- **Focus.** Need to be very clear in mission/purpose/benefit. Agree upon and focus on a course of action. There are many possible directions. Choose one based on the framework of the mission.
- **A Merger of Two Organizations.** Amistad America was formed by the merger of two pre-existing organizations: Amistad Affiliates and the CT African American Historical Society. Amistad Affiliates was a nationwide partnership to tell the Amistad story in the public schools, formed by Warren Marr, who had served as the editor of the NAACP magazine, *Crisis*, and co-founded the Amistad Research Center at Tulane. Marr had the idea to build a replica of the *Amistad* in 1976, inspired by the Bicentennial OpSail tall ship parade in NYC, but he was unable to raise the funds to do it. The CT African American Historical Society was chaired by George Bellinger, a prominent member of the Bridgeport African-American community, who became the first board chair of Amistad America. Marr played a less active role in Amistad America due to failing health, but his son served on the first Amistad America board. Warren Marr’s and George Bellinger’s vision/dream (not just tied to

the ship) was “The End of Racism” ...I.e., efforts to end it in our time, rather than to suggest it has ended. This was part of a larger attempt to change American culture. The mission statement of the new organization, Discovering Amistad, is in many ways a return to this original vision.

- **Early Mission Conflict.** At every point in Amistad America’s history, there were multiple points of view of what it should be doing, no matter its stated mission. There was always a division on the Amistad America board between a group that was program/education-focused and a group that was ship-focused. The former group thought of the ship as a floating classroom. Some felt that Mystic Seaport’s involvement tended to push Amistad America to be about the ship, versus the education mission. One example of conflict: There was a blowout on the AA board about adding bunks to make it work better as a sail training vessel, at the expense of exhibit space.
- **Construction of the Ship.** Construction took 27 months. The cart was put before the horse. Funding was decided upon before the ship was designed. Designed to be well-built, ocean-worthy and historically evocative. **Was not designed to be a sail training vessel.** Was designed to move port to port to tell the story and to be a potent symbol of the story.
- **Going for the Big Splash, Versus the Long Slog.** There was a tendency in the early years of Amistad America to be visionary and aspirational, versus practical and incremental. To some, there was also too much of a focus on Sierra Leone.
- **An Early Focus on Voyaging.** As implied in the name Amistad America, the organization always had a focus on out-of-state voyaging. In its early years, the *Amistad* sailed with the tall ship fleet through their four-year cycle of port calls to the Northeast, Southeast, Gulf Coast and Great Lakes. The ship was a rock star. Made many port calls, including Boston, New York, Baltimore, Charleston, Miami, Detroit and Chicago. They had 25,000 people cross the deck in Chicago. Amistad America put together an Amistad Port Guide for communities who wanted her to visit. They charged \$37,500 per week, plus hotel rooms and meals for the crew, plus \$5 a head for the deck tours. The \$37,500 was paid 1/3 upon agreement, 1/3 one month in advance of arrival, and 1/3 on arrival. A port call was like a rock and roll road show, including selling retail merchandise. AA worked with the host community in each of the port calls on fundraising strategies for the port call, and to bring the Amistad curriculum to the local schools before and after the *Amistad’s* visit. When a community heard the story, they really got on board. In most of the port calls, African Americans, and African American neighborhoods, represented the majority of participants. Often, workshops were held in low income, black neighborhoods. E.g., AA worked with organizations in Anacostia prior to the

Washington, D. C. port call. In short, AA developed a model for how to effectively tell the story, engage local communities, and earn fee income through port calls, but never developed a model for how to earn fee income through CT-based educational programs. **However, everyone knew that the *Amistad* would never have the capacity to earn enough fee income from port calls and day sails to pay for herself. She would always require state subsidy and other grants and donations.**

- **Voyages to Sierra Leone and Cuba.** These were trips Amistad America always wanted to make. The reception of the *Amistad* in SL was overwhelming. The Amistad story is very much alive in SL, at least at a meta level. For example, the image of Cinque is on the largest denomination SL currency note. There was also a visceral response to the *Amistad's* arrival in Cuba. At least for some, the problem was not that the *Amistad* went to SL and Cuba; the problem was that Amistad America lost money on the voyages. But, the transatlantic voyage might have paid for itself had the captain not diverted the ship to the Azores and missed a series of port calls in the UK where AA would have earned \$250,000 as part of the 200th Anniversary of the abolition of the slave trade in 2007. Also missed an important port call in Dakar, Senegal on the way back from Sierra Leone.
- **Sail Training.** A port call to Bermuda might have been the pivot point in the evolution of the AA mission towards a greater emphasis on sail training. The idea was to help create a more diverse crew for the *Amistad*, and a larger base of black sailors in Bermuda. The whole Bermuda port call was a massive fundraising challenge for AA. Ironically, the partnership did not materialize. Partners were to have included Bermuda Department of Tourism, Royal Bermuda Yacht Club, the West End Development Corporation, Bermuda Sloop Foundation and the ACE Foundation. From the 70's through the 90's, many tall ships were viable financially on fee income alone. But costs of operating tall ships rose disproportionately to the ability to produce income. Meanwhile, the market for sail training has shrunk. Sail training is a very narrow market, and a very expensive market to serve, and one for which the *Amistad* is not well configured. And why would the state care about funding sail training with its money? In discussing Amistad with legislators, they would want to know how *Amistad* relates to their constituents...e.g., via educational programming accessible statewide...or if it's an attraction, they need to know that if they are on vacation someplace in CT, that's where she'll be.
- **Getting to Great.** Part of getting to great in a student or visitor experience is what you get rid of, including things you really like to do. For Amistad, that's sail training and voyaging. But don't throw the baby out with the bath water. Voyaging can make sense if it is amplified by multi-layered events at each port call. Once the operation has been stabilized and deep engagement with CT K-12 schools has been

realized, it might make sense to resume some out-of-state port calls in southern waters in the cold weather months in CT, in those years where she doesn't need to do a winter-over maintenance at Mystic. The plan in the early years was to sail two out of every three winters. But there is an inherent tension between going narrow and deep via year-round engagement with CT K-12 schools and colleges, and going broad and shallow via voyaging. For the first 10 years, Amistad America was required to spend half of its time each year in CT waters, as part of the terms of the transfer of title for the ship to Amistad America from DECD, formally embodied in a "mortgage" that was "paid off" over 10 years through time spent in CT waters. This forced a form of balancing between local engagement and out-of-state voyaging. It also baked in a fundamental mission conflict.

- **Creep, Crawl, Walk, Run.** The Stamford-based, environmental education-focused schooner *SoundWaters* has a revenue base that is balanced between 1/3 program income, 1/3 individual donor contributions and 1/3 grants. Their current budget is approximately \$2 million per year, *but in their first year, they operated on an \$80,000 budget, with all-volunteer labor, except for the captain.* They didn't hire an executive director until the third year. *Amistad* would need approximately \$400,000 per year for a stripped down program without sailing, and a lot of volunteer help. A new board will probably want to start small and grow. Ultimately, it should aspire to scale up to a statewide educational program and become a multi-million dollar operation, financed primarily with private funds. A typical annual budget for a tall ship that combines sail training, port visits and education is \$1.2 million, including funds for routine maintenance, but not capital improvement. More relevant, as noted above, *SoundWaters*, which operates a year-round program of on-land and on-vessel environmental education, has an annual budget of \$2 million.

Detail on the SoundWaters Experience

- Lee Shemitz, the executive director of *SoundWaters*, has been key at developing programs that have secured grants that support year-round programming with the schools, including a camp and summer academy. *SoundWaters* serves 26,000 kids a year, but only 6,000 of them on the vessel. **In this climate of cold winters, it is almost impossible to be sustainable on just program income and individual contributions. Need grants and indoor, land-based winter programming. Year-round programming and an onboard and onshore combination of programming are critical.**
- *SoundWaters* delivers its environmental education up to 5 days/week, 1 hour/day in after school hours for the full school year. Delivered at their Learning Center at Cove Island Park in Stamford, on the schooner, and in classrooms. Ship experience is a 2-3 hour sail during the school day.

- The *SoundWaters* has only had three captains in 25 years. This kind of stability is unusual in the tall ship world. The SoundWaters board and staff respect its captains, living by this adage: *Once you get on the ship, the captain is in charge.*
- Pete Seeger started *Clearwater* to do schooner-based environmental education on the Hudson River and was a mentor in the development of SoundWaters, which enabled the extension of *Clearwater's* concept of schooner-based environmental education to Long Island Sound without diluting Clearwater's focus on the Hudson River.
- Amistad needs SoundWaters-type fee-for-service school programs that are scalable via land-based delivery and via digital extension. This is also exactly where they are going with the turnaround of South Street Seaport and is what has happened with the Schooner Sultana Project in Chestertown, Maryland, where Drew McMullen built a big program around the schooner, scaling programs off the boat. Went from 100% schooner-based programming to 20% schooner-based programming. South Street Seaport and SoundWaters are also now 80% land-based in their programming.

Detail on the Sultana Project

- The original *Sultana* collected tea taxes in the pre-Revolutionary War period. It is from the "right" time period: stopped at Mount Vernon, captain had dinner with George Washington, etc. [The *Pride of Baltimore* has a better story, but is from the War of 1812 period, for which there is less general interest.] The original *Sultana* was very unpopular at the time. Have great records on the boat: 2,000 pages of log books. The replica ship was built from the original plan. *Sultana* is **not** Maryland's tall ship. *Sultana* draws 8 feet and can get into a lot of Chesapeake ports.
- Whatever the mission, it should be workable without the ship. *Sultana* started as a completely vessel-based organization, but demand for its programs maxed out the capacity of the ship in the first two years. Discovered that they could do much of what they do off the ship.
- Spring and fall are focused on 3-5 hour day sails with elementary and middle schools, as part of a larger curriculum, developed with and accredited by the Maryland Department of Education, most of which is delivered in the classroom pre-trip. They don't do anything on the ship that they can do in the classroom or on land. Focus of time on the ship is things like fishing and exploring the crew's quarters and the period artifacts on-board.
- Their dual focus on history and environmental education increases their program offerings and their funders.
- The "private school" rate for a 3-hour sail is \$750 for 32 people, including students, teachers and parents. Most schools pay **at most** half of that, and the \$750

represents only half of Sultana's actual cost per sail. Any MD school can do a sail for \$300.

- They work with the schools to find funding for field trips from sources like the Chesapeake Foundation and NOAA. They are continuously reinventing their funding model as the priorities of funders shift over time.
- Sometimes, they will take schools for free to maintain a relationship. As long as a school can pay something, anything, they will not kick them off. Sultana thinks that its funders believe that if Sultana doesn't have kids on the ship, they're an unsuccessful program, and no one wants to fund an unsuccessful program. Also, Sultana can't just get a grant for a school. The school has to want it.
- In summer, they do a summer camp of 1 to 1.5 weeks with middle school and high school kids. A total of six camps. Students stay on the ship. Can accommodate 10 students plus 6 crew.
- Originally the land-based operation was opportunistic grant chasing for things like teacher training (MD teachers are required to get continuing ed credits) and ecosystem restoration. They have since become more strategic and mission-based in their approach, developing long-term programs. Mission is to teach wise use of the Chesapeake Bay. Goal is to provide K-12 students a staircase of programs every 2 years for 5 cycles. E.g., marsh exploration in 1st grade, the Sultana experience in 4th or 5th grade, canoe and kayak-based programs in middle school (they now take more kids out in canoes and kayaks than on the *Sultana*), and service work in high school in things like marsh restoration and building bat houses. They work with teachers in the school-year programs to identify kids who would be good prospects for the summer camps.
- Do outreach in classroom that is a 1-hour presentation in preparation for the field work. Takes place two weeks before the field trip. Point is to get kids acclimated to being on a ship; what to expect. Takes some of the drama away, but also the fear. Will be doing more after school programming once their new facility in Chestertown is finished. Also partner with museums in other parts of the state. Write a grant together that covers both organizations' cost.
- Focus is 2/3 environmental, 1/3 history because there are more funding sources and mandates for environmental education than for history. Content developed with state. A workbook with a menu of projects. Can be from zero to 1 hour per day. Pick and choose, versus all or nothing. At some point may switch over to digital, but for now an uncomplicated paper-based curriculum workbook works fine for them.

- More direct program delivery than teacher training. Serve 9-10,000 students per year, half on Sultana and half on canoes and kayaks. In contrast, work with 75 teachers per year for a week-long teacher training. But this is critical as it feeds demand for direct programming.
- The ship is the draw, the magnet, the hook.
- Board is very strongly focused on the mission. Sail training is not their business. Turns off the fundraising spigots, versus saving the Chesapeake. Can't be both narrow and deep and broad and shallow. Board decided their focus is education. Evaluate everything in terms of whether it supports the education mission.
- For example, can't abandon the education mission for a year to do a movie, no matter what the film company is willing to pay you. That would not be taking the education mission seriously. They never do anything on the ship that they wouldn't do with kids. For example, they do not let alcohol on the ship. They do not do wedding receptions or fundraisers on the ship.

The HMS Rose: A Cautionary Tale

- The *HMS Rose* is a replica of an 18th century Royal Navy frigate that cruised the American coast during the Revolutionary War. She was Connecticut's official flag ship before the Amistad and was based in Bridgeport at Captain's Cove.
- From 1985 to 2001, she sailed with the Tall Ships America fleet in their four-year cycle of port calls in the Gulf Coast, the Southeast, the Northeast and the Great Lakes, and did sail training. **She never developed a successful financial model with voyaging and sail training.** In 2003, the failing ship was purchased by 20th Century Fox and appeared as the *HMS Surprise* in the film *Master and Commander: Far Side of the World*. Now renamed *Surprise* in honor of her role in the film, the ship is open to the public daily as a dockside attraction at the Maritime Museum of San Diego.
- As a result of this experience with the *Rose*, Mayor Finch of Bridgeport strongly supports a focus on telling the Amistad story through deep engagement with K-12 schools, versus the past focus on voyaging and sail training.

The Amistad Story is the "Admiral's Flag" in the State's Flagship

- The *Amistad* is called "the state's flagship." What does this mean? Means different things in different places. Technically, in naval terms, it means the ship in the squadron or fleet where the Admiral is located and which carries the Admiral's flag. In *Amistad's* case, it is the ship that carries the flag of the Amistad story.

- One of the first state flagships, *The Pride of Baltimore*, was a sales tool to support commerce and tourism, and was publically funded. That turned out to not be sustainable. **In fact, no tall ship in America is 100% publically funded today.** In most cases, the tall ships provide education programs to state students and residents for free or at reduced cost in return for state funding, but have a mix of other revenue sources. Sometimes the ships stay local; sometimes there is a mix of in-state and out-of-state port calls. Many do sail training. Key question: what do we want in return for the state funding?
- It's about the story for which Amistad is the symbol...the human struggle for freedom, and the state's finest moment, when a group of black and white residents helped to raise the funds for the defense and return of the Amistad Africans, and became partners in their self-emancipation. The *Amistad* and its story are the ultimate embodiment of the state's *still revolutionary* brand.
- Every member of the crew and staff needs to know the story and have the passion to tell it. When people step onto the ship, it should be electrifying -- the hair should stand up on the backs of their necks – the experience should be an immersion, led by crew, staff and volunteers. Everyone from the crew of the ship to the staff to the board should go on a retreat to get to know the Amistad story in depth, including a tour of the key Amistad sites in CT. This is critical to ignite the passion in the board to enable them to raise the dollars. It is also critical to ignite the passion in the crew, educators and volunteers, and to train them well, to enable them to tell the story and help students and the public to discover it. There should be a volunteer curriculum and crew manual, as there was in Amistad America's early days. From the perspective of teachers, students and the public, the frontline Amistad educators, volunteers and crew *are* the organization. It is a modern imperative for all organizations to empower their frontline, customer-facing workers, but particularly for this one, as the steward of a story of agency and freedom. Can't just tell it; need to walk the talk. There should be a deep, mutual respect among crew, volunteers, staff and the board, which the public can feel on the frontline.
- Under Amistad America, the crew were always both sailors and storytellers. The only crew members excused from storytelling were the three officers: captain, first mate and engineer. Everyone else had to juggle normal ship duties and storytelling with visitors. Those crew members not comfortable with telling the Amistad story focused on things like ship safety and vessel specifications.
- Crew was “thrown to the wolves” in terms of learning storytelling duties and developing tall ship sailing skills. Most of the crew had limited prior storytelling or sailing experience. Training consisted mainly of shadowing more experience crew members.

- There was a richness that came from being both a deckhand and a storyteller. However, it is difficult to find sailors who are great storytellers, and vice versa. To succeed, it requires extensive training of good sailors in how to tell the Amistad story, including how to engage in dialog about the contemporary issues of race and reconciliation, and in how to handle the questions and powerful emotions the story evokes among the public. Given the typically high turnover of tall ship crews, this is an improbable goal. It is the Achilles Heel of the voyaging model, where it is generally not possible to have both the sailing crew and a separate education staff at port calls. The crew ends up being put into awkward situations for which they do not feel prepared. Most of the *Amistad* crew didn't know what they were signing onto. They were feeling their way, discovering it was a much bigger responsibility than they thought it was at first. At port calls, they not only had to deal with the logistics of docking and protecting the ship; they also had to set up and man tents with exhibits on shore. The port calls were also politically charged, with politicians and VIPs who wanted personal tours and receptions. The crew was not used to this kind of high-end social setting.
- There is divergence of opinion on whether it is easier to train teachers to be sailors, or to train sailors to be storytellers. Rebecca Gratz, Principal of the Sound School, thinks that it's easier to start with teachers, and then teach them sailing, than to start with sailors, and then make them teachers. But Mike Jehle, of the Fairfield Museum and Tall Ships America, thinks the opposite: that it is easier to teach a tall ship sailor to tell the Amistad story than to teach an educator to sail the *Amistad*. A love of history is why they sail tall ships.
- The proposed model of docking the ship in three CT ports, with a day sail on the ship a capstone experience following a week-long, semester-long or year-long engagement of the Amistad story at the Amistad sites and in the classroom, delivered primarily by trained curators and teachers, is much more likely to succeed than one that depends exclusively on sailors as story tellers, and the 45 minutes of a deck tour or the three hours of a day sail as the total envelope for the exploration of the Amistad story.
- When a day sail is used as the sole time to both tell the Amistad story and to have students experience sailing (and all of its new terms and disciplines), it is simply too much to absorb in a 3-hour period. If students have been discovering the Amistad story for weeks or months before the day sail, then the immersive experience of a first sail can both reinforce the previous work and stand on its own, going deep in the sailing experience, which can then be related back to the Amistad story in the sense that the Amistad Africans had no more experience with sailing when they staged the rebellion and sailed the ship from Cuba to CT than do the students on their first sail. Might ask the students: Do you think you could sail this ship to Cuba right now?

- The Amistad story is not just about the *Amistad*. The Connecticut part of the Amistad story played out in four different places: New Haven, New London, Hartford and Farmington, and there are several organizations that are telling a part of the Amistad story, independently of the vessel: the Amistad Committee, Yale and the New Haven Museum in New Haven; the Custom House in New London; the Old State House, the Wadsworth Athenaeum and the CT Historical Society in Hartford; and the Stanley-Whitman House and the Farmington Historical Society in Farmington. All of these, and others, could be partners with the *Amistad* to tell the full story as a set of immersive experiences.
- The more we make Amistad about the story of freedom, slavery, self-emancipation, abolition and civil rights, and the less about being a tall ship, the better it will work. This includes deep engagement with schools and colleges, but could also include community education as well. If Amistad could get sophisticated about it, there could be great prospects with Scout troops, neighborhood organizations, seniors groups, civic clubs, etc.
- For example, there are 4,000 Hartford youth served by the Wilson-Gray YMCA in the North End of Hartford. When we are ready to do it, I. Charles Matthews, the board chair of Wilson-Gray YMCA, would invite Discovering Amistad to make a presentation to his board. The Wilson-Gray YMCA program that would be the best partner for Discovering Amistad is called Youth Achievers, and its corollary, Parent Achievers. They meet September to May. They host speakers, such as lawyers and doctors, and one of the participants in the original Selma march. They do college tours.
- The need for engagement around social justice issues is huge, and talk isn't sufficient. Amistad can provide the experiential learning that could make CT excel in diversity, inclusion and antiracism work, making us attractive to employers and to conventions. [In fact, there is probably more interest by funders in this than in a simple telling of the Amistad story.]
- The key with Amistad is history, and the way the Amistad story shapes the state's identity. People in VT have a sense of identity. People in CT don't. How could the Amistad story contribute to the development of a CT identity?
- She should be wrapped into the state's tourism and business marketing and outreach. There is an opportunity to tell not only the Amistad story, but also the Connecticut story, both to develop in-state pride, and to develop interest in CT with out-of-state port calls. [Note: the primary geography for the state's business and tourism marketing is relatively close by: the corridor from Philadelphia to Boston, most of it accessible by water.]

- While *Amistad* is a Connecticut story, it's also a profoundly American freedom story with a national audience. Properly scaled through education systems, the story can precede and be amplified by the arrival of the vessel at out-of-state port calls. In this respect, she could function as a true flagship.

Operational Constraints

- One of the constraints on the *Amistad* is that very few ports in Connecticut have the water depth to accommodate its 10.5-foot draught. *Amistad* should have multiple home ports, not just both New Haven and New London, but also Bridgeport, as that will expand its reach to schools, a key year-round target audience for its story and potential programming. Fairfield County is also a prime opportunity for foundation funding, specifically the foundations of the big Fairfield County-based hedge funds. In its early years, the *Amistad* was sailed up to Hartford, with a stop in Middletown. A total of 3,700 people crossed the deck in 8 hours at the Middletown stop! But they had to take the main mast down to get to Hartford because it needs 98 feet of clearance and several bridges and overhead wires had less than that amount. Also, it scraped the bottom on several occasions, even though the channel is nominally 15 feet deep. If the river has not been dredged since then, it would have silted up some, making the trip less plausible, but getting the ship back to Hartford would be incredibly potent.
- When berthing capacity, turning room and mast clearance are taken into consideration, the only coastal ports where the *Amistad* will probably be able to call in CT are Bridgeport, New Haven, New London and Mystic (and turning room in New Haven is very tight). In Bridgeport, there is an opportunity to create a berth for the *Amistad* as part of the Steel Point redevelopment, or alternatively, at the Union Square Dock where the Port Jeff ferry is currently located, as the ferry is relocating to the east of Steel Point. In the meantime, it could dock at Captain's Cove at Black Rock Harbor.
- Another constraint on programming is the structure of the ship itself. When someone builds a large sailing vessel, they tend to fall back on historic designs from the peak of large sailing ship design in the 19th century, because the design/technology has not improved since then. The *Amistad* was built as a Baltimore Clipper with such a degree of operational complexity that it was essentially designed to fail, at least as a platform for sail training. Her rig complexity is such that few among the admittedly small world of traditional ship sailors are competent to sail her.
- The flip side of this is that once young sailors do learn to sail her, they develop a strong sense of mastery, a legitimate belief that they can sail almost any other ship. In that sense she could be a platform for in-depth sail training. But *Amistad* is not well configured for simple sail training. She can take folks from mid skill level to

high, but not from novice to mid, which represents the majority of the market for sail training.

- The operating premise of *Amistad* was flawed from the beginning. The boat was built without a well-articulated business plan. It was not well configured or properly certificated for the operating model that evolved of day trips and overnight voyaging, for which its payload capacity is too low. It has only 22 berths, 12 of which need to be used for the large crew required to sail it, leaving the opportunity for only 10 paying customers. This is a much smaller payload than the tall ships that do sail training as their primary mission.
- *Amistad* also has one of the highest costs to sail per displaced ton in the tall ship fleet, due to the complexity of her rig and the large crew required to handle her relative to her size. She will always be a losing proposition as a fee-for-service boat. She is not alone in this respect. But, organizations that succeed despite this limitation have developed other sources of funding than simply fee-for-service vessel programs.

Building a Multi-Racial Crew for the Amistad

- If the *Amistad* were to do sail training, it would need to be for a specific niche, such as a “gap year” program to enable young CT African Americans and Latinos to access the Maritime Academies and Maritime Trades, subsidized as an affirmative action/achievement gap-closing/workforce development program. This might be done, for example, in southern waters in years when there was no need for winter-over maintenance.
- There are only perhaps a few dozen people in the country who have the sailing skills to captain the *Amistad*. In contrast, there are hundreds who could captain *SoundWaters*. This is a critical problem for the *Amistad*, as it needs to have a crew that is a mix of races. The tall ship crew pool is predominantly white. The pool of captains who have the skills to sail the *Amistad* is likely 100% white. The most compelling reason for the *Amistad* to do a limited program of sail training might be to grow its own multi-racial crew.
- Alternatively, the New York Harbor School is a potential pipeline of crew for the *Amistad*. It has become what New Haven’s Sound School has also aspired to be: graduating kids in licensed scuba diving, USCG licenses and sailing and marine trades, with certified underway time. Kids are mostly black and Latino.
- The Marine Science Magnet High School in Groton, run by LEARN, is possibly even better than the NY Harbor School. A dynamic group of students and teachers. Content areas include marine science, coastal studies and aquaculture (own 45

acres of oyster beds). Last year was first graduating class. Grads went on to the CG Academy, Maine Maritime, URI Oceanography, UConn Storrs and Avery Point, and into pre-med programs of other colleges because of the strong math and science foundation built at the school. Now get 500 apps for 75 seats each year. The most dynamic and collaborative school culture anywhere.

- OSS School in New Bedford is a potential partner for Amistad...African American and Latino student body with a focus on getting kids on the water.
- In the early years, there were two Sierra Leone men who joined the Amistad crew: Donald George joined the crew in 2004, and before him, Johnny Kamara was a crew member prior to 2003. Neither had previous sailing experience. Both felt mistreated by Amistad America. This was part of a larger pattern of friction between the Amistad America office staff and the crew of the ship. Donald was in his thirties at the time and was expecting to be more than a deckhand. Donald was left in Mystic one winter without heat. Kai Perry, a recently laid off AA employee, decided to rescue him herself and gave him a place to stay in her house despite that she had recently been laid off by AA. Donald was ultimately deported, in spite of AA's efforts to renew his visa. Both Donald and Johnnie were particularly powerful at telling the central, African part of the Amistad story. Having them as crew members was an inspired idea, but poorly executed. It should be done again, but with greater care to managing expectations, fully utilizing their talents and arranging visa issues in advance.

The Sound School

- Focus at Sound School is on project-based learning. As a result of being engaged in work that is interesting and authentic, kids will actually come to school. The boat is not the point; it's the learning. Not the specific skill, but the general problem solving. Tall ship people tend to be too focused on the boat versus the learning.
- All of the high schools in NH, and some of their feeder middle schools, are moving to project-based learning. The Sound School is forming relationships with several feeder middle schools, which may also be good partners for Discovering Amistad: Air, Land and Sea in Fairhaven (John Martinez); Nathan Hale in the Cove; Fairhaven Community School on the Quinnipiac River in Fairhaven. Sound School knows quite a bit about the logistics of kids on boats. Sound School students are required to do 100 hours/year in off-school learning. For example, they have students crewing on the CT River ferries in summer and on weekends. Could be crew/hands on *Amistad*.
- The Sound School students who worked on the construction of the *Amistad* were resident at Mystic Seaport Monday to Friday. There were five-eight students on any given week. Christy Otterback, who runs the Aquaculture Program at the Sound School, was at the school when the *Amistad* was built and can get us the names of

the students who worked on it when she gets back from vacation. The Sound School also built the ship's boat for the *Amistad*, which was called the *Margru*.

- Matt Taylor of Amistad Academy (part of the Achievement First network of charter schools in NY, CT and RI) is on the Schooner board. Runs Principal in Residence Program, half of which are at Achievement First charter schools and half are at NH public schools. Dacia Toll is the President. [Note the Achievement First model is focused on closing the achievement gap between white students and students of color. Their pedagogy is pretty traditional, but trying to be more experiential.]

Bridgeport Regional Vocational Aquaculture Science and Technology Center

- Located next to Captain's Cove Seaport on Black Rock Harbor in Bridgeport, where the *Amistad* will most likely dock when it is in Bridgeport.
- The school focuses on science and technology related to the marine environment, including marine design, boat building, coastal navigation and piloting.
- There are a lot of Bridgeport kids in the coastal navigation and piloting program who graduate with most of the requirements for a 1 ton captain's license. Some of them might be interested in working as interns and crew on the *Amistad* from a sailing stand point. Not sure how much interest there would be in the history dimension.

Ideas about Programming

“There is no such thing as a neutral education: education either functions as an instrument to facilitate the integration of generations into the logic of the present system and bring about conformity to it, or it becomes the practice of freedom, the means by which children and adults deal critically with reality and discover how to participate in the transformation of their world.”

Jane Thompson on Paulo Freire

THE AMISTAD STORY

The Key Idea is Freedom

- The Amistad story is the heart of a larger American freedom narrative of self-emancipation and the confronting of oppressive power structures; a story that resonates equally with people as diverse as the Sons and Daughters of the American Revolution and the sons and daughters of Black Panthers.
- Amistad America used to give out a nail as a memento of their Amistad presentations, as it was a nail that Cinque used to pick the lock on his shackles. The implication: What is your nail, your key to freedom? [NOTE: The current thinking is that the Amistad Africans did not use a nail to pick their locks, but rather smashed the locks open.]
- How to connect to new immigrants, new stories of freedom? There are not only the African American and European American links to the Amistad story, but also Caribbean American...need to make the links to the Puerto Rican, Haitian, Cuban and West Indian communities.
- For example, some of the slaves involved in the successful revolt in Haiti were originally from Louisiana and Georgia. 1500 Haitians fought in the American Revolution. Likewise, there are many Jamaican analogues to the Amistad story, including Paul Bogle's Morant Bay rebellion, Queen Nanny of the Maroons, and the labor activist William Grant. We should connect the Amistad story to the national heroes of Haiti and Jamaica.
- Music of Amistad. The story should have a soundtrack. The exchange of musical influences between West Africa and the Caribbean.
- The Cuban connection. How does the new warming of relations between the U.S. and Cuba potentially impact the *Amistad* and its story?
- The American freedom narrative is a major reason why immigrants continue to come here. That's the hook of the Amistad story to today's immigrants.
- Important to frame the Amistad story as a "freedom" story rather than as a "social justice" story. In the popular mind, social justice = black, whether or not that is the intent of whoever uses the term. Freedom is a broader frame and one which has greater appeal than social justice to both black and white audiences. Also has more international legs. For example, the United Nations' focus on human rights more easily fits into a freedom frame than a social justice frame.

Connecticut's Role in the Meta Freedom Narrative

- Connecticut was not involved in the Transatlantic Slave Trade to the extent of the shippers in Rhode Island, but Connecticut had deep trade relationships with the plantation owners of the West Indies and the South, much deeper than the other New England states. This included the supply of raw materials to them, and the purchase of molasses, and later cotton, from them. Our nickname, *the Nutmeg State*, reveals our history of engagement with the West Indies slave economy. This engagement made us conflicted, and frequently led us to be the essential compromisers who enabled the nation to hold itself together with increasing difficulty in the interplay of financial interest, high principle and sectionalism that drove the nation's politics for its first century, as it debated the scope of slavery and deferred its abolition.
- Connecticut's history of slavery and racism, or more simply, Connecticut's history, is a story of good and bad angels: of a deep concern for the Union intermingled with rank greed; of a moral courage to confront the evil of slavery driven by a deep faith bordering on extremism; of sectionalism masquerading as racism; of racism masquerading as sectionalism; of an elite equally disdainful of their white and black inferiors, and therefore willing to treat each equally as lesser forms of citizens; and of a populist strain that pushed against the elites to broaden meaningful participation in civic life, but only for white men. It is a story of nuance, of "on the one hand..." that teaches its students to see the world and themselves from multiple perspectives, to understand that there is not one history, one truth.
- Connecticut helped the nation postpone its ultimate reckoning with slavery. In so doing, it both built structures of institutional racism whose fallout we are still experiencing today, and built the legal foundation for the extension of the franchise and full civic participation, first to all white men, then to black men, then to women, and now to gay, lesbian, bisexual and transgender people.

Telling the Story of Slavery

- Read *Interpreting Slavery at Museums and Historic Sites*. Focus on pervasive complicity in slavery in all regions. E.g., the houses on our town greens were built with slave labor, either directly or indirectly. It's all there in plain sight.
- There is a cresting wave in the popular culture about the power of storytelling. Stowe did it with *Uncle Tom's Cabin*. Made it impossible to ignore the human impact of slavery.
- **The oral competence of African Americans. A culture of storytelling. It's what saved them in a difficult environment, what enabled them to overcome the savagery, and what gave them the mental strength to overcome the physical abuse, to not give up**

hope, to not live through fear. This mental strength is what drives African American athletes to succeed. They never give up, never step out of the zone.

- That's how people made it across the Middle Passage. Had a social structure that got them through slavery. Some whites have deliberately attempted to break this social structure, both before and after emancipation, to disarm African American people from their strength, from the mental capacity to organize yourself in a way you can win.
- Don't get too hung up on the anchor object – it just illustrates the story. Stowe Center can carry out its mission away from the Stowe House. Its mission is this: "Using the Stowe story to inspire social justice and positive change (as an example of what YOU can do)."
- Play on the immense CT pride in this story, which unlike much of the slavery narrative is a positive story because of the personal agency of the captives – of enslaved people who emancipated themselves. It's the sense of agency that appeals to people, black and white alike.
- The National Underground Railroad Center in Cincinnati has had a hard time because slavery is a downer. Some say the Amistad story in contrast is a relatable, non-political topic. But is it really non-political? Should it be?

A Story of Self-Emancipation and Agency

- The Poro Society, a Mende secret leadership society that many of the captives belonged to, was a critical element in their self-emancipation.
- The Poro Society gave them a sense of agency, versus being saved by the Abolitionists. See especially, Marcus Rediker, "The Amistad Rebellion." The Old State House has a video of Rediker, which is available through On Demand via CTN: <http://ct-n.com/ondemand.asp?ID=9316>. Includes a panel discussion, moderated by Diane Smith, with Marcus Rediker, Robert Wolf and Tammy Denease.
- The Amistad story means different things to black Americans and white Americans. This is just one of many stories of self-emancipation for black Americans, and not necessarily the most important one. The Amistad story resonates better with black Americans to the extent it is framed as a story of self-emancipation and agency, as in Marcus Rediker's book, rather than focusing just on the efforts of the white Abolitionists. [NOTE: There were many free black Abolitionists who helped the Amistad Africans.]
- To the extent that the Amistad story and the Freedom Trail are positioned as American stories, rather than African American stories, they will resonate better

with both black and white Americans. Self-emancipation, the struggle for freedom and the confronting of oppressive power structures is *the* American narrative.

- Other states are starting to discover their version of the Amistad story. For example: There is a group out of DC working on building a replica of a ship on the Chesapeake called the *Pearl* that was involved in a slave revolt. Just laying the keel now. The Pearl Coalition. www.PearlCoalition.org.

THREE MODELS OF CIVIC ACTION

The Africans

- On the slave ships, there were many desperate efforts to rebel that failed. Why did the Amistad Africans succeed? Prior to Marcus Rediker, none of the Amistad literature focused on that question. Rather, it was focused on the court case, resulting in a falsification of the story.
- No one was interested in who these Africans were. Yet, the answers were all there in the primary sources. John Warner Barber's contemporaneous sketch book included bios of each of the Africans, but these were never cited. Focusing on the Africans changes the story, puts it in a different light.
- Historians were only reading newspaper accounts of when the court case was being discussed. There were lots of stories in the papers about the Africans. These were real, living, breathing Africans. Spielberg put them outside culture, outside history.
- The story doesn't begin in CT; it begins in West Africa. Marcus Rediker's new film, *Ghosts of Amistad*, focuses on the memories of West African elders about Amistad, and about the sources of the ideas which the Amistad Africans held which enabled them to succeed...ideas about how to organize themselves that came from their secret leadership societies, and about how they used their military experience in Africa to guide their actions in the rebellion.
- We need to make the story real, taking all of the actors seriously. Make the Africans the central part of the story. **Put yourself in the shoes of the Africans. How did it feel to them in this strange place?** Make Africa part of the story. Make the story international/transatlantic in scope. Make the contemporary connections: E.g.: How do Sierra Leoneans today view slavery? How does that differ from how Americans today view slavery? Include Sierra Leoneans on the crew, as was done in AA's early years.
- Need to think about how to blend the pre-CT part of the story—the capture in West Africa, the Middle Passage, the revolt off the coast of Cuba, and the zig zag sail up the East Coast of the U.S.—with the CT part of the story, which is about imprisonment

and trials, and fundraising for the return. Kids identify more with the pre-CT part of the story than with the CT part of the story. The ship is the best way to bring these other elements into the Amistad Experience by CT kids and adults.

- Acknowledge the odds against the Africans: two of the most powerful nations on earth—Spain and the United States—were trying to make them slaves. Highlight the power that American slaveholders had to be able to force President Van Buren's hand, who not only appealed the CT verdict to the Supreme Court, but who was ready to kidnap the Amistad rebels and return them to Cuba.

The Abolitionists

- The Abolitionists were likewise ready to block that kidnapping and to take direct action to free the Africans had the verdict gone against them.
- Amistad captives had no access to power structures. Role of Abolitionists was similar to modern day resistance to human trafficking, which focuses on breaking the power structures that enable trafficking. Power structures cannot be broken simply by self-emancipation.
- Who were the Abolitionists, really? Where did the Abolition Movement come from? It was a time of great religious awakening. The CT Congregationalists were driven by their faith to act against social injustice. They were Evangelicals, but not in the fundamentalist sense we are familiar with today. Their faith was not just about a personal connection to God; it caused them to act, to address social injustice. It was about true engagement.
- Evangelicals believed in being born again in this world, in spreading the Gospel, but free of sin. Evangelical Abolitionists believed that slavery was THE national sin. Had to IMMEDIATELY repent all sin, so that America could realize its destiny as God's chosen land.
- Not all Evangelicals were Abolitionists, and not all Abolitionists were Evangelicals. The Evangelical Abolitionists were particularly single-minded and created many splits in their churches.
- It is important to get this story right. Spielberg misrepresented them on many levels.
- Barbara Winters, who died, from NH and a former AA board member, was working with Warren Marr, who also died, on telling the whole story of the Abolitionists as faith-based activists. Barbara's heirs have her materials. Robert Wolfe at CCSU is working on a book on the Abolitionists. We should make sure they connect.

- Though critically important in this case, it can be difficult to weave religion into a public narrative, because a lot of people don't have a church experience now.

The Spectators: A Groundswell of Public Support for the Africans

- And it was not just about the Abolitionists. There was also the larger public...this was not just a spectacle, and they were not just spectators...some of the general public were bringing food and money and tobacco to the Africans in the New Haven jail. One of them would write to the Abolitionist Lewis Tappan to say: "I'm no Abolitionist, but I support the Amistad Africans." The Amistad Rebellion and the way it was covered by the press created a powerful wave of public sentiment in favor of the Africans that is striking in a time when racism in the north was off the charts and when slavery was still legal in CT.
- Per Robert Wolff: Most spectators at the time were not sympathetic to the Amistad Africans. The view was more sectional than sympathetic. They hated Martin Van Buren and how he was in the pocket of the Southern slaveholders...the operative word in that sentence being "Southern" not "slaveholder." Part of what made the plight of the Amistad Africans more acceptable to many Northerners, including Judge Judson, was that they wanted to go back to Africa. Many Northerners, like Judson, were Colonizationists: they felt that all blacks, free and enslaved, should be sent back to Africa, that it was unacceptable for whites and blacks to live together in America. That was probably the majority view in CT at the time. We really need to understand the grey areas in CT's history.
- Part of the power of the Amistad Incident at its time was that it unmasked the stranglehold that the Southern planters had over Van Buren and the national government. It had not been revealed in its naked ugliness before. The narrowness of the Supreme Court decision was an attempt to cover up it all up again, to make the issue go away.

CONTEMPORARY ANALOGUES

- There are still things to be learned about this story. This can be a voyage of discovery for the students. There are lots of sources to work with. It is particularly relevant now given current events about race and law enforcement. Slavery in this country is still recent.
- The Amistad story is as much about the 20th and 21st centuries as about the 19th century. The formation of the new Amistad Committee, the building of the Monument and then the ship, etc. Enable people today to see the link in their own lives to this story. Cognates/parallels between then and now in how people *felt*

about it. For example, West Hartford naming Bristow School after a former enslaved person. The real story is that everyone agreed that it made sense to name the school in that way.

- Don't have to work too hard to make the story relevant to the present. Audiences increasingly make the connection on their own.
- The Holocaust Museum in NYC is doing training for police officers across the country in the dangers of demagogues. Is there some kind of corollary role for Amistad like this for a national public?

Civil Rights and Social Justice

- The most obvious analogue is to the civil rights movement, both to the phase of the movement that ended Jim Crow and resulted in the passage of the Voting Rights Act, as well as to the contemporary phase of the movement focused on fighting police bias, mass incarceration, voter suppression, and separate and unequal education.
- For example, there is a chain of connection from the original Amistad Committee to the American Missionary Association to the present day Social Justice Ministry of the UCC. The national leadership of the United Church of Christ (the successor to the Congregational Church) are very much the modern day descendants of the Abolitionists of the original Amistad Committee, and the American Missionary Association that succeeded it. The AMA became the spearhead of the Abolition movement and the founder of several black colleges. While individual members of UCC congregations might tend to be moderate, or even conservative in some instances, the UCC as a national organization has been a leader in social justice. It was the only denomination to dedicate full time staff to the civil rights movement in the 1960's. Andrew Young, an early civil rights leader, is a UCC minister who went to Hartford Seminary. He grew up in an AMA church. Read the first 200 pages of his biography. Robert Spike, a leader of the UCC's civil rights efforts, was bludgeoned to death for his civil rights work. The UCC voted in 2005 to support same gender marriage, the first denomination to do so. John Dorhauer, the new General Minister and President of the UCC, did his doctorate on unmasking white privilege.
- The UCC has a major initiative called the Sacred Conversations on Race, initiated after the Jeremiah Wright/Obama controversy, and is engaged in the current national conversation about race and law enforcement. Think about the relevance of the Amistad story today in our post-Ferguson world. CT Conference UCC does major work on Sacred Conversations through its Racial Justice Ministry and staffing, and is seeking to engage every UCC church in CT (there is one in all 169 towns). Here's the link to that webpage: <http://www.ctucc.org/racialjustice/>.
- In Obama's speech in Selma, he said that the story of Selma is the story of who we are...we're never where we want to be. "What greater expression of faith in the American experiment than this, what greater form of patriotism is there than the

belief that America is not yet finished, that we are strong enough to be self-critical, that each successive generation can look upon our imperfections and decide that it is in our power to remake this nation to more closely align with our highest ideals?" That is also the story of Amistad and Abolition.

Human Trafficking: the Love146 Connection

- Love146 is a New Haven-based non-profit focused on breaking the power structures that enable human trafficking, a modern day form of slavery. In 2013, Amistad America formed a strategic partnership with Love146. This was probably one of the best things that Amistad America did in its later years. **The partnership should be continued and expanded to a larger consortium of anti-trafficking organizations. This is one of the most powerful and actionable contemporary connections to the Amistad story. Trafficking is the modern day equivalent of the Transatlantic Slave Trade.**
- There exist today 20.9 million slaves globally, of which:
 - 16.4 million are labor slaves
 - 2.5 million are sex slaves, and
 - 2 million are state-imposed slaves (at government “work camps”)
- Exploitation, often in the form of abuse by a relative, is the first step towards sex trafficking. Poverty or survival sex is also a creator of vulnerability. Undocumented status creates vulnerability to wage slavery.
- Love146 does not try to “capitalize” on the civil rights agenda. Love146 believes they are the modern day Abolitionists. The key concept is joining people in self-emancipation, not “rescuing victims.” They bolster resistance by inoculating a child against a trafficker. For people in slavery, the capacity for resistance is reduced. In civil rights, the white role was to help shift the balance of power in systems of discrimination.
- There is a very strong tie to the state’s *still revolutionary* brand by linking the Amistad story to the efforts of Love146 today to be partners with people in their self-emancipation. The central theme is agency.
- Love146 is thinking a lot about how to talk with young people about human trafficking and is developing a 35-minute trafficking inoculation curriculum, patterned after the highly successful Bullying Curriculum. Idea is to reduce vulnerability, what they call slave proofing. Love146’s 35-minute inoculation curriculum could be used in conjunction with the Amistad curriculum, even worked into a deck tour.

The Amistad Story and Environmental Justice

- Pope Francis and the Vatican have recently run a program entitled “Modern Slavery and Climate Change” ...making a link between the economic upheaval caused by Climate Change and the increase in human trafficking.
- UCC and environmental justice: Toxic Waste and Race. 1st report in 1987. 2nd report in 1999. With University of Michigan.
- Van Jones spoke about Amistad in the earth. Slaves as oppressed, slavers as oppressors. Story of emancipation and leadership. Inspired him to do what he does. Educating youth. Getting children of color in green tech. [Note: Van Jones served as a top environmental advisor early in the Obama Administration.]
- Yale/Common Ground. Amistad Science – Community and Culture Outreach Programs. Ruth Blake at Yale.
- **DEEP.** Edith Pestana at DEEP has been doing environmental justice for 20 years. Originally 3 staff in EJ in DEP, now 2 in DEEP. Primary mission is to ensure that environmental laws and benefits are equally distributed. Statute requires outreach and input. As Edith puts it: Leadership plus citizen involvement lead to environmental justice. Include hope. Don't have to stay in the same circles you've been living in. Don't have to accept it, you can change it. Once people start building their community, the community belongs to them.
- Rob Forbes got Edith involved in the Venture Smith homestead on Haddam Neck. She negotiated agreement between Venture Smith descendants and CT Yankee, which was going to put spent fuel rods from its nuclear reactor on the homestead site. It's on the Salmon River next to the plant. Congressman's Courtney's office is helping to rename the forest around the homestead after Venture Smith. It is currently named after Massachusetts congressman Silvio Conte.
- DEEP is interested in promoting African American history. For example, the story of Warren Perry, a black governor, associated with Kellogg Osborn Park in Derby. John Rodgers Association for black governors. Do re-enactments/impressions of all of the black governors.
- “No Child Left Inside” was Gina McCarthy's brainchild. Has been good at getting kids to parks. It used to be that the mission of the organization was to protect the parks from people. Many kids have never been on a boat.

Salons at Stowe

- The Stowe Center has done some of the most interesting work to make a connection between history and the present through its program, *Salons at Stowe*, which it describes as “the 21st-century parlor conversation designed to inspire you to move from dialogue and debate to action on current social justice issues.”
- Since 2008, the Stowe Center's Salons have become a forum for lively discussion on contemporary topics that connect to issues that concerned Harriet Beecher Stowe. Featured guests provide a starting point for discussion and are a resource for the audience. At every Salon, the audience creates an Inspiring Action agenda - a list of specific actions that can be taken to address the issue at hand.
- Original *Salons at Stowe* concept was a monthly evening salon with two featured guests with expertise on a current topic that would have been of interest to Harriet Beecher Stowe.
- Inspired by the Charleston tragedy, the format was expanded this summer to include lunchtime salons. The monthly salons are planned and themed a quarter at a time, a quarter in advance, which does not allow for rapid response to breaking events.
- The lunchtime salons are conducted weekly, with the topic selected the week before, and do not have featured guests, but have a suggested reading to create a base level of familiarity with the issue. About 50% of the attendees read the material in advance, but the topic can stand on its own without the reading. Conversation develops and takes on its own shape, not necessarily tied to the reading.
- Stowe wrote about race, class and gender, which inform most contemporary issues of social justice and thus programs are based on these three overarching subjects. An example of a social justice topic Stowe Center doesn't program around is climate change, as it has a weak connection to Stowe.
- Issues involving race represent the strongest connection to Stowe, including bias, profiling, segregation, mass incarceration, among others.
- One of the starting points for topic selection: If Stowe were alive today, what would she be thinking and doing? Other starting points: what are the big issues the public is talking about (either locally or nationally)?
- There has been less attendance for salons about gender than for salons about race.
- 30-40 attendees at a salon makes them happy. More energy than a salon of less than 25 people. Capacity at the Stowe Visitor Center is 50-60 with spill-out into the

museum store. If they have more than that sign up, they move the salon to the Day House or offsite. 40 is the high end of people being able to really participate in the conversation.

- The facilitators allow people to participate *or not*.
- There is a demand from attendees to talk about what they can do.
- The salons sometimes build on each other as a sequence. For example, they had two salons on Charleston, followed by a third salon on the Confederate flag.
- They don't give their featured guests for the evening salons an honorarium. Feed them dinner and give them a gift bag. Mostly the guests are drawn from the Hartford region.
- Evening salons are 5:30 to 7:00. The 5:30 to 7:00 time slot for the evening salon works to get a diverse audience. It's right after work, and early enough to postpone dinner until after. Provide cheese and crackers to take the edge off. They do them on Thursday nights, which has a lot of competition for other events later on. When they tried 6:30 to 8:00, they got an older audience and lost the younger folks to other competing events.
- Do evaluation at the end of each salon, with suggestions of future topics and featured guests. Staff brainstorms good guests/topics.
- One of the best of the evening salons: one on racial inequality in January 2015 right after the Michael Brown and Eric Garner shootings; featured guest was Aswad Thomas of the UConn School of Social Work and representatives from Mothers United Against Violence. Over 60 people attended. 50/50 white and black. 50/50 under and over 60 years old.
- Best luncheon salons were:
 1. The one on the Confederate flag. 31 people. A lot of conflict over symbols of white supremacy. Reading was *The Confederate Flag Does Not Belong in a Museum*. Was 45/55 white and black.
 2. The one on housing discrimination. 35 people. Reading was Susan Campbell's August 6, 2015 *Hartford Courant* article "Discrimination Lives on in Real Estate." Two staffers from the Fair Housing Council came. Was 60/40 white and black.
 3. The one on race in popular culture. Discussion was based on MTV's Video Music Award nominations and racism in the media. 32 people. Lots of young people in attendance.

- Do outreach to get diverse attendance through a community engagement consultant, Sharon Steinle. Goes to and networks at churches, events, community centers. Word of mouth from attendees has also served as a way to engender diversity at programs.
- Use a mix of staff to work as facilitators, who set up the topic, explain ground rules and keep the conversation going,
- In the evening salons, the featured guests each only talk for 5 to 10 minutes.
- They get sponsors for individual salons, as well as grants for the series.
- They are planning to do salons outside of Hartford, **possibly in partnership with other organizations.**
- A couple of times they did workshops with break outs, for example, on racial profiling and micro-aggression (subtle expressions of racism).
- In 2016, they will continue to focus on issues of race:
 - police, community policing, effects of police presence
 - another one on juvenile justice
 - food policy/access and racism

THE CONNECTICUT AMISTAD SITES

Summary

- The four sites (Old State House in Hartford, Farmington Village, Custom House in New London and the New Haven Museum) are collectively serving a few hundred students per year and perhaps as many as 20,000 public visitors.
- The student experience varies from a PowerPoint presentation and tour, to re-enactment of the court case, to inquiry-based projects using primary source materials. The student experience may or may not be preceded by work in the classroom, but the time at the site for students is more intense than that for the typical public visitor, which might consist of nothing more than, for example, a quick look at the Jocelyn painting of Cinque (in the case of the New Haven Museum).
- Each of the sites attempts to tell the entire Amistad story including background on the Mende, details of the Middle Passage (including enabling the students to get a physical sense of the cramped quarters), the revolt on the *Amistad*, the trials, the wait in Farmington, and the return.

- Each site also goes deeper on an aspect of the story, or a theme, based on what happened at their site, the objects in their collection, or their larger mission:
 - The Old State House has focused up until now on a re-enactment of the trials, as the first trials took place in its authentically restored courtroom. But they have found that the trials can be complicated to explain and boring for students to experience. They are developing a new school program focused on civic skills and action, reflecting the larger civic-focused mission of the OSH and the concept of agency that is at the heart of the Amistad story.
 - The Farmington Historical Society notes that the Abolitionists used the Amistad Africans for their own purposes in mobilizing the Abolitionist Movement. They ask the question: “Whose story is this?”
 - The Custom House highlights the role of the New London Abolitionist Dwight Janes, who served as the Paul Revere of the Amistad story, alerting the Connecticut and New York Abolitionist network that the Amistad Africans were captured in Africa and traded illegally.
 - The New Haven Museum, in its program that enables students to do inquiry-based projects with primary source materials, asks the question: “What is true and what is not true?”

The Role of Hartford and the Old State House in the Amistad Story

- At the time of the Amistad incident, the Connecticut Statehouse/District Courthouse switched back and forth between Hartford and New Haven each year. The first Amistad trials took place in Hartford; the district court trial was continued in New Haven.
- It’s hard to tell the story of the court case because it’s so complicated and can be boring and confusing if not told well. The Old State House has had a student program where they act out roles in the trials (the New Haven Museum does this as well), but the OSH is changing it to focus on a new theme called “choosing to participate” which will be about how people effect change, looking through the different lenses of the captives, the Abolitionists and the public spectators (there were many).
- When the trials were held in Hartford, some of the Amistad Africans were imprisoned there; but they were primarily imprisoned in New Haven. There is a fine Amistad monument at the site of the New Haven jail where the Amistad Africans were kept, but the jail itself was built over by New Haven’s City Hall. Likewise, the state house and courtroom in New Haven was torn down after Hartford became the permanent state capital, but the Old State House in Hartford has been preserved and restored, including the courtroom on the first floor where the first Amistad trials were held. Ironically, Hartford, New London and Farmington (see below) have the most evocative Amistad sites even though New Haven was the center of action at the time.

The Farmington Portion of the Amistad Story

- The remarkable thing about Farmington is how much of the village is intact, pretty much the way it looked in the 1840's. This is due to the efforts of many people including the Farmington Historical Society. Miss Porter's School, for example, has purchased many historic buildings and repurposed them, and the Farmington Village Green and Library Association owns and maintains the Stanley-Whitman House, the ancient Memento Mori Cemetery, the Village Green and the Barney Library. Most buildings are in a National Historic District and the efforts of the property-owners, assisted by district guidelines, help to retain the historic character. The store where the Mende men stayed dormitory style on a second floor is still there (though moved from its original location), as are the houses of most of the prominent Abolitionists where the girls stayed, the grave of the Mende man who died of a suicide drowning in Farmington awaiting return, and the Congregational Church of which the Abolitionists were all members, and which contains an altar table made of the same Sierra Leone wood from which the *Amistad* replica ship's decking was built.
- The church has a long-standing and on-going partnership with Sierra Leone. **The Amistad Task Force of First Congregational Church of Farmington focuses on silent voices...people we have not heard from. They recently produced an enactment of *Day of Tears* about the largest slave auction held in U.S. history. Steven Savides, the minister of the Farmington Congregational Church is from South Africa, where he was originally a journalist. The experience of growing up under apartheid led him to the ministry and to liberation theology. He makes the Amistad connection weekly in his sermons. Steve will be giving a sermon on Sunday, September 20th with the topic: *What is our Amistad story today?* One of his themes will be modern day slavery in the form of human trafficking in the sex trade. This will be one of his last sermons before he leaves for Akron, OH, following his wife, who will become the minister of a church there.**
- Noah Porter, the Abolitionist minister of First Congregational Church at the time of the Amistad Rebellion, welcomed the Amistad Africans to the church by having them sit in the first row of pews, generally reserved for the most important congregants. But, not everyone in Farmington was happy about the freed Mende coming to live with them for six months. The Africans were later moved to seats in the balcony. **What was the Farmington community like at the time? What did the larger community really think about slavery? And, what did the Amistad Africans think about Farmington?**
- The people of Farmington knew the Mende as people because they lived with them for a year. This is best documented in the Charlotte Cowles letters. The daughter of a prominent Abolitionist, Charlotte Cowles was a young woman when a Mende girl

came to live in her house. Letters written by Charlotte at the time were recently discovered, four of which include Charlotte's observations about the Amistad Africans. Joanne Lawson of the Farmington Historical Society led a town-wide consortium to raise \$22,000 of the \$55,000 required to enable the Connecticut Historical Society to purchase the letters at auction. They are accessible through CT History Online.

- Farmington's interpretation of Amistad focuses on the idea that the Abolitionists "used" the Amistad Africans to put a dignified, human face on slavery and black people. They ask students and visitors this question: Whose story is this?
- **Marcus Rediker talks about how the Abolitionists and the Amistad Africans had a common misunderstanding. They used each other for their mutual benefit. That is a good thing; it is an essential civic skill that is missing in our current politics.**
- Farmington has been called the Grand Central Station of the Underground Railroad in CT. It was a central, but rural location, with a nest of powerful, wealthy Abolitionists. This begs a set of questions: Why were Farmington, New Haven and CT in general so involved in Abolition? What was the context?
- In the view of the Amistad storytellers in Farmington, the Farmington part of the Amistad story needs to be strongly connected to the other pieces of the story in New London, New Haven and Hartford. The whole Amistad story is not only our best and most important story, but one that is truly a statewide story, important in the connections it makes among places, and in the practical sense of creating a compelling itinerary for a multi-day visit, the Holy Grail of tourism.

A New London Piece of the Story

- Dwight Janes was the New London Abolitionist who got himself onto the USS Washington, found that the captives were obviously brought recently and illegally from Africa, and sounded the alarm in the Abolition community in CT and NY.
- There must have been a pre-existing social infrastructure for the Abolitionist movement in CT and NY for Janes to have succeeded in sounding the alarm. How did it develop? How did Dwight Janes illuminate this pre-existing network? He was in effect Amistad's Paul Revere.
- This is Abolitionism "from below." Marcus Rediker writes "history from below" ...history from the perspective of ordinary people, history from below decks. Students can identify with this perspective, as they are in a sense "below decks" in an adult world. Look at the role of children in Amistad.

The Custom House/Coast Guard/Amistad Connection

- Historically, New London was the only CT port that the *Amistad* ever visited. She was brought to New London by the *U.S. Washington*, who intercepted her, and she was docked in New London until she was auctioned off after the conclusion of the trials. US Customs, operating out of the 1833 US Custom House (now the Custom House Maritime Museum), was responsible for receiving the ship and then auctioning off the ship and its goods after the conclusion of the Supreme Court trial. She was sold to a John Howard in Newport, and then later to a buyer in the Caribbean, who used her for spare parts.
- 2015 is the 226th anniversary of *U.S. Customs*. The system of cutters, known as the Revenue Service, which was initially operated by Customs, was formed one year later, which is why we are celebrating the 225th anniversary of the Coast Guard this summer in New London. The Coast Guard as a separate entity with that name wasn't created until 1915.
- Was the *US Washington* a Customs revenue cutter or a US Navy ship? In 1839, there wasn't a clear distinction between a cutter and other naval vessels. [NOTE: She was apparently a U.S. Navy survey ship, rather than a Customs revenue cutter.]
- At that time, the collection of tariffs on foreign goods by Customs was the only source of federal revenue. Customs also operated the federal network of lighthouses.
- Customs bristles at not having its own legacy museum.

The Amistad Exhibit at the Custom House

- The Amistad Exhibit at the Custom House is a portion of the exhibition that was originally displayed at the CT Historical Society for most of the 90's, before the building of the *Amistad*. In 2010, at the suggestion of Amistad America, the NL Maritime Society put the exhibition on display at the United Nations for the 203rd anniversary of the abolition of the slave trade. Susan Tamulevich, the Executive Director of the Custom House, spoke at the UN during the exhibit. It was a high point for her and the Custom House. It is a reminder that there are moments when the Amistad story, and in some cases the ship itself, needs to move to a national or global stage.
- For example, the United Nations is now running an exhibition on the *Book of Negroes*, the list compiled by the British of American slaves who were granted freedom by the British in return for helping them in the American Revolution. The freed slaves were brought to Nova Scotia. While many perished in the harsh winter, there is still today a large community of their descendants in NS, including a relative of Michelle Obama. The *Amistad* has visited this community in the past, and there is strong interest there in an on-going relationship.

The Amistad Room at the New Haven Museum

- The New Haven Museum has a permanent collection dedicated to the Amistad story in its Amistad Room. It houses the iconic Jocelyn painting of Cinque, as well as many other Amistad objects, including the keys to the New Haven jail where the Amistad Africans were kept during the trials. The New Haven Museum collaborated with the CT Historical Society on the original, seminal Amistad exhibit in 1989, when Betsy Fox was curator at CHS.
- The NH Museum frequently partners with the Amistad Committee. They plan to show Marcus Rediker's new documentary, *Ghosts of Amistad*, at the NH Museum on Thursday, September 17th, in partnership with the Amistad Committee.
- Also planning to host a lecture around the same time by Jody Schiff, City Historian and Chief Archivist at Sterling Library at Yale, in partnership with the Friends of Grove Cemetery.
- NH Museum has three small studies for the Woodruff Amistad murals which are on tour now with the murals, but will be back at the museum in late September.
- The NH Museum has the John Warner Barber sketchbook from which the broadsides like the one that Stanley-Whitman owns were developed.
- The NH Museum commissioned a two sided "Cinque doll" in African and Western dress, similar to its successful two-sided "Benedict Arnold doll" in Continental Army and British uniforms.
- All of the above could be part of the cluster of events that New Haven is planning when the *Amistad* is docked in NH in September. [NOTE: This has been postponed to spring 2016.]
- Margaret Anne Tokarszewsky, the Executive Director of the New Haven Museum, believes that having the *Amistad* in NH is very valuable and that even though the Amistad Pier is remote from the Green and the Museum, a visit to the ship and to the NH Museum can be packaged together on the same day for school groups. Also possibly combined with a visit to the Center Church crypt (the church was built over and exquisitely preserves a pre-existing burying ground, making it the best preserved colonial burying ground in America) and the Grove Street Cemetery (which includes the graves of the Amistad Africans who died while imprisoned in New Haven).
- The programs which the NH Museum does with the schools include a mock trial targeted at grades 5-7 and a primary source workshop on the Amistad Incident for

grades 7-12. Cost is \$5-6 per student. Always done during the school day. The trial would be in the NH Museum's classroom.

- In rank order, their most popular objects/exhibits/programs are: Early Settlement; the Revolution; Amistad; and Industrialization.

The Barnum/Bridgeport Role in the Amistad Story

- The Barnum Museum in Bridgeport suffered a direct hit from a tornado in 2010, which substantially damaged the historic structure, but miraculously, the staff was able to save most of the collection. A complex restoration of the building is under way. Executive Director Kathy Maher is using this tragedy as an opportunity to reinvent the museum and to reintroduce Barnum to the world as the pioneering entertainer, entrepreneur, developer and politician that he was, including a significant role in popularizing the cause of the Amistad Africans.
- Barnum was an emancipationist, but not an Abolitionist...verb versus noun. Abolitionists were aligned with a different political party and religion than Barnum's. Barnum purchased the wax figures of the Amistad Africans that were cast from life by Sidney Moulthrop and exhibited by Moulthrop throughout the country. It is not clear whether they were displayed by Barnum in a recreation of the rebellion on the *Amistad* at his famous and groundbreaking American Museum in NYC and what might have happened to them. This was part of the spectacle quality of the Amistad Incident that made it a social phenomenon. Public sentiment identified with the captives, rather than with their Spanish oppressors. This in turn influenced the judges in the case.
- The American Museum was burned in 1865 in a suspected arson by southern sympathizers. Barnum had extensive catalogs of the exhibits at the American Museum. Kathy Maher will research them to find when and where the wax exhibition of the Amistad Rebellion was presented by Barnum and perhaps what might have happened to it if it was not destroyed in the fire. The theater at the American Museum was called the Moral Lecture Hall. Would only stage morally proper dramas. Was the contemporaneous Amistad play, called the *Long, Low Black Schooner*, ever staged there?
- But for Barnum and others like him there may not have been the wave of public sentiment in favor of the Amistad Africans, and the judgment might have gone the other way. Barnum understood mass entertainment before anyone else did. He understood that people are curious. He was a pathbreaker in many forms of public entertainment. E.g., he brought Jenny Lind to the U.S. That popularized opera in the U.S. Many Opera Houses were built in small cities and towns specifically to create a venue for Jenny Lind. He also held the first dog show in the country in the 1840's, and was a champion of animal rights.

Bridgeport Connections Beyond Barnum

- On the second Saturday in April 2016, the Bridgeport NAACP will hold its annual black tie event, which brings to life famous Abolitionists, in the presence of their descendants. Past events have included Harriet Tubman and others. This year, they will honor William Still, known throughout the country as the “father of the Underground Railroad.”
- A related project with the Bridgeport Public Schools, which will launch on MLK Day 2016, will have students research how travelers on the Underground RR knew where to go, and what happened to them after they reached Canada. A new Underground RR Museum in Windsor, Canada, just across the border from Detroit, will also be involved in the project.
- One potential connection for the *Amistad* in Bridgeport is the historic waterfront community in Bridgeport called Little Liberia. Could the *Amistad* dock there? There are two historic black churches in that neighborhood, Walters Memorial A.M.E. Zion Church and the Bethel A.M.E. Church, which could be potential partners. Walters Memorial is the oldest black church building in Bridgeport, and Bethel AME is the oldest congregation.
- The African American Historical Association of Fairfield County holds an annual Remembrance Day Celebration at the Soldiers and Sailors Monument in Seaside Park to honor African Americans who perished in slavery and the Middle Passage.
- Bridgeport’s highly-acclaimed annual Juneteenth Festival will be the second Saturday in June. There is a group in Bridgeport that is focused on showcasing the music and dance of Senegal, which has been part of the Juneteenth Celebration.
- African American inventor and engineer Lewis Latimer, worked with Hiram Maxim in Bridgeport to invent the first lightbulb, and then later with Thomas Edison. Lewis Latimer moved from Massachusetts to Bridgeport to join his brother George who was already living in Bridgeport.

The Fairfield Museum as a Potential Partner for Amistad

- In some of their programming, the Fairfield Museum is bringing Bridgeport to Fairfield. Fairfield was the first town settled in Fairfield County, and in some ways serves as the colonial-era “old town” for its much younger industrial-era neighbor.
- As Bridgeport grew, Fairfield became a second stop for the immigrants who flocked to Bridgeport’s mills: especially Hungarians, Scandinavians, Jews, Irish and French Canadians, plus some Italians and Portuguese.

- Fairfield was attacked and burned by the British during the Revolutionary War, because it was a supply port to the Continental Army, as well as the hideout for privateers preying on British shipping. The British were unable to breach the fort at Black Rock Harbor, but burnt most of the town to the ground. It is one of few Northern cities that have experienced total destruction and rebuilding. The Museum does first person impression walking tours during the annual celebration of the burning, around July 7-8.
- As a port and farming center, colonial Fairfield had one of the largest populations of enslaved people in Fairfield County. This connection to Northern slavery, coupled with its origin story of resistance and resilience, could make the Museum an interesting partner for the *Amistad* in Fairfield County, especially in the short term before the reinvented Barnum opens with a new focus on Barnum's role as an "emancipationist."
- Likewise, it makes sense to dock the *Amistad* at nearby Captain's Cove (an extension of Black Rock Harbor with a fifteen foot channel) until the development is completed at Steel Point, where Mayor Finch wants the *Amistad* to dock. Captain's Cove is owned by Bruce Williams. Mike Jehle of the Fairfield Museum will make an introduction. [NOTE: Contacted Bruce Williams who will provide a free berth for the *Amistad*.]

Convening All of the Amistad Storytellers

- According to Marcus Rediker, the capacity and passion for telling the Amistad story is greater in CT than anywhere else.
- A person needs to be somewhere where they can see and feel and hear the story. We have many such places in CT: in New Haven, New London, Hartford, Farmington, and ultimately, Bridgeport.
- Engage curators, not just teachers. Curators are the keepers of the documents, objects, images and places that teachers and their students need to explore to discover this story. They can be great guides for the teachers and their students in inquiry-based projects using original sources.
- At least one day a year, we need to make all of the Amistad sites and objects accessible: meaning that they are all open and staffed. CT Tourism's Open House Day?
- The story is in the people, including the people in Hartford and New Haven who came to watch. Part of the power of the Amistad story is contemporaneous

commentary from ordinary people. Remember that we have many objects, documents and images, not just sites.

- Create QR codes for the sites/objects to make them mobile phone accessible.
- We should do a bus tour of the ship and the sites for teachers as part of a 3-4 day Teachers Institute.
- Rob Forbes did something like that in 2005 with NEH funding when he was at the Gilder Lehrman Center at Yale.
- We should convene all of the players who are telling parts of the Amistad story. CT really needs to own this story. [NOTE: Five convenings were held from May to September 2015. See pages 271-305.]
- Building trust among the Amistad sites and other partners. Getting them to know each other.
- “Below decks” focus and organic-ness of evolution will help with partners.
- Boards (not just staff) have to go through a discovery process too, especially the Discovering Amistad board.
- Might be helpful for board and partners to declare:
 - Summary decisions
 - A set of value statements
 - Elements of content
 - Rules for working together
- Discovering Amistad needs a close partnership with the major Amistad sites in CT, as well as with a university partner that could provide longevity. Need the leadership of the new entity to bring the sites together, as each of the sites has another mission besides telling the Amistad story. In any case, the sites are understaffed and under resourced to do this on their own. Need to give them money to do some programming.
- There is potential in “the Amistad Experience” (including the ship and the other sites) and “the Freedom Experience” (Amistad plus the other Freedom Trail sites in CT) as important tourism products, both generally and for the African American tourism market specifically. Tourism and education can be complementary. In both cases, need to understand the needs of the visitor and student in depth to make it a compelling experience for them. There are four levels of audience for the

Amistad/Freedom story: local, regional, national and international. Should ultimately address all four.

- The Amistad sites, and CT museums in general, need to be more outward-focused, versus CT-centric. Use the local as a lens to national stories.
- Each group could focus on a theme based on its part of the storyline.
- Perhaps connecting them together through an Amistad Trail nested within the Freedom Trail. One way to do this is to recycle the old idea of a “passport” that has a discount for combined entry for the sites and the ship, with a check off that encourages the holder to visit all five.
- The CT Amistad sites include more than the Custom House, the New Haven Museum, the Old State House and Farmington. For example:
 - The American School for the Deaf is part of the story. Thomas Gallaudet, the founder of the American School for the Deaf, tried communicating in sign with the captives. The Deaf understand what it’s like to communicate through an interpreter. Sarah Porter, one of the Farmington Abolitionists, had a brother who was deaf. Sarah Margu learned sign.
 - Faith Church congregation in Hartford are the descendants of Rev. Pennington’s congregation, a black church that took a leading role in raising funds for the defense and return of the Amistad Africans. Pennington created the United Missionary Society (later merged with the Amistad Committee to form the American Missionary Association) to send black missionaries back to Sierra Leone with the Amistad Africans. [NOTE: Pennington’s Bible will be displayed at new Smithsonian Museum of African American History on the Mall in Washington D.C.]
 - A lot of organizations in CT are interested in telling the story of northern slavery, including the Hempstead Houses (see below) in New London and the Bush-Holley House in Greenwich. The Middletown Historical Society will open an exhibit on northern slavery this fall.
 - Also a direct link between Amistad and Prudence Crandall: Judge Judson, who ruled in favor of the Amistad Africans in the CT district court trials, was previously the prosecutor and persecutor of Prudence Crandall. How did he change his point of view in just 10 years? Did he really, or was he just an opportunist who caught the wind shift in public sentiment? [NOTE: Judson’s notes of his initial Amistad inquest onboard the *Washington* are in the Mystic Seaport archives, and Mystic Seaport is therefore another “Amistad site.”]
- **Stowe Center.** There is a direct line of narrative from Crandall to Amistad to Stowe. The Stowe Center is taking an inquiry-based approach to their programming which could be a model for Discovering Amistad. Using what Stowe wrote to help people to choose which contemporary issues to focus on.

- Dialog and show/not tell in every program as possible. Only have to tell them “enough.” The public will bring in the contemporary analogues on their own. Issues and **solutions**. Getting people to act. Started reinterpretation with programs, now taking it to the house tour. Tour audience (state and national demographics) very different than program audience (Greater Hartford demographics). Salon: featured guest for 10 minutes, followed by facilitated conversation. Now doing salons during lunchtime (without featured guest), as well as in evening. Do salon-type things in the classroom and afterschool. Afterschool program is an intensive, six-week experience, 2-3 hours per week. Use iPads and phones in afterschool program. 4th-6th graders create a PSA about something they care about.
- **Venture Smith.** Was similar in character to Cinque. Always seeing opportunity and choice (a lot of kids don't). Venture Smith was a successful “CT Yankee.” Nick Belasconi exhumed the coffins and remains of Venture Smith and his wife. The coffins were very elaborate. Reburied them and redid the tombstones. Middletown High School did a hands-on project about the amount of wood Venture Smith chopped to buy his freedom. Incorporated into Agriculture and Leadership Studies. See also, Chandler Saint, an amateur historian trying to connect Venture Smith sites in CT and Ghana.
 - **The Hempstead Houses.** Ten generations of Hempstead's lived in the houses. Allegra di Bonaventura, a professor at Yale, did decades of research on life in colonial New England, including a lot of work with Joshua Hempstead's diary. Was very interested in the story of Adam Jackson, Joshua's slave. Allegra's book, *For Adam's Sake*, deals specifically about New London and is focused on class and race relations in the 1700s. The Hempstead Houses focus their interpretation on the relationship between Adam Jackson and Joshua Hempstead and on two of Joshua's descendants, who became ardent Abolitionists. They use their stories as a way of getting into the bigger issues of Northern slavery and race relations after the end of slavery. The Hempstead Houses are applying to be part of a national program called “Sites of Conscience” ... sites which carry stories of resistance. They worked with the Writers Block in 2012 and 2013; developed performances based generally on the stories of the houses, including a spoken word/poetry/dance/rap piece developed by the students that was quite good. In 2014, they developed a separate acting program in which the students portrayed people from the houses' history. This year, they are working with kids to begin developing a sustainable youth program that interprets the site through a variety of lenses. CT Landmarks worked with kids from the Writer's Block program to probe what kids want from a museum experience. The kids visited a number of other sites and were debriefed by CT Landmarks staff on what they liked and disliked. CT Landmarks is using their insights in a reinterpretation of the Hempstead Houses and other sites. Having youth create content is the sweet spot. CT Landmarks and the Hempstead Houses are willing

- to host community meetings on the *Amistad* on the future direction of the ship, etc.
- There is an Amistad museum at the lighthouse at Montauk Point, where the ship was intercepted by the *Washington*. Another potential partner?

Engaging the Larger Story of the Place around Each Amistad Site

- Connect the Amistad experience to the experience of other historic sites and stories in the same location, e.g. what they are trying to do with the Thames River Heritage Park, connecting historic sites in New London and Groton into an integrated visitor/student experience. In other words, the Amistad story can be extended back and forward in time as part of a larger freedom narrative, as well as outward in space as part of a larger local history.

The Smithsonian Museum of African American History and Culture: A National Connection

- The Smithsonian is building a National Museum of African American History and Culture, which is scheduled to open in late September 2016, and is now under construction on the National Mall in Washington, D.C., on a five-acre tract adjacent to the Washington Monument.
- The Museum will be a place where all Americans can learn about the richness and diversity of the African American experience, what it means to their lives and how it helped us shape this nation. A place that transcends the boundaries of race and culture that divide us, and becomes a lens into a story that unites us all.
- The Museum needs to be a kind of national memory, and will include history galleries, including an exhibit on the Amistad Incident. But it will also have themed galleries on the African American experience, particularly its various regional expressions, demonstrating the power of regionalism and the power of place.
- The Museum is making a major investment in digital technology to enable teachers and students across the country to interact with the Museum and its many stories. This might be a platform for the national digital extension of some of the K-12 initiatives of Discovering Amistad as they evolve.

USING THEATER AND MEDIA TO CREATE A TRANSFORMATIVE EXPERIENCE

- What is the Amistad story for the 21st Century? What is compelling? What is the impact of *this* ship, *this* story? What is the *measurable* impact? What is the value to schools? What is different after this experience?

- Need to understand in depth what is the experience *by the student* (or the public) of the Amistad story on the ship as it was previously done, and how to make it excellent. Needs to be an event. Needs to bring value to the community and the partner.
- Many CT museums are behind their counterparts in other states in terms of the innovativeness of their thinking and programs, and **in use of digital media to build and extend content. Need to use this moment to help CT museums shake out of their chains.**
- A notable exception is how the Eli Whitney Museum has reinvented itself for the 21st Century around the *experience* of making, invention and creativity, rather than taking an antiquarian approach to the Ely Whitney history...possible model for Amistad in terms of making the story into a compelling, life changing *experience of discovery* for students.
- In the early days of the ship, there was a sense of excitement to its events. Captain Pinkney cut a marvelous figure. There was a port call over one weekend in Sag Harbor, which has a large African American community. There was a gala fundraiser. The ship was the talk of the town.
- The Amistad story is an ace. It's almost like the ship needs an agent, in a marketing/PR sense. It's a story that's still sexy. It has national and international legs.
- It's in the nature of how humans learn that physical objects powerfully affect us, especially iconic ones like the *Amistad*. For example, Olivia White of the Amistad Center at the Wadsworth Athenaeum took her teenage, middle-class, African American daughters to visit the ship when it came up the river to Hartford. They were stunned. Until that point, they didn't have a sense of enslavement and the Middle Passage. They had this response even though it was thought until very recently that the *Amistad* was not in fact a "slave ship" and never made the Middle Passage. However, a German scholar, exploring the Cuban network of Ramon Ferrer, the *Amistad* captain, found that the *Amistad* was in fact used as a slave ship for a transatlantic voyage before her use as a coastal cargo ship in Cuba.
- The initial welcoming event when the just-built *Amistad* was first sailed into New Haven drew a crowd of *several thousand people*. All of Long Wharf Drive was closed off for the event, with sponsor booths, music, and 30 foot banners unfurled from cherry pickers. It was a spectacle, an enormous explosion of energy, that was never harnessed to build a volunteer and individual donor base for the then newly formed Amistad America organization.

Making an Emotional Connection

- Properly done, the ship can be an immersive experience that puts kids and adults of all demographics in the moment, engaging all of their senses, including smell, sound, and touch. The Amistad has the distinctive smells of a ship. That stays with all that engage with the story and the ship, as does the experience of being under sail, even if only for a short while. Kids need to sail on the ship, not just do a deck tour. In the early years, AA had great exhibits in the hold, including a simulation of the slave quarters in a slave ship. Critical for kids to see and experience that. Could see the transformative nature of the experience on the faces of the kids. The tours were enhanced by having the opportunity to hold shackles similar to what would have been used, experience the tight quarters through experiential learning, help with hoisting and trimming the sails and hear the story passionately told by crew members that lived onboard the ship.
- Ask students how they would *feel* to be taken away from their home with no prospect of going back.
- Need to preserve high standards of historical accuracy in what we do with the Amistad story.
- Can't let it be hijacked for other people's purposes.
- Typically, cities, states and large non-profits try to get bailed out of their responsibility to create sustainable museum programs by engaging flashy exhibition developers. It doesn't work. Maybe you get a four-year run, after which the exhibit becomes tired, and then the money's not there to do it again.
- What you need instead is a core group of people who own the story and continue to explore it and develop programs around it.
- Richard Rabinowitz on the Interpretive Hexagon for Programming: Collections or Sites; Historical Themes and Narratives; Audiences as Responders/Partners; Interpretive Media; Pedagogical Approaches; and Stakeholders' Mission(s). Beyond that, there are the obvious needs for political and financial sustainability. In most organizations, no one takes responsibility for tying these together or balancing them. Often there is a wobbling in one direction and then another.
- You need a core program, balanced across these six dimensions.
- Look at *Constitution Works*. Started in 1989 and it's still running, still evolving. A capstone experience after a year-long exploration. 8th graders, some advanced 5th graders. First version had kids argue the hypothetical claims of the "*Denver Dispatch*" of spills from a U. S. Army biological weapons plant in CO. ¼ of students

were lawyers for the army, $\frac{1}{4}$ were lawyers for the newspaper, $\frac{1}{4}$ were judges and $\frac{1}{4}$ were press. Kids prepared for weeks in school for their oral arguments during the site visit (first to Federal Hall on Wall Street, now to another court in the city). Many parents attended and videotaped it. Kids were given a 50-page plain language book of case precedents. There was an intro video to charge the kids up. There was a teacher workbook. Contest for most innovative teacher with a \$1,000 prize. Best kids got internships at Wall St. law firms.

- A second version was developed around Congressional debates on equal protection/Title IX. A third version was about the executive branch developing a program for mandatory national service for 18 year olds. There were Spanish language versions developed. Schools participated from all districts in NYC. Program-centered. Not capital intensive.
- Leicester, UK was a pioneer in “the Integrated Day.” Teacher brought in a bird’s nest and had kindergarten kids analyze it from a variety of perspectives. What bird was it? How would you characterize the eggs? Draw it. Write a song. How was it made? A model for how to transform the museum experience...immersive interaction versus yammering docents.
- Embedded Cognition. See Lakoff and Johnson, *Philosophy in the Flesh*. Teaching through objects. Sensory motor experience is the foundation for everything.
- Stanlee Brimberg at Bank Street Middle School. Psycho-social developmental levels of kids. At elementary level, concern is for family unity, cohesion, conflict avoidance. Develop programs that capitalize on the actual developmental issues for children at that age.
- New Amsterdam History Center (comes out of the Dutch Church) built program based on this theory of psycho-social development.
 - 5th graders: project based on calculating the amount of cord wood necessary to get through the winter in Colonial times (have to fill the volume of the house). How many cord of wood? Where do you get it from? How do you get it to lower Manhattan? Based on how well they figure this out, calculate the month when they would have frozen to death.
 - 8th graders: Nine enslaved people owned by the Dutch East India Company. One was murdered. None of the remaining eight will talk. One chosen by lottery to be hung. Rope breaks twice in the hanging attempt. Punishment ended. What really happened and why? Did the Dutch East India Company really want to lose any of its valuable slaves? Raises basic questions of equity.

- 11th graders: What products should they fill up a ship with going back to Amsterdam? What do they have in New Amsterdam that they would want in Amsterdam? Leads to the slave trade.
- Build organically a vocabulary/lexicon of projects...lessons for learning in the modern world.
 - City Lore – NYC’s folk lore center on East 1st St at 1st Ave. Steve Zeitland is Director. A good model of a program that conceives of itself as “a platform.” Celebrates things that other people are doing. Facilitates other people’s ability to do things. Brings in the resources to lift things up. Creates communities of interest. Uses older kids as tutors/mentors of younger kids.
 - Need to create a balance between immersion (physicality, moment-to-moment, where you’re not in total control) and overview (stepping back, big picture, reflection).
 - Richard Rabinowitz built the Museum Education Building at Sturbridge with its hand-on spinning, weaving, hand-press printing, etc. At the time, he was taking care of his young son at work, and he noticed that his son’s favorite places were a perch atop a tall cabinet where he could see the whole space and a nest underneath his desk, which was draped with a fabric that created a tent cave for him. Years later, Richard read Appleton’s *Experience of Landscape*, which talks about the evolutionary basis for two strong human pattern recognition skills: the ability to scan whole landscapes (originally to find fresh game kills which they could scavenge) and the ability to perceive from a hidden location obscured lateral movement in close environments (like seeing ducks from a blind in the marsh or deer from a stand in the forest). Appleton calls these two states the Prospect and the Refuge.
 - Education (and the museum experience) needs to be a combination of prospect and refuge, of perch and nest, overview and immersion. Move back and forth, alternating between the two states.
 - Need some contextualizing, even in an immersive theatre piece.
 - The challenge of a museum is to create a highly compressed transaction that is transformative. An hour, at most.
 - Think about focusing on just one critical, emotionally interesting, compelling object.

Harnessing the Power of Theater to Create the Amistad Experience

- In general, theater people have done the best telling of stories.
- Tammy Denease does a first person impression of the Amistad African child Margu. Her impression of Margu starts in Africa, goes through the rebellion, the imprisonment in New Haven, the wait in Farmington, and the return to Africa. The hook for students is that there were four children among the Amistad Africans. They identify with them. **Children were not shown in the Spielberg movie. Tammy sometimes has kids write and perform their own monologues. Sometimes she has them do an essay. Tammy Denease is bringing her Margu monologue to a theater in February. The poet Kate Rushin, a teaching artist in the HOTS Freedom Trail Pilot, is an alum of Oberlin, as was Sarah Margu. Kate is interested in the Sarah Margu story.**
- Theater can help kids have the experience of coming to an idea on their own and of being in the moment. It is about teaching someone how to think and having them come to their own conclusions. Tools are given to the students and they work together to come up with their own ideas. When this is done with history, the students recreate the historically accurate choices based off of their own emotional choices. By using theater to tap into the emotions of a particular event, the students create the thoughts that drive the historical choices.
- **Theater is both a metaphor and tactic for creating the Amistad Experience. There was once a play commissioned by and performed on the *US Constitution* in Boston/Charlestown on a Fourth of July that utilized the whole ship very effectively in the performance. Likewise, Mystic Seaport regularly does performances on their ships with sail hoisting and sailors climbing the rigging to the accompaniment of sea shanties.**
- Amistad should harness the power of theater, especially small, experimental theater companies, not just to make an emotional connection, but also to experience the confronting of oppression, to understand the meaning between the lines, and ultimately, to start to understand the role of individual citizens in animating our democracy. Theater can put students into the point of view of the Amistad Africans, as well as the Abolitionists and the spectators. From these points of view, they can explore civic choices, discovering the fundamental tools of democracy.
- CT has several vibrant experimental theater companies, including Broken Umbrella in New Haven, Bated Breath and Heart Beat Ensemble in Hartford, and Flock in New London. All of these companies create place-based works, making the place or object another character in the play.
- Flock wants to engage when the *Amistad* is in New London, perhaps starting with a shadow puppet show projected onto Amistad's sails.

- Bated Breath wants to stage its play *Freedom: In 3 Acts* on the *Amistad*. The was commissioned and performed as part of *Emancipation!*, an exhibit by the Amistad Center for Art & Culture at the Wadsworth Athenaeum in 2012-2013 that included 150 visual artifacts. *Freedom: In 3 Acts*, 43 minutes in length, is an exploration of civil rights using spirituals. Won an award of merit from the CT League of History Organizations. The First Act “Freedom” explores coded messages embedded in the lyrics of slave spirituals that helped guide runaway slaves through the Underground Railroad. The Second Act “Jubilee” tells of the heart-wrenching struggle of *The Jubilee Fisk Singers* who popularized the American slave spiritual here and abroad. The Third Act explores the life and work of world-famous singer Marian Anderson, who used the power of her voice to move our nation and advance civil rights. Staging the play on the *Amistad* would cost \$3,500 for actors, plus staging costs and technical people, for two performances on the same day. Could use sails to project images. Might be done, in partnership with the City of New Haven, as part of welcome ceremony in NH in spring 2016 for the maiden voyage of the *Amistad* under Discovering Amistad’s stewardship. Could hype it up to be a must see experience. However, it might still be a bit cold for an outdoor event when the *Amistad* first sails in May. Possibly in conjunction with IFAI in June 2016 instead?
- Brown University has commissioned a new play about Amistad, which was presented as part of its 2015 commencement activities. Sally Whipple of the OSH saw the play and thought it missed the mark. The OSH is considering commissioning Bated Breath to do a play about the Amistad story. Could be performed at the OSH and on the ship. Could possibly be a promenade theater production involving the ship and the OSH, or even all four sites. [In promenade theatre, audience members generally stand and walk about, rather than sit, watching the action happening around them and even following the performers around the performance space.] In this case, the audience could play the role of the spectators in the Amistad story. Could be the basis for the development of a permanent sound and light show on the ship and in the courtroom of the OSH.
- Produce site-based plays on Amistad, video the performance, and disseminate via YouTube online.
 - The Rebellion (on the ship/in New London)
 - The Jail (in New Haven)
 - The Trial (in the Courtroom at the OSH)
 - Preparation for Return (in Farmington)
- Look at what Punchdrunk is doing in London. The company has pioneered a game changing form of theatre in which roaming audiences experience epic storytelling inside sensory theatrical worlds. Blending classic texts, physical performance, award-winning design installation and unexpected sites, the company’s infectious format rejects the passive obedience usually expected of audiences.

- Besides the experimental, place-based theater companies, think about O’Neill as a potential partner. They focus on the creation of new work. Maybe the Amistad story could be a project for them.
- Can now inject media very cost effectively into museum interpretation via flat screens. Check out Lyman Allyn’s “Artists at Work” exhibit, which focuses on lesser known artists in the act of practicing their “craft.”
- Something more ambitious further out: a world-class Sound and Light show using the *Amistad*. CT has many light artists who could be engaged to do this: e.g. Project Y2K and Light Wranglers in Stony Creek; Light Artists Making Places (LAMP) in New Haven.
- Get the Freetown Players to come to CT and perform their play on Amistad, which played a role in recovering the meaning of Amistad in Sierra Leone. Charlie Haffner, who appears on *Ghosts of Amistad*, wrote the play *Amistad Kata Kata*, which means "Amistad -- Big Explosion."
- Look at Charlottesville “Spirit Walks” as an idea for the use of a set of first person impressions at the historical site where the people being presented actually lived.

Brainstorming the Design of a World-Class Amistad Experience: Possible Participants

- Sam Quigley, Executive Director, Lyman Allyn Museum. He has a special interest and expertise in the use of sound/multimedia/digital/mobile in museum interpretation.
- Rob Lansfield at the Davidson Art Center at Wesleyan. Broad thinker. Technology savvy. PhD in African drumming. Rob is a member of the band Talking Drums.
- Wes Brown, the bass player for Talking Drums, is a free spirit and a good storyteller. His father was the first black admitted to Annapolis. Not technological.
- Preston Whiteway, the Executive Director of O’Neill, is good.
- James Murdock, a NY technologist and storyteller, webmaster at Carnegie Foundation, may be moving to the area.
- A specialist in mobile apps that use IBeacon Technology. In Boston. CMuseum. A storyteller.
- Janet Cardiff, a Canadian who did a “subconscious” soundtrack for a site.

Other Ideas on the Use of Media to Enhance the Amistad Experience

- Need to use a variety of tools to advance dialog, not just conversation...dialog is more intentional than conversation; participants have their heart in it.
- For example, do a speech contest focused on Amistad. Prize doesn't have to be big...e.g., \$20 would be enough. Think about it: any revolution that is non-violent is about dialog. Speech can be *an act* of democracy. To encourage speech is to encourage students to be actors in making democracy.
- In today's museum experience, people now expect technology that enables them to self-curate exhibits, to engage and interact, to hear the music while they see the object.
- The best years for living history were in the 1970's, for places like Mystic Seaport and Sturbridge Village. The world has gone digital, and the challenge now is to combine hands-on and digital experience, using digital media to extend the hands-on experience.
- Need to be grade appropriate. SoundWaters serves varied grades and a variety of science topics, connected through the common theme of Long Island Sound.
- While the environmental education experience needs to be hands-on, in LI Sound, does *Amistad* need to sail with kids to tell the story? [Yes.] Can it all be done dockside, and simply move the ship from dock to dock to access different populations of students? [No.]
- A key program tactic for young people could be around personal media, specifically enabling a range of kids from middle school through college to develop the communications skills to create media that use the Amistad story to begin to explore questions of identity and place, such as: Who lived here? Why am I here? Who am I? What is this place? There are huge opportunities for young people in communications technology and content development.
- "Kool Look" is a digital media school for kids, developed as an idea by Chris Cox in 2007 when he was at CPTV. CPTV never implemented it, except for creating the media learning lab on its 2nd floor. With YouTube, don't need CPTV anymore to do it. This could be a strategy to communicate Amistad's content and create access to the story. Might be a vehicle for appealing to national foundations for planning grants.
- **Learning Through Interest.** What would encourage kids to engage? Need to ask them: What are *you* interested in?

- Amistad doesn't need to be a programmer; needs to be a producer: let people—visitors and kids—do the programming...or the gifted teacher or the motivated young filmmaker.
- Communications and media are important immediately for fundraising purposes for Amistad. Need to give our potential funding partners high quality multi-media content that enables them to encounter the Amistad story via material developed by neutral third parties.
- Kellogg provided \$8 million in funding for videos of Africans using cell phones to create businesses. Shows there is a foundation market for the right kind of video content.
- On port calls, show movies on sails.
- A lot of people did media and content for Amistad, some of which could be recycled. For example:
 - Karyl Evans, a CT documentary filmmaker, was commissioned by the Amistad Committee to create a 33-minute Amistad documentary entitled *All We Want Is Make Us Free* (from Kale's letter to John Quincy Adams). It was filmed before the *Amistad* was built using the *Spirit of Baltimore II* as the set for the *Amistad* scenes. It was done with great integrity to the details of the Amistad story and a high level of authenticity, even using members of the Hartford Sierra Leonean community for the voices of the Amistad Mende to get their accents right. The film was in great demand after the Spielberg movie came out in 1997, because there was great anger in CT over the many misrepresentations in the Spielberg film, particularly of the CT part of the story. Karyl Evans and Stacey Close were funded by CT Humanities to do a speaking tour with a showings of the film. Karyl subsequently did a film for the Farmington Historical Society of the Farmington portion of the Amistad story, which was totally absent in the Spielberg film.
 - Terry Peterson, a videographer in Cleveland, was commissioned by the United Church of Christ to produce *Amistad Rising*, a documentary on the construction of the *Amistad*, and *Amistad Reborn*, a documentary on the *Amistad's* maiden year of voyaging. He was also commissioned by WVIZ, the public television affiliate in Cleveland, to produce a three-month distance learning project featuring satellite feeds from on-board the *Amistad* during an east coast voyage, which engaged hundreds of schools and thousands of students in OH and CT. Also did a 7-minute video segment on the *Amistad* for Applause, a Cleveland infotainment program on WVIZ, when the *Amistad* made a port call to Cleveland with the Tall Ships tour. He owns and still has all of the content that he produced. He will compile it and show it to the new board.

- Jonathan Gorham created an *Amistad* Buzz Card® for Amistad America in 2003, working with Ted Maynard, President of Media Arts in Orange, CT. It features text, still photos, video and sound, including virtual, 3D tours of the ship, narrated histories of the Amistad story, videos of the construction, interactive games and more. Captain Bill Pinkney narrated the Amistad story. Gorham's newest venture, Healing Boxes® is a form of engagement marketing that involves a set of nested boxes with a script and small objects in the innermost box and a QR code that links to a website on the back of the outermost box...sort of a combination of Russian dolls, a fortune cookie and Cracker Jack. 350.org, the world's largest climate change organization, has used them for member recognition/engagement and fundraising. Kids can make the boxes, folding each from a set of flat components. See: www.healingboxes.org. There is a way to combine Healing Boxes®, social media and the Buzz Card® technology to help tell the Amistad story, to fundraise for it, to engage and recognize donors and volunteers, and to hook kids on it. And it could be a money maker.
- As a ship, there are natural connections of the *Amistad* to other ports, like Charleston and Mobile (and Nova Scotia). There are fearless, young African Americans in the South taking the story of slavery into their own hands. Don't necessarily have to take the ship out-of-state to take the story out-of-state. The Amistad story can be spread digitally. *The Jocelyn painting of Cinque has traveled the country and the world as an image for 175 years.*
- The element of the "rustic-ness" of the *Amistad* is part of what makes it authentic and compelling, especially in contrast to the pervasive digital experience. Don't go overboard in extending the *Amistad* digitally. Keep it real. The only thing that museums have going for them in a digital world is authenticity...unmediated experience.
- **Make the story accessible.** How do we create different entry points to the story of various depths for different audiences? Answer: Focus on key messages appropriate to the context. Think about NPR's Bird Note as metaphor for the kind of first experience of the Amistad Story that we need to create. Provide a taste...maybe use two provocative Amistad-related objects, and ask the question, what do these have in common? For example, "From Greenland's Icy Mountains," from *The Missionary Hymnal* (sung at the farewell service for the Amistad captives) and a Poro Society mask. Not so much what do they have in common, but what can we say about the Amistad story by putting them in conjunction?

An Amistad Database and Sourcebook

- Build a sophisticated keyword-searchable database for all CT teachers to use, including video, photos, etc. Not hard to do. An Amistad Sourcebook, highlighting different locations and sources, posing questions. Organized chronologically and thematically.
- The Morgan Tour was indexed for easy access by educators, etc. Need to do that for Amistad material.
- Mystic Seaport put \$1 million of IMLS and private grants into making their primary source material more accessible regardless of who you are and where you are, in person or virtual. Now in first year of implementation following three years of R&D. Have involved 100+ researchers, from age five to whatever, including kids, teachers, parents and college professors. Not a curriculum, but rather a tool that provides interactive and engaging access to their objects. Challenge is to keep the website fresh. Hire teachers in the summer to do it as a summer job. **Look at Mystic Seaport for Teachers. One object: one year of research by a class of students. Invite the folks at Mystic to present to us on what they did.**
- The "Exploring Amistad" website, which really was excellent, was constructed by Mystic Seaport. Contact Glenn Gordinier to find out what happened to it: glenn.gordinier@mysticseaport.org.
- Build deep engagement with the Amistad story by building the database and sourcebook incrementally. A contest for teachers? Build it from below.
- Instead of carrying it all on adult shoulders, let the kids help build it. Kids crave authentic audiences for their work. It's a powerful motivator for them to know the public is going to be viewing their work. The *bottom* in bottom-up programming is students. Igniting kids' passion will force the school's hand. Students need to be able to connect and co-create *across* schools. Students need to understand how people construct history; how history is made.
- 8th graders love inquiry and are passionate about this story. They can generate their own questions. Just give them a database of original sources.
- www.runawayct.org is a database of ads for runaway slaves that appeared in the *Connecticut Courant*. It was developed by students in the Wesleyan University *Digital Humanities Project*. Reveals the continuity of resistance to slavery.
- Marcus Rediker built a companion website to his movie, which enables deeper exploration of some of the issues raised by the documentary: see

www.ghostsofAmistad.com. Will sell movie to CT teachers for \$99, a 2/3 discount off the list price of \$299.

- Engage students and their families through GPS mobile apps. E.g., the Civil War Trust has a mobile-accessible database of civil war letters, where users can choose which letters to put up on their mobile device, self-curating a wealth of material.
- At the National Archives, visitors' keywords are incorporated into the database interactively. In other words, a database that "learns" from its users.
- Teachers are challenged to find local primary sources in a timely manner.
- Online access to primary sources. IMLS is a source of funding. CT Story of Slavery. Chris Cox willing to help raise \$ to build an online accessible database of primary sources for Amistad and the CT Freedom Trail.
- CT League of History Organizations is working to bring primary documents to local sites and schools town by town. Sponsoring a project called *CT Collections*:
 - An unsuccessful grant app to IMLS.
 - 5-6 organizations committed to doing a pilot project for \$20,000: Barnum, Fairfield, 2 sites in NW CT, Slater.
 - 3 phase project: 1) online collections database using an open source database development software; 2) one portal across collections; and 3) objects with their meta data sucked into CT digital archive at UConn (ctda.org), which features automatic upgrade to the latest format for digital archival storage.
 - Greg Colati at UConn is coordinator of the Ct digital archive.
 - People still retain ownership of their data.
 - Digital scan is archived (with guidelines for resolution) at the CTDA, on their servers. URL links from the portal/database to the digital image in the CTDA.
- There are 130 local sites on the CT Freedom Trail, i.e., one near virtually every school in the state.
- Aggregation of content versus delivery of content.
- Look at the American Antiquarian Society in Worcester, MA. Have 3 million newspapers (in paper form, not just digital). Would have contemporaneous account of the Amistad Africans and the Amistad Court Cases?

Primary Sources at the CT Amistad Sites

• Places

- *New London*
Custom House and its pier
- *Hartford*
Old State House, especially the Courtroom
Site of the original American School for the Deaf on Asylum Hill
Site of the original Faith Tabernacle Church (Pennington's church) in Hartford
- *Farmington Village*
First Congregational Church
Abolitionist houses (both the ones where the girls stayed and the others)
Deming store where the men initially stayed on the second floor
A. F Williams dormitory where the men stayed
Cemetery where Foone is buried and the turning basin on the Farmington Canal where he drowned
- *New Haven*
Amistad Monument and NH jail site
NH Green where the captives exercised and did their acrobatics
Abolitionist churches on the NH Green, First Church and United Church
Grove Street Cemetery where several Amistad Africans are buried

• Objects

- The *Amistad*
- The Amistad Monument
- Keys to New Haven Jail, 1830's
- Roger Sherman Baldwin's law office sign, 1830's
- Butter mold carved by Cinque while in Farmington, 1840
- Canteen carved from gourd or coconut, with ebony plug, reportedly from the captain's cabin of the *Amistad*, 1830's

• Images

- Jocelyn painting of Cinque, 1840
- John Warner Barber, *History of the Amistad Captives*, 1840 (His silhouette profiles were based on the facial masks of wax created by New Haven's Sidney Moulthrop)
- Studies for Woodruff murals, 1941
- Painting of the *Amistad* off of Long Island, 1839
- Townsend portraits of Amistad Africans, 1839-1840
- Hand colored lithograph of Singbeh, 1840

• Documents

- Charlotte Cowles letters, 1841
- Judge Judson's notes of the inquest aboard the *Washington*, 1839

- Court documents from the Amistad trials, including dispositions of some key players, 1839-1840
- John Warner Barber, *History of the Amistad Captives*, 1840
- Letter from John Quincy Adams to Lewis Tappan, November 9, 1841
- Letter from Kale to Miss Chamberlain, 1841
- Handwritten list of kitchen chores assigned to Mendi during their stay in Farmington, 1841
- Letter from Cinque, Kinna and Kale, representing the Mendi, to John Quincey Adams, 1841
- Copies of Amistad letters from Tulane University's Amistad Research Center
- Letter to editor by Samuel Deming with poem by Lydia Sigourney, 1841

INTERACTING WITH THE K-12 SYSTEM

- The *Amistad* is an outstanding platform for learning that we just haven't figured out how to use yet. Real learning engages multiple perspectives. The Amistad story, with its three different perspectives—the Africans, the Abolitionists and the spectators/general public—is a perfect platform for learning.
- Education is a means to make a connection to all 169 towns in CT.
- For K-12 engagement, find a way to structure the beginning of the telling this story that creates a foundation of intellectual curiosity. Start by talking about what it means to be a citizen, then about who is a citizen. Create a moment when education becomes more relevant. Marcus Rediker talks about how the Abolitionists and the Amistad Africans had a common misunderstanding. They used each other for their mutual benefit. That is a good thing; it is an essential civic skill that is missing in our current politics.
- ***Discovering the Amistad Story.*** The Amistad story is a story of self-emancipation and agency. Young learners need to exercise agency, especially in learning a story about agency. Need to teach our kids to be their own collectors of stories of their own history and the history of their places. Otherwise, you're just getting someone else's version of history. Kids need to learn to assemble the pieces themselves and discover on their own what they mean. History is an active pursuit, not a passive one.
- Take a class onto the *Amistad*. Tell me what you saw. Kids will tell you what's important based on how they talk about it.

The New Elementary and Secondary Social Studies Frameworks

- Connecticut’s Elementary and Social Studies Frameworks were adopted in February 2015 and are based on the national “C3” social studies frameworks, named for the three targets of college, career and civic life. Social studies has a particular responsibility for the civic life element. Social studies, as defined by C3, includes history, geography, civics and economics. As a general rule, elementary and secondary social studies teachers are stronger in history, geography and civics than in economics, and have been integrating the former three disciplines better than the latter. That appears to be the case with the new frameworks as well.
- A major focus of the C3 social studies frameworks, as well as the CT frameworks, is what is called the Inquiry Arc, a progression from the development of compelling questions, ideally by the students themselves, followed by the students researching and discovering answers to the questions using primary sources, then communicating the results in reasoned argument, and ultimately, taking informed action based on the results. The latter typically involves applying a lesson of history to a present day analogue, and is the primary means by which the discipline of civics and the dimension of civic life are brought into the curriculum.
- C3 and the CT frameworks have been enabled by a revolution in pedagogy and the online availability of primary sources.
- [Note: this revolution in pedagogy is in some ways a return to the groundbreaking ideas of American educator John Dewey of the early 20th century, and of his mid-20th century Brazilian disciple, Paulo Freire, who believed, as Jane Thompson put it, “that there is no such thing as a neutral education: education either functions as an instrument to facilitate the integration of generations into the logic of the present system and bring about conformity to it, or it becomes the practice of freedom, the means by which children and adults deal critically with reality and discover how to participate in the transformation of their world.” Common Core, C3 and the CT Social Studies Frameworks are focused on the latter concept of education, versus the former. This focus on critical thinking can be very threatening to those who think that the purpose of education is to foster conformity with the status quo.]
- As Connecticut is a local control state, with the responsibility for curriculum development resting at the district level versus the state level, the frameworks are in effect just guidelines that districts can choose to adopt or not.

Key Elements of the CT Elementary and Secondary Social Studies Frameworks

- Social studies should be taught K-12.
- U.S. History should be divided across three years:
 - 5TH grade = early settlement to American Revolution.
 - 8th grade = American Revolution to post Civil War westward expansion. [NOTE: this is where the Amistad story would fit most logically, but it could also be

brought into the 9th grade social studies course on World History, which includes a unit on the Trans-Atlantic Slave Trade, and possibly into other grades as noted below.]

- 11th grade = Gilded Age to the present.
- These are to be taught as discreet, sequential units, versus the past practice of essentially teaching the same U. S. history course three times from early settlement forward, with the result that in the past students received little or no U.S. history of the post-WWII period. This “spiral” approach was meant to ensure absorption of content. In fact, introductory college courses on U.S. history assume no prior content knowledge because most content is not retained, even with, or because of, this spiraling approach. What’s important is to teach the skill of historical thinking, rather than the absorption of specific content knowledge.
- Other topics by grade are as follows:
 - K-1: local community
 - G2: Making a Difference, using local examples [Amistad?]
 - G3: local and state history, first introduction to history [Amistad?]
 - G4: geography skills and maps
 - G6-7: Regional Studies with focus on the present, using geography, economics, government
 - G9: world history, starting in late 1700’s/early 1800’s [Amistad?]
 - Typically also a civics course in high school [Amistad?]
 - Students might also take an AP history course in high school, e.g., on ancient history.
- Inquiry should be the emphasized approach to social studies instruction, which teaches the essential skills of historical thinking, while also having the side benefit of being a better means of students retaining content knowledge.
- Local history is introduced in grade 2, and CT history is a focus of grade 3, but local and CT history should be part of teaching U.S. history K-12, using them as lenses through which to view national stories. A consortium of history organizations has been formed to help CT social studies teachers do this (see below).
- The teaching of history should be used to help students understand the present, and take informed action in it.
- Social studies should create a scaffolding of skills from elementary to middle to high, each grade building on skills developed in the grades before it. There is a 17-element articulation of what these skills should be at various grade levels. [NOTE: Many of the skills would be enhanced through discovery of the Amistad story.]

- CT DoE is creating companion documents to the frameworks to flesh out themes and resources for each level. Will start to go online 9/1/15.
- A key challenge is that most CT teachers do not know CT history well. Part of CT DoE's job is to develop materials to address this knowledge gap.
- Another key challenge is that in some of the larger urban districts, curriculum development and execution is more systemic, structured and standardized than it used to be, in part due to the rigors and accountability regimes for Common Core, and in part due to high residential transiency within the cities, with students constantly moving from school to school. Standardization across schools is one way to address transiency. Might be less possible now to just try out some things and see what works than it used to be. Anything new must be aligned to Common Core and vetted centrally for universal adoption across all schools. The exception to this is "pilot schools." This most true for New Haven, less so for Bridgeport, and not at all for New London, which has gone to a 100% magnet system as an alternative response to transiency.

A New Consortium of Museums and Online Resources

- Consortium is intended to help social studies teachers use local places and stories as lenses to national stories, and includes:
 - CT League of History Organizations (focuses on helping local historical organizations to serve their communities better).
 - *CT Explored* magazine (a public history-focused stepping stone to an academic journal).
 - History Day in CT (annual school competition, run by CT Old State House).
 - www.connecticuthistory.org (an online searchable database of CT stories run by CT Humanities).
 - All of the above receive funding from CT Humanities.
- Others links: ctdigitalarchive.org, connecticuthistoryillustrated.org.
- The CT Council for Social Studies, the professional association for CT K-12 social studies teachers, will hold its annual conference on October 27th at the Crowne Plaza in Cromwell. Local history organizations have been invited to attend and exhibit at the conference (booth cost = \$250). To register: ctsocialstudies.org. Sally Whipple of CT OSH and CT Humanities will be the lunch keynoter.
- Top five things CLHO can do for teachers (Liz Shapiro is CHLO Executive Director):
 - Resources about CT history online.
 - Will send copies of frameworks on demand.
 - What to ask to make sure that a field trip is effective.
 - Matchmaking of teachers to the right historical society.
 - Person-to-person introductions.

- *CT Explored* magazine (Edited by Elizabeth Norman):
 - Will be 13 years old in May. Issued quarterly. 50 back issues are available. An e version also available. Teacher discounted rate = \$15 per year.
 - Published book on CT African American History: contextual essays plus case studies exploring the long arc of the CT African American experience.
 - Have developed grade-appropriate readings with compelling questions, sources and activities. 8th grade is done. E.g. Ebenezer Bassett and Rebecca Primus...an inquiry about Reconstruction (60 pages). Compelling questions: Is the history of race relations in America a story of progress? Did Congressman Joe Courtney get it right when he challenged the portrayal in the movie *Lincoln* of two CT reps voting against the 13th amendment abolishing slavery? Was CT ahead or behind in race issues?
- Connecticuthistory.org (coordinated by Gregg Mangan at CT Humanities):
 - Started out as an online encyclopedia of CT history. Has become a searchable database of CT stories.
 - Sourced both in-house at CT Humanities, as well as from content partners, universities, freelancers and by culling publications.
 - Written for the web: multilayered, concise (350-1,500 words, with one idea per paragraph), frontloaded content in each article, keyword searchable.
 - Organized by town, by topic and by people.
- History Day in CT (Coordinated by Rebecca Tabor-Conover at CT OSH):
 - Student Choice. Student Voice.
 - This year's theme: Exploration and Cultural Exchange.

The Freedom Trail/HOTS Pilot

- The Freedom Trail Committee is working with the CT Office of the Arts to use CoA's Higher Order Thinking Schools to reintroduce the Freedom Trail to CT schools through art. **The Amistad story will be one of the anchor narratives.**
- HOT schools combine strong arts with arts integration in a community of democratic practice. There are a dozen HOT schools with which COA has been working for 30 years, primarily through professional development of teams of teachers in a Summer Institute and in-school residencies by teaching artists during the school year. HOTS is the longest collaboration between a state arts office and the public schools in the country.
- The Freedom Trail Committee and DECD launched a pilot program with eight schools via a 12-hour professional development track at this summer's HOTS Summer Institute in July. The Institute started with the larger concept of freedom, engaging it through various arts approaches, then went to the specific of Amistad. Put Amistad in the larger Freedom context and preceded it with a deep emotional engagement.

- The schools include four pairs of a HOTS and a non-HOTS school in the same region who will share a pair of HOTS teaching artists in 8-day residencies:
 - Nathan Hale Arts Magnet School in New London (5th grade)
Oswagatchie Elementary School in Waterford (5th grade)
 - Pleasant Valley School in South Windsor (4th grade)
Wish School in Hartford (8th grade)
 - Jepsen Interdistrict Magnet School in New Haven (8th grade)
Barnard Environmental Studies Magnet School in New Haven (8th grade)
 - Jack Jackter Intermediate School in Colchester (3rd grade)
Verplank Elementary School in Vernon (5th grade)
- For each pair, one school will launch in the fall 2015 and one school will launch in spring 2016.
- DECD is providing the Amistad Committee \$50,000 of funds from the Community Investment Act for the pilot. The Amistad Committee is using the funds to pay for a field trip and eight days of a pair of teaching artist residencies for each of the schools. The eight days include one day of planning, five days of classroom work, a field trip day, and one day of reflection for each of the two artists. The HOTS teaching artists involved in the residencies include writers, poets, dancers, actors, musicians and visual artists. They will work with a pair of teachers from each school as a team. The teachers from the school include one classroom teacher and one “essentialist” (music or art teacher).
- All of the work, while having an arts integration focus, will use the new CT social studies framework and the inquiry arc.
- Students will have the opportunity to display or perform the work they develop at the Old State House in June 2016.

Amistad Story in Art

- Rediker shows how the artistic representation of the Amistad Africans changed as people came to know them. Could do a whole unit on the visual images/art of Amistad.
- It was a real loss not to get the Talladega murals by Hale Woodruff to CT this year as part of the *Rising Up* tour organized by Stephanie Heydt at the High Museum in Atlanta. Laura Macaluso, a curator who is writing a book about the art of Amistad, saw them when they were in D.C. The colors were stunning. They are now on their way home to Talladega College, where they hang in the main lobby. There is a so-so Amistad mosaic on the floor of the lobby.
- The Jocelyn painting of Cinque is the anchor of Laura’s book, which includes a “build up” section to the Amistad images; a section on the contemporaneous Amistad images; and a section on how the Amistad imagery has been recycled since the

incident. There are 125 pages of text + images. Fundamentally, it is about images of people of color and how that comes across. Also includes some objects, such as a coconut canteen owned by the Stanley Whitman House that was supposedly from the captain's cabin on the *Amistad*.

- In writing the book, Laura reached out to Paul Basu of the Sierra Leone Social Society, a social media network. Runs Sierra Leone website from the UK. Sierraleoneheritage.org. Brand Sierra Leone took photos of Sierra Leone street murals of Cinque/Amistad in the 1990's that Laura is trying to use in the book. Also connected with Ruthie Meadows, an ethno musicology PhD working in Havana, who identified academic publications about the Amistad and Afro-Cuban identity. A guy who runs the national botanical gardens there took photos of the *Amistad* when it came to Havana in 2010.
- Love146 uses the Jocelyn portrait of Cinque in its logo.

Programming in New London This Summer

- New London has put together a Coast Guard curriculum for its regional schools as part of the 2015 Coast Guard Summer that ties together five waterfront festivals this summer. That might serve as a model for Amistad.
- Susan Tamulevich at the Custom House/New London Maritime Society is teaching the Amistad story in 3rd and 4th grade in New London.
- There is a lot of positive energy among Custom House volunteers about what can be done with the *Amistad* this season. Susan is seeking small grants of \$2,000 each from three New London-based foundations to enable her to hire an experienced educator to coordinate programming for the *Amistad* while she is in NL this summer. [NOTE: On 3.20.2015, NLMS received word that the Chamber of Commerce did *not* fund the grant proposal. DECD might be a funding source, as a sponsorship.]
- Programming would consist of two elements: dockside tours delivered by volunteer interns from Connecticut College (whose juniors are required to perform 300 hours of community internship); and 4-5 talks/roundtables that bring together all of the Freedom Trail/Amistad sites.
- **Lighthouse Kids.** NLMS has been running a very effective community engagement strategy for six years in partnership with the NL Public Schools called Lighthouse Kids. The students, from the NLPS Gifted and Talented program, meet once a month for special programming and work projects on NLMS's three lighthouses. In 2015, that program shifted focus to become the New London Public School's system-wide 3rd-grade local-history program, fulfilling the grade's social studies requirement. The students come to see themselves as the stewards of the lighthouses, and through their families and friends, have begun to engage the larger NL community

in the stewardship of the lighthouses. They have created a Lighthouse Kids chorus. They have fueled private contributions for the restoration of NL Harbor Light.

- Ten years ago, a group of community leaders convened by Pfizer brought together teachers and cultural organizations in a series of hands-on curriculum development workshops and trainings. Could something like that be reactivated now?

Learnings from New London

- It took a while to schedule visits by school groups to the ship. By the end of the school year, did a visit at least every other day, sometimes two per day. A total of 20 classes of 25-30 kids. No more than 20 on the ship at a time.
- Crew of the ship, plus teacher, is more than adequate to handle school groups, who all board and depart as a group. Volunteers not needed.
- For the public, going on and off in a continuous flow, need two volunteers at each gangway.
- Jean Murphy, a third grade teacher for 30 years, now retired, created a brochure written to elementary level, and created skits which kids acted out. She puts kids in the role of the Amistad children. Gives kids a sticker that they were an Amistad Actor.
- Getting real teachers involved makes a huge difference...use all their teaching techniques to make it memorable.
- The kids raised sails on the ship.
- Crew is all new this year. Hears from volunteers that the crew is coming into its own. Captain has always been good.
- Barbara Nagy is doing dockside talks 1-5 pm during Sail Fest, using some of Custom House materials.
- School visits have included classes from kindergarten through 8th grade. Elementary and middle school teachers were apparently more flexible about working the ship into their courses on short notice. Schools in NL are teaching about slavery and the Underground Railroad, especially at the Multicultural Regional Magnet. Teachers dress up in costumes; students have to find their way to freedom.

- Even first graders have had the subject of slavery introduced in the classroom. There is an Amistad coloring book for use with younger kids.
- For 5th-8th graders, NLMS has worked with Bill Brown at the Eli Whitney Museum to develop kits that enable kids to build a model of a slave ship while they are learning the Amistad story. The ship opens up to reveal the slaves packed into the hull. They take the ship home to show to their family.

The Amistad Curriculum

- There is an Amistad K-12 curriculum that was developed by Amistad America, which could be used to support the Custom House's Amistad education pilot in New London this summer. Entitled *Lessons for Life: K-12 Lesson Collection and Teacher Tools*, it was developed by AA's Director of Education and Communications Andrea Leiser in 2005, with the help of a group of K-12 teachers from CT and in the cities in other states where the *Amistad* made port calls. DoE Commissioner Ted Sergi gave AA an inter-district magnet grant to develop the *Lessons for Life* curriculum. It is an amalgamation of lessons that teachers in CT and at the many port call cities developed independently. As many lessons as there are in the book, there were many more that could have been in it. There was an online version of *Lesson for Life*, that was developed and managed by a Boston company that later went out of business. Carleen Lewis, former AA executive assistant, might know what happened to it: 203-776-4208 (c). Some of the lessons were recycled from Andrea's work at LEARN, where she was a diversity trainer before she joined AA.
- AA distributed a copy of *Lessons for Life* to every town in CT. Though not broadly implemented, they had several successful partnerships where black and white, urban and suburban kids would learn together and work together on the ship.
- New Jersey created legislation that required all schools to teach African American history year-round, not just in February. Schools led by African American faculty and staff are following through more than others. Developed curriculum about the African American role in abolition called the Amistad Legislation.
- LEARN Amistad grants: put together a rural and urban school, usually 10 pairs of classrooms. A whole curriculum, at the end of which the kids would visit and sail on the *Amistad*. Involved thousands of kids over 10 years. Typical grant was c. \$60,000 for professional development, supplies, field trip logistics, etc. LEARN wrote a grant each year to CT DoE to access annual interdisciplinary grant pool of c. \$10 million.
- Often times, real buy-in from teachers came after their first sail, even though the sail was at the end of the curriculum. Once AA realized this, they started doing sails with groups of 25 teachers to introduce them to the story and the experience of the sail.

- *Lessons for Life* was to be the beginning of an effort to bake the Amistad story into the K-12 curriculum throughout CT **via legislation**, including a **required** field trip to the *Amistad* by every 8th grade class in CT.
- Doreen Marvin of LEARN thinks that one of the reasons the curriculum never caught on was related to timing: CT DoE's response to the Sheff case redirected resources to individual schools and away from statewide initiatives. There was also a shift in district requirements at the same time.
- However, Andrea Leiser thinks the energy for this curriculum is still there in the k-12 schools, inside and outside CT. She thinks it wasn't a failed top-down approach, and it wasn't that CT DoE got distracted with a focus on local schools versus statewide initiatives like Amistad as part of the settlement of Sheff. It's that AA abandoned this part of its mission.
- Today's time and dollar pressed teachers are looking for things that fit into what they are doing without costing them much. Can't just go on a field trip for its own sake; have to account for it all. Cannot add to the already full load of requirements that teachers are facing. This needs to be a better way of doing something that they are already required to do.
- The notion of legislating a top-down, statewide approach to an Amistad K-12 curriculum obviously doesn't fit CT's culture. A better idea might be to start small with willing partners, then scale up...for example, start with three pilot schools—one elementary, one middle and one secondary—with each focusing on different projects from *Lessons for Life*. Try different things and see what works, then scale the successes. This is in effect how "Lessons for Life" was developed in the first place.
- **Focus on teachers who are already engaged in the issues of slavery, emancipation, resistance, social justice, human rights, etc. Teachers who are doing projects, units and activities on these themes already (e.g., Wendy Nelson Kaufman at a CREC magnet, who does a year-long course on it) I.e., identify a "coalition of the willing" and work with them to develop, test and refine a body of good questions, sources, projects, and activities, which then could be more broadly disseminated.**
- Partner with schools that have a culture of agency. Hang your hat on the star that's shining right now. Needs in each case to include a partnership between a visiting Amistad Educator and a classroom teacher. Each school pilot should also include a visit to the vessel and a day sail.
- New teaching tools/strategies need to be coupled with teacher training during work time, which in turn needs to be funded: stipends or credit (and food) for the teachers, and covering the school/district for the cost of a substitute for the teacher.

- Get a group of curriculum developers together to redo “Lessons for Life.” Align to Common Core Standards and the Social Studies Frameworks. Connect to HOTS. Work with teachers who are really interested. Develop a curriculum in a special summer session.
- Could start by developing an “Amistad Unit” for 8th grade social studies teachers. New teachers would especially find an Amistad Unit helpful. Probably the most that an “Amistad Unit” could take of the time of an 8th grade social studies class is one week—i.e., five one-hour classes.
- Another alternative is to structure the Amistad story (and the larger American freedom narrative of which it is part) as a longer project in a project-based education model. Go interdisciplinary, bringing in English and music, as well as social studies.
- It’s not just “curriculum development” in isolation. Need to convene a group of people to reinvent *The Amistad Experience*, on the ship, at the sites, in the classroom...taking it from good to great.
 - Is the focus students or teachers? Answer: both, with teachers as the high leverage intervention point, through professional development on the experience.
 - Need a lot of different skill sets to develop the experience: history & arts, teachers & curators, young & old.
- AA sold *Lessons for Life* for \$12.95 at port calls. More with an accompanying cd. Was used outside CT even though it was designed to meet CT learning standards. While AA did it in conjunction with port calls, any new Amistad curriculum developed in CT could be exported to other parts of the country without necessarily having to send the ship out of the state. Just as the ship could be the capstone experience for a much longer curriculum delivered through the classroom (or after school at either a school site or someplace like the New Haven Museum or the Old State House or the Custom House), the ship (and our CT sites) could also be the capstone experience for students from classrooms around the country who are using the Amistad curriculum in their own states. This is analogous to how kids from all over the country might have a capstone experience in Washington D. C.

Findings from Focus Groups with Social Studies Teachers

- Discovering Amistad Roundtable 6 on October 21, 2015 was structured as a panel discussion among the teachers in response to the questions below, moderated by Kip Bergstrom, with follow up questions and insights from the curators.
- *How much time they would spend on the Amistad story if it was a conventional curriculum unit, versus an integrative, cross-disciplinary project?*

- 1-3 weeks. The more time the better. But tough to fit anything in. Might need to “steal” some time from other units to get to 10 days. If you use primary sources, it takes more time. If you use art to introduce big concepts like freedom, it takes more time.
 - There are not enough social studies teachers, especially in at-risk schools.
 - While the Amistad story fits most naturally into the 8th grade under the new sequencing of US history in the state ss frameworks, it can also be part of local history in the 3rd grade, which was a focus of field trips to the Custom House and the *Amistad* in NL this summer. The NLPS are introducing the concept of slavery as early as the first grade.
 - NH 8th grade teachers all focus on the Amistad story in February and March.
 - CHS Amistad outreach has been most popular with 5th graders. Use provocative objects, like a reproduction of a cane knife.
- *What should be done in the classroom vs on the ship or at the sites?*
 - Classroom should focus on examining primary sources and close reading, research and discussion.
 - Sites = increased research.
 - Have kids take pictures of the ship and the sites and then discuss in the classroom.
- *Should the field trip to the ship/sites be at the beginning as a catalyst, or at the end as a capstone? What are pros and cons of each?*
 - Could work either way, depending on the learning style of the kids.
 - But don’t put the cart before the horse. Better that the kids are informed to some degree before they go to the ship or the sites to get the most out of the field trip.
 - Kids need to have some concept of slavery, the Middle Passage and the ship before the visit.
- *If we created an accessible, searchable digital data base of primary sources would they use it for inquiry projects?*
 - This got mixed reviews. Some said yes, some weren’t sure.
 - In general, teachers don’t have a lot of time to search the net for primary sources, so the more that this can be packaged and streamlined, the better. Start with just one object/image/document to look at, deeply and repetitively.
 - A black and white copy is no longer the standard for digitized primary sources. Needs to be a color facsimile. For cursive documents, also need a typed transcription.
- *A list of compelling questions?*
 - Maybe just one.

- They liked the Rob Forbes' framing of the Amistad story as the heart of a larger American freedom narrative of self-emancipation and the confronting of oppressive power structures.
- *An intro video or essay?*
 - The older the group, the longer the intro video can be. 10 min for elementary/middle is probably right. High school could be 40 min.
- *Role play skits/scenarios? Mock trial?*
 - Mock trial can be dull. Best to distill some elements of real dialog in skits.
 - NLMS has been doing skits with 3rd graders in their two-hour interpretation at the Custom House and the *Amistad* this summer.
 - Teachers should get out of the way. Best is for the kids to develop the skits themselves.
 - This is a form of taking informed action (in the C3 inquiry arc).
- *Use of art to make an emotional connection to the larger concept of freedom? Should this be done before or after getting into the specific story?*
 - Can start with art or start with reading.
 - Bridge is always to the writing. Sneak up on the writing.
- *Ideas for taking informed action? Suggestions about present day analogues to the Amistad story?*
 - Differentiate themes.
 - Figure out how to keep it fresh.
- *Is what is needed curriculum development, or professional development/coaching? If both, what is the relative importance of each?*
 - Both.
 - Need to start with a tool kit of activities/units, developed using the Inquiry Design Model, and tied to the standards in the ss frameworks.
 - But also need to invest in professional development and coaching, otherwise will repeat the experience of *Lessons for Life*, the tool kit developed by Amistad America in 2005 that was never widely adopted by teachers.
- *Can we create a learning community of teachers and curators who continuously refine a body of activities, lessons and projects?*
 - May need to do this as part of a whole galaxy of CT stories of freedom and citizenship.
 - Teaching freedom.

Key Insights from CLHO Focus Groups with Steve Armstrong and His SS Teachers

- Teachers don't have a lot of time to search the web to find what they need. As a result, will stick to what they've always done.
- Have a bias to take out-of-state rather than in-state field trips to historic sites because they don't think CT has any history.
- Above two points true of teachers of all ages and experience.
- What will work best are short, adaptable activities that can be popped into existing units..."something I can use with just 10 minutes of prep and execute in 5 minutes of class time"..."Please don't give me a 50-page curriculum."
- At the other extreme, Tony Roy did a 100-page curriculum based on *African American CT Explored*. On the CT Explored website, they say they are following "the New York gold standard for curriculum development." CLHO asks, Why New York?
- CLHO is more interested in going quick vs deep.
- Need a scaffolding of skills and ideas...would work especially well for the Amistad story and the larger American freedom narrative.
- There is a dearth of material for 3rd grade (local history). We should do a *CT Explored* for 3rd graders patterned after the old *Scholastic* magazine.

Magnet Schools as Partners

- CT is a rich state for regional magnet schools, in the sense that we have a large number per capita (93 total) and we support them financially more deeply than most states. Magnet schools tend to be more flexible than non-magnets, and tend to be more innovative in curriculum and teaching strategies. [NOTE: regional magnet schools are also an alternative strategy to standardization to address the problem of transiency, as the student is able to continue at the regional magnet no matter the place of residence within the region.]
- First CT regional magnet school was created in NL 25 years ago: Regional Multicultural Magnet School. Operated by LEARN.
- Doreen Marvin, the Director of Development for LEARN, is the President of Magnet Schools of America.
- New London Public Schools is an ideal laboratory for the Amistad story because NLPS is the first district in CT to make its schools 100% inter-district magnets. The

Amistad story speaks to all four of NL's magnet themes: Leadership and Public Service; Visual and Performing Arts; STEM; and Intercultural/Multilingual.

- NLPS was a partner with Mystic Seaport in Year of the Morgan, using themes already in the curriculum. Every school got onto the *Morgan* with a program customized to each grade level.

Regional Education Service Centers as Partners

- Regional education service centers like LEARN are key partners for Amistad. They offer high quality, focus and a way into every superintendent's office. For example, ACES in New Haven, CES in Bridgeport and CREC in Hartford. CREC operates a lot of quality magnets.
- If the ship goes out of state again at some point in the future, can use the network of regional service agencies through AESA to engage with K-12 schools. For example, there is a counterpart to LEARN in each of Nassau, Suffolk and Westchester Counties, New York. The regional service centers in downstate NY, CT and the other NE states all know each other.

Logistical Issues

- The *Amistad*, per USCG rules, can accommodate 55 passengers while under way, including crew, and 110 while docked, including crew.
- Who is going to pay to go on the ship? A well-funded district can afford to pay \$1,000 for a group of kids to have a one-day field trip, not including transportation and staffing costs. The experience has to be contained within the school day, including transportation time. That's why the ship needs to be moved around to different ports to reduce transportation time for a broad group of schools.
- It's a huge risk when a school puts its kids on a ship. Need a land-based staff to sell it. Creating a whole package with the schools, including the curriculum and the logistics of getting 40 kids on a ship.
- Only so many school days that a ship can go out. Not enough days to run the ship in the black just on school fees. [In *Amistad's* case, this means that the ship can serve families as an attraction in the summer.]
- A key problem is the weather. Can Amistad do deck tours in inclement weather? [Yes, can accommodate 30-40 people under a canopy.]

Scaling Issues

- The first thing Doreen Marvin at LEARN does with a proposed program is a sustainability plan: for as long as it's relevant, how do you keep it high quality?

- Mystic Seaport's Year of the Morgan gave them good access to K-12 schools. They arranged good contacts at schools, but it didn't take off due to inertia in teaching strategies and lack of focused execution...e.g., would have been better to focus on just 10 Morgan Schools with a clear ownership. In other words, start small and grow incrementally.
- Education programming is increasingly difficult due to the testing demands of No Child Left Behind and Common Core: teaching to the test leaves less time for offsite education programming.
- STEM is a real power curve. Need to think about STEM as a window to history, and vice versa. Think of a schooner as a physics lab. But this is not a good model for *Amistad*. There's money in it, but not enough. And for her to seek that funding will be to compete with other similar organizations that can do the same MUCH more affordably.
- The problem with education programs is that they are largely breakeven. But this helps with foundations, because they like organizations that have a larger impact. They are more likely to invest in your overhead if you are serving a large versus a small audience.
- Need to play to the results-based funder. What are the things you can observe? What are the things you can measure?
- At the end of this initial planning/ideation process, we'll have 3-6 ideas for programming. Use this summer in NL to try them all and see what works.
- Need to do winter programming in the first year to generate income and momentum.
- The ship must be sailing for the organization to succeed. Kids need to experience the thrill of being out on the water.

Teachers Are the High Leverage Players in Place-Based Education

- Need programs for teachers. Sometimes school initiatives are driven by superintendents. Sometimes school initiatives are driven by principals. Most of the time, they are driven by teachers.
- A typical eight grade teacher has four classes of 20 kids, or 80 kids a year, or 2,400 kids over a 30-year career. Think about the ripple effect of the teachers who taught at the black colleges, who in turn trained teachers, who in turn each reached 2,400 kids. Make a partnership with a teacher training institution like SCSU.

- Teachers are “research driven” in the sense that they will use whatever teaching strategies can be proven to get the job done, particularly so in this time-constrained environment. Need to put this story in the middle of their reality. Show the societal shift that the players in the Amistad story both brought about and then experienced. How many other societal shifts have we had in America that came from an African experience? It was the negative that brought us to join, that challenged us to live up to the founding Fathers’ expectation that all men are created equal. Need to challenge ourselves to make the Constitution true.
- In the classroom, teachers are operating from a similar cycle, but don’t know it, making judgment calls in conflict with what they believe.
- Hire teachers to do various roles, including crew, and give them some level of certification.
- The best way to get teachers to think about how to use a place (or an object) in their teaching is to have them experience the place (or the object) themselves. Start by getting teachers to experience the stories present in real places and objects, through inquiry-based projects. I.e., they do themselves what we want them to do with students. Create a platform for the unmediated experience of place by teachers so that they can create a platform for the unmediated experience of places by their students.
- Jeff Partridge, the Dean of Humanities at Capital Community College, did a sabbatical in fall 2014 about place-based education at the college level. Did an annotated bibliography on existing efforts around the country to use the place where a college is located as the basis for education. Accessible on the Hartford Heritage Project website. <http://capitalcc.edu/hhp/pedagogy.html>
- This idea’s time has come, not just because we have great places and objects in CT, but also because experiential/inquiry-based learning is recognized nationally as a more effective teaching model than the old “chalk and talk” approach.
- Place-based education involves deep exploration in space and time. This promotes civic awareness, which promotes civic attachment, which promotes civic engagement.
- Need to make place-based education as easy as possible for teachers to use it. Break it into modules that they can fit into their existing curriculum.

Professional Development of Teachers

- ACES Inquiry Research in Social Studies project. Grants for teacher training and curriculum development.
- Teachers don't necessarily know the Amistad story. Is there a need for professional development on the Amistad story itself? And resources for classroom use?
- All of the material presented needs to be based on the best, current scholarship. Teachers need to understand how the story has evolved over time and can guide students in new ways. Can't start with the idea that everyone knows the story.
- The National Endowment for the Humanities funds summer teacher institutes where scholars present to teachers. Stipends for teachers.
- In general, CT teachers do not know local history.
- CT Humanities has launched the *Teach It* website, where teachers can post lesson plans.
- New Haven Museum is doing a one-day teacher institute in partnership with Mount Vernon.

POSSIBLE HIGHER EDUCATION PARTNERSHIPS

- There are generally not enough university/museum relationships in CT. There is a lot that a university can give for free as part of a consortium. For example, Yale might be convening a group of academics on a related topic, which could be extended to include a larger community of interest at little or no cost to Yale.
- Try to collaborate with one or more higher education institutions in the state for curriculum preparation, educational internships and in delivering and scaling fee for service educational programs. Ultimately, we should aspire to be a multi-state education program with a higher education partner or partners aligned to the mission.
- For LEARN, partnerships have been with UCONN, rather than the state universities like Central, Southern and Eastern. In any case, it is best to start a partnership with a small cohort of teachers and students.

Gilder Lehrman Center for the Study of Slavery, Resistance and Emancipation at Yale

- Gilder Lehrman sponsors approximately 50 events per academic year. Have partnered with the Amistad Committee on some events. Potential for partnership with Discovering Amistad.
- The Center had a long history with the *Amistad* and with Amistad America. High point was in 2007 in conjunction with the transatlantic voyage of the *Amistad* as part of the 200th anniversary of the abolition of the transatlantic slave trade. Tom Thurston, GL's Director of Education, did a day-long seminar on the transatlantic slave trade before the ship left New Haven. David Blight, GL's Director, was in Liverpool when the *Amistad* made a port call there, timed with the opening of the Slavery Museum.
- For three years, GL ran a teachers institute for high school teachers from the U.S. the U.K. and Ghana. Location rotated among the three countries. David Blight does a GL teacher institute each June in NH on slave narratives. David Blight has a fondness for high school social studies teachers as he started his career as one.
- David Blight gave a lecture on the Amistad Rebellion at Dixwell Congregational Church, at which replicas of the ship were handed out.
- GL Fellows could be a source of speakers for Discovering Amistad events. We should reach out to Joe Yannielli, a former GL Fellow, now a post-doc at Princeton, who has done and is doing good work on the Amistad story.
- Tom Thurston conducts a series of seven workshops each year with a group of 35-40 mostly high school teachers from the New Haven region. The group was formed initially with a Teaching American History grant from ACES. A guest historian gives a lecture, followed by a discussion of how to engage primary sources on the topic with students. GL sources the guest lecturers from Yale and from other academic institutions in the tri-state area, usually people who are already coming to Yale for another purpose. The non-Yale lecturers get an honorarium. The workshops are held after work over pizza. The teachers used to get a stipend, but now do not. This year's topic focuses on Reconstruction, timed with the 150th anniversary of the beginning of the Reconstruction period. Last year the theme was social justice. **Next year, GL could consider building the theme around the Amistad Rebellion and the CT freedom story.**
- GL runs the New Haven region segment of CT's History Day contest for middle and high schoolers, including recruiting judges from faculty and grad students.

Southern Connecticut State University

- SCSU might be a logical educational partner for several reasons: SCSU has “social justice” as an integral part of its mission. SCSU has a diverse set of academic programs that relate to Amistad, including education, history, public history, tourism, communications, library science, and marine and coastal studies. **SCSU is the largest institution for the training of K-12 teachers in CT.**
- The SCSU student body includes a very high percentage of New Haven students. SCSU has deep partnerships with K-12 schools in both New Haven and southern Fairfield counties, including both the New Haven and Bridgeport Public Schools.
- SCSU’s basic MO is to build facilities that are cutting edge from an industry standpoint, while simultaneously serving as hands-on museums for K-12 students. The new science center is a good example.
- SCSU is excited by the emerging focus of Amistad on an educational mission, including robust land-based programming to compliment on-vessel programming, and wants to be part of the discussion of educational programming for Amistad as it evolves.
- SCSU is potentially interested in being a partner in/operator of educational programming for Amistad.
- SCSU has a satellite facility on Sargent Drive, the former site of Gateway Community College, near the Amistad Pier. This could possibly be used for Amistad’s land-based education.
- The higher ed relationship might be best with the whole State University system, rather than just SCSU, as the vessel will be moving around to cities outside the SCSU geography.

M.A. in Public History Program at Central Connecticut State University

- **The CCSU M.A. Program in Public History, the only public history master’s degree program in the state university system, combines traditional academic coursework, job-specific skills and field-based experience to prepare students for work in museums, historical societies, local and community history and historic sites.**
- **With CCSU’s central location in New Britain, the Public History program utilizes Connecticut as its field lab, drawing on the state’s wealth of museums, historical societies, archives and historic sites. CCSU maintains institutional affiliations with multiple local, state, and national organizations.**

- Students may also design specialized programs in such areas as public policy, documentary filmmaking, archives, museum administration and historic preservation. In addition to other coursework, a public history internship and a public history project are degree requirements. The students are also a potential talent pool for public history projects as paid interns.
- Possible partnerships between the CCSU M.A. in Public History Program and Discovering Amistad, might include, for example, the creation of a “pop-up Amistad museum” to help Discovering Amistad staff and volunteers interpret the Amistad story as the ship moves among New Haven, New London, Bridgeport and (possibly) Hartford. As there is little space for interpretation on the ship itself, this would be a tent-type structure that could be erected dockside at each port call. Versions of it might also be used by some of the CT Amistad sites, some of which are also constrained for Amistad exhibit space. Dannel Broyld is teaching a museum course this semester for which a “pop-up Amistad museum” would have been a perfect project, but the project focus for the course was set some time ago. The course will be offered again in spring 2017.
- Other options would be to organize the project as a for-credit internship under a faculty advisor, or as a paid internship as part of a consulting team engaged for the work. This also might be a possibility for some undergrads minoring in Public History. The development of an 8th Grade/K-12 curriculum for Amistad might also benefit from grad student involvement, either as for-credit or paid interns, but this curriculum development effort needs to be led by practicing or recently retired K-12 teachers.
- Some grad students might be interested in internships involving fundraising or grant writing.
- CCSU needs to know by November 1, 2015 of any internship opportunities for its students for the semester starting January, 2016.
- There is a general lack of racial diversity in the public history field, including at the CT Amistad sites. Could Discovering Amistad sponsor scholarships to the CCSU M.A. in Public History Program for students of color? As a transitional step, possibly provide modest support to undergraduates who are public history minors, for example a scholarship that could pay for the internship class/ and/or books for the semester or something to that effect. If we could have this in place by November 1, 2015, could advertise it for the January 2016 semester.

- The Whitney Plantation outside New Orleans, which focuses on slavery, does a good job of hiring and training diverse docents from the local area.

Eastern CT State University

- ECSU has 6,000 students and 1,200 employees, It has a liberal arts focus and is 90% residential, in contrast to the other three state universities, which are primarily commuter campuses. It placed #7 of the top places to work in Connecticut.
- Amistad aligns with ECSU's values of equity and diversity, and with its educational mission. There are many ways that ECSU could partner:
 - Student interns on the ship.
 - Prospective teachers learning the story during their training at ECSU and then teaching it in their future classrooms.
 - History majors helping with research and content development.
 - New Media students helping with video and mobile app development.
 - ECSU would be willing to help fund a working teacher, or a recently retired teacher, as a part-time curriculum developer.
- Pros and cons of single vs multiple higher ed partners: easier for the state universities to partner with privates than to partner with each other. ECSU stands out because it has an African American scholar (Stacey Close) focused on African American history in Connecticut.
- Best model is ECSU/Yale collaboration on sustainable energy. Yale likes to do research, but not the on-the-ground work at which ECSU excels.
- Can't have teachers writing a curriculum without having a scholar involved.
- Per Stacey Close: The Amistad case is timely...many students are asking about civil rights. Most of the Amistad Africans (not just the children) were young people. A chance to see a part of themselves in the story. Breathtaking. The story touches many communities in CT, e.g., the role of James Pendleton of Faith Church in Hartford, who founded the United Missionary Society to help the Amistad Africans and sent black missionaries on the return voyage to help found the Mende Mission in Sierra Leone.
- The need to highlight and engage the contemporary analogues to the Amistad story...issues of civil rights and social justice. This is easier to do with the k-12 schools, who might have done pre-work in the classroom for days, or even weeks, in advance of a visit to the ship. Much harder to do for a family on a 30-minute deck tour.
 - Go from simple to deep
 - **Interactive** learning starting with 4-5 questions. Need a hook.

- In terms of k-12, the ship can be either a capstone experience following classroom work, or serve as a catalyst for classroom work.
- A key goal should be to have kids use their imaginations.
- Teachers who are involved in developing the curriculum should be the pilot schools for implementing it.
- When we travel, we love to watch an introductory video for a place or a site that gets us excited to then explore it in depth. Ten minutes is a good length. Need something analogous for Amistad. Use video to place students in Africa, showing life before capture.

John Nicholas Brown Center for Public Humanities & Cultural Heritage, Brown University

- The number of available digital place-based tours, including both smartphone apps and mobile websites, grows every day as historical societies, libraries, museums, independent artist-designers and entrepreneurs publish tours of historic or cultural sites, public art, “lost” landscapes, entire cities and more, some relying on a mix of geo-location and text, others on multi-media features like archival photographs, video and audio recordings to create a more immersive experience. Meanwhile, the old-fashioned docent- or citizen-led tour is not only still alive and well, but is undergoing its own renaissance, as social activists and educators design tours that stimulate civic and political engagement.
- Among many other pursuits, the John Nicholas Brown Center for Public Humanities & Cultural Heritage at Brown University is exploring the challenges and opportunities associated with designing and implementing place-based tours, and is looking deeply at where this field is headed. Below are some highlights of their September 24-25, 2015 conference entitled *The New Tour: Innovations in Place-Based Storytelling*. More complete notes of the conference are in Appendix 3.
- General Comments
 - The bandwidth of the organization with the original idea will govern its spread.
 - Think of attendees as participants rather than audience.
 - Think about the voices that need to be pulled forward to make a more just conversation.
 - Concerns about “new media” are not new: Plato was concerned about the emerging new media of handwriting.
 - Discovery, responsibility... Open a space for conversation.
 - Give participants permission to engage and construct opportunities for chance encounters.
 - We spent our childhoods outdoors and want to go back there.
 - Docents = trained curators. Curators = people making choices.

- A tour is a public performance.
 - Being cognizant of the burdens of k-12 teachers.
 - Place-based learning vs place-based education; story discovering vs storytelling.
 - How big a chunk of history do you take on?
 - Tradeoffs between giving flexibility to pop around on an app vs maintaining context and narrative flow.
 - Don't try to create and analyze at the same time. They're different processes. (Sister Corita Kent and John Cage)
 - People starting to get used to the idea that they can get rich media on their phones out in real places.
 - Interesting that the big tour companies aren't using mobile technology yet.
- What makes a story powerful?
 - That it's personal and vulnerable...no veneer, not just glossed over, not just an abstraction.
 - Maps can tell a story if they're done with careful graphic design.
 - It helps to have a sense of humor.
 - The keyhole at the Knights of Malta Gate at the Vatican, people cue up to peek through it to see a restricted perspective of St. Peter's...sometimes it's more productive to look through the keyhole than to open the door.
- A Return to Sound
 - Audio keeps people looking up, not down at devices. Engages people in the site, and forces them to use their imaginations to visualize the story.
 - Use Binaural 3-D audio to create an immersive sound experience.
 - Need a bouncy sound track to keep things moving.
 - Careful voice selection.
 - 1-3 minute audio segments (think "This America Life").
 - The most successful audio guide ever is the Alcatraz Tour---survived several platforms (started as cassettes). Key was compelling content, including interviews with inmates. Created a trail of installations that became a permanent part of the site.
- Understand goals for your audience.
 - Who is your audience and how do you reach them?
 - What is natural form of communication of your audience? Choose the right platform.
 - If you have limited resources, partner with others.
 - Serve as a platform for content creators outside the organization, including the audience.
- Things that don't work:
 - QR codes on signposts

- Advertising on radio/tv for tours.
- Tools for mobile apps:
 - Curatescope is a plug-in for Omeka. [Note Omeka is the open source mobile app development platform that CT Humanities was testing in a project co-funded with DECD.]
 - ARIS mobile platform (Augmented Research for Interactive Storytelling)
 - ARIS developed as a prototyping tool to facilitate the development of many designs and designers, and to promote innovation through trans-disciplinary design, research and theory.
 - ARIS (as a prototyping tool) allows you to quickly/cheaply try things out before making a more significant investment.
- Put students in driver's seat.
 - Explore the universe through play.
 - Create analog experiences connected to digital tools. Learning through design. Games and simulation.
 - There is a trajectory of evolution of students as designers. Do we really want to train kids to “think like a historian”? Needs to be conceived as a trajectory, just like the trajectory of development as a designer.
 - Avoid “presentism.”
- Examples of Role Playing:
 - Playing a high school student in 1941...should you enlist? See the houses where the students lived in 1941. The dialog of the time.
 - Jewish Time Jump...play a reporter covering the Triangle Shirtwaist Fire.
 - Freedom Sumer 1964 – play a Freedom Rider volunteer going through training...should you get on the bus? Role-based historical fiction.
 - How to keep role playing from trivializing history?
 - We don't want to see more gamification of history, rather more game experiences and playful moments.
- Issues of Scale:
 - Education vs citizenship vs tourism...work at different time scales.
 - What are we scaling...the tools or the ideas? Wouldn't expect a museum to scale up.
- Afterlife of Content:
 - Is preservation important? The emerging role of the digital archivist.
 - Issues of ownership where there are multiple content creators. Repurposing of content in other repositories.
 - Video makes it easier to evolve, but mobile apps have to be maintained.
 - When you decide the project is done, how do people access it?
 - Is there a digital analogy to the visiting vs permanent collections in a museum?

- Sustainability vs integrity.
- Digital baggage: Should be able to let it go.

Ideas about Operations

MAINTENANCE

- *SoundWaters'* maintenance budget is approximately \$50,000 per year for routine maintenance and another \$200,000 every four years for major improvements, or \$100,000 per year if you annually amortize the major improvements. This is for a steel boat. A wooden boat's maintenance cost would probably be higher.
- According to Quentin Snediker, who designed and built the *Amistad*, she probably needs \$125,000 to \$150,000 per year for a combination of routine, annual haul-out and episodic maintenance.
- There is a risk long term if the *Amistad* sits too much, as a ship that sits rots. Ships need to have all their parts exercised regularly. Regular movement flushes away organisms that will rot the ship over time.
- There hasn't been a formal marine engineering survey done of the *Amistad* in at least 2 ½ years. Jesse Doucette, the former Ship Keeper and First Mate, did a version of a marine engineering survey, as summarized in his recent report to the Receiver. He and his crew were able to repair or rebuild all key items on the winter-over maintenance list (but main engines are due for a regular overhaul, which needs to be performed by a diesel mechanic, and the ship needs new sails).
- Quentin Snediker suggests this list of possible imminent non-routine maintenance needs:
 - Suite of New Sails = \$70,000
 - New Masts = \$100,000
 - Deck Planking? Engines? Batteries?
- There needs to be a clear schedule this summer of when the ship will be used for programming and when the crew can perform maintenance.

DREDGING ISSUES IN NEW HAVEN

- The *Amistad* side channel in New Haven Harbor was last dredged 20 years ago to a depth of approx. 25 feet. Since then, the *Amistad* Pier in New Haven has silted in such that last summer the ship bottomed out at extreme low tides, resting on its keel and threatening the structure of the ship.
- The City of New Haven commissioned a new survey of the bottom depth of the *Amistad* side channel and pier area in April, 2015. According to this survey, the water depth at the area where the *Amistad* was docking last summer was in fact only 10 feet at extreme low tides, but the area where the *Quinnipiac* has been docking, further out on the pier, has a water depth of 17 feet, sufficient to

accommodate *Amistad's* 10.5 draught. The deeper, far end of the pier was supposed to be *Amistad's* berth. It is not clear when or why the berths were switched. The *Quinnipiac* has been sold, so its berth is now available for the *Amistad*.

- Not knowing how this issue was going to be resolved, in March 2015 the Receiver entered into an agreement with the City of New London for the *Amistad* to dock at the New London Custom House pier for the entire 2015 season, starting May 1 and going through October.
- The City of New Haven is working with Receiver to bring the *Amistad* to New Haven for the period September 15 to October 7. The City will organize a series of events around the visit that involve the New Haven Public Schools and the public. The City is currently researching optimal event ideas. [NOTE: Deferred to spring 2016.]
- A longer term issue is that the Long Wharf area around the he *Amistad* Pier in NH is devoid of human and cultural activity, with the exception of a cluster of some very good taco trucks across Long Wharf Drive from the *Amistad* Pier next to the entrance to I-95. An RfP to redevelop the Welcome Center next to the *Amistad* Pier went out March 15th. Brazzi's restaurant at Long Wharf submitted a bid to operate it, including a food concession. The City has an improvement plan for the Long Wharf area, starting with the Canal Dock Community Boathouse described below. The planned improvements beyond the Boathouse have languished in part because management responsibility was shifted from City Plan to Engineering, and from a focus on improvement to routine maintenance.

CANAL DOCK BOATHOUSE IN NEW HAVEN

- Located immediately adjacent to the *Amistad* Pier on Long Wharf Drive, the Canal Dock Boathouse will serve as a community rowing center, as the site of a UNH environmental lab and classrooms, and as meeting and office space for water-related uses. Two function rooms will be available for rental to outside users for a fee. Income from these rentals could be as much as half the operating income of the facility.
- Will also have pedestrian and bicycle access to downtown, and to the Farmington Canal Heritage Greenway, which will run 65 miles from the boathouse to the Massachusetts border (the Bike Path is substantially complete except for the Canal Dock to downtown link and a gap in Southington). The New Haven portion of the FCHG is fully funded and expected to go to bid this year. The East Coast Greenway (which runs from Calais, Maine to Key West, Florida) traverses the waterfront along Long Wharf Drive.

- A \$13 million “platform” for the boathouse has been completed. The platform can sustain frequent inundation. The first floor is being designed to take water as well. First floor will have two through boat bays (access from both land and water) and two shorter half-building boat bay areas, which will be rented in an MOU with the University of New Haven for an environmental lab. **The first floor lobby could house a Freedom Trail electronic trailhead.** This electronic trailhead has a schematic design, currently being transformed into biddable documents. Upper story is meeting space, a mini-museum focused on collegiate rowing, and potential rental office space for water-related uses such as Amistad and Schooner, a New Haven-based environmental education and sail training organization. Schooner used to operate the schooner *Quinnipiac*, which was docked next to the *Amistad*. The *Quinnipiac* has been sold.
- The boathouse itself is currently in redesign, with bids to go out July 1, bid opening August 18th, and a notice to proceed expected by Thanksgiving. Construction will take 16-18 months, meaning it might be completed by summer of 2017.
- Have created a non-profit, Canal Dock Boathouse Inc., to manage the facility. John Pescatore is Board President. Building a strong board. Focus is rowing and sailing, at the moment. Other types of non-motorized boating are welcome. An ADA accessible kayak dock and other transient boat slips have been designed but will require additional funding.
- Part of the boathouse concept from the beginning was to have the Harbor Master, Amistad and Schooner rent office space, and for Amistad and Schooner to use the meeting rooms for land-based programming. For example, a school might send multiple busloads of students to experience the *Amistad*, but only one busload could do a deck tour at a time. There could be programming in the meeting rooms at the boathouse while they were waiting. Room use will have to be on a rental basis to support operating cost of the building.
- The boathouse will offer their sailing and rowing programs for free to NH Public Schools students during the school year. Will probably have to reserve the summer for fee-based summer camps.
- There are a lot of sailors around New Haven. All of their early sailors will be adults. Some of them are experienced sailors. They might serve as an auxiliary crew for the *Amistad*, though according to Quentin Snediker, there is a huge difference between the yachting community and the commercial sailing community, particularly for large sailing vessels. He thinks that *Amistad* will always need to draw from the national pool of large sailing vessel sailors, even for deck hands, unless it develops its own crew over time.

- John Pescatore wants to start programming before the Boathouse is finished, using a floating dock between the Boathouse platform and the Amistad Pier. He thinks that the demand they create through their programming, before and after the Boathouse is completed, must be present before anyone would want to invest in a reopened Visitor Center, or other retail services.
- The UNH Marine Biology Lab on the first floor of the Boathouse will provide environmental ed programs for K-12 students. Expect 1-2 buses per day to come to the UNH facility. Can Marine Biology and Amistad be combined in one visit, plus an individual sail in a dinghy?
- Relationship with Schooner: Boathouse and Schooner will articulate their programs (e.g., focus on different age groups) such that they do not compete, but rather create a net increase in sailing and environmental ed. Potential for a more formal partnership down the road.

INTERIM LOCATION FOR AMISTAD IN SUMMER 2015

- New London is providing free dockage at the Custom House pier this summer. The idea is for the Custom House to run educational programs on the *Amistad* this summer using college interns.
- The docking of the *Amistad* in New London this season is an opportunity for New London to make the case that it has the capacity to host the ship and properly tell a national story.
- NL is a city that has all of the elements of a large city, but at a smaller, manageable scale. Perfect place to evolve the next generation of teaching and interpretation for the *Amistad*. There is a critical mass of festivals this summer that will draw crowds to the *Amistad*.
- None of the serious senior folks in the New London community are talking about using the *Amistad* for sail training. Their focus is on telling the Amistad story, through dockside tours with the general public this summer as part of *Connecticut Coast Guard Summer 2015*, and over time, through deep engagement with the public schools. They want to be a shared, not exclusive, part of *Amistad* going forward.
- *Connecticut Coast Guard Summer 2015* celebrates the 225th anniversary of the founding of the Coast Guard [Actually, its predecessor the Customs Revenue Service]. It will be a unifying theme to tie together five existing summer festivals in New London: In-Water Boat Show (June 20-21), Sailfest (July 10-12), Fish Tales, Tugs & Sails (July 25th), Food Truck Festival (August 14-16), and CT Maritime

Heritage Festival (September 9-12). Quinn and Harry/Regan is PR firm. Barbara Neff of Sailfest is running logistics.

- Each of the festivals will have educational programming that ties to chapters of the “Coast Guard Book” (e.g., Boating Safety, Law Enforcement/Aids to Navigation, Defense & Security). The City of New London is providing a berth for *Amistad* at the Custom House Pier, with the expectation that the *Amistad* would be available for dockside tours during the five festivals.
- There is a highly successful summer educational program for children in New London, which might be a good model/potential partner for educational programming of *Amistad*: The Writers Block, a creative writing workshop for middle-school and high-school students. Twenty-something grads of the program serve as mentors for the younger kids. In 2013, the theme of the workshop was “The Slave in Me” and included the Hempsted Houses and *Amistad* as part of a place-based learning experience.
- The Custom House has a collection of *Amistad* material in its museum gallery. It is the place where the *Amistad* was brought by the *Washington*, the U.S. Navy ship that intercepted her on LI Sound. The Custom House also operates lighthouse tours at the same pier where the *Amistad* would be berthed, a potential cross sell opportunity with *Amistad*.
- This summer’s stay in New London provides an opportunity for a unique juxtaposition of *Amistad* and *Eagle*, respectively the state’s and the nation’s flagships.
- Could the Coast Guard be a source of free crew via interns? Could *Amistad* do moderate sail training with Coast Guard participation? *Amistad* would benefit from close affiliation with stable organizations like the Coast Guard.

Ideas about Funding Partners

GENERAL OBSERVATIONS

- Recent adverse publicity has not helped the *Amistad*, but by 2010 the bloom was off the rose in terms of passion for funding her. Fundraising will be more difficult now compared to the relatively easy pickings of the early years. It will require a very focused and compelling mission and program.
- *Amistad* should be operated by a non-profit organization. It should not be a state operation, as that would discourage private funding as part of a balanced mix of revenue sources. Also, if a new non-profit organization were explicitly created by state statute, it would read to the world as a state initiative, rather than an independent initiative. This may drive away some funders and attract others. If it is a state entity, in effect, would it be subject to state FOI and open meeting rules? That could be stifling for a new organization.
- Have to supplement state grants and earned revenue with private contributions and corporate and foundation grants. SoundWaters revenue split of 1/3-1/3-1/3 between earned income, individual contributions and grants might be a good model for Amistad. **Also need mixed revenues to get community engagement.**
- There is a racial sensitivity in the philanthropic community. Is this a black story or a broader CT story? Are the staff who are interpreting the story representative of the races involved in the story?
- **Fall is the prime time for fundraising.**
- Community foundations are regionally/geographically focused, but most philanthropy is not, including individual donors. Most donors focus on a theme/mission area, regardless of geography. For example, there are MA folks focused on the John Quincy Adams story who should be funding targets for Amistad. On the other hand, CT residents are very regional in their activity patterns, and many like to see their money at work.
- There are some hedge fund foundations, like Zoom, who are particularly interested in Bridgeport, but for most potential donors, it's about the mission, not the geography. About history, not just story. Look at Memphis Humanities Center as a possible model for history-based storytelling.
- There is a whole legal dimension to the Amistad story, about profound social change via the court system that would be appealing to law firms and legal associations. Start with the descendants of Roger Sherman Baldwin and John Quincy Adams.

- Invite members of boards of local CT historical societies to come on a goodwill tour. Will reintroduce them to the Amistad story and identify some potential donors.
- **Fundraising experience of the Sultana Project:** Everything follows from fundraising. It's the hardest thing to do. Can put together a good education program pretty easily. Education is the content that gives donors the reason to give. But fundraising is hard even when you have a great education program. Executive Director Drew McMullen spends 75-80% of his time on it. Never ending networking. A strong board is critical. Their 18 board members collectively give at least \$100,000 per year, \$300,000 this year due to capital campaign. And they make a lot of connections. They have a group of 150 people who have committed to contribute at least \$1,000 a year. They nurture this group as a social network, online and with event and special outings. It is a group that donors want to be part of, a good group of people to network among. More focused on raising grant dollars and individual donations versus trying to squeeze the last dollar of fee income out of the ship. A much higher return on time spent. Sultana's annual budget is approximately \$700,000, of which \$200,000 is earned income, \$200-300,000 is from individual donors, and the remainder is from private foundations, state and federal agencies and fundraising events. A word of advice from Drew: Because of the nature of the Amistad story, the new Amistad board will want to talk about it and that will be a distraction from fundraising. The mission helps enormously, but at the end of the day, it's all about fundraising.
- March 9th, 2016 will be the 175th anniversary of the Amistad Supreme Court decision in favor of the Amistad Africans. It should be marked with compelling programming, perhaps coupled with the first gala fundraiser for Discovering Amistad. March 9th falls in Women's History Month. One focus of programming might be to highlight the women of Amistad, including Sarah Margu and Charlotte Cowles. [NOTE: Discovering Amistad chose to support an Amistad Committee banquet planned for March 9, 2016, specifically by helping with a high school essay contest on "Today's Amistad Story" in New Haven, New London, Hartford, Farmington and Bridgeport.]

SPECIFIC FUNDING TARGETS

- **State Support.** Has been in many forms (with many godfathers and godmothers): money for initial construction (Lowell Weicker), money for maintenance (Kevin Sullivan and Don DeFonzo), the line item (Bill Dyson, Toni Harp and Toni Walker), and money for curriculum development (Ted Sergi). Because these were all leadership plays, Amistad America never built a broad base of support in the General Assembly, including within the Black and Latino Caucus. Also, DECD never saw the *Amistad* as a brand platform for tourism and business recruitment. In

addition to supporting its education mission, this is arguably the most potent connection that the state could make to the *Amistad*.

- **Galas.** There was a Home Port Celebration in 2000 when the *Amistad* first sailed into New Haven, which drew a crowd of several thousand people. Chair of it was Rev. Edwin Edmonds, then the pastor of Dixwell Congregational Church as well as Chair of the Board of Education. His daughter, Karen Edmonds, with the help of Karen Gilvarg's husband, Eric Epstein, did detailed planning working with a Host Committee (Eric has a notebook with names). Rev Edmonds was Toni Walker's father. There were additional fundraisers at the Long Wharf Maritime Center hosted by the Fusco Corporation. The launch at Mystic Seaport was even bigger than the welcome event in NH, and drew 50 members of the Congressional Black Caucus. There was a fundraising gala in NYC that was done in partnership with a museum there. This concept of a mega celebration could be repeated as a major fundraiser, possibly in the three places with a strong connection to Amistad--New Haven, New London, and Hartford /Farmington—as well as Bridgeport/Stamford/Norwalk. One of the reasons to move the ship to New Haven, New London, and Bridgeport is that the residents of each of these regions might be more inclined to give to the Amistad if it offered programming within their region. Related idea: Think about online, bottom up fundraising.
- The New Haven-based anti-human trafficking organization, Love146, has become particularly adept at using its annual gala as a fundraising mechanism and would be willing to coach the new Amistad board on some of their successful strategies. In their 2015 gala, they raised 4X their goal: expected \$75k, got \$290k. Was due to getting people to it who were **not** already their fans, people who they could tell their story to for the first time. To do this they asked their fans to each invite 3-5 of their friends who were not yet Love146 donors. Did 35 lunches in advance of the gala with high net worth donors, where they made a specific ask, to be consummated at the gala, or if not, agreed to meet again after the gala to probe why they didn't connect. Gave out an Abolitionist in Action Award to someone who is not just a giver, but also a doer. This year it went to a young Chinese American woman with 6 million YouTube followers. She "Periscoped" the event on YouTube...789,000 people followed the gala via her Periscope. They worked with her to have a Love146 ask page associated with her Periscope. They divided the \$75,000 target for the event by the number of attendees and announced at the event that that sum was what they wanted each attendee to give. They had a donor spontaneously offer to match the \$75,000 if it was raised that night. Focused a lot on the two weeks following the gala, when they picked up another \$22,000. Sent all attendees a photo album of very high quality pictures taken at the gala. Got some additional items of the most popular silent auction items, and offered the second bidders another chance at them (e.g. Jimmy Fallon tickets, a unique watch). Summary: don't use

your major gala to bring the faithful in. But need to throw a party for them at another time to thank them for their work.

- **Fundraising in the Black Community.** AA's first Executive Director, Chris Cloud, made calls to Oprah Winfrey, Bill Cosby and black sports figures. None of them ever even returned his call. However, several national black leaders and local black leaders did contribute. Andrew Young contributed \$5,000, as did Atlanta Mayor Maynard, who also arranged a successful fundraiser with black bankers in Atlanta. Some prominent CT blacks contributed, such as Frank Borges, Duane Hill and Carlton Highsmith, but no broad penetration. The US Congressional Black Caucus was also supportive, much more so than the Black and Latino Caucus in the CT General Assembly. According to Chris Cloud, there is something in the ethos and ongoing history of African Americans that hasn't enabled them to be part of the Amistad...it's that "slavery ship" ...that's the past. This might be in part due to Spielberg's focus on the white role in Amistad, versus Rediker's focus on self-emancipation. [Note: Chris Cloud also tried to get money from Spielberg to no avail.] Need to make the Amistad story a part of a larger freedom narrative of self-emancipation and agency to make it relevant and to get broad black support. The first board chair for Amistad America, George Belanger (no relation to Greg Belanger), was a prominent black leader in Bridgeport and past President of the CT African American Historical Society. He and his wife were the power couple in the Bridgeport black community. He was a great ambassador for the ship. George Belanger died, but his widow Barbara would be a good choice for the new Amistad honorary board. That's how Paul McCraven at First Niagara and others in the black community found out about Amistad America and the ship. George Belanger wanted to build a \$10 million endowment for AA. Never happened, but for a \$50,000 contribution from Barbara. Althea Norcott, wife of Supreme Court Judge Fleming Norcott, would also be a good choice for the new Amistad honorary board. She is on the Amistad Committee and is the driver of the Sierra Leone Sister City Project. Recently funded an Ebola Ambulance for SL. Another early supporter was Khalid Lum, also a President of the CT African American Historical Society. Lum had been the press secretary for Mayor Daniels in NH. Chandler Howard, President of Liberty Bank.
- **United Church of Christ.** Davida Crabtree, then the Conference Minister for the CT UCC, was on the original AA Board for its first 10 years and served as Secretary. Davida was the most productive AA board member in the early years. She is willing to help with the reinvention however she can. The UCC was the \$225,000 presenting sponsor for the construction of the ship, the single largest cash contributor. Phoenix contributed more, but a lot of it was in-kind. In the early years, for most port calls, Davida got a local UCC church involved that served as liaison between the crew and the community and provided a lot of in-kind services and moral support. The UCC CT Conference Annual Meeting in 2000 was held in Mystic at the time of the launch of the *Amistad*. **It would be a good idea to get**

someone from the UCC on the new board. Kent Siladi, the current Conference Minister, might be a good choice. Kent has wood shavings from the construction of the *Amistad* on the conference table in his office. The annual meeting of the General Synod of the UCC (the national organization) in 2007 on the 50th anniversary of the creation of the UCC from the Congregational, Christian and Evangelical & Reformed Churches was held in Hartford and included a field trip to the launch of the *Amistad* on its transatlantic voyage. Kent was on the staff of the UCC CT Conference at the time and planned the New Haven activities of the General Synod. He is willing to cautiously re-engage with the reinvention.

Jeff Riley of Centerbrook Architects in CT designed the *Amistad* Chapel at the UCC headquarters in Cleveland, OH. The chapel is a beautifully lit, open space with wood columns and altar pieces made from some of the same Sierra Leone wood used for the deck of the *Amistad*. All the wood is Iroko and Purpleheart, acquired through Mystic Seaport for this purpose.

There is an *Amistad* UCC, primarily African American, which meets at the Hartford Seminary. Minister is John Selders, who also is assistant chaplain at Trinity College. From St. Louis. Deeply involved in the dialog around issues of race and law enforcement that emerged post-Ferguson. [Note: There is a UCC church in every town in CT. It is the largest Protestant denomination in CT.]

Carlton Highsmith and Alexis Smith are members of Dixwell Congregational Church of the UCC. Rev. Edmonds, who chaired the NH welcome event, was minister at Dixwell Congregational Church. Current minister, Jerry Streets, is a national leader in the social justice movement. Lots of UCC connections, white and black.

- **Society of Friends.** Like the UCC, the Friends have a history with abolition and should be a potential partner in telling the *Amistad* story.
- **Corporate Support in the Early Years.** The stand out is Phoenix, who was the \$300,000 charter sponsor of the construction. The founder of Phoenix was an Abolitionist. The CEO, Bob Fiondella (since retired), was passionate about the story, and probably still is. AA board member Frederica Grey also had a Phoenix connection. Sandy Cloud, Chris Cloud's father, is on the current board. Another stand out was Marvin Lender of Lender's Bagels. Contributed \$20,000 personally and opened a lot of doors for *Amistad* America and held fundraisers at his house. SNET was a contributor, before they were purchased. Community Foundation of Greater New Haven gave \$50,000 per year for several years. The 1772 Foundation made a one-time \$100,000 grant. Coca Cola Bottling of SE CT gave free beverages. Santa Fuel gave them free fuel. West Marine gave them free equipment. Cummings Engine donated the engines. The Mashuntucket Pequots donated the water

desalinization machine. [Note: Some Pequot leaders may have been involved in the fundraising efforts for the Amistad Africans in 1840-41.] There were very few corporate players that Amistad America didn't try to get dollars from. There are other corporations besides Phoenix that were founded by Abolitionists and could be good funding targets. For example, New Haven Savings Bank, the predecessor bank to First Niagara, was founded in 1838 by Simeon Baldwin, the uncle to Roger Sherman Baldwin, one of the lawyers who represented the Amistad Africans. Simeon Baldwin was an prominent Abolitionist and raised funds for Roger Sherman Baldwin's defense work. The original board of NSB included the Abolitionists Townsend, Atwaters, and Tuttle, in addition to Baldwin. NSB made a cameo appearance in the Spielberg movie. **Lewis Tappan and his brother were wealthy silk merchants in NYC. Created the first rating agency, what became Dunn and Bradstreet (now a CT company). Ideas on researching companies founded by Abolitionists: The NY and CT Historical Societies will have histories of leading families, including the Abolitionists. Look at the contemporaneous versions of Who's Who books. Look at obits.**

- **A New Moment for Corporate Support?** While the issue of race is in the forefront of public consciousness following Ferguson, Baltimore, Charleston and Trump's bashing of Mexicans, there is a real opportunity for corporate support. Many corporations want to be on the right side of this issue, and would be supportive of efforts around education and dialog. Starbucks might be a good funding target, as support for telling the Amistad story might serve as recompense for their much ridiculed "Conversation on Race" campaign. Connecticut resident Sam Palmisano, former President of IBM, is leading corporate fundraising for the Smithsonian's new Museum of African American History, expected to open in 2016. Sam is married to one of board members of the Fairfield Museum.
- **State Department.** Before he left, Chris Cloud started conversations with then Secretary of State Hilary Clinton about designating the *Amistad* as an official symbol of international tolerance and funding her at \$1 million per year to do one international voyage per year. This was in the post-earmark world, and is still a possibility. **When and if the ship returns to voyaging, there might be federal and corporate resources to support port calls in the major trafficking centers as the official U.S. human rights flagship.** [Note: Chris Dodd always thought he could get maintenance money for Amistad in the DOD budget, passed through Mystic Seaport, but the AA board didn't like the military connection.]
- **CT Regional Education Learning Centers:** LEARN; CREC; etc.
School partnerships and teacher training
Learning Systems Design
Virtual Learning
Website support & student media programs

Doreen Marvin is Development Director at LEARN. Built the first magnet school in CT, a regional multicultural magnet school. She is President of the Magnet Schools of America.

[Note: Benny Pare Jordan Middle School in New London is a school that attracts private philanthropy.]

- **The Garde Art Center** – Program production and distribution
One program link is to offer tours of the *Amistad* to students who would also be attending the Garde's Schooltime Performance series.
- **Thames River Heritage Park** – Packaging the *Amistad* as part of a larger, deep, compelling set of related visitor experiences in New London and Groton. Being driven by Penny Parsakian, a consultant to the Avery Copp House with help of Alan Plateus' Yale Urban Design Studio. Bill Hosley has a Thames River Heritage Park plan that is even bigger in scope than the Plateus plan.
- **Mystic Seaport** – Vessel maintenance and operations; maritime history and links to:
Smithsonian affiliation
New England Museum Association
National and International Maritime History Organizations
- **DECD** – Media and program coordination:
The CT Freedom Trail / State Parks / DEEP / DOT
Arts, Culture & Tourism communications
Media and Corporate partnerships
HPACP/CAPP...will be reinstated next year. Source of \$ for things like commissioning an *Amistad* play, or creating an audio-visual backdrop for Tammy's monologue of Margu
- **CT Humanities/NEH** – content and program development
Research, scholarship and exhibition support
Reading programs with authors and public libraries
There are NEH grants available to develop digital content and to do professional development with teachers on how to use it. However, it harder than ever to get NEH funding. Might make sense for us to first get a grant from CT Humanities, and use it in part to prepare a larger grant to NEH. However, CT Humanities just laid off five people. They are refocusing their granting to be broader, easier and smaller. Also, require that their non-profit grantees be in business for at least one year before receiving funds. Might have to apply with a partner. Read the NEH grant rules now, **before** starting the process with CT Humanities, if the ultimate goal is an NEH application.
- **Museum relationships** -
Wadsworth Athenaeum & the *Amistad* Center

CT Historical Society – they did the first big exhibition
New Haven Historical Society - Cinque painting, archives and content
New London Historical & Custom House – where Amistad landed

- **University** affiliations– Writing & Teaching Public History
Yale/Univ. of CT Law School / CSU / Wesleyan / Community Colleges. Yale wants to be present in this conversation because Yale was part of the Amistad story, including Yale students serving as tutors for the Amistad Africans. It might be possible to get Yale President Peter Salovey to serve on the Amistad honorary board. Yale’s primary role will be to provide man hours and brain power, versus grant dollars. Yale priority community investments in New Haven are Achievement First and New Haven Promise. However, NH state reps may be able to push Yale to view Amistad as more than just one of a hundred non-profits seeking a small contribution to an event.
- **National foundations and Agencies (MacArthur, Ford, IMLS, many) could be approached to put \$2 million a year for two years into a turnaround effort, as that is the kind of thing they do for important missions that need to be saved.**
For the reinvented Amistad to be attractive for turnaround for MacArthur or others, we would have to have the people in place to carry the ball, and a compelling mission and strategy.
 - Check out the Ford Foundation-funded Institute for Art and Civic Dialog at Harvard, a “Think/Do Tank.”
 - Check out Americans for the Arts “Animating Democracy” project.
 - Check out MAP of the Duke Foundation and the Carnegie Mellon Foundation.
 - Check out the National Endowment for the Humanities. Both Rob Forbes and Jeff Partridge have secured NEH grants for training teachers in place-based education.
- **The four seasons of Amistad:** spring in New London, summer at several ports around LI Sound (including more remote places like Block Island), fall in New Haven, winter at Mystic Seaport. What if Joe Courtney were to call General Dynamics to be a sponsor to Amistad New London, and Rosa DeLauro were to call whomever to sponsor Amistad New Haven, and Jim Himes were to call the hedge fund guys to sponsor Amistad Bridgeport? For example, for scholarships for urban schools to participate.
- Several major **hedge funds/private equity firms** have created a \$100 million *Freedom Fund* to break the power structures that enable trafficking. The driver is Nick Brono. NLPS Superintendent Manny Rivera was the Superintendent in Norwalk for two years. When he was there he developed a \$2 million education program with a grant from Barbara Dalio, wife of Ray Dalio, who runs world’s largest hedge fund.

- **The New “Investment Giver.”** The term “private equity” is also now being used to describe a new type of individual investor who views giving as an investment. The book “Seven Faces of Philanthropy” calls it an Investment Giver.
- **Jimmie Coleman**, a Louisiana oil and gas *billionaire* has just purchased the New London train station. The station is the gateway to Thames River Heritage Park. Jimmy is the Chair of the Coast Guard Foundation and one of the driving forces of the proposed Coast Guard Museum, which will be located next to the station. He also chairs Mardi Gras in New Orleans.
- **The CT Maritime Association**, based in Stamford/Greenwich, is a possible funder. Talk to **Charles Mallory**, a CMA board member and Fairfield County Developer.
- **Maintenance.** Should there be a separate “conservancy” for the maintenance of the vessel, versus the education programming? There may be donors who are more focused on the ship than on the educational programming. Quentin Snediker is very skeptical that there is any private funding source for the maintenance of the ship (versus educational programming, for which there may be many funders). It is a cost that the State is going to have to assume.
- **Governor Lowell Weicker** was involved in the early days. The context was the value of art and storytelling. Understood the potency of the Amistad as a symbol of the state.
- **Students from the Sound School** served as apprentices in the construction of the *Amistad*. George Foot, the principal of the Sound School at the time, now retired, might be worth talking to. Can be tracked down via Pricilla, his former secretary at the Sound School: 203-946-6937. Also, track down the Sound School kids who were part of the *Amistad’s* construction and get them on the next “maiden voyage.” [Side Note: Richie Havens had a program in Harlem on African culture that featured different tribes with different kinds of boats. Kids built the boats and sailed them.]
- **Final note on donor attrition:** Every year, to increase their revenue by a net \$500k, Love146 has to raise \$1.5 million, due to donor attrition. They do exit interviews with the donors who leave them, and ask them to give Love146 names of two of their friends who might become donors. For many exiting donors, this gives them a sense of closure that they like.

Suggestions for Further Reading

The following are books, essays, movies and videos, links and teacher resources that were recommended by the interviewees. This is an eclectic reading list, rather than an exhaustive one, and ranges from works on the Amistad Rebellion, to some of the cannon of the American freedom narrative which preceded and followed the Amistad Rebellion, to works on fundraising, social studies, and other related topics. The annotations in italics are from the publishers/sellers/websites.

BOOKS

Michelle Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (The New Press, 2012). *Once in a great while a book comes along that changes the way we see the world and helps to fuel a nationwide social movement. The New Jim Crow is such a book. Praised by Harvard Law professor Lani Guinier as "brave and bold," this book directly challenges the notion that the election of Barack Obama signals a new era of colorblindness. With dazzling candor, legal scholar Michelle Alexander argues that "we have not ended racial caste in America; we have merely redesigned it." By targeting black men through the War on Drugs and decimating communities of color, the U.S. criminal justice system functions as a contemporary system of racial control—relegating millions to a permanent second-class status—even as it formally adheres to the principle of colorblindness. In the words of Benjamin Todd Jealous, president and CEO of the NAACP, this book is a "call to action."*

Jay Appleton, *The Experience of Landscape* (John Wiley and Sons, 1996). *This book, first published by John Wiley and Sons in 1975, proposed and argued a new theoretical approach to landscape aesthetics, including "habitat theory" and "prospect-refuge theory" based on an analysis of research literature, and experience in a wide area of art and science. It sought to apply these theories to the detailed and practical analysis of actual landscapes through an appropriate system of symbolism. In this revised edition, the original text has been retained and the arguments have been updated by the addition of a further chapter which addresses future developments in environmental aesthetics.*

Edward Ayers, *In the Presence of Mine Enemies, Civil War in the Heart of America, 1859-1863* (W. W. Norton and Company, 2003). *Because the Civil War was such a complex event, historians have often approached it through broad outlines, battle accounts and biographies of generals, tucking the stories of ordinary people into convenient pigeonholes. By contrast, Edward Ayers has focused on life in a single Virginia community and another 200 miles away in Pennsylvania to tell a story that challenges some popular views about the Civil War and about history itself. Ayers recounts the everyday life and views of white and black residents of Augusta County, Va., and Franklin County, Pa., farming communities in the fertile Great Valley separated by the Mason-Dixon Line. His research, drawing on a computerized archive of virtually every known Civil War-era document about the two localities, shows the white citizenry in both communities to be patriotic about the Union and debating the claims of anti-slavery and pro-slavery forces right to the start of the war, and shows how the hopes of black people on both sides were a major force for change.*

John Warner Barber, *A History of the Amistad Captives: Being a Circumstantial Account of the Capture of the Spanish Schooner Amistad, by the Africans on Board; Their Voyage, and Capture Near Long Island, New York; With Biographical Sketches of each of the Surviving Africans Also, An Account of the Trials Had on Their Case, Before the District and Circuit Courts of the US, for the District of CT (E. L & J. W. Barber, 1840).* Contemporaneous bios and sketches of the Amistad Africans, the rebellion on the ship and the CT trials. Both the New Haven Museum and the CT Historical Society have originals. Accessible online via this link: http://memory.loc.gov/cgi-bin/ampage?collId=ody_gcmisc&fileName=ody/ody0125/ody0125page.db&recNum=1&it emLink=%2Fammem%2Faahtml%2Fexhibit%2Faopart1b.html%400125&linkText=9

Jeffrey Bolster, *Black Jacks: African American Seamen in the Age of Sail (Harvard University Press, 1998).* *Few Americans, black or white, recognize the degree to which early African American history is a maritime history. Bolster shatters the myth that black seafaring in the age of sail was limited to the Middle Passage. Seafaring was one of the most significant occupations among both enslaved and free black men between 1740 and 1865. Tens of thousands of black seamen sailed on lofty clippers and modest coasters. They sailed in whalers, warships, and privateers. Some were slaves, forced to work at sea, but by 1800 most were free men, seeking liberty and economic opportunity aboard ship. An epic tale of the rise and fall of black seafaring, Black Jacks is African Americans' freedom story presented from a fresh perspective.*

Stephen Budianski, *The Bloody Shirt: Terror after the Civil War (Viking, 2008).* *Between 1867, when the defeated South was forced to establish new state governments that fully represented both black and white citizens, and 1877, when the last of these governments was overthrown, more than three thousand African Americans and their white allies were killed by terrorist violence. Drawing on original letters and diaries as well as published racist diatribes of the time, acclaimed historian Stephen Budiansky concentrates his vivid, fast paced narrative on the efforts of five heroic men—two Union officers, a Confederate general, a Northern entrepreneur, and a former slave—who showed remarkable idealism and courage as they struggled to establish a 'New South' in the face of overwhelming hatred and organized resistance. The Bloody Shirt sheds new light on the violence, racism, division, and heroism of Reconstruction, a largely forgotten but epochal chapter in American history.*

William Nell Cooper, *The Colored Patriots of the American Revolution (Robert F. Wallcut, 1885).* *Documents the important and oft-forgotten contributions of black Americans who fought during the Revolutionary War. While most history books focus on white heroes such as George Washington, Paul Revere, and Ethan Allen, "Colored Patriots" focuses on the black Americans who fought bravely and heroically for freedom and independence in the American Revolution. When the Revolution started, the American colonies had a population of about two and a half million people, one fifth of whom were black, mostly slaves. The courage and bravery demonstrated by blacks during the Revolution influenced legal decisions in the northern states to abolish slavery, leading to freedom for*

about 60,000 slaves. Yet for the most part, acts of heroism and the contributions of blacks during the Revolution either went unrecorded or were not widely publicized. "Colored Patriots of the American Revolution" is organized by state, with many historical names mentioned and an account given of the African American involvement state-by-state.

Andrew DeRoche, Andrew Young: Civil Rights Ambassador (Scholarly Resources, 2003). *Explores the rising influence of race in foreign relations as it examines the contributions of this African American activist, politician, and diplomat to U.S. foreign policy. Young used his positions as a member of the United States House of Representatives (1973–77), U.S. permanent representative to the United Nations (1977–79), and mayor of Atlanta during the 1980s to further the cause of race in diplomatic affairs and to bring an emphasis to United States relations with Africa. Author Andrew DeRoche begins his study of Young by looking at his formative years as a top assistant to Martin Luther King in the 1960s. It was during this period that Young developed his philosophy and his tactics. Young was committed to working for racial justice around the globe and he was willing to meet with all sides in any conflict. One of the few books that focuses on the influence of race in U.S. foreign policy, "Andrew Young: Civil Rights Ambassador" is informative reading for those interested in diplomatic history and African American history.*

Kathleen Deagan and Darcie MacMahon, Fort Mose: Colonial America's Black Fortress of Freedom (Gainesville: University Press of Florida, 1995). *Hidden away in the marshes of St. Augustine, Florida is one of the most important sites in American history: the first free community of ex-slaves, founded in 1738 and called Gracia Real de Santa Teresa de Mose or Fort Mose (pronounced Moh-Say). More than a century before the Emancipation Proclamation, slaves from the British colonies were able to follow the original "Underground Railroad" which headed not to the north, but rather south, to the Spanish colony of Florida. There they were given their freedom, if they declared their allegiance to the King of Spain and joined the Catholic Church.*

Allegra di Bonaventura, For Adam's Sake: A Family Saga in Colonial New England (W. W. Norton & Co., 2014). In the tradition of Laurel Thatcher Ulrich's classic, A Midwife's Tale, comes this groundbreaking narrative by one of America's most promising colonial historians. Joshua Hempstead was a well-respected farmer and tradesman in New London, Connecticut. As his remarkable diary—kept from 1711 until 1758—reveals, he was also a slave owner who owned Adam Jackson for over thirty years. In this engrossing narrative of family life and the slave experience in the colonial North, Allegra di Bonaventura describes the complexity of this master/slave relationship and traces the intertwining stories of two families until the eve of the Revolution. Slavery is often left out of our collective memory of New England's history, but it was hugely impactful on the central unit of colonial life: the family. In every corner, the lines between slavery and freedom were blurred as families across the social spectrum fought to survive. In this enlightening study, a new portrait of an era emerges.

Anne Farrow, The Logbooks: Connecticut's Slave Ships and Human Memory (The Driftless Connecticut Series & Garnet Books, 2014). *In 1757, a sailing ship owned by an affluent Connecticut merchant sailed from New London to the tiny island of Bence in Sierra*

Leone, West Africa, to take on fresh water and slaves. On board was the owner's son, on a training voyage to learn the trade. "The Logbooks" explores that voyage, and two others documented by that young man, to unearth new realities of Connecticut's slave trade and question how we could have forgotten this part of our past so completely.

Kristin Gallas and James DeWolf Perry, *Interpreting Slavery at Museums and Historic Sites* (Rowan and Littlefield, 2014). *"Interpreting Slavery at Museums and Historic Sites" aims to move the field forward in its collective conversation about the interpretation of slavery—acknowledging the criticism of the past and acting in the present to develop an inclusive interpretation of slavery. Presenting the history of slavery in a comprehensive and conscientious manner is difficult and requires diligence and compassion—for the history itself, for those telling the story, and for those hearing the stories—but it's a necessary part of our collective narrative about our past, present, and future.*

Lawrence Hill, *The Book of Negroes* (HarperCollins, 2007). *Abducted as an 11-year-old child from her village in West Africa and forced to walk for months to the sea in a coffle—a string of slaves— Aminata Diallo is sent to live as a slave in South Carolina. But years later, she forges her way to freedom, serving the British in the Revolutionary War and registering her name in the historic "Book of Negroes." This book, an actual document, provides a short but immensely revealing record of freed Loyalist slaves who requested permission to leave the US for resettlement in Nova Scotia, only to find that the haven they sought was steeped in an oppression all of its own. Aminata's eventual return to Sierra Leone—passing ships carrying thousands of slaves bound for America—is an engrossing account of an obscure but important chapter in history that saw 1,200 former slaves embark on a harrowing back-to-Africa odyssey. Lawrence Hill is a master at transforming the neglected corners of history into brilliant imaginings, as engaging and revealing as only the best historical fiction can be. A sweeping story that transports the reader from a tribal African village to a plantation in the southern United States, from the teeming Halifax docks to the manor houses of London, "The Book of Negroes" introduces one of the strongest female characters in recent Canadian fiction, one who cuts a swath through a world hostile to her color and her sex.*

Howard Jones, *Mutiny on the Amistad: The Saga of a Slave Revolt and Its Impact on American Abolition, Law, and Diplomacy* (Oxford University Press, 1987). *This volume presents the first full-scale treatment of the only instance in history where African blacks, seized by slave dealers, won their freedom and returned home. Jones describes how, in 1839, Joseph Cinqué led a revolt on the Spanish slave ship, the Amistad, in the Caribbean. The seizure of the ship by an American naval vessel near Montauk, Long Island, the arrest of the Africans in Connecticut, and the Spanish protest against the violation of their property rights created an international controversy. The Amistad affair united Lewis Tappan and other abolitionists who put the "law of nature" on trial in the United States by their refusal to accept a legal system that claimed to dispense justice while permitting artificial distinctions based on race or color. The mutiny resulted in a trial before the U.S. Supreme Court that pitted former President John Quincy Adams against the federal government. Jones vividly recaptures this compelling drama--the most famous slavery case before Dred Scott--that climaxed in the court's ruling to free the captives and allow them to return to Africa.*

George Lakoff and Mark Johnson, *Philosophy in the Flesh: the Embodied Mind & its Challenge to Western Thought* (Basic Books, 1999). *What are human beings like? How is knowledge possible? What is truth? Where do moral values come from? Questions like these have stood at the center of Western philosophy for centuries. In addressing them, philosophers have made certain fundamental assumptions—that we can know our own minds by introspection, that most of our thinking about the world is literal, and that reason is disembodied and universal—that are now called into question by well-established results of cognitive science. It has been shown empirically that: Most thought is unconscious. We have no direct conscious access to the mechanisms of thought and language. Our ideas go by too quickly and at too deep a level for us to observe them in any simple way. Abstract concepts are mostly metaphorical. Much of the subject matter of philosophy, such as the nature of time, morality, causation, the mind, and the self, relies heavily on basic metaphors derived from bodily experience. What is literal in our reasoning about such concepts is minimal and conceptually impoverished. All the richness comes from metaphor. For instance, we have two mutually incompatible metaphors for time, both of which represent it as movement through space: in one it is a flow past us and in the other a spatial dimension we move along. Mind is embodied. Thought requires a body—not in the trivial sense that you need a physical brain to think with, but in the profound sense that the very structure of our thoughts comes from the nature of the body. Nearly all of our unconscious metaphors are based on common bodily experiences. Most of the central themes of the Western philosophical tradition are called into question by these findings. The Cartesian person, with a mind wholly separate from the body, does not exist. The Kantian person, capable of moral action according to the dictates of a universal reason, does not exist. The phenomenological person, capable of knowing his or her mind entirely through introspection alone, does not exist. The utilitarian person, the Chomskian person, the poststructuralist person, the computational person, and the person defined by analytic philosophy all do not exist. Then what does? Lakoff and Johnson show that a philosophy responsible to the science of mind offers radically new and detailed understandings of what a person is. After first describing the philosophical stance that must follow from taking cognitive science seriously, they re-examine the basic concepts of the mind, time, causation, morality, and the self: then they rethink a host of philosophical traditions, from the classical Greeks through Kantian morality through modern analytic philosophy. They reveal the metaphorical structure underlying each mode of thought and show how the metaphysics of each theory flows from its metaphors. Finally, they take on two major issues of twentieth-century philosophy: how we conceive rationality, and how we conceive language. *Philosophy in the Flesh* reveals a radically new understanding of what it means to be human and calls for a thorough rethinking of the Western philosophical tradition. This is philosophy as it has never been seen before.*

Nicholas Lawrance, *Amistad's Orphans: An Atlantic Story of Children, Slavery, and Smuggling* (Yale University Press, 2015). *The lives of six African children, ages nine to sixteen, were forever altered by the revolt aboard the Cuban schooner *La Amistad* in 1839. Like their adult companions, all were captured in Africa and illegally sold as slaves. In this fascinating revisionist history, Benjamin N. Lawrance reconstructs six entwined stories and brings them to the forefront of the *Amistad* conflict. Through eyewitness testimonies, court records, and the children's own letters, Lawrance recounts how their lives were inextricably*

interwoven by the historic drama, and casts new light on illegal nineteenth-century transatlantic slave smuggling.

Gary Nash, *The Unknown American Revolution: The Unruly Birth of Democracy and the Struggle to Create America* (Viking, 2005). *In this audacious recasting of the American Revolution, distinguished historian Gary Nash offers a profound new way of thinking about the struggle to create this country, introducing readers to a coalition of patriots from all classes and races of American society. From millennialist preachers to enslaved Africans, disgruntled women to aggrieved Indians, the people so vividly portrayed in this book did not all agree or succeed, but during the exhilarating and messy years of this country's birth, they laid down ideas that have become part of our inheritance and ideals toward which we still strive today.*

Russ Alan Prince and Karen Maru File, *The Seven Faces of Philanthropy: A New Approach to Cultivating Major Donors* (Jossey-Bass Nonprofit & Public Management Series, 2001). *Introduces the Seven Faces approach—a powerful tool that enables development professionals to maximize their effectiveness when approaching major donors for gifts. The authors identify and profile seven types of major donors and offer detailed strategies on how to approach them. Both novice and expert fundraisers will find this framework a valuable supplement to existing strategies and techniques.*

William Owens, *Black Mutiny: The Revolt on the Schooner Amistad* (Black Classics 1997, first published 1953). *"Black Mutiny" is the historical retelling of one of our nation's most dramatic national crises. It is one among many historical sources used in the development of the motion picture "Amistad." Written as a novel in 1953 by William A. Owens, this is one historian's view of the Amistad mutiny. Based on U.S. government documents, court records, official and personal correspondence, diaries, and newspaper accounts, it tells the true story of 53 illegally enslaved Africans who revolted against their captors. After the Amistad was intercepted and seized by the United States Navy, the imprisoned Africans were forced to stand trial for mutiny and murder in a case that reached the Supreme Court. With its impassioned plea for freedom for all people, "Black Mutiny" brilliantly recreates a critical moment in America's racial history more than twenty years before the Civil War and the Emancipation Proclamation. It is a rousing and unforgettable story of oppression, justice, and the precious cost of human dignity. [NOTE: Owens is a folklorist, so the book is very treacherous history. Much of it is fiction, which was readily acknowledged by Owens.]*

Marcus Rediker, *The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom* (Viking, 2012). *A unique account of the most successful slave rebellion in American history from the award-winning author of "The Slave Ship." In this powerful and highly original account, Marcus Rediker reclaims the Amistad rebellion for its true proponents: the enslaved Africans who risked death to stake a claim for freedom. Using newly discovered evidence and featuring vividly drawn portraits of the rebels, their captors, and their abolitionist allies, Rediker reframes the story to show how a small group of courageous men fought and won an epic battle against Spanish and American slaveholders and their governments. The successful Amistad rebellion changed the very nature of the struggle against slavery. As a handful of*

self-emancipated Africans steered their own course for freedom, they opened a way for millions to follow.

Dan Rothstein and Liz Sultana, *Make Just One Change* (Harvard Education Press, 2011). *The authors of *Make Just One Change* argue that formulating one's own questions is "the single most essential skill for learning"—and one that should be taught to all students. They also argue that it should be taught in the simplest way possible. Drawing on twenty years of experience, the authors present the Question Formulation Technique, a concise and powerful protocol that enables learners to produce their own questions, improve their questions, and strategize how to use them. *Make Just One Change* features the voices and experiences of teachers in classrooms across the country to illustrate the use of the Question Formulation Technique across grade levels and subject areas and with different kinds of learners.*

ESSAYS

David Blight, "The Civil War Isn't Over" (*The Atlantic*, April 2015). Blight frames the Civil War as the *Second American Revolution* and suggests that its promise of true equality for all citizens has yet to be realized.

Robert Forbes, "Freedom Trail Strategic Plan" (Freedom Trail Committee, 2007). A holistic vision for making the Freedom Trail into a rich visitor experience, which was never implemented. Among its many thoughtful recommendations is to encourage a collaboration among the historical organizations who manage Freedom Trail/Amistad sites and who are separately telling the Freedom Trail/Amistad story in a fragmented way. The plan also calls for deep engagement with specific departments and centers at Yale, UConn and the state university system.

Robert Forbes, "Grating the Nutmeg: Slavery and Racism in Connecticut from the Colonial Era to the Civil War" (*Connecticut History*, fall 2013). Forbes suggests that in Connecticut, "African-American history" and "mainstream" history are not only interconnected, they are one thing. Connecticut's history of slavery and racism, or more simply, Connecticut's history, is a story of good and bad angels: of a deep concern for the Union intermingled with rank greed; of a moral courage to confront the evil of slavery driven by a deep faith bordering on extremism; of sectionalism masquerading as racism; of racism masquerading as sectionalism; of an elite equally disdainful of their white and black inferiors, and therefore willing to treat each equally as lesser forms of citizens; and of a populist strain that pushed against the elites to broaden meaningful participation in civic life, but only for white men. Connecticut helped the nation postpone its ultimate reckoning with slavery. In so doing, it both built structures of institutional racism whose fallout we are still experiencing today, and built the legal foundation for the extension of the franchise and full civic participation, first to all white men, then to black men, then to women, and now to gays and lesbians.

Joseph Gresko, “Black Americans and the Amistad Case” (Amistad Committee, 2008). Documents the extensive involvement of free blacks, and particularly black churches, in supporting the defense and return of the Amistad Africans.

Clifton Johnson, “The Legacy of Amistad” (Amistad Committee, 2007). A lecture prepared by Johnson, but delivered by his associate Melanie Oommen, at the New Haven Museum on June 21, 2007 to mark the departure of the *Amistad* for its transatlantic voyage commemorating the 200th anniversary of the abolition of the transatlantic slave trade. In it, Johnson, the founding director of Tulane University’s Amistad Research Center, summarizes how the Amistad Rebellion has influenced religion, education and American culture, including a detailed cataloging of its depiction in the visual, performing and literary arts.

Theodore Levitt, *Marketing Myopia* (Harvard Business Review, 1960). *“Marketing Myopia” is the quintessential big hit HBR piece. In it, Theodore Levitt, who was then a lecturer in business administration at the Harvard Business School, introduced the famous question, “What business are you really in?” and with it the claim that, had railroad executives seen themselves as being in the transportation business rather than the railroad business, they would have continued to grow. The article is as much about strategy as it is about marketing, but it also introduced the most influential marketing idea of the past half-century: that businesses will do better in the end if they concentrate on meeting customers’ needs rather than on selling products.*

Jason Mancini “Beyond Reservation: Indians, Maritime Labor, and Communities of Color from Eastern Long Island Sound, 1713-1861” in *Gender, Race, Ethnicity, and Power in Maritime America* (Glenn S. Gordinier, editor; Mystic Seaport, 2008). *Living in an era of dispossession and diminishing autonomy on the land, Indian mariners, as a class of transient laborers, rapidly learned to use Anglo-American structures and institutions to establish for themselves a degree of power and personal freedom. By the end of the eighteenth century as the number of Indian mariners increased, military and customs records indicate that they had articulated maritime-based social networks that included other men of color. Through most of the nineteenth century, this allowed Indians both to maintain and adapt traditional inter-community dynamics. Highlighting these experiences, this article focuses on the eighteenth and nineteenth century Indian communities of eastern Long Island Sound and the customs district for the port of New London, Connecticut.*

Barack Obama, “Remarks at the 50th Anniversary of the Selma to Montgomery Marches” (March 7, 2015). Read at: www.whitehouse.gov/the-press-office/2015/03/07/remarks-president-50th-anniversary-selma-montgomery-marches. Watch at: www.youtube.com/watch?v=E8Eu9wDAYbU. “What greater expression of faith in the American experiment than this, what greater form of patriotism is there than the belief that America is not yet finished, that we are strong enough to be self-critical, that each successive generation can look upon our imperfections and decide that it is in our power to remake this nation to more closely align with our highest ideals?”

Joseph Yannielli, “Cinque the Slave Trader: Some New Evidence on an Old Controversy” (Amistad Committee, 2010). Yannielli extensively scours the records of the Mendi Mission of the AMA and finds no evidence to support the claim that Cinque was a slave trader upon his return to Sierra Leone.

MOVIES AND VIDEOS

Karyl Evans, *The Amistad Revolt: All We Want is Make Us Free (The Amistad Committee, 1995)*. A 33-minute documentary telling the Amistad story, highlighting the self-emancipation of the Mende and the role of the Mende in their own defense, as well as a balanced treatment of the coalition of black and white Abolitionists who helped them.

Jon Gorham and Ted Maynard, *Amistad Buzz Card*® (Amistad America, 2003). Features text, still photos, video and sound, including 3D tours of the ship, narrated histories of the Amistad story, videos of its construction, interactive games and more. Captain Bill Pinkney narrates the Amistad story.

Terry Peterson, *Amistad Rising and Amistad Reborn* (United Church of Christ, 2000). Documentaries commissioned by the UCC on the construction of the *Amistad* and its first year of voyaging.

Tony Buba, *Ghosts of Amistad* (2014). This documentary by Tony Buba is based on Marcus Rediker’s *The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom*. It chronicles a trip to Sierra Leone in 2013 to visit the home villages of the people who seized the slave schooner *Amistad* in 1839, to interview elders about local memory of the case, and to search for the long-lost ruins of Lomboko, the slave trading factory where their cruel transatlantic voyage began. The film uses the knowledge of villagers, fishermen, and truck drivers to recover a lost history from below in the struggle against slavery.

Steven Spielberg, *Amistad* (Universal, 1997). While the movie is notable for bringing the Amistad story to a broad public audience, it did so in a deeply flawed way, making both the Mende and the Abolitionists into caricatures, diminishing the astonishing self-emancipation of the Mende and the significant role they played in their own defense, as well as obscuring the complexity and racial diversity of the Abolitionists, as they helped the Mende confront the oppressive power structures stacked against them.

Old State House Public Program Videos related to Freedom Trail

These links bring you the CT Network’s on-demand page which hosts Conversations at Noon videos. Most can be found, along with other videos, on the OSH YouTube channel: (www.youtube.com/CTOldStateHouse)

<http://ct-n.com/ctnplayer.asp?odID=9316> **The Hidden History of the Amistad Rebellion and Trial, 2013.** Presentation by Marcus Rediker at the Old State House, followed by a panel discussion with Rediker, teacher and Margru impersonator

Tammy Denease and CCSU professor Robert Wolff, moderated by Diane Smith of CTN. An extraordinary event. Probably the best ever of the OSH lunchtime series.

<http://ct-n.com/ondemand.asp?ID=5112> **Remembering the Amistad** In the third lecture in a series on CT people & events impacting the fight for civil rights, CCSU History professor Robert Wolff and Attorney Wesley Horton discuss the Amistad and the more recent Kelo v. New London U.S. Supreme Court cases.

<http://ct-n.com/ondemand.asp?ID=11449> **Exploring CT and the Slave Trade** Features Anne Farrow author of *The Log Books*.

<http://ct-n.com/ondemand.asp?ID=10869> **The Voting Rights Act - The Struggle Continues** Features Dr. Stacey Close, Professor of History, ESCU and editor *African-American Connecticut Explored*.

<http://ct-n.com/ondemand.asp?ID=10125> **Reflecting on the Civil War - How Remembering the Past Changes It** Features Dr. Matthew Warshauer, Professor of History, CCSU and author of *Connecticut American Civil War Sacrifice*.

<http://ct-n.com/ondemand.asp?ID=9983> **Black Hartford and the Modern Civil Rights Movement** Features Dr. Stacey Close, Professor of History, ESCU and editor *African-American Connecticut Explored*.

<http://ct-n.com/ondemand.asp?ID=8729> **The Prudence Crandall Effect: The Abolitionist Movement in CT** Features Carolyn Patterson-Martineau, contributor to *Connecticut Civil War Struggles*.

<http://ctn.com/ondemand.asp?ID=6460> **Connecticut in the American Civil War** Features Dr. Matt Warshauer, CCSU and author of *Inside Connecticut Civil War Struggles*.

<http://ct-n.com/ondemand.asp?ID=5215> **The Story of Prudence Crandall** Former state education commissioner Ted Sergi, and others discuss Prudence Crandall's legacy as it applies to the 21st century issue of equal education.

<http://ct-n.com/ondemand.asp?ID=5056> **PT Barnum's impact as a State Legislator and his Commitment to Civil Rights** The Executive Director of the Barnum Museum, Kathleen Maher, discusses P.T. Barnum's role as a legislator where he served two terms during the time it held its meetings at the Old State House.

LINKS

www.americanantiquarian.org **American Antiquarian Society.** The American Antiquarian Society (AAS) library houses the largest and most accessible collection of printed materials from first contact through 1876 in what is now the United States, the West Indies and parts of Canada.

www.amistadresearchcenter.org **Amistad Research Center at Tulane University.** It houses the archives of the American Missionary Association, the successor organization to the original Amistad Committee and the Union Missionary Society, a black abolitionist group. The AMA became the spearhead of the Abolitionist movement, and was the founder of several black colleges. It was closely affiliated with the Congregational Church, and the United Church of Christ, the modern day successor to the Congregational Church, continues the work of the AMA through its social justice ministry. Providing visual support to the AMA archives is: *The American Missionary Association and the Promise of a Multicultural America: 1839 – 1954*, digital photo archives of more than 5000 photographs of the activities of and related to the American Missionary Association. Photographers working with the American Missionary Association traveled through urban and rural communities within the continental United States of America, as well as across oceans to other lands, and visually recorded the foreign environments and people who lived within them. **Best contact at the Amistad Research Center is Christopher Harter, Director of Library and Reference Services. Most of the Amistad material is on microfilm and has been digitized. Yale has access to it. The AMA records are primarily the correspondence of Lewis Tappan.**

www.cthistoryonline.org **Charlotte Cowles Letters.** Hartford Courant, March 21, 2013: “The Connecticut Historical Society, with the help of contributors, successfully bid on 94 historically-significant letters linked to the Amistad, the abolitionist movement and society in Farmington. The letters, auctioned by Swann Auction Galleries in New York City, were initially estimated to be worth \$30,000 to \$40,000, but went for \$55,000. The letters were shown to members and supporters at the historical society Monday. The letters were written by Charlotte Cowles of Farmington to her brother Samuel between 1833 and 1846. The bulk of the content revolves around life in Farmington for the young Charlotte (age 13-25 during this time), including details pertaining to the story of the Amistad, and descriptions of interactions between the local people and the Amistad Africans, who lived in Farmington after their release by the United States Supreme Court in 1841. Other letters describe activities of anti-slavery and abolition groups in Farmington and the assistance the town provided to Thomas, an escaped slave.”

www.ctfreedomtrail.org **The Connecticut Freedom Trail.** Documents and designates sites that embody the struggle toward freedom and human dignity, celebrate the accomplishments of the state's African American community and promote heritage tourism. The Freedom Trail officially opened in September 1996, and as of spring 2015, there are 132 sites in 50 towns, and the Freedom Trail continues to grow. This award-winning website provides overall information on the Freedom Trail, as well as more detailed information on its two main components, the Amistad story and the Underground Railroad.

www.ctucc.org/racialjustice/ **CT UCC Racial Justice Ministry.** *“The mission of the Racial Justice Ministry is to engage every setting of the Connecticut Conference of the United Church of Christ **to eradicate racism** in our personal, inter-personal, institutional and cultural realms.”* These are, by their faith-based engagement with social justice, the direct descendants of the Amistad Abolitionists.

www.nyc-arts.org/organizations/2000/the-constitution-works **The Constitution Works.** *The Constitution Works is a civic education program designed to reconnect young people with our country's democratic principles and practices. TCW brings the central issues of democracy and government into schools' social studies programs. Our curriculum materials introduce the branches of government through the study of contemporary issues. Each unit provides the facts of a given case, applicable Constitutional provisions and information about relevant Supreme Court precedent. Teacher workshops and staff development seminars familiarize educators with TCW's purpose and activities while engaging them in innovative instructional and learning strategies.*

www.ghostsofAmistad.com **Ghosts of Amistad.** A companion website to Marcus Rediker's documentary film of the same name, which allows for deeper exploration of various areas of the film.

www.youtube.com/watch?v=M1co58iyGDk&list=PLsRNoUx8w3rORUBqZRZGDTxefCKyCpzKu&index=1 **Kathy Maher, “The Show Must Go On: Re-envisioning Barnum” TedxWestportLibrary April 18, 2015.** *Kathleen Maher presents how Barnum recovered from many fires and other disasters in his personal and public life. She demonstrates how Barnum's phoenix-like abilities are being used to breathe new life into the current Barnum Museum, severely damaged by a tornado in 2010. But for Barnum and others like him there may not have been the wave of public sentiment in favor of the Amistad Africans, and the judgment might have gone the other way. Barnum understood mass entertainment before anyone else did. He understood that people are curious. He was a pathbreaker in many forms of public entertainment. A reborn Barnum Museum in Bridgeport will recapture Barnum's spirit and tell his many stories, including those of social justice.*

www.pearlcoalition.org **The Pearl Coalition.** *“The Pearl” is the name of a sixty-five foot Chesapeake Bay Schooner that played an important role in the transportation of enslaved people to safe harbors from Washington, D.C. In 1848, the schooner was chartered by free African Americans for \$100 to help 77 people escape the shackles of slavery. This heroic journey has been documented and is one of the more harrowing stories of the underground path to freedom right in Washington, D.C. The free and enslaved passengers were ultimately captured in the Chesapeake Bay and returned. The Pearl Coalition is a non-profit organization which is building a replica of the Pearl to foster a modern cultural understanding of slaves, slavery, and escapes from slavery, in the Washington, D.C. metropolitan area. Cultural offerings educate visitors on the array of racial, social, and economic factors, and contributions of the people and places involved in the Pearl escape, and the inner workings of the Underground Railroad.*

www.tpl.org/public-spacesprivate-money **Public Spaces/Private Money.** *This study explores city park conservancies--private organizations that utilize donations to rebuild, refurbish, and even maintain some of their most iconic parks. The study uses examples and experiences from 41 organizations across the country that have a collective experience record of nearly 750 years.*

www.runawayct.org **RunawayCT.** *RunawayCT.org is a digital humanities resource for the study of runaway slaves in Connecticut, conceived and executed by a Digital Humanities class at Wesleyan University. The site provides free access to a searchable database of runaway slave ads published in the Connecticut Courant, accompanied by scholarly content providing context and insight into slavery-era Connecticut. Runawayct.org also provides interactive features for an enriched and engaging user experience, including a maps feature for geographic visualization of data on runaways. The project is intended for use in independent research and as an educational resource to be used by Connecticut area educators in US History classes and the like.*

TEACHER RESOURCES

Steve Armstrong, *Connecticut Elementary and Secondary Social Studies Frameworks* (CT Department of Education, 2015). The frameworks suggest using local and state history as windows into the larger themes of United States history and to use local/state examples whenever possible. They strongly suggest that teachers use critical resources found at local historical societies, museums, and other historic sites. Professional development activities will be forthcoming for teachers to learn more about Connecticut and local history.

Andrea Leiser, *Lessons for Life: K-12 Lesson Collection and Teacher Tools* (Amistad America, 2005). Courage. Justice. Freedom. Diversity. One ship's story connects them all. 40 engaging, interdisciplinary projects to help K-12 students discover the Amistad story, and then take the lessons into their lives and world. With funding from the CT Department of Education, Leiser developed this Amistad curriculum with the help of 30 teachers, from Connecticut and other states. A broad, statewide adoption of the curriculum was planned but never implemented.

Jeff Partridge, "Place-Based Pedagogy for Higher Education--An Annotated Bibliography" (Hartford Heritage Project, 2014). See the bibliography at: <http://www.capitalcc.edu/hhp/pedagogy.html>. *The Hartford Heritage Project is a place-based education (PBE) initiative. PBE takes the place where a school is located and incorporates it into the curriculum. Thus, museums, historical societies, parks, community centers, care facilities, local businesses, government agencies, and other valuable community resources become an extension of the classroom. This gives students a practical and local context for knowledge learned in their courses, and it makes the school a vital part of the life of the community. The bibliography is intended as a resource for faculty and researchers.*

APPENDIX 1

The Interviews

THE INTERVIEW PROCESS

Interviews were typically conducted one-on-one, face-to-face in the interviewee's offices. The interviews were unstructured, directed by the interviewee's interests and area of expertise, and most lasted one hour.

Kip Bergstrom typed up the highlights of his handwritten notes and sent them to the interviewee to edit for accuracy and clarity. These edited highlights of each interview are attached as Appendix 1.

LIST OF INTERVIEWEES (names in red are new to second edition)

1. Steve Armstrong, Social Studies Consultant, CT Department of Education
2. Jody Blankenship, Executive Director, CT Historical Society
3. David Blight, Executive Director, and David Sprat, Assistant Director, Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition, Yale
4. Aundré Bumgardner, State Representative, New London/Groton
5. Lonnie Bunch, Executive Director, Smithsonian National Museum of African American History and Culture
6. Jonathan Boulware, Executive Director, South Street Seaport
7. Lonnie Braxton, State's Attorney, CT Department of Criminal Justice
8. Lea Catherman, Principal, Bridgeport Regional Vocational Aquaculture Science and Technology Center
9. CCSU Public History Group
10. Sandra Clark, Social Studies Coordinator, New Haven Public Schools
11. Chris Cloud, Executive Director, Amistad America, 1987-2007
12. LaToya Cowan, Project Manager, Office of Economic Development, City of New Haven
13. Chris Cox, Educator and Fundraiser
14. Davida Crabtree, Conference Minister, CT UCC, 1996-2010
15. Liz Devine and Tracey Wilson, Curriculum Developers
16. Pierre d'Haiti, Minister, Faith Baptist Church, Bridgeport
17. Tammy Dougherty, Director, New London Office of Development and Planning
18. Bill Dyson, former New Haven State Rep and former Speaker of the CT House of Reps
19. Jim Ehrman, Executive Director, Love146
20. Karyl Evans, Documentary Filmmaker
21. Mayor Bill Finch and Lamond Daniels, Mayor and Project Manager, City of Bridgeport
22. Rob Forbes, Professor of History
23. The Freedom Trail Committee
24. Susan Gilvarg, Director of Planning, City of New Haven
25. Will Ginsberg, President, Community Foundation for Greater New Haven
26. Jon Gorham, Serial Entrepreneur
27. Rebecca Gratz, Principal, and Ned Flanagan, Waterfront Director, Sound School
28. Maura Hallisey, Program Coordinator, The Stowe Center
29. Ernie Hewitt, State Representative, New London
30. Mike Jehle, Executive Director, Fairfield Museum
31. Leslie Johnson, Teaching Artist
32. Lisa Johnson, Executive Director, Stanley Whitman House & Joanne Lawson, President, Farmington Historical Society
33. Katherine Kane, Executive Director, The Stowe Center
34. Angela Keiser, Consultant
35. Bob King, Consultant, Retired IBM Exec, and Discovering Amistad Board
36. Karen King, Community Affairs Associate, Office of New Haven and State Affairs, Yale and Discovering Amistad Board

37. Andrea Leiser, former Director of Education, Amistad America
38. Roland Lemar, State Representative, New Haven
39. Todd Levine, Architectural Historian, State Historic Preservation Office, DECD
40. Mara Lieberman, Artistic Director, Bated Breath Theater Company
41. Laura Macaluso, Curator
42. Kathy Maher, Executive Director, Barnum Museum
43. Doreen Marvin, Director of Development, LEARN
44. I. Charles Matthews, Board Chair, Wilson-Gray YMCA
45. Paul McCraven, Senior VP, Community Development, First Niagara Bank
46. Drew McMullen, Executive Director, Schooner Sultana Project
47. Len Miller, Board Chair, Discovering Amistad, Founder and former Board Chair, SoundWaters
48. George Mintz, President, Bridgeport NAACP and Discovering Amistad Board
49. Frank Mitchell, Curator, Amistad Center for Art and Culture
50. Elio Morgan, Attorney
51. Barb Nagy, Site Director, Hempstead Houses
52. Penny Newbury, Consultant
53. Elsa Nunez, President, and Stacey Close, AVP, Eastern Connecticut State University
54. Mary Papazian, President, and Jaye Bailey, CoS, Southern CT State University
55. Penny Parsekian, Consultant, Thames River Heritage Park
56. Jeff Partridge, Dean of Humanities, Capital Community College
57. Kai Perry, Amistad Committee
58. John Pescatore, Board President, Canal Dock Boathouse Inc.
59. Edith Pestana, Director of Environmental Justice, CT DEEP
60. Terry Peterson, Videographer
61. Sam Quigley, Executive Director, Lyman Allyn Museum
62. Richard Rabinowitz, President, American History Workshop
63. Jeff Riley, Principal, Centerbrook Architects
64. Manny Riviera, Superintendent, New London Public Schools
65. Bert Rogers, Executive Director, Tall Ships America
66. Liz Shapiro, Executive Director, CT League of History Organizations
67. Leigh Shemitz, Executive Director, SoundWaters
68. Kent Siladi, Conference Minister, CT UCC
69. Jeanne & Steve Sigel, Marketing Director and Executive Director, Garde Arts Center
70. Alexis Smith, Deputy Director, New Haven Legal Assistance and Discovering Amistad Board
71. Quentin Snediker, Shipyard Director, Mystic Seaport
72. Susan Tamulevich, Executive Director, New London Maritime Society
73. Mary Anne Tokarszewsky, Executive Director, New Haven Museum
74. Diana Wentzel, CT Commissioner of Education
75. Sally Whipple, Executive Director, Old State House
76. Olivia White, Executive Director, Amistad Center, Wadsworth Athenaeum
77. Steve White, Executive Director, Mystic Seaport
78. Andy Wolf, Director of Cultural Affairs, City of New Haven
79. Robert Wolff, Professor of History, CCSU
80. Derron Wood, Artistic Director, Flock Theatre

1. Steve Armstrong 3.20.15 and 8.10.15

Steve, previously an administrator with the West Hartford Public Schools, is the Social Studies consultant at the CT Department of Education. He led the effort to develop the Connecticut Elementary and Secondary Social Studies Frameworks, which were adopted by the State Board of Education in March, 2015.

Highlights of 3.20.15 Interview:

- State Board Chair Alan Taylor has been a strong champion of the ss frameworks.
- Steve has done workshops on the ss frameworks with 45 districts, but it is important to note that school districts can choose whether to use them or not, as CT is a “local option” state. Also, there is no statewide ss assessment that would be a strong incentive to use the frameworks.
- For those districts that choose to adopt the ss frameworks, a key feature is that they explicitly promote the kind of collaboration which the Amistad Advisory Committee has been discussing in bringing the Amistad story to the schools. Below is a quote from page 5 of the ss frameworks:

Using State and Local History

The writers of this framework strongly suggest using local and state history wherever and whenever possible when teaching United States history in elementary school, middle school, and high school. The study of local and state history will help students develop a sense of place and a sense of connection to the community where they live and go to school. Many students will be surprised when they discover historical events that occurred in their own state and communities.

We suggest using local and state history as windows into the larger themes of United States history and to use local/state examples whenever possible. We strongly suggest that teachers use critical resources found at local historical societies, museums, and other historic sites. Professional development activities will be forthcoming for teachers to learn more about Connecticut and local history.

- **Steve is willing to work with us to help define our educational program.** Below are his initial thoughts:
- While “state and local history” is typically taught in the 3rd or 4th grade by most districts, the new ss frameworks encourage teachers to use state and local places to teach the local narrative as part of U.S. history, typically taught in the 8th grade (Revolution to Civil War) and 10 or 11th grade (industrialization and urbanization in late 19th and 20th centuries).
- Prime target for us should be 8th graders, as the Amistad story is too sophisticated for most third graders, and the Amistad story is part of the period of U.S history taught in eighth grade. Eighth grade is also interesting because students are studying the emergence of a national identity at the same time as they are starting to explore their own identity as adolescents. (See notes of meeting with Chris Cox for an idea on how to use student creation of media content to explore the Amistad story, local and national identity and individual identity.)

- A key challenge is that most CT teachers do not know CT history well. Part of Steve's job is to develop materials to address this knowledge gap. Steve is going to send me a list of the 20 best ss teachers in CT.
- A common mistake in collaborating with school districts is to start too big. Steve agrees with Steve White's observations around the Year of the Morgan...that there is enormous inertia in teaching strategies and that it is best to start with a small number of hyper willing schools and work out a record of success with them that can then be replicated elsewhere (see notes of meeting with Steve White).
- Steve is working with Todd Levine of SHPO and Bonnie Kolba of COA/HOTS to use art to reintroduce the Freedom Trail to a pilot group of middle schools (see separate notes of meeting with Todd Levine). That effort is notable for its focus on professional development of teams of teachers and teaching artists.
- Another potential initiative has been discussed in the heritage community that would involve professional development with teams of teachers and museum curators to explore how to use specific local places and objects to develop inquiry skills. Might be funded by CT Humanities.

Highlights of 8.10.15 Interview:

- Steve is conducting two professional development workshops this summer with CT social studies teachers on the new Elementary and Secondary Social Studies Frameworks. The first one in July attracted 90 teachers. The second one, to be held next week at CCSU, will attract 60 teachers. He invited me to attend.
- Liz Shapiro, from the CT League of History Organizations, is doing a session on **Museums. Historical Societies and Online Resources to Help You Teach** in partnership with staff from CT Humanities, History Day and *CT Explored* magazine.
- In late January 2016, there will be a conference of social studies teachers at which we could present. These will include department heads and curriculum leads.
- We could also host a convening of the CT Council for Social Studies, the social studies teachers association. Perhaps on the ship?
- Steve is willing to help us develop the Amistad Experience...a flexible curriculum for helping teachers and students discover the Amistad story on the ship, at the sites and in the classroom.

2. Jody Blankenship, CT Historical Society, 3:00, 3.27.15

Jody Blankenship is the Executive Director of the CT Historical Society. He recently relocated from Kentucky to Connecticut to take the job at CHS. He has been working with the CHS Board to redefine its mission around storytelling.

Highlights:

- Look at “Marketing Myopia” in 1964 HBR, about the common practice of mixing up product with industry. What business are you in? Amistad is in the Amistad storytelling business, not the tall ship business.
- Likes the idea of CHS playing a role in convening the various players who are telling parts of the Amistad story. Should the convening only include folks who are part of the story, or others as well?
- The Holocaust Museum in NYC is doing training for police officers across the country in the dangers of demagogues. Is there some kind of corollary role for Amistad like this for a national public?
- There is a propensity in CT to try to not upset the balance, versus working hard to grow the pie.
- CT museums are behind their counterparts in other states in terms of the innovativeness of their thinking and programs.
- How much are our power structures holding things back?
- Look at work of the President of the University of Richmond, a civil war historian. He makes the point that our nation had the forethought to dismantle the 8th largest economy in the world because it couldn’t work as a slave economy in the future.
- The National Underground Railroad Center in Cincinnati has had a hard time because slavery is a downer.
- The Amistad Story in contrast is a relatable, non-political topic.

3. David Blight, David Spatz and Karen King 9.15.15

David Blight is the Director and David Spatz is the Assistant Director of the Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition at Yale University. Karen King is Board Secretary of Discovering Amistad and Community Affairs Associate, Office of New Haven and State Affairs, Yale University.

Highlights:

- Gilder Lehrman sponsors approximately 50 events per academic year. Have partnered with the Amistad Committee on some events. Potential for partnership with Discovering Amistad.
- The Center had a long history with the *Amistad* and with Amistad America. High point was in 2007 in conjunction with the transatlantic voyage of the *Amistad* as part of the 200th anniversary of the abolition of the transatlantic slave trade. Tom Thurston, GL's Director of Education, did a day-long seminar on the transatlantic slave trade before the ship left New Haven. David Blight was in Liverpool when the *Amistad* made a port call there, timed with the opening of the Slavery Museum.
- For three years, GL ran a teachers institute for high school teachers from the U.S. the U.K. and Ghana. Location rotated among the three countries. David Blight does a GL teacher institute each June in NH on slave narratives. David Blight has a fondness for high school social studies teachers as he started his career as one.
- David Blight gave a lecture on the Amistad Rebellion at Dixwell Congregational Church, at which replicas of the ship were handed out.
- GL Fellows could be a source of speakers for Discovering Amistad events. We should reach out to Joe Yannielli, a former GL Fellow, now a post-doc at Princeton, who has done and is doing good work on the Amistad story.
- Tom Thurston conducts a series of seven workshops each year with a group of 35-40 mostly high school teachers from the New Haven region. The group was formed initially with a Teaching American History grant from ACES. A guest historian gives a lecture, followed by a discussion of how to engage primary sources on the topic with students. GL sources the guest lecturers from Yale and from other academic institutions in the tri-state area, usually people who are already coming to Yale for another purpose. The non-Yale lecturers get an honorarium. The workshops are held after work over pizza. The teachers used to get a stipend, but now do not. This year's topic focuses on Reconstruction, timed with the 150th anniversary of the beginning of the Reconstruction period. Last year the theme was social justice. **Next year, GL could consider building the theme around the Amistad Rebellion and the CT freedom story.** David Spatz will ask Tom Thurston if I can sit in on the group this year. Next meeting is Wednesday, September 23rd, 4:30 to 7:30.
- GL runs the New Haven region segment of CT's History Day contest for middle and high schoolers, including recruiting judges from faculty and grad students.

4. Aundré Bumgardner 4.9.15

Aundré Bumgardner is a state representative for the southern portions of New London and Groton, including Mystic.

Highlights:

- The docking of the *Amistad* in New London this season is an opportunity for New London to make the case that it has the capacity to host the ship and properly tell a national story.
- NL is a city that has all of the elements of a large city, but at a smaller, manageable scale. Perfect place to evolve the next generation of teaching and interpretation for the *Amistad*.
- There is a critical mass of festivals this summer that will draw crowds to the *Amistad*.
- The Amistad Pier in NH in contrast is devoid of human and cultural activity.
- Should talk to Senator Scott Frantz about Amistad, especially given the intent to ultimately bring the *Amistad* to Fairfield County. Frantz is a sailor. Aundré will set up meeting.
- Ian Thompson has contacted Aundré about his sail training proposals for the *Amistad*.
- Importance of non-profits for NL and Groton: MSP, CH, USCG Museum, etc. Need to work together to survive. Non-profits especially important given contraction of other players, such as the casinos, EB and Pfizer.
- RR Station as gateway to Thames River Heritage Park.

5. Jonathan Boulware 3.27.15

Jonathan Boulware has nearly twenty-five years of experience in sail-training and education. He was the second full-time captain of *SoundWaters*, a highly successful environmental education organization in Stamford, CT, was a relief captain for the *Amistad* in 2005 and 2006, and for the past several years has been engaged in the turnaround of South Street Seaport Museum in Manhattan, first as Waterfront Director and now as Executive Director. The South Street Seaport Museum operates several tall ships as well as land-based programs.

Highlights:

A Ship Designed to Fail

- The *Amistad* was built as a Baltimore Clipper with such a degree of operational complexity that it was essentially designed to fail, given the intent to develop an entirely new crop of sailor/educators. Her rig complexity is such that few among the admittedly small world of traditional ship sailors are competent to sail her.
- Operating premise of *Amistad* was flawed from the beginning. The ship was built without a well-articulated business plan. Was not well configured or properly certificated for the operating model that evolved of day trips and overnight voyaging, for which its payload capacity is too low.
- *Amistad* has one of the highest costs to sail per displaced ton in the tall ship fleet, due to the complexity of her rig and the large crew required to handle her relative to her size. She will always be a losing proposition as a fee-for-service boat. She is not alone in this respect. But, other organizations have succeeded despite this limitation by developing other sources of funding than simply fee-for-service vessel programs.
- Not well configured for simple sail training. Can take folks from mid skill level to high, but not from novice to mid, which represents the majority of the market for sail training.

An Extremely Narrow Captain Pool

- There are only a perhaps a few dozen people in the country who have the sailing skills to captain the *Amistad*. In contrast, there are hundreds who could captain *SoundWaters*. This is a critical problem for the *Amistad*, as she needs to have a crew that is a mix of races. The tall ship crew pool is predominantly white. The pool of captains who have the skills to sail the *Amistad* is likely 100% white.

Need to Scale Ship Operations with Land-Based Programs

- *Amistad* needs fee for service school programs that are scalable via land-based delivery and via digital extension. This is exactly where they are going with South Street Seaport (see notes below).
- Talk to Drew McMullen at the Schooner Sultana Project in Chestertown, Maryland. He built a big program around the schooner, scaling programs off the boat. Went from 100% schooner-based programming to 20% schooner-based programming.

Other Contacts

- Talk to Richard Rabinowitz of the American History Workshop in New York City. Could be helpful in articulating the mission, developing the narrative. Has done a lot of writing and curating about slavery in NYC.
- Talk to Murray Fisher, Founder, and Aaron Singh (West Indian), Waterfront Director of New York Harbor School, which has become what New Haven's Sound School also aspired to do: graduating kids in licensed scuba diving, USCG licenses and sailing and marine trades, with certified underway time. Kids are mostly black and Latino. A potential pipeline for the crew of the *Amistad*.

What is a Flag Ship?

- Technically, in naval terms, the ship in the squadron or fleet where the Admiral is located and which carries the Admiral's flag.
- In *Amistad's* case, it is the ship that carries the flag of the *Amistad* story.

On Voyaging

- Don't throw the baby out with the bath water.
- Voyaging can make sense if it is amplified by multi-layered events at each port call.
- While *Amistad* is a Connecticut story, it's also a profoundly American freedom story. Properly scaled through education systems, the story can precede and be amplified by the arrival of the vessel. In this respect she could function as a true flagship.

The South Street Seaport Story

- Was a \$6 million/year organization.
- \$2.1 million of fee for service revenue.
- Education is the most important impact.
- Have an education business plan: for each of their programs, they track and project cost, revenues, participants, scholarships, etc.
- Education is increasingly difficult due to the testing demands of No Child Left Behind and Common Core: teaching to the test leaves less time for their kind of education programming.
- STEM is a real power curve. Need to think about STEM as a window to history, and vice versa. Think of a schooner as a physics lab. But this is not a good model for *Amistad*. There's money in it, but not enough. And for her to seek that funding will be to compete with other similar organizations that can do the same MUCH more affordably.

- The problem with education programs is that they are largely break-even. But successful education programs help with foundations, because they like organizations that have a larger impact. They are more likely to invest in your overhead if you are serving a large versus a small audience.
- Need to play to the results-based funder. What are the things you can observe? What are the things you can measure?

6. Lonnie Braxton 4.14.15

Lonnie Braxton is a State's Attorney working in the New London County State Superior Court. He is a passionate history buff. The personal pictures on his office wall reflect a life of encounters with CT and national icons, black and white.

Highlights:

- Amistad is an unbelievable piece of history.
- The ship is not currently in bad shape; need to make sure we keep it that way.
- **Discovering the Amistad Story.** The Amistad story is a story of self-emancipation and agency. Young learners need to exercise agency, especially in learning a story about agency. Need to teach our kids to be their own collectors of stories of their own history and the history of their places. Otherwise, you're just getting someone else's version of history. Kids need to learn to assemble the pieces themselves and discover on their own what they mean. History is an active, not a passive pursuit.
- We are victims of the past, and the past is our parents.
- Seventy-five years after the American Revolution, there was a big celebration at Fort Griswold in Groton and the dedication of a monument with the names of the American soldiers who died there at the Battle of Groton Heights in the Revolutionary War. There were two black American soldiers who died there, one of whom killed a British officer. They were originally left off the monument altogether, then later added in a "Negro pew" side panel. Some their descendants still live on Groton Heights. See William Nell Cooper, *The Colored Patriots of the American Revolution*.
- *The Book of Negroes.* The list of blacks who supported the British in the Revolution and were afforded a sort of (very cold) asylum in Nova Scotia. The first record of black Americans. Some of those who settled in NS later returned to Sierra Leone. There were slave ships passing them coming out of West Africa as they were going in. What must have that been like? Did that happen with the Amistad Africans when they returned to SL on the *Gentleman*? Probably not, as they would have been illegal slavers by then, avoiding observation.
- Lonnie knew about Amistad growing up in Mississippi. The story can travel without the ship, and has. He agrees, it's a story with a ship, not a ship with a story.
- Wants to help figure out how best to "tell" the Amistad Story, or better, how best to help people, young and old, discover it for themselves. Will attend the brainstorming session with Marcus Redicker on May 5th at 4:00 at the Custom House in NL.
- A reading list: *The Log Books* (about CT slavers from NL); *The Bloody Shirt* (about terrorism during Reconstruction); *Fort Mose: Colonial America's Black Fortress of Freedom* (first refuge for runaway slaves); *The Unknown American Revolution*.

7. Lonnie Bunch 11.2.15

Lonnie is the Executive Director of the Smithsonian National Museum of African American History and Culture, which is scheduled to open in late September 2016, and is now under construction on the National Mall in Washington, D.C., on a five-acre tract adjacent to the Washington Monument.

Highlights:

- Lonnie likes Discovering Amistad's framing of its mission as "a story with an ship" rather than "a ship with a story"...as part of a larger American freedom narrative of self-emancipation and the confronting of oppressive power structures....and the focus on enabling youth and adults to discover the Amistad story, its meaning to them and implications for the present day.
- Lonnie is taking a similar approach with the Museum, which will be a place where all Americans can learn about the richness and diversity of the African American experience, what it means to their lives and how it helped us shape this nation. A place that transcends the boundaries of race and culture that divide us, and becomes a lens into a story that unites us all.
- The Museum needs to be a kind of national memory, and will include history galleries, including an exhibit on the Amistad Incident. But it will also have themed galleries on the African American experience, particularly its various regional expressions, demonstrating the power of regionalism and the power of place.
- He is making a major investment in digital technology to enable teachers and students across the country to interact with the Museum and its many stories. This might be a platform for the national digital extension of some of the K-12 initiatives of Discovering Amistad as they evolve.

8. Lea Catherman 10.28.15

Lea is the principal of the Bridgeport Regional Aquaculture Science & Technology Education Center, located next to Captain's Cove Seaport on Black Rock Harbor in Bridgeport, where the *Amistad* will most likely dock when it is in Bridgeport. Lea taught biology at Aqua and at Central High School in Bridgeport before she became principal.

Highlights:

- The school focuses on science and technology related to the marine environment, including marine design, boat building, coastal navigation and piloting.
- The school owns a research vessel which is used by students for biology and ecology experiments in Long Island Sound.
- There are a lot of Bridgeport kids in the coastal navigation and piloting program who graduate with most of the requirements for a 1 ton captain's license. Some of them might be interested in working as interns and crew on the *Amistad* from a sailing stand point. Not sure how much interest there would be in the history dimension.
- Two good contacts for probing potential for partnerships with the Bridgeport Public Schools are Amy Marshall, who oversees the elementary schools and Aresta Johnson, who oversees the high schools. Could put us in touch with principals and social studies teachers who they think would have passion for the *Amistad* story.
- In terms of the spectrum of response to transiency represented by New Haven's standardization at one end, and New London's magnet schools at the other, Bridgeport is somewhere in the middle. There is a lot of room for experimentation.
- Middle school culture varies a lot. Some recommendations for schools to start with are: Park City Magnet, Discovery Magnet, and Multicultural Magnet. Two other middles which are not magnets could also be good partners: Waltersville and Reed.

9. CCSU MA in Public History Program 8.28.15

This meeting was with five history faculty at Central Connecticut State University who teach either full or part time in the MA in Public History Program, the only public history master's degree program in the state university system. The faculty included: Leah Glaser (Public History Program Coordinator), Dannel Broyld, John Tully, Robert Wolff and Steve Armstrong.

Highlights:

- The CCSU M.A. Program in Public History combines traditional academic coursework, job-specific skills and field-based experience to prepare students for work in museums, historical societies, local and community history and historic sites.
- With CCSU's central location in New Britain, the Public History program utilizes Connecticut as its field lab, drawing on the state's wealth of museums, historical societies, archives and historic sites. CCSU maintains institutional affiliations with multiple local, state, and national organizations.
- Students may also design specialized programs in such areas as public policy, documentary filmmaking, archives, museum administration and historic preservation. In addition to other coursework, a public history internship and a public history project are degree requirements. The students are also a potential talent pool for public history projects as paid interns.
- We discussed possible partnerships between the CCSU MA in Public History Program and Discovering Amistad. For example, the creation of a "pop-up Amistad museum" to help Discovering Amistad staff and volunteers interpret the Amistad story as the ship moves among New Haven, New London, Bridgeport and (possibly) Hartford. As there is little space for interpretation on the ship itself, this would be a tent-type structure that could be erected dockside at each port call. Versions of it might also be used by some of the CT Amistad sites, some of which are also constrained for Amistad exhibit space.
- Dannel Broyld is teaching a museum course this semester for which a "pop-up Amistad museum" would have been a perfect project, but the project focus for the course was set some time ago. The course will be offered again in spring 2017.
- Other options would be to organize the project as a for-credit internship under a faculty advisor, or as a paid internship as part of a consulting team engaged for the work. This also might be a possibility for some undergrads minoring in Public History. The development of an 8th Grade/K-12 curriculum for Amistad might also benefit from grad student involvement, either as for-credit

or paid interns, but it was felt that this curriculum development effort needs to be led by practicing or recently retired K-12 teachers.

- Some grad students might be interested in internships involving fundraising or grant writing.
- CCSU needs to know by November 1, 2015 of any internship opportunities for its students for the semester starting January, 2016.
- We discussed the general lack of racial diversity in the public history field, including at the CT Amistad sites. Could Discovering Amistad sponsor scholarships to the CCSU MA in Public History Program for students of color? As a transitional step, possibly provide modest support to undergraduates who are public history minors, for example a scholarship that could pay for the internship class/ and/or books for the semester or something to that effect. If we could have this in place by November 1, 2015, could advertise it for the January 2016 semester.
- Robert Wolff spent time this summer at the Whitney Plantation outside New Orleans, which focuses on slavery. They do a good job of hiring and training diverse docents from the local area.
- In discussing the impression of Sarah Margu by Tammy Denease, Robert Wolff noted that research by Joseph Yannielli indicates that Cinque went to Jamaica after he returned to Sierra Leone, so he could not have encountered Sarah Margu at the AMA mission in SL just before he died, as Tammy suggests in her impression of Margu. The jury's out on Yannielli's argument that Cinque migrated to the Caribbean, but it is a possibility.
- Look at the story of the *Creole*, another ship with a successful slave rebellion.
- Look at the work of the Liverpool Museum of Slavery.

10. Sandra Clark 4.24.15

Sandra Clark is the Social Studies Coordinator for the New Haven Public Schools.

Highlights:

- Some New Haven teachers are aware of “Lessons for Life” but few if any are using it.
- Sandra thinks that there are many good tools in “Lessons for Life” but agrees that it should be updated to reflect several developments since 2005, including the Common Core, the Elementary and Secondary Social Studies Frameworks, and the emergence of social media as a potential educational tool, including Face Book and YouTube.
- Sandra agrees that the pedagogy should focus on students discovering the Amistad story, rather than being told the story, including making their own interpretations working with primary source materials, thereby developing the skills of critical thinking and judgment.
- Curriculum development and execution is more systemic, structured and standardized than it was in 2005, in part due to the rigors and accountability regimes for Common Core. Might be less possible to just try out some things and see what works than it used to be. Anything new must be aligned to Common Core and vetted centrally for universal adoption across all schools. This is in part her job as Social Studies coordinator. The exception to this is “pilot schools.”
- Cannot add to the already full load of requirements that teachers are facing. This needs to be a better way of doing something that they are already required to do.
- New teaching tools/strategies need to be coupled with teacher training during work time, which in turn needs to be funded: stipends or credit (and food) for the teachers, and covering the school/district for the cost of a substitute for the teacher.
- Sandra believes that a multi-grade, staircase curriculum, where one unit builds on the one before, is better than an exclusive focus on the eighth grade. For example, 3rd grade, 8th grade and 10th grade. [Note: the NHPS is teaching Amistad content in these three grades now, just not at the depth implied by “Lessons for Life.”]
- Sandra has a good relationship with the New Haven Museum and the Amistad Committee. Teachers are using the materials in the Amistad Room of the New Haven Museum now.
- Sandra believes that any Amistad curriculum developed in CT could be exported to other parts of the country without having to send the ship out of the state. Just as the ship could be the capstone experience for a much longer curriculum delivered through the classroom (or after school at either a school site or someplace like the New Haven Museum), the ship could also be the capstone experience for students from classrooms around the country who are using the Amistad curriculum in their own states. This is analogous to how kids from all over the country might have a capstone experience in Washington D. C.

11. Chris Cloud 4.14.15

Chris Cloud was Amistad America's Executive Director for its first 10 years, from 1997 to 2007.

Highlights:

- **Mission Conflict.** There were always two divisions on the AA board: one group was program/education focused and one group was ship focused. The former group thought of the ship as a floating classroom. One example of conflict: There was a blow out on the Board about adding bunks to make it work better as a sail training vessel, at the expense of exhibit space.
- **Mystic Seaport Connection.** Mystic Seaport's involvement pushed Amistad America to be about the ship, versus the education mission. Mystic Seaport didn't want to own the ship because they didn't think "a black ship" would fit into the Mystic Seaport fleet. Hence, AA was created to be the steward of the story and the ship. Historically, very little black attendance at Mystic Seaport. That changed during the construction of the *Amistad*, when blacks from around the country came to be part of the ship being built. But they never felt welcome.
- **Early Excitement.** In the early years, there were a number of very well attended events, not just the launch at Mystic Seaport and the welcome event in NH. The launch at Mystic Seaport was even bigger than the welcome event in NH. 50 members of the Congressional Black Caucus attended.
- **Going to Hartford.** When they sailed up to Hartford, they stopped in Middletown. A total of 3,700 people crossed the deck in 8 hours. They took the main mast down to get to Hartford because it needs 98 feet of clearance and some of the bridges and overhead wires were lower than that.
- **A Focus on Voyaging.** They sailed with the tall ship fleet through their four-year cycle of port calls to the northeast, southeast, gulf coast and Great Lakes. The ship was a rock star. Made many port calls, including Boston, New York, Baltimore, Charleston, Miami, Detroit and Chicago. They had 25,000 people cross the deck in Chicago. AA put together an Amistad Port Call Request Guide for communities who wanted her to visit. They charged \$37,500 per week, plus hotel rooms and meals for the crew, plus \$5 a head for the deck tours. The \$37,500 was paid 1/3 upon agreement, 1/3 one month in advance of arrival, and 1/3 on arrival. A port call is like a rock and roll road show, including selling retail merchandise.
- **Federal Earmarks.** They were never more than \$1 million a year and they only received them for four of the first 10 years. Ended abruptly when all federal earmarks were eliminated in the Republican takeover of Congress in 2010. The key player in getting the earmarks was Congresswoman Rosa DeLaura. Congressional Black Caucus was also very supportive, and still would be an ally to find money, even in this post earmark world. Before he left, Chris started conversations with then Secretary of State Clinton about designating the *Amistad* as an official symbol of international tolerance and funding her at \$1 million per year to do one international voyage per year. Chris Dodd always thought he could get maintenance money for Amistad in

the DOD budget, passed through Mystic Seaport. The AA board didn't like the military connection.

- **State Support for Curriculum Development.** DoE Commissioner Ted Serge gave them a lot of money through the inter-district magnet fund to develop the "Lessons for Life" curriculum. Though not broadly implemented, they had several successful partnerships where black and white, urban and suburban kids would learn together and work together on the boat.
- **Fundraising in the Black Community.** Chris made calls to Oprah Winfrey, Bill Cosby and sports figures. Never even returned his call. Andrew Young contributed \$5,000, as did Atlanta Mayor Maynard, who also arranged a successful fundraiser with black bankers in Atlanta. Some prominent CT blacks contributed, such as Frank Borges, Duane Hill and Carlton Highsmith, but no broad penetration. The US Congressional Black Caucus is more supportive than the Black Caucus in the CT General Assembly. There is something in the ethos and ongoing history of African Americans that hasn't enabled them to be part of the Amistad...that "slavery ship"...that's the past. This might be in part due to Spielberg's focus on the white role in Amistad, versus Rediker's focus on self-emancipation. [Note: Chris also tried to get money from Spielberg to no avail.] Need to make the Amistad story a part of a larger freedom narrative of self-emancipation and agency to make it relevant and to get broad black support.
- **UCC Support.** Davida Crabtree, then the Conference Minister for CT, was on the AA Board. The UCC was the \$225,000 presenting sponsor for the construction of the ship. Would be a good idea to get someone from the UCC on the new board. Kent Siladi, the current Conference Minister, might be a good choice. Chris gave the UCC the Sierra Leone wood for their Amistad Chapel at their Cleveland, OH headquarters. For most port calls, there was a local UCC church involved who served as liaison between the crew and the community and who provided a lot of in-kind services and moral support. Carlton Highsmith is a member of the UCC. Rev. Edmonds, who chaired the NH welcome event, was minister at Dixwell Congregational Church. Lots of UCC connections, white and black.
- **Corporate Support.** The stand out is Phoenix, who was the \$300,000 charter sponsor of the construction. The founder of Phoenix was an abolitionist. The CEO, Bob Fiondella (since retired), was passionate about the story, and probably still is. AA board member Frederica Grey also had a Phoenix connection. Another stand out was Marvin Lender pf Lender's Bagels. Contributed \$20,000 personally and opened a lot of doors for them and held fundraisers at his house. SNET was a contributor, before they were purchased. Community Foundation of Greater New Haven gave \$50,000 per year for several years. The 1772 Foundation made a one-time \$100,000 grant. Coca Cola Bottling of SE CT gave free beverages. Santa Fuel gave them free fuel. West Marine gave them free equipment. Cummings Engine donated the engines. The Mashuntucket Pequots donated the water desalinization machine. [Note: Pequots were involved in the fundraising efforts for the Amistad Africans.] There were very few corporate players that they didn't try to get dollars from.

- **Voyages to Sierra Leone and Cuba.** These were trips Chris always wanted to make, but was not able to do during his tenure. The main reason he was initially supportive of Greg Belanger taking over as Executive Director (after a brief period with a disastrous Executive Director between Greg and Chris) was that Greg was committed to taking the ship to SL and Cuba. The reception of the *Amistad* in SL was overwhelming. The image of Cinque is on the largest denomination SL currency note. There was also a visceral response to the *Amistad's* arrival in Cuba. The problem is not that the *Amistad* went to SL and Cuba. The problem is that Greg didn't raise the corporate and public funds to support the voyages, *in advance of the voyages*. Makes no sense to make a voyage, whether local or distant, that isn't completely paid for in advance. Greg lost his way, could talk a good game, but couldn't execute. Made promises that he couldn't deliver on. Also had some bad luck with captains and with some of the crew and staff he hired.
- **Profile of an Ideal Executive Director.** Political connections. Financial connections. Ability to manage both crew and education staff. Does not need to be a sailor.
- **State Support.** Has been in many forms: money for initial construction (Lowell Weicker), money for maintenance (Kevin Sullivan and Don DeFonzo), the line item (Bill Dyson, Toni Harp and Toni Walker), and money for curriculum development (Ted Serge). Because these were all leadership plays, never built a broad base of support in the General Assembly, including within the Black Caucus. Also, DECD never saw the *Amistad* as a brand platform for tourism and business recruitment. This is arguably the most potent connection that the state could make to the *Amistad*.

12. LaToya Cowan 4.13.15

LaToya Cowan is the Project Manager assigned to work on Amistad within the City of New Haven's Department of Economic Development.

Highlights:

- The City commissioned a marine survey firm to conduct a new survey of the Amistad side channel and pier area in April, 2015. The water depth at the area where the *Amistad* was docking last summer was only 10 feet, but the area where the *Quinnipiac* has been docking has a water depth of 17 feet, sufficient to accommodate *Amistad's* 10.5 draught. The deeper, far end of the pier was supposed to be *Amistad's* berth. Not clear when or why the berths were switched.
- If the Receiver can bring the *Amistad* to New Haven for a week in September, the City will organize a series of events around the visit that involve the New Haven Public Schools and the public. LaToya is researching optimal timing and event ideas.
- An RfP to redevelop the Welcome Center next to the Amistad Pier went out March 15th. Among others, Brazzi's restaurant at Long Wharf will probably bid to operate it, including a food concession.
- The City has an improvement plan for the Long Wharf area, which LaToya will send. The plan has languished in part because management responsibility was shifted from City Plan to Engineering, and from a focus on improvement to routine maintenance.
- Based on conversations with Andy Wolf, LaToya believes that the higher ed relationship might be best with the whole State University system, rather than just SCSU, as the vessel will be moving around to cities outside the SCSU geography.
- In any case, Amistad needs an anchor institution which can provide ongoing, long-term, substantive support.
- The Amistad story means different things to black Americans and white Americans. This is just one of many stories of self-emancipation for black Americans, and not necessarily the most important one. The Amistad story resonates better with black Americans to the extent it is framed as a story of self-emancipation and agency, as in Marcus Rediker's book, rather than focusing just on the efforts of the white Abolitionists.
- To the extent that the Amistad story and the Freedom Trail are positioned as American stories, rather than African American stories, they will resonate better with both black and white Americans. Self-emancipation, the struggle for freedom and the confrontation of oppressive power struggles is *the* American narrative.

13. Chris Cox 2.26.15 and 4.7.15

Chris was Director of Development for the Wadsworth Athenaeum, where he created the Amistad Foundation, now the Amistad Center for Art and Culture. He was Director of Development for Mystic Seaport, where he raised the private funds to build the *Amistad*. He later led the capital campaign to restore the *Morgan*.

Highlights of 2.26.15 Interview:

Chris' Notes:

Chris brought a one-pager of ideas to the meeting, which he edited slightly as follows:

How can we best maximize the Amistad “story” for all CT and a broad audience?
What program strategy? Fundraising and Communications plan? Leadership?

High potential relationships for program development and strategic fundraising:

CT Regional Learning Centers: LEARN; CREC; etc.

- School partnerships and teacher training
- Learning Systems Design
- Virtual Learning
- Website support & student media programs

The Garde Art Center – Program production and distribution

Heritage Park New London – pennyparsekian@snet.net 860.442.2076

Mystic Seaport – Vessel maintenance and operations; maritime history and links to:

- Smithsonian affiliation
- New England Museum Association
- National and International Maritime History Organizations

DECD – Media and program coordination:

- The CT Freedom Trail / State Parks / DEEP / DOT
- Arts, Culture & Tourism communications
- Media and Corporate partnerships

CT Humanities – content and program development

- Research, scholarship and exhibition support
- Reading programs with authors and public libraries:
- Museum relationships:
 - Wadsworth Atheneum & The Amistad Center
 - CT Historical Society – they did the first big exhibition
 - New Haven Historical Society - Cinque painting, archives and content
 - New London Historical & Customs House – where Amistad landed

University affiliations– Writing & Teaching Public History

- Univ. of CT Law School / CSU / Wesleyan / Community Colleges

Fundraising and Communications – Leadership partnerships required:

Agencies
Foundations
Corporations
Individuals
Media

Kip's Notes:

We went through Chris' ideas and discussed some of the history of Amistad America, with which he is very familiar. The following are my notes from the meeting:

- On behalf of Mystic Seaport, Chris represented the idea of building the Amistad with a number of groups at a meeting at the New Haven Historical Society; held to explore the story and its related possibilities.
- That group became the originators of Amistad America:
 - The Amistad Committee in New Haven, Al Marder;
 - The CT African-American Historical Society with George Belliger of Bridgeport;
 - The New York Amistad Committee that chartered a boat to represent AMISTAD in the OP Sail event in NYC previous...they were standard bearers for the building of the boat;
 - The Gilder Lerman Center at Yale;
 - The President of Yale's office; and others...
 - The CT Historical Society
- Chris was the lead to raise the \$4 million to build it.
- Chris and Seaport staff wrote the proposal and communication support for the Amistad project.
- Mystic Seaport provided capacity-building for Amistad America.
- Chris served on the board after she was launched and handed-over to Amistad America. He resigned during the ascendancy of Greg Belanger
- Chris was involved in the establishment of the Amistad Center at Wadsworth when he was development director there.
- Chris was the VP for Development and Communications at Mystic Seaport for 15 years.
- Chris shared that the primary motivations for Mystic Seaport to build the *Amistad* were: to develop a great CT-American story; to introduce the story to a wide audience; to make maritime history accessible to school programs; and to do a heavy timber project that would develop the shipwright skills that they would ultimately need to restore the Morgan.
- Chris believes national foundations and agencies (MacArthur, Ford, IMLS, many) could be approached to put \$2 million a year for two years into a turnaround effort, as that is the kind of

thing they do for important missions that need to be saved.

- Chris believes the key program tactic for young people is around personal media, specifically enabling a range of kids from middle school through college to develop the communications skills to create media that use the Amistad story to begin to explore questions of identity and place, such as: Who lived here? Why am I here? Who am I? What is this place? There are huge opportunities for young people in Communications technology and content development.
- Chris notes that a lot of people did media and content for Amistad that was never used. Where is it?
- Chris believes there are not only the black and white links to the Amistad story, but also Caribbean...need to make the links to the Puerto Rican, Haitian, Cuban and West Indian communities.
- The key idea is freedom. Amistad America and Mystic Seaport used to give out a nail as a memento of their Amistad presentations, as it was a nail that one of the Amistad Africans used to pick the lock on his shackles. The implication: What is your key to freedom?

Highlights of 4.7.15 Interview:

More Contacts

- The “buzz drive” for the Amistad launch was created by Jonathan Gorham, a serial intellectual inventor who lives in Woodbridge.
- The curriculum book was developed by Andrea Leiser: 860-712-6996.
- Doreen Marvin at LEARN does all the teacher training, curriculum development and transportation/field trip logistics for NL area schools. Controls in-service days. Knows the Federal DOE grant people.
- Sam Quigley at Lyman Allyn: was curator of musical instruments at MFA Boston. Put transmitters behind paintings at Chicago Institute of Art.
- Meet with Chris Cloud to get a good picture of the early history. Plus, he’s still working the Hill. chris@cckgov.com 860-371-5100 (c)
- Derron Wood at Flock Theater.

More on Video Idea

- “Cool Look” is a digital media school for kids, developed as an idea by Chris in 2007 when he was at CPTV (see attached). CPTV never implemented it, except for creating media learning lab on its 2nd floor. With YouTube, don’t need CPTV anymore to do it. This could be a strategy to communicate Amistad’s content and access to the story. Might be a vehicle for appealing to national foundations for planning grants.

- What would encourage kids to engage? What are you interested in?
- Amistad doesn't need to be a programmer; needs to be a producer: let people—visitors and kids—do the programming...or the gifted teacher or the motivated young filmmaker.
- Communications and media are important immediately for fundraising purposes for Amistad. Give them stuff that's neutral.
- Morgan Tour was indexed for easy access by educators, etc. Need to do that for Amistad material.
- Kellogg provided \$8 million in funding for videos of Africans using cell phones to create businesses. Shows there is a foundation market for the right kind of video content.

Other Ideas

- Make the reinvention of Amistad socially fun for those who are driving it.
- Bill Hosley has a Thames River Heritage Park plan (see attached) that is bigger than the Plateus plan.
- Judson's notes of his initial Amistad inquest onboard the Washington are in the Mystic Seaport archives.
- Entrepot: waterfronts as places of exchange.
- Benny Pare Jordan Middle School in New London is the school that attracts private philanthropy.
- Amistad Center at Wadsworth was going to be about art and culture; ended up just being about art.
- On port calls, show movies on sails.
- Chris was a private tutor to one of the MacArthur's on a long sailboat cruise around the Pacific.



PROGRAM CONCEPT PAPER

KOOL LOOK
a digital media studio for teenagers

KOOL LOOK is a career-path digital studio for teenagers. It is a ground-breaking initiative for teaching teenagers how to communicate knowledge and ideas while training them to participate meaningfully and responsibly in the future.

Project-driven, the initiative immerses students in the language and thinking of communication as a discipline. The writing and working out of ideas, of revising and rethinking *issues*, is an active learning process that bridges both school curricula and professional disciplines. Development of these essential skills, while practicing the art and craft of digital production, is a comprehensive approach which significantly differs from the purely technical focus of a film school.

Our mission is to find new ways of telling a story that will both challenge and excite youthful audiences. What could make better sense than to place that mission than in the hands and minds of the targeted audience?

THE NEED for this initiative reflects the multi-cultural diversity of America and an immediate future that requires bold and transformative action to level the playing field of opportunity. Technology is a powerful tool for effecting change when—and only when—it is associated with critical thinking skills and the qualities of awareness, perception, reasoning, and informed judgment. Communication, as both a humanities and social science discipline, provides an inspirational environment that lends itself to collaborative projects with high aspirations.

OUR GOALS AND OBJECTIVES center on a recognition of and belief in the innate societal values of teenagers, their intuitive digital fluency, and the vast potential of their energy.

- Teenagers naturally seek activities associated with risk. The KOOL LOOK Studio provides a controlled risk pre-professional environment where collaboration inspires responsibility and anticipation of a critical audience of peers heightens the challenge. And the excitement.
- The teenage audience is the most difficult to satisfy and consequently the most difficult to reach. We aim to provide a hearty dose of media literacy (awareness of how motives, money, and values shape content) as a foundation for the creation of new kinds of narratives, written by the audience.
- The mission of Connecticut Public Broadcasting is to add value to people’s lives through high-quality educational programming and services that inform, educate, entertain and inspire audiences in Connecticut and beyond. The objective of the KOOL LOOK Studio is to create high-quality programming for a poorly served audience—as well as to build a young audience with a taste for high-quality programming.

THE METHODOLOGY of change in attitudes and habits needs to be as dramatic as the transformation it aims to produce. The future is made of heady, exhilarating, stuff—for some young people, but certainly not all. The KOOL LOOK Studio expands that window on the future, making available—to all teenagers—the tools to shape their own future, and a place to use them.

- KOOL LOOK workshops will be webcast, freely available to individuals, community organizations, and schools;
- projects will be developed in professional environments with real-life concerns and parameters;

- workshop participants will be guided by teachers and professional mentors through narratives that explore experimental documentary and animation in multiple digital platforms; providing
- multiple opportunities and venues for peer review. Judging and voting will promote team spirit—being “on the line” in a group situation builds individual self-esteem and confidence—the allure of competition has been seen in teenage ballroom dancing and American Idol;
- all importantly, finished products will have a destination! An outreach program will circulate and evaluate them, a summer festival will celebrate them and broadcast the competition winners.

Our vision looks to a network of electronic classrooms integrated within a digital zone without boundaries—a virtual studio—that connects students to distant communities where relationships are built that expand horizons and where teenagers can build a future for themselves in any field of endeavor that requires or is enhanced by, the use of digital media.

THE PARTNERSHIP : FACILITIES AND HUMAN RESOURCES.

KOOL LOOK will partner with Learn, Inc. (New London’s Regional Education Council) and its regional and inter-district public magnet schools which are ideally positioned academically and geographically for this initiative. We will develop and conduct a prototype program for a virtual studio that will include colleges, museums, and other opportune organizations with teenage constituencies.

BUDGET. The Partnership estimates \$500,000 start-up costs and an operating budget of approximately \$1 million per year.

CONTACT: Christopher M. Cox (860) 961-6002.

4.6.15 DRAFT

Rediscovering the Thames Watershed's Heritage, or How to Realize Our Destiny as a Destination

Heritage Tourism is a fast-rising tide with implications far beyond tourists. The market for quality heritage experiences will double in number of visits and may more than quadruple in dollar volume within 10 years. The more rootless our society becomes the more people will yearn for a **sense of place** and a connection to real things and real places.

We need to get beyond hardware solutions to software problems. It's not just about building new attractions but developing, programming and marketing the great things we already have. The challenge isn't so much a lack of things to show and tell, but *doing more* with what we already have. Like Dorothy's slippers in *The Wizard of Oz* the power is right underfoot.

Southeastern Connecticut is already the most popular destination in Connecticut. With Mystic Seaport, the Mystic Aquarium and the Mashantucket Pequot Museum, we have three of the five best and biggest attractions in Connecticut. Imagine what a difference it would make if the historic assets along the Thames from Greater New London to Norwich were operated at their full visitor-ready potential! From boats and battle fields to colonial Americana and the industrial age, greater New London and the Thames region contains a collection of heritage assets that rival anything in New England.

Antiquarian & Landmarks needs to do more with its greater New London properties. Our Hempsted Houses are **national treasures** that have figured prominently in every account of New London's cultural attractions for 150 years. But we also believe that the challenges we face cannot be addressed independently. We need a bold approach to developing destination-quality environments.

The first step is to commission a **comprehensive assessment of the region's heritage assets** and a **feasibility study** to assess the costs and benefits of developing a *successful Maritime Heritage (National?) Park*. The solution requires more than a visitor center and marketing campaign. Imagine improvements and increased operating support at Fort Griswold. Imagine the Whaling story brought forward. Imagine the New London's historic "Old Mill" restored and operating as living history. Imagine the Slater Memorial, America's finest surviving Victorian art museum, with adequate support. Imagine the preservation of downtown Norwich's astonishing built environment. Imagine the region's unrivaled African-American heritage brought forward through exhibitions and interpretive trails. Imagine the "Pilgrim Century" brought to life through regularly scheduled programs and performances at the Hempsted Houses and Leffingwell House. Imagine an outdoor dramatization of Shakespearean tragedy of Benedict Arnold. What else belongs on a list of high-priority heritage asset development projects?

Needs to be Considered:

Think Regional not just Local: The assets of greater New London and the larger region are bigger than the sum of its parts

Renew habits of cooperation and collaboration

Feasibility Study for Greater New London Heritage Park

Assess the visitor-readiness of our best assets and attractions

Prioritize asset development tasks

Estimate total development costs and benefits

Develop Key Sites

Design & Install New Wayfinding Signage

Design and Build a Visitor Center

Develop a marketing campaign

If you Want to Help:

Add your name to our ThamesNet email network for updates and activities

Host a Slide Presentation / community forum

Join Antiquarian & Landmarks Society and get involved

Tell City, State, Federal Elected Officials that you believe in the importance of cultural heritage

For More Information:

Contact: Bill Hosley, Director

The Antiquarian & Landmarks Society

255 Main St. Hartford, CT. 06106

email: wnhosley@snet.net / **web site:** [hartnet.org /als](http://hartnet.org/als) **phone:** 860-247-8996

The Antiquarian & Landmarks Society promotes Connecticut's image, reputation and appeal by developing and operating extraordinary historic sites that bring Connecticut's past to life and inspire a sense of place.

14. Davida Crabtree 4.27.15

Davida Crabtree was the Conference Minister for the CT Conference of the United Church of Christ, from 1996 to 2010. She served as Secretary of the Amistad America Board from 1998 to 2008.

Highlights:

Mission, Funding and Accountability

- There was a tendency in the early years of Amistad America to go for the big splash, to be visionary and aspirational, versus practical and incremental. There was also too much of a focus on Sierra Leone.
- She was always pushing the Board to create an endowment to ensure long term sustainability and to push community engagement beyond Greater New Haven to encompass the entire state. There are donors who will give to an endowment who will not give for annual operating support. Some recent articles have referred to AA using up its endowment. She does not think that is correct, as there never was an endowment.
- Would like to see a pro forma on how the operation could work financially without voyaging, which was the primary focus of AA during her time. She helped to make the connection to local UCC churches at each port call. But she believes it makes sense to go deep and narrow now, initially focused on CT schools and colleges, versus continuing the inevitably broad and shallow nature of voyaging. Could include community education as well. If Amistad could get sophisticated about it, there could be great prospects with Scout troops, neighborhood organizations, seniors groups, civic clubs, etc. The need is huge, and talk isn't sufficient. Amistad can provide the experiential learning that could make CT excel in diversity, inclusion and antiracism work, making us attractive to employers and to conventions.
- Concerned that there was never really an accountability system for Amistad. Staff was accountable to the Board, but who was the Board ever accountable to? And it was not just that the State wasn't paying attention in an oversight sense, it wasn't cognizant of the effect of its granting delays on the cash flow of the organization. AA had to borrow in part because the State was a slow payer.

The Amistad Story

- It's about the story, not the ship. Strongly supportive of not doing sail training. However, strongly believes in deeply training the crew, not just the staff, in the Amistad story. Every member of the crew and staff needs to know the story and have the passion to tell it. When people step onto the boat, it should be electrifying -- the hair should stand up on the backs of their necks -- the experience should be an immersion, led by crew, staff and volunteers.

- The Amistad story, and the story of the American Missionary Association (formed in Albany in 1846 as a successor to the Amistad Committee, central to the abolition movement and the founder of several black colleges) was told to her by her mother, a school teacher, when Davida was 11. It got under skin then and has stayed with her for her whole life. [NOTE: The Amistad Research Center at Tulane has a collection of archival materials on the American Missionary Association. Executive Director is Lee Hampton. Phone: 504-862-3222. Email: lhampto3@tulane.edu.]
- The national leadership of the UCC are very much the successors of the Amistad Abolitionists. While individual members of UCC congregations might tend to be moderate, or even conservative in some instances, the UCC as a national organization has been a leader in social justice. It was the only denomination to dedicate full time staff to the civil rights movement. Andrew Young, an early civil rights leader, is a UCC minister who went to Hartford Seminary. He grew up in an AMA church. Read the first 200 pages of his biography. Robert Spike, a leader of the UCC's civil rights efforts, was bludgeoned to death for his civil rights work. The UCC voted in 2005 to support same gender marriage, the first denomination to do so. The UCC has a major initiative called the Sacred Conversations on Race, initiated after the Jeremiah Wright/Obama controversy, and is engaged in the current national conversation about race and law enforcement.
- Think about the relevance of the Amistad Story today in our post-Ferguson world. CT Conference UCC has major work on Sacred Conversations through its Racial Justice Ministry and staffing, and is seeking to engage every church. Here's the link to that webpage: <http://www.ctucc.org/racialjustice/>.
- Barbara Winters, who died, from NH and an AA board member, was working with Warren Marr, who also died, on telling the whole story of the Abolitionists as faith-based activists. Barbara's heirs have her materials. Referred Davida to Robert Wolfe at CCSU, who is apparently working on a book on the Abolitionists. It is important to get this story right. Spielberg misrepresented them on many levels. Their faith was not just about a personal connection to God; it caused them to act, to address social injustice. It was about true engagement.
- Talk to Betsy Kenneson, a retired teacher in Windsor Public Schools who developed an Amistad focus for her teaching. Phone: 860-688-8070. Email: betsy.kenneson@mail.com

UCC Engagement with Amistad Today

- The UCC provided a grant of \$250,000 toward the construction of the schooner, of which a portion came from the CT Conference. They were considered a major partner, second only to the State at the time. One issue that arose frequently was the reluctance of the staff to have the UCC logo displayed when they were displaying others' – like the Phoenix and SNET, neither of whom gave anywhere near as much in either money or energy.

- Davida wants to be supportive of the reinvention in whatever way she can. She is good at non-profit management and fundraising. Can do both, but her passion is more at the mission/vision level than at the execution level. As former Secretary, she may have copies of AA records, such as board minutes, in her files if we don't have them and want hers.
- Kent Siladi is the current Conference Minister for the CT UCC Conference. He is preoccupied at the moment with events playing out at the national level, but is very open and accessible. A possible board member of the new organization? If you can't get Kent, get someone from his staff who is well-connected.
- The UCC CT church camp, Silver Lake Conference Center in Sharon, used to do a week-long high school camp centered on Amistad. Could be revived.
- The UCC bought an original document on eBay that was Amistad-related for several thousand dollars. The funding came from both CT Conference and national UCC, and the purchase was by the UCC's Justice and Witness Ministries. It was an original letter. Possibly part of the Charlotte Cowles letters purchase?
- Jeff Riley of Centerbrook Architects in CT designed the Amistad Chapel at the UCC headquarters in Cleveland, OH. The chapel is a beautifully lit, open space with wood columns and altar pieces made from some of the same Sierra Leone wood used for the deck of the *Amistad*. All the wood is Iroko and Purpleheart, acquired through Mystic Seaport for this purpose.

The Amistad Quilts

- Mary Staley, a professor of art at Montgomery College in Maryland, coordinated an Amistad Quilt Project for the 2000 launch that collected thousands of quilt squares from around the U.S., including 800-1,000 contributed by UCC congregants in CT. Davida chaired the Quilt Committee. The finished quilts are spectacular. Mary still has them. She refused to give them to AA because she felt she was mistreated by the staff.

Final Comment

- Feels very strongly that the new organization must be led by African Americans, not alone, but led by. It is their story more than ours and the nuance and emphasis they bring is critical to contemporary applications and learnings. She'd love to help think about prominent African Americans who might be willing to serve. AA's past experience was that those with the time and money to invest weren't willing to do so – suspects AA just didn't have the cachet to attract them. That means that the white people who serve need to be people who will both give their all, and argue strongly for what they believe, but in the final analysis be willing and ready to back off and listen to their African American brothers and sisters on the board. That's a very particular kind of white person!

15. Liz Devine and Tracey Wilson 9.9.15

Liz and Tracey are recently retired West Hartford social studies teachers who have been assisting Steve Armstrong in the development of the CT Elementary and Secondary Social Studies Frameworks. Both taught at the high school level.

Highlights:

- Probably the most that an “Amistad Unit” could take of the time of an 8th grade social studies class is one week—i.e., five one-hour classes.
- Another alternative is to structure the Amistad story (and the larger American freedom narrative of which it is part) as a longer project in a project-based education model. Go interdisciplinary, bringing in English and music, as well as social studies. When they were teaching at the high school level, Tracey and Liz did a lot of project-based education.
- They are skeptical of the value of Steve’s proposed focus group of 8th grade social studies teachers. It will be hard for these teachers to provide informed input without knowing the Amistad story and what we are proposing in the Amistad Experience. Would be more productive when we have specific ideas to share. [I have done many, many focus groups in my marketing days and know the wisdom of this insight about the danger of using focus groups for input on a product or idea the group has not experienced. Reminds me of the Henry Ford quip that “if I asked them what they wanted, they would have told me a faster horse.”]
- Tracey and Liz are now working with Steve on grade-specific thematic essays and case studies that are to accompany the frameworks.
- They could develop an “Amistad Unit.” The think new teachers would especially find an “Amistad Unit” helpful.
- They are experienced in professional development as teacher trainers. They have also worked as mentors/coaches for teachers. [Do we need to do “curriculum development” or is the challenge more one of professional development and coaching/mentoring? Do the frameworks, with their emphasis on the Inquiry Arc, which essentially devolves “curriculum development” to the students, start to blur the lines between curriculum development and professional development?]
- They think we should focus on teachers who are already engaged in the issues of slavery, emancipation, resistance, social justice, human rights, etc. Teachers who are doing projects, units and activities on these themes already (e.g., Wendy Nelson Kaufman at a CREC magnet, who does a year-long course on it) i.e., identify a “coalition of the willing” and work with them to develop, test and refine a body of good questions, sources, projects, and activities, which then could be more broadly disseminated. This bottom-up approach is essentially the one which Andrea Leiser attempted with the “Lessons from Life” curriculum, and Liz thinks that some of that content is quite good, based on a quick skim of the copy of it I brought to the meeting. But both Tracey and Liz thought the book was somewhat overwhelming as presented.

16. Pierre d'Haiti 6.8.15

Pierre is the pastor of Faith Baptist church in Bridgeport, and also oversees eight Church of God congregations in Haiti. He also runs Haiti Works, a non-profit that promotes adopt-a-city partnerships between American and Haitian cities, and which is building the first fire academy in Haiti. He coordinated the statewide Haitian Earthquake Relief effort. Pierre was born and grew up in Stamford, home of the state's largest Haitian community (c 10,000). He has lived in Bridgeport for 20 years.

Highlights:

- Pierre believes that the Amistad story played a role in the migration of Caribbean peoples to America. On the pattern of Haitian migration in the Northeast: originally came to Brooklyn, then to Stamford, then Norwalk, then to Bridgeport, then up the Valley to Waterbury and to Hartford and New London. The migration up the Valley was largely professionals. Several successful Haitian entrepreneurs in Hartford, including the owner of a limousine company and a supermarket.
- Spoke at length of the events leading up to the successful slave revolt in Hispaniola in 1803. Hispaniola was known as a particularly brutal laboratory for the practice of torture. Though founded by the Spanish, the island was under the control of the French at the time. Spanish slaveholders regrouped and split off to form what is now the Dominican Republic. There were originally separate black and mulatto states in what was later unified to form the Republic of Haiti. Some of the slaves involved in the successful revolt were originally from Louisiana and Georgia. 1500 Haitians fought in the American Revolution. After the Haitian Revolution, the Haitians had to pay the French a ransom as part of the terms of the takeover.
- There is a pattern of what became indentured servitude of children in the 19th century that started off more innocently as the relatively well-off mulattos of Port au Prince employed the poor blacks from the provinces as house servants. This was replicated by the employment by successful urban blacks of their provincial relatives, which later deteriorated into child indentured servitude. Throughout, there was a continuous imitation at a smaller scale of the housing and behavior of the next level up the social ladder, and a kind of ingrained entrepreneurial squatting on any available land, regardless of underlying infrastructure/hydrology/geography. It was this pattern of development behavior that made the earthquake so devastating.
- You respect a person more when you know that person's history. Haitian history is not being kept by Haitian Americans and is not being told properly in American schools. In high school, Pierre was suspended for arguing with his history teacher about the lack of Haitian History, and African American history generally, in U.S. textbooks. He believes passionately that the Haitian story, the African American story and the Amistad story need to be told, and that they are intertwined and mutually reinforcing.

17. Tammy Dougherty 2.11.15

Tammy Dougherty is the Director of the Office of Development and Planning for the City of New London.

Highlights:

- None of the serious senior folks in the New London community are talking about using the *Amistad* for sail training. Their focus is on telling the civil rights story/history, through dockside tours with the general public this summer as part of *Connecticut Coast Guard Summer 2015*, and over time, through deep engagement with the public schools. They want to be a shared, not exclusive, part of *Amistad* going forward.
- *Connecticut Coast Guard Summer 2015* celebrates the 225th anniversary of the founding of the Coast Guard. It will be a unifying theme to tie together five existing summer festivals in New London: In-Water Boat Show (June 20-21), Sailfest (July 10-12), Fish Tales, Tugs & Sails (July 25th), Food Truck Festival (August 14-16), and CT Maritime Heritage Festival (September 9-12). Quinn and Harry/Regan is PR firm. Barbara Neff of Sailfest is running logistics.
- Each of the festivals will have educational programming that ties to chapters of the "Coast Guard Book" (e.g., Boating Safety, Law Enforcement/Aids to Navigation, Defense & Security). The City of New London will provide a berth for *Amistad* at the Custom House Pier, with the expectation that the *Amistad* would be available for dockside tours during the five festivals. The City of New London is open to *Amistad* using these dockside education programs as a fundraising mechanism for the new organization. [NOTE: What is known about the Coast Guard Cutter *Washington*, which intercepted *Amistad* off Long Island in 1839? Could be a great tie-in to Coast Guard Summer. Answer: Was a U.S. Navy survey ship, not a Customs Service revenue cutter.]
- There is a highly successful summer educational program for children in New London, which might be a good model/potential partner for educational programming of *Amistad*: The Writers Block, a creative writing workshop for middle schoolers and high schoolers. Twenty-something grads of the program serve as mentors for the younger kids. In 2013, the theme of the workshop was "The Slave in Me" and included the Hempsted Houses and *Amistad* as part of a place-based learning experience.
- The Custom House, the place where the *Amistad* was brought by the *Washington*, has a collection of *Amistad* material in its museum gallery. The Custom House also operates Lighthouse Tours at the same pier where the *Amistad* would be berthed, a potential cross sell opportunity with *Amistad*.
- Also of note: Jimmie Coleman, a Louisiana oil and gas *billionaire* has just purchased the New London train station. Jimmy is the Chair of the Coast Guard Foundation and one of the driving forces of the proposed Coast Guard Museum, which will be located next to the station. He also chairs Mardi Gras in New Orleans.

18. Bill Dyson 3.10.15

Bill Dyson is a former New Haven state representative and former Speaker of the House. He is a member of the Amistad Advisory Committee.

Highlights:

- There is a lot of fragmentation and turfiness among the folks involved in the Amistad story.
- No one has been talking to each other.
- I suggested that it might be a good idea to convene them to discuss how they might work together. His advice was that if we convene them, make sure we run the convening.
- Bill believes that there was never a strong foundation put in place that would ensure the *Amistad's* survival.
- And the people who were running it were sailors, not storytellers.
- Frederica Grey, the last Board Chair of Amistad America, gave off the vibe that “we’re black, this is OUR thing.” Bill believes that both the Amistad story and the larger Freedom Trail story would be more powerful if they are positioned as important CT stories, not just African American stories.
- Bill highlighted the role of Governor Lowell Weicker in the early days. The context was the value of art and storytelling. Understood the potency of the Amistad as a symbol of the state. Was around the same time that the state started paying attention to the Twain and Stowe houses in Hartford. There was a kind of understanding that if Hartford got Twain, New Haven should get Amistad.
- Bill noted that students from the Sound School served as apprentices in the construction of the *Amistad*. George Foot, the principal of the Sound School at the time, now retired, might be worth talking to. Can be tracked down via Pricilla, his former secretary at the Sound School: 203-946-6937.

19. Jim Ehrman 2.18.15 and 5.28.15

Jim Ehrman is the Executive Director of Love146, an anti-human trafficking organization based in New Haven. Love146 entered into a strategic partnership with Amistad America in 2013.

Highlights of 2.18.15 Interview:

A Better Way of Framing these Interviews

- Ownership vs buy-in. Making a vision together vs. accepting something someone else did.

Civil Rights vs Human Trafficking

- Gilder Lehrman Center at Yale focuses on civil rights. Love146 has a good relationship with the Director, David Blight. Civil rights people tend to bristle when anyone else uses the term “slavery.”
- Love146 does not try to “capitalize” on the civil rights agenda.
- Love146 believes they are the modern day abolitionists.
- The key concept is joining people in self-emancipation, not “rescuing victims.”
- They bolster resistance by inoculating a child against a trafficker.
- For people in slavery, the capacity for resistance is reduced.
- In civil rights, the white role was to help shift the balance of power in systems of discrimination.
- Amistad captives had no access to power structures. Role of abolitionists was similar to modern day resistance to human trafficking.
- There is a very strong tie to the *still revolutionary* brand by linking the Amistad story to the efforts of Love146 today to be partners with people in their self-emancipation. The central theme is agency.

Breaking Power Structures That Enable Trafficking

- Power structures cannot be broken simply by self-emancipation.
- Several major hedge funds/private equity firms have created a \$100 million Freedom Fund to break the power structures that enable trafficking. The driver is Nick Brono.

The New Investment Giver

- The term “private equity” is also now being used to describe a new type of individual investor who views giving as an investment.
- The book “Seven Faces of Philanthropy” calls it an Investment Giver.

Collective Impact

- There is a group of non-profits, government agencies and private companies in Canada who are piloting a concept called “Collective Impact” where there is a general shared mission, a backbone coordinating entity, but where individual projects are each spearheaded by different agency based on their respective strengths and where there is typically collaboration among several players, including at least two of the three sectors.
- This may be a good structure for affiliating the many partners who are telling different pieces of the Amistad story.

Highlights of 5.28.15 Interview:

The interview took place just after their annual fundraising gala. We talked about the gala and about a potential partnership between Love146 and the new Discovering Amistad board.

The Idea of “Voice”

- Prompted by the notion that the ideas in *An Amistad Listening Tour* are articulated in the voices of the interviewees.
- The trick is to covert what might be a “collective shout” into a “collective voice” ...raucous versus coherent. Jim believes *An Amistad Listening Tour* does that based on how the ideas are edited and woven together.
- How many people does it really take “to make this happen” per Marcus Rediker, who said having 25 “activists” is enough? John Stuart Mills: “One person with a belief is greater than 99 with mere interest.” Twenty-five believers? That would be awesome.

Discovering Amistad

- Likes the name.
- Would add the tag line: Finding Your Place in the Story.
- The trick with engagement is to enable your audience/volunteers/donors to see themselves in your story, so it becomes their story. Again, *ownership*, not buy-in.
- At Love146, they ask themselves: Are we survivor informed?

Success of Their Recent Gala

- They raised 4X their goal: expected \$75k, got \$290k.

- Was due to getting people to it who were **not** already their fans, people who they could tell their story to for the first time.
- To do this they asked their fans to each invite 3-5 of their friends who were not yet Love146 donors.
- Did 35 lunches in advance of the gala with high net worth donors, where they made a specific ask, to be consummated at the gala, or if not, agreed to meet again after the gala to probe why they didn't connect.
- Gave out an Abolitionist in Action Award to someone who is not just a giver, but also a doer. This year it went to a young Chinese American woman with 6 million YouTube followers. She "Periscoped" the event on YouTube...789,000 people followed the gala via her periscope. They worked with her to have a Love146 ask page associated with her periscope.
- They divided the \$75,000 target for the event by the number of attendees and announced at the event that that sum was what they wanted each attendee to give. They had a donor spontaneously offer to match the \$75,000 if it was raised that night.
- Focused a lot on the two weeks following the gala, when they picked up another \$22,000. Sent all attendees a photo album of very high quality pictures taken at the gala. Got some additional items of the most popular silent auction items, and offered the second bidders another chance at them (e.g. Jimmy Fallon tickets, a unique watch).
- Summary: don't use your major gala to bring the faithful in. But need to throw a party for them at another time to thank them for their work.
- Final note: Every year, to increase their revenue by a net 500k, they have to raise \$1.5 million, due to donor attrition. They do exit interviews with the donors who leave them, and ask them to give Love146 names of two of their friends who might become donors. For many exiting donors, this gives them a sense of closure that they like.
- BTW, Bill Clinton spoke for free at their gala three years ago in NYC.

Using Video to Help Enable Kids to Discover the Amistad Story

- Likes the video idea for Amistad.
- Suggests setting aside \$2,500 for ten \$250 prizes.

Help with Amistad Board Development

- Talked about getting ideas from Jim about helping us to get someone on the new Amistad board who has one foot in the Love146 world and one foot in the Amistad/civil rights world. Ideally an African American male. Jim has a potential prospect...a young,

black New Yorker who they have been grooming for their board who might be interested in ours.

- Board members should encompass three “W’s”: work, wealth, wisdom.
- Some in the “wealth” category are onto the honorary board gambit and resist it...want to be on the actual, working board.

Trafficking Inoculation Curriculum

- Love146 is developing a 35-minute trafficking inoculation curriculum.
- Love146 is thinking a lot about how to talk with young people about human trafficking.
- Idea is to reduce vulnerability, what they call slave proofing.
- Jim likes the Bullying Curriculum, which takes a similar approach.
- The Love146 35-minute inoculation curriculum could be used in conjunction with the Amistad curriculum, even worked into a deck tour.

Some Background on Trafficking

- 20.9 million slaves globally, of which:
 - 16.4 million are labor slaves
 - 2.5 million are sex slaves, and
 - 2 million are state-imposed slaves (at government “work camps”)
- Exploitation, often in the form of abuse by a relative, is the first step towards sex trafficking.
- Poverty or survival sex is also a creator of vulnerability.
- Undocumented status creates vulnerability to wage slavery.

20. Karyl Evans 10.26.15

Karyl Evans is a documentary filmmaker based in North Haven, CT. She produced and directed the 33-minute 1995 Amistad documentary, *The Amistad Revolt: All We Want is Make Us Free*. She also directed the 33-minute documentary, *The Road to Freedom: Connecticut's African American Freedom Trail* (1999) and the four-part Freedom Trail cassette tour in 1996-97 that included a 52 page booklet, and the two-part history of African Americans in CT - *African Americans in Connecticut: Colonial Era to Civil War* narrated by Ozzie Davis and *African Americans in Connecticut: Civil War to Civil Rights* narrated by Ruby Dee, both of which have been broadcast on CPTV several times. Karyl Evans has won 4 Emmy Awards for these documentary films. Karyl can be reached at karyl@karylevansproductions.com.

Highlights:

- She had over 100 invitations to show the film and speak after the Spielberg film came out. People in CT were angered by what they saw as misrepresentation of the CT part of the story in the Spielberg film. [She also produced and directed a film about the Farmington role in the Amistad story, the 17 minute documentary, *The Amistad Story in Farmington Connecticut* (2000) that was commissioned because Farmington was totally left out of the Spielberg movie, and which she thinks Farmington is still using in its tours.]
- Showed the Amistad film at least 200 times in classrooms, libraries, churches, and community centers around the state and nationally. Even 2nd graders got something out of it. In the film the Amistad case was framed as the first civil rights case in the US, and an example of one of the times blacks and whites worked together to a successful conclusion.
- The American Bar Association gave the film a national award in 1997 - The Silver Gavel Award, for "outstanding efforts to foster public understanding of the law".
- Bruce Frasier at CT Humanities Council funded a series of film showings and talks by Karyl and Stacey Close around the state after the Spielberg film came out.
- Agrees with Stacey that the youth of the Mende—both the four children and the other captives who were all young men—is a great hook for kids discovering the story. The title of the Amistad film comes from a quote in Kale's letter to John Quincy Adams. He learned English very quickly in part because he was so young.
- Karyl found people from a Sierra Leone community in Hartford to do the voices of the Mende in the film so their accents would be authentic. If the film is redone, it might be interesting to consider having the Mende speak in Mende with English subtitles.
- Since *The Amistad Revolt: All We Want is Make Us Free* was produced before the *Amistad* ship was constructed, Karyl used the *Pride of Baltimore II* as the set for the ship scenes in the documentary. Would be great to be able to do a revised, possibly shorter version of the documentary onboard the *Amistad* as well as shots of *the Amistad* sailing.

- Karyl produced, directed, and wrote a documentary about the history of the New Haven Green in 2012 titled, *The New Haven Green: Heart of a City* (30 minutes) narrated by Paul Giamatti. I should talk with Drew Days, an African-American professor of law at Yale and one of the Proprietors of the Green, given the role of the Green in the Amistad story.
- Might also talk to Kathy Field of the Litchfield Historical Society about at Tapping Reeve, as some of the lawyers involved in the Amistad case were probably educated there. Karyl also did a documentary for the Litchfield Historical Society.

21. Mayor Bill Finch 6.1.15

Bill Finch is the Mayor of Bridgeport. Also at the meeting was Lamond Daniels, Project Manager for Neighborhood Initiatives, City of Bridgeport.

Highlights:

HMS Rose

- The *HMS Rose* is a replica of an 18th century Royal Navy frigate that cruised the American coast during the Revolutionary War. She was Connecticut's official flag ship before the *Amistad* and was based in Bridgeport at Captain's Cove.
- From 1985 to 2001, she sailed with the Tall Ships America fleet in their four-year cycle of port calls in the Gulf Coast, the Southeast, the Northeast and the Great Lakes, and did sail training. **She never developed a successful financial model with voyaging and sail training.** In 2003, the failing ship was purchased by 20th Century Fox and appeared as the *HMS Surprise* in the film *Master and Commander: Far Side of the World*. Now renamed *Surprise* in honor of her role in the film, the ship is open to the public daily as a dockside attraction at the Maritime Museum of San Diego.
- As a result of this experience with the *Rose*, Mayor Finch strongly supports the focus on telling the *Amistad* story through deep engagement with K-12 schools, versus the past focus on voyaging and sail training.

Docking the Amistad in Bridgeport

- Mayor Finch is eager for Bridgeport to be one of the home ports for the *Amistad*, and will help the new organization make connections with the Bridgeport Public Schools.
- The best place for her to dock would be in the main harbor, rather than at Captain's Cove. Ideally, he would like her to be part of the Steel Point redevelopment. Alternatively, it could be at Union Square Dock, where the Port Jeff ferry terminal is currently located. The Ferry Terminal is being relocated east of Steel Point.
- Whenever the *Amistad* comes into Bridgeport Harbor for the first time, Mayor Finch will help organize a first class welcome, with the city's fire boat spaying, the scuba team deployed, etc.
- Mayor Finch is a close friend of Barbara Belanger, the widow of George Belanger, the first board chair of *Amistad America*. Mayor Finch believes she would be very supportive of a reinvented *Amistad* and would be a good choice for the honorary board.

Ideas on Bridgeport Members of the Working Board/Other Bridgeport Resources

- From the education community, he would suggest focusing on principals rather than central administrators, as principals are the main source of initiative in the system. Amy Marshall was a principal (and a very good one), but is now an administrator. Thinks it would be better for us to get a working principal. Lamond will investigate and suggest some names and contact info.

- Within the Bridgeport black community, a good choice would be George Mintz, President of the Bridgeport NAACP Chapter and the organizer of Bridgeport's Juneteenth Celebration. Has been unusually successful as a fundraiser, in part by making the Juneteenth Celebration a Fairfield County-wide event. Phone: 203-218-0335.
- Might also want to consider someone from the Caribbean community. Lamond will provide some names and contact info.
- Lea Catherman, the principal at the Aquaculture School, is a potential resource/board member.
- Row America, a manufacturer of top line shells, is based in Bridgeport. They are looking to create/sponsor a minority rowing team. Might be a potential partner for Amistad.

22. Rob Forbes Feb-May 2015

Rob Forbes is a professor of history, who served on the Amistad America board from 1999 to 2003, when he was director of the Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition at Yale University. He developed the long-range plan for the Freedom Trail in 2007. In his 2013 essay, "Grating the Nutmeg: Slavery and Racism in Connecticut from the Colonial Era to the Civil War," Rob shows that in Connecticut, "African-American history" and "mainstream" history are not only interconnected, they are one thing. The following is a summary of key points from several conversations with Rob from February to May 2015 and from "Grating the Nutmeg."

Highlights:

- The Amistad story is the central element in a larger American freedom narrative of self-emancipation and the confronting of oppressive power structures that resonates equally with the Sons and Daughters of the American Revolution and the Sons and Daughters of Black Panthers.
- Connecticut was not involved in the Transatlantic Slave Trade to the same extent as the Quaker shippers in Rhode Island, but Connecticut had deep trade relationships with the plantation owners of the West Indies and the South, much deeper than the other New England states. This included the supply of raw materials to them, and the purchase of molasses, and later cotton, from them and the southern plantations. Our nickname, *the Nutmeg State*, reveals our history of engagement with the West Indies slave economy. This engagement made us conflicted about slavery, and frequently led us to be the essential compromisers who enabled the nation to hold itself together with increasing difficulty in the interplay of financial interest, high principal and sectionalism that drove the nation's politics for its first century, as it debated the scope of slavery and deferred its abolition.
- Connecticut's history of slavery and racism, or more simply, Connecticut's history, is a story of good and bad angels: of a deep concern for the Union intermingled with rank greed; of a moral courage to confront the evil of slavery driven by a deep faith bordering on extremism; of sectionalism masquerading as racism; of racism masquerading as sectionalism; of an elite equally disdainful of their white and black inferiors, and therefore willing to treat each equally as lesser forms of citizens; and of a populist strain that pushed against the elites to broaden meaningful participation in civic life, but only for white men. It is a story of nuance, of "on the one hand..." that teaches its students to see the world and themselves from multiple perspectives, to understand that there is not one history, one truth.
- Connecticut helped the nation postpone its ultimate reckoning with slavery. In so doing, it both built structures of institutional racism whose fallout we are still experiencing today, and built the legal foundation for the extension of the franchise and full civic participation first to all white men, then to black men, then to women, and now to gays and lesbians.

23. Freedom Trail Committee 2.11.15

The Freedom Trail Committee is the steward of the CT Freedom Trail, which consists of sites associated with the African American struggle for freedom. Kip Bergstrom attended their February 11, 2015 meeting.

Highlights:

- American School for the Deaf is applying to be a site on the Freedom Trail based on the work of its founder, Thomas Gallaudet, who used sign to communicate with the Amistad Africans. Is the evidence for this written or oral? Approved in concept pending application and documentation.
- Norwich is working on a bus tour that would go from “David Ruggles Plaza” in Norwich (site of commemorative Emancipation Proclamation bell) to the Crandall Museum in Canterbury to Roseland Cottage.
- Higher Order Thinking Schools will reintroduce the Freedom Trail to K-12 Schools, using art to tell Freedom Trail stories. Will be a focus of the 2015 HOTS Summer Institute. Would be funded through a Partners in Preservation grant from DECD via the Amistad Committee.
- Benjamin Lawrance, the author of *Amistad Orphans*, was quoted in the NH Register as saying that Cinque was a slave trader, resurrecting an old myth that the Amistad Committee has refuted. Al Marder will be featured in an interview in the Register on Friday, February 13th setting the record straight.
- The Freedom Trail brochure is outdated; 16 sites were added since it was printed. There are 8,000 copies left. Will use them up this year and reprint this fall with updated sites. Could do a phone app at the same time along the lines of what Todd Levine did for the Barns Trail when he was at CT Trust. Might incorporate some of the work that Bob Gregson at DECD did for a new Amistad brochure that was never used.
- Report by Kip Bergstrom on the effort underway to reinvent an entity to operate the Amistad vessel, which is now in receivership. The receiver, the AG’s office and the state administration have put together an Advisory Committee to develop a sustainable business model for the future operation of the ship. Kip is serving as a loaned executive from the state to this effort. Discussion by the Freedom Committee emphasized the need to focus on the education mission, telling the Amistad story, in close partnership with the CT Department of Education, and for stable and adequate state funding. March 9, 2016 is the 175th anniversary of the Supreme Court decision on Amistad, and a year after that is the 175th anniversary of the return of the Amistad Africans to Sierra Leone. Could be the basis for a “Year of the Amistad” to reintroduce the ship and its story to the Connecticut public and the schools. Due to the silting of the area around the Amistad Pier in New Haven, the vessel will not dock in New Haven until dredging can be

completed, most likely in spring 2016. This summer it will be docked at the Custom House Pier in New London. Susan Tamulevich of the Customs House is developing dockside programming for the vessel this summer using volunteer college interns. She wants to include all of the players and venues that are part of the Amistad story and to make the summer programming about the Freedom Trail versus just the Custom House. This will be accomplished in part through a lecture series involving Freedom Trail partners.

24. Karen Gilvarg 2.17.15

Karen Gilvarg is the Director of Planning for the City of New Haven.

Highlights:

Dredging

- Short version: it's not going to happen by this summer.
- Triton Engineering is doing a survey to determine how much dredging is necessary. Survey with cost estimate will be completed imminently. Dredging is expensive, in the hundreds of thousands of dollars, due to the need to test and properly dispose of the dredge spoils.
- The Corps of Engineers assumes the cost of dredging the main navigation channel, but not the side channels like the one to Amistad Pier and to the oil terminals on the eastside of the harbor.
- The Amistad side channel was last dredged 20 years ago (to a depth of approx. 25 feet). At that time, some cost savings were achieved by coordinating the dredging with the dredging of the other side channels. Have missed that window this time, as the other side channels were dredged two years ago.
- Karen expects an expedited COP process with DEEP, but even so, the soonest the dredging could be completed, assuming that funds are available to pay for the work, is approximately one year from now, as the dredging is subject to shut downs during the oystering season.

Canal Dock Community Boathouse

- Will serve as a community-rowing center, as the site of a UNH environmental lab and classrooms, and as meeting and office space for water-related uses. Two function rooms will be available for rental to outside users for a fee. Income from these rentals could be as much as ½ the operating income of the facility.
- Will also have pedestrian and bicycle access to downtown, and to the Farmington Canal Heritage Greenway, which will run 65 miles from the boathouse to the Massachusetts border (the Bike Path is substantially complete except for the Canal Dock to downtown link and a gap in Southington). FCHG is fully funded and expected to go to bid this year. East Coast Greenway traverses the waterfront along Long Wharf Drive.
- A \$13 million "platform" has been completed. The platform can sustain frequent inundation. The first floor is being designed to take water as well. First floor will have two through boat bays (access from both land and water) and two shorter half-building boat bay areas, which will be rented in an MOU with UNH for an environmental lab. The first floor lobby will house a Freedom Trail electronic trailhead. This electronic trailhead has a schematic design, which are now being developed into biddable documents. Upper

story is meeting space, potential rental office space for water-related uses such as Amistad and Schooner, and a mini-museum focused on collegiate rowing.

- The boathouse itself is currently in redesign, with bids to go out July 1, bid opening August 18th, and a notice to proceed expected by Thanksgiving. Construction will take 16-18 months, meaning it might be completed by summer of 2017.
- Have created a non-profit, Canal Dock Boathouse Inc., to manage the facility. John Pescatore is Board President. Building a strong board. Focus is rowing, at the moment. Other types of non-motorized boating are welcome. An ADA accessible kayak dock and other transient boat slips have been designed but will require additional funding.
- Part of the boathouse concept from the beginning was to have the Harbor Master, Amistad and Schooner rent office space, and for Amistad and Schooner to use the meeting rooms for land-based programming. For example, a school might send multiple busloads of students to experience the Amistad, but only one busload could do a deck tour at a time. There could be programming in the meeting rooms at the boathouse while they were waiting. Room use will have to be on a rental basis to support operating cost of the building.

General Thoughts

- There are some very strong potential funding and programming partners for Amistad. In its early years (2000-2005) Amistad did a good job of engaging partners. For example:
 - Marvin Lender of Lender Bagels.
 - The Gilder Lehrman Center for the Study of Slavery, Resistance & Abolition at Yale.
 - The United Church of Christ, the church of the members of the original Amistad Committee (the same Sierra Leone wood used to build the *Amistad* was used to build the Amistad Chapel at the UCC headquarters).
 - Quentin Snediker, the Mystic Seaport shipwright who built the *Amistad*.
- There was a Home Port Celebration in 2000 when the *Amistad* first sailed from Mystic to New Haven, which drew a crowd of 10,000 as well as a drenching rain. Chair of it was Rev. Edwin Edmonds, then the pastor of Dixwell Congregational Church as well as Chair of the Board of Education. His daughter, Karen Edmonds, with the help of Karen Gilvarg's husband Eric Epstein, did detailed planning working with a Host Committee (he has a notebook with names). Rev Edmonds was Toni Walker's father. There were additional fundraisers at the Long Wharf Maritime Center hosted by the Fusco Corporation.
- This concept of a mega celebration could be repeated as a major fundraiser, possibly in all four of the places with a strong connection to Amistad: New Haven, New London, Hartford and Farmington.

25. Will Ginsberg 3.31.15

Will Ginsberg is President and CEO of the Community Foundation for Greater New Haven.

Highlights:

- Community foundations are regionally/geographically focused, but most philanthropy is not, including individual donors. Most donors focus on a theme/mission area, regardless of geography.
- For example, there are MA folks focused on the John Quincy Adams story who should be funding targets for Amistad.
- There are some hedge fund foundations, like Zoom, who are particularly interested in Bridgeport, but for most potential donors, it's about the mission, not the geography. About history, not just story. Look at Memphis Humanities Center as a possible model for history-based storytelling.
- There is a whole legal dimension to the Amistad story, about profound social change via the court system that would be appealing to law firms and legal associations. Start with the descendants of Roger Sherman Baldwin and John Quincy Adams.
- Will was intrigued and encouraged by Chris Cox' suggestion that the MacArthur Foundation was willing to make multi-million dollar investments in the turnaround of organizations with important missions. The more typical philanthropic approach is to scale successful organizations, rather than turning around failing ones.
- Will offered to make an introduction to Professor Emeritus Drew Days at Yale Law School. Days was on the MacArthur Foundation Board and may be a good source of advice on how best to approach them.
- Will thought that for the reinvented Amistad to be attractive for turnaround for MacArthur or others that we would have to have the people in place to carry the ball, essentially the core of the new board...a core of say five people.
- If the new entity were created by state statute, it would read to the world as a state initiative, rather than an independent initiative. This may drive away some funders and attract others.
- If it is a state entity, in effect, would it be subject to state FOI and open meeting rules? That could be stifling for a new organization.

26. Jon Gorham 7.28.15

Jon is a serial entrepreneur, with eight start-ups under his belt, for which he raised \$50 million of public and private capital. These include ventures in green tech, new media, engagement marketing, and a non-profit 57-acre, organic community farm, among other ventures. Earlier in his career, he worked for seven years as a co-founder of a for-profit consulting company working with start-ups at Yale's Science Park. That company also created, secured and implemented job creation projects for Science Park Development Corporation.

Highlights:

- Jon created an *Amistad* Buzz Card® for Amistad America in 2003, working with Ted Maynard, President of Media Arts in Orange, CT. According to Jon, Maynard is one of the best videographers in CT, and one of the best in the country. He is also an exceptional web site developer, video game coder and video editor. They did the work for a fee of \$5,000, which did not cover their cost.
- Jon conceived of, created content for, and produced the *Charles W. Morgan* Buzz Card® in 2005, again working with Maynard, for a fee of \$20,000, which also did not cover their cost.
- Both Buzz Cards® feature text, still photos, video and sound. They include virtual, 3D tours of the ships, narrated histories of the ships' stories, videos of their construction/restoration, interactive games and more. Captain Bill Pinkney narrated the Amistad story. Jon developed the CAD virtual tour software for the two Buzz Cards® and produced the images.
- Perplexingly, the two Buzz Cards® were not marketed or sold widely, even though the Mystic CD won a National Library Association gold medal. Jon's take on why is that neither Amistad America nor Mystic Seaport are entrepreneurial organizations. Non-profits in general are not great at fundraising. Some non-profit staff seem allergic to it.
- His newest venture, Healing Boxes® is a form of engagement marketing that involves a set of nested boxes with a script and small objects in the innermost box and a QR code that links to a website on the back of the outermost box...sort of a combination of Russian dolls, a fortune cookie and Cracker Jack. 350.org, the world's largest climate change organization, has used them for member recognition/engagement and fundraising. Kids can make the boxes, folding each from a set of flat components. See: www.healingboxes.org.
- Need to use social media to hook kids today.
- There is a way to combine Healing Boxes®, social media and the Buzz Card® technology to help tell the Amistad story, to fundraise for it, to engage and recognize donors and volunteers, and to hook kids on it. And it could be a money maker.

- Jon is active with the New Haven Society of Friends. Like the UCC, the Friends have a history with abolition and should be a potential partner in telling the Amistad story. Jon will be conducting a five-hour seminar on Climate Change and Divestment at the Woolman Hill Quaker Retreat Center in Deerfield, MA in October. John Woolman was a Quaker abolitionist who lived from 1720-1772. Pope Francis and the Vatican have recently run a program entitled “Modern Slavery and Climate Change” ...making a link between the economic upheaval caused by Climate Change and the increase in human trafficking.

27. Rebecca Gratz and Ned Flanagan 7.15.15

Rebecca is the principal of the Sound School in New Haven and Ned is the Waterfront Director. Rebecca has been principal for 2 years, but was on the staff of the school for 12 years before that. Ned skippered the *Quinnipiac* for Schooner in the 80's. Rebecca was the board chair for Solar Youth. Knows Hanifa Washington from that connection. Both think very well of Clearwater.

Highlights:

Focus on the Story

- All part of telling the story.
- The boat is not the point; it's the learning. Not the specific skill, but the general problem solving.
- Tall ship people tend to be too focused on the boat versus the learning.
- Board, educators and crew all need to agree that the focus is on the story, not the ship.
- Easier to start with a teacher, and then teach them sailing, than to start with a sailor, and then make them a teacher.
- PR: Need to get some positive spin going about the ship and the new organization.

Sound School Students and the Construction of the Amistad

- The Sound School students who worked on the construction of the *Amistad* were resident at Mystic Seaport Monday to Friday. There were five-eight students on any given week.
- Christy Otterback, who runs the Aquaculture Program at the Sound School, was at the school when the *Amistad* was built and can get us the names of the students who worked on it when she gets back from vacation.
- The Sound School also built the ship's boat for the *Amistad*, which was called the *Margru*.

Sound School

- Focus at Sound School is on project-based learning. As a result of being engaged in work that is interesting and authentic, kids will actually come to school.
- All of the high schools in NH, and some of their feeder middle schools, are moving to project-based learning. The Sound School is forming relationships with several feeder middle schools, which may also be good partners for Discovering Amistad: Air, Land and Sea in Fairhaven (John Martinez); Nathan Hale in the Cove; Fairhaven Community School on the Quinnipiac River in Fairhaven.

- Sound School knows quite a bit about the logistics of kids on boats.
- Sound School students are required to do 100 hours/year in off-school learning. For example, they have students crewing on the CT River ferries in summer and on weekends. Could be crew/hands on *Amistad*.

Other Thoughts

- Schooner sold the *Quinnipiac* back to the shipyard that they originally bought it from.
- Can saturate the market for day sailing in NH very quickly.
- Richard Rabinowitz and his wife have created unbelievable educational exhibits, including one on slavery in New York City. Working on the Museum of African American History with the Smithsonian. Has been doing work at Gilder Lehrman recently. Rebecca's mom is a good friend. Will send contact info.
- Matt Taylor of Amistad Academy (part of the Achievement First network of charter schools in NY, CT and RI) is on the Schooner board. Runs Principal in Residence Program, half of which are at Achievement First charter schools and half are at NH public schools. Dacia Toll is the president. [Note the Achievement First model is focused on closing the achievement gap between white students and students of color. Their pedagogy is pretty traditional, but trying to be more experiential.]
- Look at the *Brilliant* as a model of a well-managed tall ship.

28. Maura Hallisey 9.17.15

- Maura is a Program Coordinator at the Stowe Center, where she is one of the planners and facilitators of *Salons at Stowe*, which the Stowe center describes as “the 21st-century parlor conversation designed to inspire you to move from dialogue and debate to action on current social justice issues. In 2010, the Stowe Center's Salon series received the Connecticut Humanities Council's Wilbur Cross Award for outstanding heritage programming, with this citation: *With its rich collections, the Stowe Center is in the exceptional position of having the material foundations and mission particularly suited to link contemporary issues to their historic context.* Since 2008, the Stowe Center's Salons have become a forum for lively discussion on contemporary topics that connect to issues that concerned Harriet Beecher Stowe. Featured guests provide a starting point for discussion and are a resource for the audience. At every Salon, the audience creates an Inspiring Action agenda - a list of specific actions that can be taken to address the issue at hand.”

Highlights:

- Original *Salons at Stowe* concept was a monthly evening salon with two featured guests with expertise on a current topic that would have been of interest to Harriet Beecher Stowe.
- Inspired by the Charleston tragedy, the format was expanded this summer to include lunchtime salons. The monthly salons are planned and themed a quarter at a time, a quarter in advance, which does not allow for rapid response to breaking events.
- The lunchtime salons are conducted weekly, with the topic selected the week before, and do not have featured guests, but have a suggested reading to create a base level of familiarity with the issue. About 50% of the attendees read the material in advance, but the topic can stand on its own without the reading. Conversation develops and takes on its own shape, not necessarily tied to the reading.
- Stowe wrote about race, class and gender, which inform most contemporary issues of social justice and thus programs are based on these three overarching subjects. An example of a social justice topic Stowe Center doesn't program around is climate change, as it has a weak connection to Stowe.
- Issues involving race represent the strongest connection to Stowe, including bias, profiling, segregation, mass incarceration, among others.
- One of the starting points for topic selection: If Stowe were alive today, what would she be thinking and doing? Other starting points: what are the big issues the public is talking about (either locally or nationally)?
- There has been less attendance for salons about gender than for salons about race.

- 30-40 attendees at a salon makes them happy. More energy than a salon of less than 25 people.
- Capacity at the Stowe Visitor Center is 50-60 with spill-out into the museum store. If they have more than that sign up, they move the salon to the Day House or offsite.
- 40 is the high end of people being able to really participate in the conversation.
- The facilitators allow people to participate or not.
- There is a demand from attendees to talk about what they can do.
- The salons sometimes build on each other as a sequence. For example, they had two salons on Charleston, followed by a third salon on the Confederate flag.
- They don't give their featured guests for the evening salons an honorarium. Feed them dinner and give them a gift bag. Mostly the guests are drawn from the Hartford region.
- Evening salons are 5:30 to 7:00. The 5:30 to 7:00 time slot for the evening salon works to get a diverse audience. It's right after work, and early enough to postpone dinner until after. Provide cheese and crackers to take the edge off. They do them on Thursday nights, which has a lot of competition for other events later on. When they tried 6:30 to 8:00, they got an older audience and lost the younger folks to other competing events.
- Do evaluation at the end of each salon, with suggestions of future topics and featured guests. Staff brainstorms good guests/topics.
- One of the best of the evening salons: one on racial inequality in January 2015 right after the Michael Brown and Eric Garner shootings; featured guest was Aswad Thomas of the UConn School of Social Work and representatives from Mothers United Against Violence. Over 60 people attended. 50/50 white and black. 50/50 under and over 60 years old.
- Best luncheon salons were:
 4. The one on the Confederate flag. 31 people. A lot of conflict over symbols of white supremacy. Reading was *The Confederate Flag Does Not Belong in a Museum*. Was 45/55 white and black.
 5. The one on housing discrimination. 35 people. Reading was Susan Campbell's August 6, 2015 *Hartford Courant* article "Discrimination Lives on in Real Estate." Two staffers from the Fair Housing Council came. Was 60/40 white and black.
 6. The one on race in popular culture. Discussion was based on MTV's Video Music Award nominations and racism in the media. 32 people. Lots of young people in attendance.

- Do outreach to get diverse attendance through a community engagement consultant, Sharon Steinle. Goes to and networks at churches, events, community centers. Word of mouth from attendees has also served as a way to engender diversity at programs.
- Use a mix of staff to work as facilitators, who set up the topic, explain ground rules and keep the conversation going,
- In the evening salons, the featured guests each only talk for 5 to 10 minutes.
- They get sponsors for individual salons, as well as grants for the series.
- They are planning to do salons outside of Hartford, possibly in partnership with other organizations.
- A couple of times they did workshops with break outs, for example, on racial profiling and micro-aggression (subtle expressions of racism).
- Upcoming topics include a lunchtime salon on Wednesday, September 23 on Ta-Nehisi Coates' article "The Black Family in the Age of Mass Incarceration" in the October 2015 issue of *The Atlantic*. [Note: the Stowe Center previously gave the Stowe Prize to Michelle Alexander, author of *The New Jim Crow: Mass Incarceration in the Age of Color Blindness* in 2013 as well as to Ta-Nehisi Coates, writer for *The Atlantic* in June of 2015.]
- On October 8th, there will be an evening salon on Domestic Violence.
- In 2016, they will continue to focus on issues of race:
 - police, community policing, effects of police presence
 - another one on juvenile justice
 - food policy/access and racism

29. Ernie Hewitt 4.15.15

Ernie Hewitt is a State Representative from the City of New London. He was formerly Mayor of New London.

Highlights:

- Ernie is a history buff. When he first started studying history, it made him mad. From the beginning, whites deliberately stoked divisions among light-skinned versus dark skinned blacks, between young and old blacks, and between black men and black women. These divisions persist today. As a light-skinned black, he catches hell from both sides. It leads to self-questioning. But the adversity he has faced in his own life has taught him persistence: if you start something, you finish it.
- He has traced his family history back to 1750. He has a scrapbook of extensive family records and photos, and emceed an annual reunion of both the white and black branches of the Hewitt family at the Joseph Hewitt Plantation in Holden's Beach, North Carolina, near Wilmington and Myrtle Beach. They are taking oral histories from the older relatives, including an aunt who is 102 years old. *The Day* sent a reporter and a photographer to cover one of the reunions. His ancestor gave some of the land he got from his former master to build the local church. There are still separate black and white graveyards.
- NL has been left out of the loop on the *Amistad* because the state line item was always a leadership play, first by Bill Dyson, then by Toni Harp and Toni Walker. Never had to build a broad base of support for it, for example, within the Black and Latino Caucus. As a consequence, there is not the support base that there could be.
- He drove "Resolution 1" wherein CT apologizes for its role in slavery. For example, the "Bandana Law" which required blacks who looked white to wear a bandana to show they had black blood. Another example: The original bill to eliminate slavery required anyone born as a slave to continue as a slave for the first 25 years of life.
- The *Amistad* should be about The Story, including the story of the Middle Passage, even though the *Amistad* was not a "slave ship" used in the middle passage. Should recreate a part of the hold to show how slaves were transported.

30. Mike Jehle 7.22.15

Mike, an historian and a tall ship sailor, is the Executive Director of the Fairfield Museum, as well as a member of the Development Committee of the Tall Ships America board.

Highlights:

- As a semester project when he was at Kalamazoo College, Mike crewed on the brigantine *Romance*, which at the time was skippered by Captain Arthur Kimberly, who went to sea in his teens on the last of the big, square-rigged commercial sailing ships, which were at the time still competitive with steam ships for bulk cargo like grain and guano. (Read *Falmouth for Orders* by Alan Villiers.) The *Romance* was the breeding ground for many tall ship masters, including Burt Rogers (Executive Director of TSA), who crewed on it a few years before Mike.
- Mike also crewed on the *Clearwater* and with the Sea Education Association in Woods Hole, before shifting to a career in history museum management and development, spurred by a stint at the shipyard at Mystic Seaport. Went to grad school at University of Pennsylvania in American Studies, then helped to organize the new Ellis Island Museum, and managed and developed the whaling museums in Nantucket and New Bedford. Did a stint at the American Sail Training Association (now TSA), building their development and membership functions, before joining the Fairfield Museum as Executive Director in 2006, where he built the new facility and is now directing the development of an adjacent campus of grounds and historic buildings.
- The structure of the Fairfield Museum “campus” is interesting in that the Town of Fairfield owns most of the buildings and land, which the Fairfield Museum manages, partnering with other cultural organizations, such as the Quick Center at Fairfield University and the Fairfield Theater Company (existing) and the International Festival of Arts and Ideas (planned) for some of the cultural programming, especially the outdoor programming. The Fairfield Museum has a staff of seven, a \$1.2 million budget, and 30,000 annual visitors, including 5,500 students.
- In some of their programming, the Fairfield Museum is bringing Bridgeport to Fairfield. Fairfield was the first town settled in Fairfield County, and in some ways serves as the colonial-era “old town” for its much younger industrial-era neighbor. Mike sees what he is doing on the Fairfield Museum campus as an extension of what Bridgeport is doing at McLevy Hall, combining historic preservation, historic interpretation, and rich arts activity to create a strong sense of place and a vibrant public square. As Bridgeport grew, Fairfield became a second stop for the immigrants who flocked to Bridgeport’s mills: especially Hungarians, Scandinavians, Jews, Irish and French Canadians, plus some Italians and Portuguese. He noted the friction between the early and more recent waves of Hungarian immigrants, those of WWII and before, versus those of the Soviet era.
- Fairfield was invaded and burned by the British during the Revolutionary War, because it was a supply port to the Continental Army, as well as the hideout for privateers preying on British shipping. The British were unable to breach the fort at Black Rock Harbor, but

burnt much of the town to the ground. It is one of few Northern cities that have experienced total destruction and rebuilding. The Museum does first person impression walking tours during the annual celebration of the burning, around July 7-8.

- As a port and farming center, colonial Fairfield had one of the largest populations of enslaved people in Fairfield County. This connection to Northern slavery, coupled with its origin story of resistance and resilience, could make the Museum an interesting partner for the *Amistad* in Fairfield County, especially in the short term before the reinvented Barnum opens with a new focus on Barnum's role as an "emancipationist."
- Likewise, it makes sense to dock the *Amistad* at nearby Captain's Cove (an extension of Black Rock Harbor with a fifteen foot channel) until the development is completed at Steel Point, where Mayor Finch wants the *Amistad* to dock. Captain's Cove is owned by Bruce Williams. Mike will make an introduction.
- Mike knows Lonnie Bunch, the Executive Director of the Smithsonian's National Museum of African American History. Sam Palmisano, former President of IBM, is leading corporate fundraising for the African American History museum, expected to open in 2016. Sam is married to one of Mike's board members. Mike thinks that the *Amistad* should be present in Washington for the museum opening and should find ways to partner with it in telling the Amistad story and the larger freedom story. He will make introductions to Lonnie and Sam.
- While the issue of race is in the forefront of public consciousness following Ferguson, Baltimore, Charleston and Trump's bashing of Mexicans, there is a real opportunity for corporate support. Many corporations want to be on the right side of this issue, and would be supportive of efforts around education and dialog.
- Look at "Rocking the Boat" an afterschool program in the Bronx for at-risk kids, where they build boats and then sail them, while talking about and taking charge of their own lives. Founded by Adam Green, a Clearwater alum.
- There is a lot of potential synergy between history and environmental education. The Pope makes the connection between climate change, income inequality and social justice.
- We live in a time of enormous passivity and have to find an antidote to it. What the physical fact of Fairfield says is that the world we have was made by doers following a dark period of annihilation during the American Revolution. It says: "You too have the power to make change."
- It is easier to teach a tall ship sailor to tell the Amistad story than to teach an educator to sail the *Amistad*. A love of history is why they sail tall ships.

31. Leslie Johnson 9.1.15

Leslie Johnson is a HOTS teaching artist (poetry) and the Project Coordinator for the HOTS Freedom Trail/HOTS Pilot.

The Freedom Trail/HOTS Pilot

- The Freedom Trail Committee is working with the CT Office of the Arts to use CoA's Higher Order Thinking Schools to reintroduce the Freedom Trail to CT schools through art. **The Amistad story will be one of the anchor narratives.**
- HOT schools combine strong arts with arts integration in a community of democratic practice. There are a dozen HOT schools with which COA has been working for 30 years, primarily through professional development of teams of teachers in a Summer Institute and in-school residencies by teaching artists during the school year. HOTS is the longest collaboration between a state arts office and the public schools in the country.
- The Freedom Trail Committee and DECD launched a pilot program with eight schools via a 12-hour professional development track at this summer's HOTS Summer Institute in July. The schools include four pairs of a HOT and a non-HOT school in the same region who will share a pair of HOTS teaching artists in 8-day residencies:
 - Nathan Hale Arts Magnet School in New London (5th grade)
Oswagatchie Elementary School in Waterford (5th grade)
 - Pleasant Valley School in South Windsor (4th grade)
Wish School in Hartford (8th grade)
 - Jepsen Interdistrict Magnet School in New Haven (8th grade)
Barnard Environmental Studies Magnet School in New Haven (8th grade)
 - Jack Jackter Intermediate School in Colchester (3rd grade)
Verplank Elementary School in Vernon (5th grade)
- For each pair, one school will launch in the fall 2015 and one school will launch in spring 2016,
- The Amistad Committee/DECD is providing funds for a field trip and eight days of a pair of teaching artist residencies for each of the schools. The eight days include one day of planning, five days of classroom work, a field trip day, and one day of reflection for each of the two artists. The HOTS teaching artists involved in the residencies include writers, poets, dancers, actors, musicians and visual artists. They will work with a pair of teachers from each school as a team. The teachers from the school include one classroom teacher and one "essentialist" (music or art teacher).
- All of the work, while having an arts integration focus, will use the new CT social studies framework and the inquiry arc.
- Students will have the opportunity to display or perform the work they develop at the Old State House in June 2016.

32. Lisa Johnson & Joanne Lawson 3.12.15

Lisa is the Executive Director of the Stanley-Whitman House in Farmington. Joanne is the President of the Farmington Historical Society. Our conversation focused on the portion of the Amistad story that played out in Farmington, where the Amistad Africans stayed after the Supreme Court decision while funds were raised for their return to Sierra Leone. After we talked, Joanne took me on a tour of the key sites in Farmington associated with Amistad.

Highlights:

- The remarkable thing about Farmington is how much of the village is intact, pretty much the way it looked in the 1840's. The historical village is intact due to the efforts of many people including FHS. Miss Porter's School, for example, has purchased many historic buildings and repurposed them, and the Farmington Village Green and Library Association owns and maintains SWH, ancient Memento Mori Cemetery, the Village Green and the Barney Library. Most buildings are in a National Historic District and the efforts of the property-owners, assisted by district guidelines, help to retain the historic character. The store where the Mende men stayed dormitory style on a second floor is still there (though moved from its original location), as are the houses of most of the prominent Abolitionists where the girls stayed, the grave of the Mende man who died of a suicide drowning in Farmington awaiting return, and the Congregational Church of which the Abolitionists were all members, and which contains an altar table made of the same Sierra Leone wood from which the *Amistad* replica ship was built. The church has a long-standing and on-going partnership with Sierra Leone.
- The people of Farmington knew the Mende as people because they lived with them for a year. This is best documented in the Charlotte Cowles letters. The daughter of a prominent Abolitionist, Charlotte Cowles was a young woman when a Mende girl came to live in her house. Letters written by Charlotte at the time were recently discovered, which are filled with Charlotte's observations about the Amistad Africans. Joanne led a town-wide consortium to raise \$22,000 of the \$55,000 required to enable the Connecticut Historical Society to purchase the letters. They are accessible through CT History Online.
- Lisa showed me a hand-colored rendering of John Warner Barber's sketch of Cinque that was one of thousands produced and sold contemporaneously as part of the spectacle of the Amistad trials. It is part of the Stanley-Whitman collection.
- In interpreting the Farmington experience, Lisa and Joanne ask the question: Whose story is this? As they put it, the Abolitionists "used" the Amistad Africans to put a dignified, human face on slavery and black people.
- Farmington has been called the Grand Central Station of the Underground Railroad in CT, as it is a central, but rural location, with a nest of powerful, wealthy Abolitionists. This

begs a set of questions: Why were Farmington, New Haven and CT in general so involved in abolition? What was the context? What was happening 50 years before?

- It was a time of great religious awakening. The CT Congregationalists felt themselves called to abolition by their faith. The Bureau of Foreign Missions was founded here in the house of Abolitionist Nellie Porter. This is the same Mission that sent the uptight young minister to Hawaii in James Michener's novel of that name.
- Though critically important in this case, Lisa and Joanne suggest that it can be difficult to weave religion into a public narrative, because a lot of people don't have a church experience now.
- Lisa and Joanne strongly believe that the Farmington part of the Amistad story needs to be strongly connected to the other pieces of the story in New London, New Haven and Hartford. It is not only our best and most important story, but one that is truly a statewide story, important in the connections it makes among places, and in the practical sense of creating a compelling itinerary for a multi-day visit, the Holy Grail of tourism.
- Finally, listen to Obama's speech in Selma, where he says the story of Selma is the story of who we are...we're never where we want to be. That is also the story of Amistad and Abolition.

33. Katherine Kane 2.19.15 and 7.21.15

Katherine Kane is the Executive Director of the Stowe Center.

Highlights of 2.29.25 Interview:

Need for Business Acumen on Non-Profit Boards

- Often business people on a non-profit board leave their business acumen at the door, as business people can think the circumstances of np's are different enough –and unfamiliar enough – to limit their speaking up.
- Katherine calls non-profits “mission-based businesses.”
- Agree upon and **focus** on a course of action. There are many possible directions. Choose **one** based on the framework of the mission.

Telling the Story of Slavery

- Don't have to work too hard to make the story relevant to the present. Audiences increasingly make the connection on their own.
- Read *Interpreting Slavery at Museums and Historic Sites*. Focus on pervasive complicity in slavery in all regions. E.g., the houses on our town greens were built with slave labor, either directly or indirectly. It's all there in plain sight.
- There is a cresting wave in the popular culture about the power of storytelling. Harriet Beecher Stowe did it with *Uncle Tom's Cabin*. Made it impossible to ignore the human impact of slavery.
- Don't get too hung up on the anchor object – it illustrates the story. Stowe Center can carry out its mission away from the Stowe House. Its mission is this: using the Stowe story to inspire social justice and positive change (as an example of what YOU can do).
- Play on the immense CT pride in this story, which unlike much of the slavery narrative is a positive story because of the personal agency of the captives – of enslaved people who emancipated themselves. It's the sense of agency that appeals to people.

Extending the Reach of the Story

- As a ship, there are natural connections of the *Amistad* to other ports, like Charleston and Mobile (and Nova Scotia). There are fearless, young African Americans in the South taking the story of slavery into their own hands.
- Don't necessarily have to take the ship out-of-state to take the story out-of-state.

Need a Plan to Rebuild Trust

- Like they had to do with Twain (embezzlement) and Stowe (invisibility).
- Go overboard on transparency.
- Take baby steps in programming. Low key, unpublicized at first. Work out kinks. Engage community volunteers.
- Get communications help, e. g., get someone on the new board with a communications background and/or get pro bono help from a good firm.
- Create a task force with the specific assignment to create a trust building plan. (Task forces work well for busy people.)
- In general, the new board will need to be much more active and engaged at the beginning than they will need to be over time, if Amistad is successful, sustainable, and has a strong staff and board.

Highlights of 7.21.15 Interview:

On Collaboration among the CT Amistad Sites to Take the Amistad Experience from Good to Great

- Building trust. Getting them to know each other.
- Might be useful to identify which part of the story each should emphasize.
- Put yourself in the shoes of the Africans. How did it feel to them in this strange place?
- “Below decks” focus and organic-ness of evolution will help with partners.
- Boards (not just staff) have to go through a discovery process too, especially the Discovering Amistad board.
- Might be helpful for board and partners to declare:
 - Summary decisions
 - A set of value statements
 - Elements of content
 - Rules for working together
- Read the NEH grant rules now, **before** starting the process with CT Humanities, if the ultimate goal is an NEH application.

On the Interpretive Approach of the Stowe Center

- Using what Stowe wrote to help people to choose which contemporary issues to focus on.

- Dialog and show/not tell in every program as possible. Only have to tell them “enough.” They will bring in the contemporary analogues.
- Issues and **solutions**. Getting people to act.
- Started reinterpretation with programs, now taking it to the house tour.
- Tour audience (state and national demographics) very different than program audience (Greater Hartford demographics).
- Salon: featured guest for 10 minutes, followed by facilitated conversation. Now doing salons during lunchtime (without featured guest), as well as in evening.
- Do salon-type things in the classroom and afterschool. Afterschool program is an intensive, six-week experience, 2-3 hours per week. Use iPads and phones in afterschool program. 4th-6th graders create a PSA about something they care about.

34. Angela Keiser 6.24.15 and 7.8.15

Angela was the Director of Education for Amistad America in its first year, 2000-2001. She worked for the next eight years at the Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition at Yale University. She now telecommutes for the Carnegie-Mellon robotics program from her home in Wilton, CT.

Highlights:

- **Wants to see how she could help the new organization get quickly back to the effective telling of the Amistad story for multiple audiences.**
- While at AA, she managed all of the logistics for students who did tours of the ship. She also advanced a major port call in New Orleans. She executed the Inter-District Magnet Grant that secured the CT DoE funds that enabled Andrea Leiser, her successor, to produce *Lessons for Life*.
- We talked some about the role of the Abolitionists and how their work continued through the AMA and now the social justice ministry of the UCC. She made the point that the UCC is comfortable in its role with social justice *globally*.
- Thinks it's important to frame the Amistad story as a "freedom" story rather than as a "social justice" story. In the popular mind, social justice = black, whether or not that is the intent of whoever uses the term. Freedom is a broader frame and one which has greater appeal than social justice to both black and white audiences. Also has more international legs. For example, the United Nations' focus on human rights more easily fits into a freedom frame than a social justice frame.
- In her work with AA, she tried to avoid "slotting" the *Amistad* into exclusively black communities. In her advance work for the NOLA port call, for example, she reached out to a broad range of museums in the city and to the folks in the Port of New Orleans.
- Thinks the synopsis of the Amistad story which Marcus Rediker gives as an introduction to his new movie, *Ghosts of Amistad*, where he puts the Amistad Africans and Africa back into the center of the story, is the best that she's heard. She heard Marcus and saw the movie at Brown, at his visit there just before he came to New London on May 5th. She heard about the Brown event from Dr. Sylvia Frey, a Brown Fellow, who designed and spearheaded the U.S. component of the global UNESCO Transatlantic Slave Trade Project. Marcus then referred Angela to me. She had been trying to connect to Marcus for some time in Pittsburgh.
- There are a lot of places and objects and source materials in CT around the Amistad story besides the ship. Need to use them all to tell the story. When she was at Gilder Lehrman, Frank Mitchell put together an Amistad walking tour of the New Haven Amistad sites that was very good.

- The collaboration with the primary Amistad sites in CT is one stream of many that are in front of us. For example, the Bush-Holley House in Greenwich has an exhibit on slavery in CT, including a reconstruction of the slave quarters within the house. Should engage Bush-Holley, and other museums such as the Hempstead Houses, who are telling the story of Northern slavery, as partners for the new organization in telling the Amistad story and the larger American freedom narrative.
- There is potential in “the Amistad Experience” (including the ship and the other sites) and “the Freedom Experience” (Amistad plus the other Freedom Trail sites in CT) as important tourism products, both generally and for the African American tourism market specifically. Tourism and education can be complementary. In both cases, need to understand the needs of the visitor and student in depth to make it a compelling experience for them.
- There are four levels of audience for the Amistad/Freedom story: local, regional, national and international. Should ultimately address all four.
- While at Gilder Lehrman, she put together a website, *Citizens ALL: African Americans in Connecticut, 1700-1850*. (<http://cmii.yale.edu/projects/citizens-all>) The site is still live, and includes town-focused case studies of different aspects of the African American experience in CT, each including copy, images and video.
- There is a lot that a university can give for free as part of a consortium. For example, Yale might be convening a group of academics on a related topic, which could be extended to include a larger community of interest at little or no cost to Yale.
- When she was at CES before she was at AA, she shaped an Inter-District Magnet Grant to support an arts-focused program on the Amistad that engaged Sacred Heart University as a venue and high school kids from the county in a series of self-selected workshops that paired an artist with groups of five-six kids.

35. Bob King 6.17.15

Bob is a part-time consultant to the Connecticut Association of Boards of Education. He previously served on the Stamford Board of Education. Now retired, Bob spent most of his career at IBM, where he worked in the marketing and real estate/finance divisions, as well as running IBM's management development center on Long Island.

Highlights:

- What makes the Amistad story so special is that African American stories have never been told. We're bridging that in a very public way as a first step to integrating the African American story beyond slavery. In the Amistad story, people of different backgrounds come together to do what was right. It's an American story.
- People didn't understand the human dimension of slavery until they saw it in the face. People came out of the woodwork and participated in various ways in support of the Amistad Africans who normally wouldn't have gotten involved.
- The slave trade had as much effect on the slaveholder as on the slave. It gnawed at their conscience.
- What effect did the Abolition movement in England have on New Englanders?
- For K-12 engagement, find a way to structure the beginning of the telling this story that creates a foundation of intellectual curiosity. Start by talking about what it means to be a citizen, then about who is a citizen.
- Create a moment when education becomes more relevant.
- Marcus Rediker talks about how the Abolitionists and the Amistad Africans had a common misunderstanding. They used each other for their mutual benefit. That is a good thing; it is an essential civic skill that is missing in our current politics.
- Together we can make each other stronger.
- Overcoming language as a barrier.
- The oral competence of African Americans. A culture of storytelling. It's what saved them in a difficult environment, what enabled them to overcome the savagery, and what gave them the mental strength to overcome the physical abuse, to not give up hope, to not live through fear. This mental strength is what drives African American athletes to succeed. They never give up, never step out of the zone.
- That's how people made it across the Middle Passage. Had a social structure that got them through slavery. Some whites have deliberately attempted to break this social

structure, both before and after emancipation, to disarm African American people from their strength, from the mental capacity to organize yourself in a way you can win.

- Each of us is inclusive in our DNA.
- Teachers are “research driven” in the sense that they will use whatever teaching strategies can be proven to get the job done, particularly so in this time-constrained environment. Need to put this story in the middle of their reality. Show the societal shift that the players in the Amistad story both brought about and then experienced. How many other societal shifts have we had in America that came from an African experience? It was the negative that brought us to join, that challenged us to live up to the founding Fathers’ expectation that all men are created equal. Need to challenge ourselves to make the Constitution true.
- In the classroom, teachers are operating from a similar cycle, but don’t know it, making judgment calls in conflict with what they believe.
- Noted the progress in the educational attainment of African Americans, as witnessed in his own family, where his parents barely finished high school and his kids have Masters Degrees.
- The teacher as the high leverage intervention point. A typical eighth grade teacher has four classes of 20 kids, or 80 kids a year, or 2,400 kids over a 30-year career. Think about the ripple effect of the teachers who taught at the black colleges, who in turn trained teachers, who in turn each reached 2,400 kids. Make a partnership with a teacher training institution like SCSU.
- Professional development of teachers needs to be the same experiential, inquiry-based learning that we want them to do with their students. Bob noted that his son worked at the Knowledge Is Power Program (KIPP) and is now at the Kauffman Foundation in Kansas City doing professional development with urban teachers in Kansas City. Teachers don’t “teach”...they create a platform for learning.
- Take a class onto the *Amistad*. Tell me what you saw. Kids will tell you what’s important based on how they talk about it.

36. Karen King 4.20.15

Karen King is Community Affairs Associate, Office of New Haven and State Affairs, Yale University, and is a member of the Amistad Advisory Committee.

Highlights:

- Yale wants to be present in this conversation because Yale was part of the Amistad story, including Yale students serving as tutors for the Amistad Africans.
- It might be possible to get Yale President Peter Salovey to serve on the Amistad honorary board.
- Yale's primary role will be to provide man hours and brain power, versus grant dollars. Yale priority community investments in New Haven are Achievement First and New Haven Promise. Could make a small contribution to an event.
- Karen believes the local connection is important for most donors. They want to see their money at work.
- Done right, Karen believes the new organization can raise the money it needs to tell the Amistad story with K-12, but will be difficult to sustain an annual funding level above \$1 million.
- Everyone from the crew of the ship to the staff to the board should go on a retreat to get to know the Amistad story in depth, including a tour of the key sites. This is critical to ignite the passion to raise the dollars.
- She will contact Amy Marshall as a possible board member. Amy was the Principal of Beardsley School in Bridgeport, where she developed and led a great team that was responsible for its dramatic turnaround in academic performance. Increased test scores. Got parents passionately engaged in the school. A good convener. Good at articulating goals and bringing data to bear on problems. A great executor.
- On Long Wharf Pier: Agrees the area is desolate. Reopening of the Visitor Center should follow, not precede, the completion of the Canal Dock Community Boathouse. Need the activity created by the Boathouse before anyone would invest in the Visitor Center or other retail services.

37. Andrea Leiser 6.3.15

Andrea worked from 2000 to 2007 at Amistad America, first as Director of Education, then as Director of Communications. She developed the *Lessons for Life* Amistad curriculum. She was a diversity trainer at LEARN before she joined AA.

Highlights:

Lessons for Life

- Was developed bottom up, versus top down. It is an amalgamation of a lot of lessons that teachers in CT and at the many port call cities were developing independently. As many lessons as there are in the book, there were many more that could have been in it.
- There was an online version of *Lesson for Life*, that was developed and managed by a Boston company that later went out of business. Carleen Lewis, former AA executive assistant, might know what happened to, or may be able to locate additional copies: 203-776-4208 (c).
- Distributed a copy of *Lessons for Life* to every town in CT.
- Some of the lessons were recycled from Andrea's diversity work at LEARN.
- Bill Howe at CT DoE was their champion.
- Bonita Williams at Columbus State University in Georgia was a spectacular contributor. Met her at a port call in Savanna.
- Worked with the host community in each of the port calls on fundraising strategies for the port call, and to bring the Amistad curriculum to the local schools before and after the *Amistad's* visit. When a community heard the story, they really got on board
- In most of the port calls, African Americans, and African American neighborhoods, represented the majority of participants. Often, Andrea's workshops were held in low income, black neighborhoods. E.g., Andrea worked with organizations in Anacostia prior to the Washington, D. C. port call.
- Sold *Lessons for Life* for \$12.95 at port calls. More with an accompanying cd. Was used outside CT even though it was designed to meet CT learning standards.
- They were developing an Amistad audio tour.
- Booths at teacher fairs and conferences.
- She thinks the energy for this curriculum is still there in the k-12 schools, inside and outside CT. It wasn't a failed top-down approach, and it wasn't that CT DoE got

distracted with a focus on local schools versus statewide initiatives like Amistad as part of the settlement of Sheff. It's that AA abandoned this part of its mission.

- At every point in its history, there were multiple points of view of what Amistad America should be doing, no matter its stated mission.
- Thinks that a port call to Bermuda was a pivot point in the evolution of the AA mission towards a greater emphasis on sail training. The idea was to help create a more diverse crew for the *Amistad*, and a larger base of black sailors in Bermuda. The whole Bermuda port call was a massive fundraising challenge for AA. Ironically, the partnership did not materialize. Partners were to have included Bermuda Department of Tourism, Royal Bermuda Yacht Club, The West End Development Corporation, Bermuda Sloop Foundation and the ACE Foundation.
- Talk to Joy Collins to get her perspective on the changes that took place at AA. Was both an educator and a crew member. Was there during parts of both the Chris Cloud and Greg Belanger tenures.

Telling the Amistad Story

- In the trenches, in the front line is where you see the story really come to life, when teachers and students begin to internalize what the story and its messages mean to them personally.
- To tell the Amistad story, the organization needs the anchor of the right people on the board. Bill Pinkney perfectly served in this role. He was 'Amistad' – embodying the passion and skills needed for this role.
- Volunteers and the crew need to be trained to tell the Amistad story well. The sailing crew, education staff and crew/volunteers manned stations on the ship and on land to tell different parts of the story. Tours and experiences were developed for classroom groups, teachers, 'pay and sail' and dock tours for the community. She was responsible for volunteer and crew training on how to tell the Amistad story, and developed a volunteer curriculum and crew manual.
- Properly done, the ship is an immersive experience. It puts kids and adults of all demographics in the moment, engaging all of their senses, including smell, sound, and touch. The Amistad has the distinctive smells of a ship. That stays with all that engage with the story and the ship, as does the experience of being under sail, even if only for a short while. Thinks kids need to sail on the ship, not just do a deck tour. They had great exhibits in the hold, including a simulation of the slave quarters in a slave ship. Critical for kids to see and experience that. Could see the transformative nature of the experience on the faces of the kids. The tours were enhanced by having the opportunity to hold shackles similar to what would have been used, experience the tight quarters through experiential learning, help with hoisting and trimming the sails and hear the story passionately told by crew members that lived onboard the ship.

- The ship, including the sail, combines science, art and history.
- Often times, real buy-in from teachers came after their first sail, even though the sail was at the end of the curriculum.
- Once they realized this, they started doing sails with groups of 25 teachers to introduce them to the story and the experience of the sail.
- LEARN Amistad grants: put together a rural and urban school, usually 10 pairs of classrooms. A whole curriculum, at the end of which the kids would visit and sail on the *Amistad*. Involved thousands of kids over 10 years. Typical grant was c. \$60,000 for professional development, supplies, field trip logistics, etc. Wrote grant to CT DoE to access annual interdisciplinary grant pool of c. \$10 million.

Other Thoughts

- There was a fundraising gala in NYC that was done in partnership with a museum there. Rob Forbes would know which one.
- Terry Peterson, a videographer, has clips and a cd of Amistad. He lives in Cleveland. (Andrea messaged him to get his cell number.)
- Developed retail merchandise (bags, pins, key chains, etc) and trained groups at the port calls to operate a store. (Also sold books.)
- Marge Kuhlmann in New Haven did marketing and PR for AA.
- In the early years, AA had a program that brought sailors from Sierra Leone to be part of the crew. They were extremely powerful in telling the African part of the Amistad story.

38. Roland Lemar 5.6.15

Roland is a State Representative from New Haven.

Highlights:

- Don't replicate past mistakes.
- Wants a strong connection to New Haven.
- In the past, there was a failure by the ship to connect with significant New Haven events, such as Juneteenth and the International Festival of Arts and Ideas.
- The New Haven state reps can help make the *Amistad* a more important priority for Yale than just one of a hundred New Haven non-profits looking for a \$5,000 sponsorship.
- Need a staircase of exposures for k-12 students, e.g., the Shubert has 3-4 visits by students by the time they are seniors.
- Look at Powder House Day on the steps of City Hall. Celebrates New Haven piece of the Benedict Arnold story.

39. Todd Levine 3.20.15

Todd works at the State Historic Preservation Office, where his responsibilities include staffing the Freedom Trail Committee. He has been working with his colleague, Bonnie Kolba in the CT Office of the Arts, to use CoA's Higher Order Thinking Schools, which Bonnie oversees, to reintroduce the Freedom Trail to CT schools.

HOT schools combine strong arts with arts integration in a community of democratic practice. There are a dozen HOT schools with which COA has been working for 30 years, primarily through professional development of teams of teachers and teaching artists. HOTS is the longest collaboration between a state arts office and the public schools in the country.

Todd and Bonnie are planning to launch a pilot program with eight middle schools at this summer's HOTS Summer Institute in July. These will include four HOT schools and four non-HOT schools in four cities: New Haven, New London, Hartford, and a fourth city TBD. The specific schools within these districts have not been determined yet.

Key Elements of the Pilot:

- Will be funded through a \$50,000 Partners in Preservation grant from SHPO, using the Amistad Committee as a pass through and fiscal agent. The funds will pay for professional development of the teams, as well as for the cost of visits by students to local sites that are part of the Freedom Trail story.
- CT Department of Education will provide a social studies expert (Steve Armstrong) and an art expert (Jackie Coleman).
- Each of the eight schools will include a team of five: two visiting artists (one a writer and one another type of artist), and three teachers from the school (1 art teacher and 2 social studies teachers).
- All eight teams will participate in the HOTS Summer Institute, where they will engage in a 12-hour professional development workshop. Four of the teams will launch in fall 2015 and four will launch in spring 2016.
- Leslie Johnson will serve as project coordinator, as well as a teaching artist on one of the teams. She is experienced in professional development.
- **The Amistad story will be the anchor narrative.** Their key focus is how to tell the Amistad story through art.
- Planning will start in April, 2015. Plan is to expand to 16 schools in the second year. Will debrief/evaluate at the end of the second year, with a focus on articulation with Common Core. Will identify successful teaching strategies for replication at other schools.

40. Mara Lieberman 9.1.15

Mara is the Executive/Artistic Director of the Bated Breath Theatre Company. Mara was mentored by some of American Theatre's most influential and distinguished directors. She trained under and assisted Mary Zimmerman, Lloyd Richards, Anne Bogart and Tina Landau. She is a practitioner of the Suzuki Method of Actor Training developed by Tadashi Suzuki and the Viewpoints, and brought into the mainstream theater arena by Anne Bogart. Both use the body as the source of storytelling, working to build an actor's awareness of his or her body, especially his or her center. She previously taught at Trinity College, Manchester Community College and CREC's Greater Hartford Academy for the Arts, which last year was named the top inter-district arts magnet school in the U.S. She is now committed full time to Bated Breath, as the result of a recent Hartford Foundation for Public Giving grant. In fact, this interview was her first meeting on her first day as FT Executive/Artistic Director.

Highlights:

- Bated Breath Theatre Company creates unforgettable communal experiences for not only the traditional theatre-going public, but also the larger world of art-lovers and the community at large. The company devises new works in non-traditional venues in order to reimagine theatre as an essential part of the 21st Century and to put the play back in people's lives. Beyond its original productions, the Hartford-based company is committed to building the next generation of American theatre artists through its rigorous physical theatre training program.
- Bated Breath specializes in producing short theatrical works in collaboration with museums like The Wadsworth Athenaeum, Real Art Ways, and The New Britain Museum of American Art. Their performances are created in collaboration with and in response to the museum partner's exhibits. These *Interlude* performances are interpretive performances that engage almost all of the senses and bring relevance to exhibits without traditional methods of explanation. Bated Breath's work breaks down the invisible, if inevitable barrier between the audience and the material on exhibit. These unforgettable performances create lasting memories of an exhibit that are direct, energized, aesthetically arresting and include the audience as agent.
- Bated Breath believes that art and history matter profoundly in a healthy society. Their performances are designed to connect people to culture and to help them to think about where they fit within the context of our culture. People respond to and desire meaningful museum experiences that tell compelling stories and expand their understanding, and Bated Breath helps them do that.
- Bated Breath does not have an explicit political agenda and does not take a didactic approach in its performances. Its guiding principle is to let the material, the stories, and the movement—all grounded in history and research—inform the final product. They use symbolism and expressive movement to create an experience onto which the audience can formulate and project their own meaning. They often use multi-media elements such as slides which offer the historical facts and visual artifacts as a

counterpoint to some of the more abstract images in the performance. The Suzuki method enables the actors to use their bodies to show extreme states, to immerse themselves in history, in other worlds. Their goal is to find and tell compelling stories. They try to create Event-ness: things should feel dynamic, sexy, and real. It's about the whole experience.

- Their play, *Freedom: In 3 Acts*, was commissioned and performed as part of *Emancipation!*, an exhibit by the Amistad Center for Art & Culture at the Wadsworth Athenaeum in 2012-2013 that included 150 visual artifacts.
- *Freedom: In 3 Acts*, 43 minutes in length, is an exploration of civil rights using spirituals. Won an award of merit from the CT League of History Organizations. The First Act "Freedom" explores coded messages embedded in the lyrics of slave spirituals that helped guide runaway slaves through the Underground Railroad. The Second Act "Jubilee" tells of the heart-wrenching struggle of *The Jubilee Fisk Singers* who popularized the American slave spiritual here and abroad. The Third Act explores the life and work of world-famous singer Marian Anderson, who used the power of her voice to move our nation and advance civil rights.
- *Freedom: In 3 Acts* was performed at the 2013 Juneteenth Gala of the Amistad Center, interrupting the Gala, with acts split between the courtyard and Avery Hall. It was presented in lieu of a speaker at the Amistad Center's Annual Meeting, at the Wadsworth's MLK Community Day, at Heartbeat Ensemble's theater, at the UConn School of Law, at Housatonic Community College, and in 2014 on the main stage of New Haven's International Festival of Arts and Ideas before the headliner, the NH Symphony with Dianne Reeves.
- Mara wants to stage *Freedom: In 3 Acts* on the *Amistad*. Would cost \$3,500 for actors, plus staging costs and technical people, for two performances on the same day. Could use sails to project images. Might be done, in partnership with the City of New Haven, as part of welcome ceremony in NH in spring 2016 for the maiden voyage of the *Amistad* under Discovering Amistad's stewardship. Could hype it up to be a must see experience. However, it might still be a bit cold for an outdoor event when the *Amistad* first sails in May. Possibly in conjunction with IFAI in June 2016 instead?
- The CT Old State House is considering commissioning Bated Breath to do a play about the Amistad story. Could be performed at the OSH and on the ship. Could possibly be a promenade theater production involving the ship and the four sites (NL, NH, Hartford and Farmington). [Note: In promenade theatre, audience members generally stand and walk about, rather than sit, watching the action happening around them and even following the performers around the performance space.] Could be the basis for the development of a permanent sound and light show on the ship and in the courtroom of the OSH.
- Look at what Punchdrunk is doing in London. The company has pioneered a game changing form of theatre in which roaming audiences experience epic storytelling inside sensory theatrical worlds. Blending classic texts, physical performance, award-winning

design installation and unexpected sites, the company's infectious format rejects the passive obedience usually expected of audiences.

- Bated Breath's other collaborations include:
Beyond the Foot of the Stage for Real Art Ways
The Unmaking of Toulouse-Lautrec for the Wadsworth Athenaeum which transferred to The New Britain Museum of American Art
Wild Things: The Life and Work of Maurice Sendak for the New Britain Museum of American Art
- Bated Breath is in development of a new piece at the New Britain Museum of American Art entitled, *Beneath the Gavel*, which will be an immersive, interactive art auction experience. *Beneath the Gavel* explores the world of high-end art auctions and the issues inherent in the collision between art and finance. The audience will be part of the action through bidding on hand-picked (by the museum) reproductions of works from their collection which have been extremely appropriated and altered to create new visual work.
- Mara is planning to attend the New England Museum Association's annual conference for the first time this year, reaching out to potential out-of-state clients. The conference will be held November 4-6, 2015 in Portland.

Links to Videos on Freedom: In 3 Acts

<http://www.batedbreaththeatre.org/freedom-in-3-acts.html>

<https://www.youtube.com/watch?v=DK54KDvc3c8>

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41. Laura Macaluso 6.13.15

Laura is a Salve Regina Humanities PhD candidate who is completing her dissertation on public art in New Haven, and is also completing a book about Amistad art and objects, which will be published in December 2015 by AASLH/Rowman & Littlefield.

Highlights:

- A replica of the *Hermione*, Lafayette's ship, will make port calls on the East Coast this summer, and will be stopping in NYC, Newport, etc... They have a very good-looking website with a good donor page.
- It was a real loss not to get the Talladega murals by Hale Woodruff to CT this year as part of the *Rising Up* tour organized by Stephanie Heydt at the High Museum in Atlanta. Laura saw them when they were in D.C. The colors were stunning. They are now on their way home to Talladega College, where they hang in the main lobby. There is a so-so Amistad mosaic on the floor of the lobby.
- The Jocelyn painting of Cinque is the anchor of her book, which includes a "build up" section to the Amistad images; a section on the contemporaneous Amistad images; and a section on how the Amistad imagery has been recycled since the incident. There are 125 pages of text + images. Fundamentally, it is about images of people of color and how that comes across. Also includes some objects, such as a coconut canteen owned by the Stanley Whitman House that was supposedly from the captain's cabin on the *Amistad*.
- In writing the book, Laura reached out to Paul Basu of the Sierra Leone Social Society, a social media network. Runs Sierra Leone website from the UK. Sierraleoneheritage.org.
- Brand Sierra Leone took photos of Sierra Leone street murals of Cinque/Amistad in the 1990's that Laura is trying to use in the book.
- Also connected with Ruthie Meadows, an ethno musicology PhD working in Havana, who identified academic publications about the Amistad and Afro-Cuban identity. A guy who runs the national botanical gardens there took photos of the *Amistad* when it came to Havana in 2010.
- Love146 uses the Jocelyn portrait of Cinque in its logo.
- Laura went to see the *Amistad* when it made a port call to Philadelphia. There was no local marketing of the port call. They were not able to do day sails the day Laura was there due to weather. Didn't get much interpretation of the story from the crew. Hanifa Washington had reached out for volunteer help for the port call via social media.
- Issues of continuity of programming have plagued Amistad America and the Amistad sites. She thinks the exhibits at the New Haven Museum and the CT Historical Society, which went up in 1997-98, were coordinated, but were two different exhibits. Portions

of the CHS exhibit went to the Custom House in New London. The New Haven Museum exhibit became the permanent “Cinque Lives Here” room.

- **Digital Humanities.** CT museums are behind their peers in other states in use of digital media to build and extend content. Laura is going to a digital humanities seminar in Brooklyn presented by the NY Metro American Studies Association, where they will be visiting sites that do digital humanities. There are NEH grants available to develop digital content and to do professional development with teachers on how to use it. However, it harder than ever to get NEH funding. Might make sense for us to first get a grant from CT Humanities, and use it in part to prepare a larger grant to NEH. CT Humanities just laid off five people. They are refocusing their granting to be broader, easier and smaller.
- The new entity that operates the *Amistad* going forward needs a close partnership with the major *Amistad* sites in CT, as well as with a university partner that could provide longevity. Need the leadership of the new entity to bring the sites together. One way to do this is to recycle the old idea of a “passport” that has a discount for combined entry for the sites and a check off that encourages the holder to visit all of the sites. In any case, the sites are under staffed and under resourced to do this on their own. Need to give them money to do some programming. Also, there are generally not enough university/museum relationships in CT.
- The *Amistad* sites, and CT museums in general, need to be more outward-focused, versus CT-centric. Use the local as a lens to national stories. The Jocelyn painting of Cinque has traveled successfully for 175 years.
- Need to use this moment to help CT museums shake out of their chains.
- Laura is beginning a project about the Benedict Arnold story.
- She knows about placemaking; about the importance of place.
- There is an *Amistad* museum at the lighthouse at Montauk Point, where the ship was intercepted by the *Washington*. Another potential partner?

42. Kathy Maher 4.23.15

Kathy Maher is the Executive Director of the Barnum Museum in Bridgeport. The Barnum suffered a direct hit from a tornado in 2010, which substantially damaged the historic structure, but miraculously, the staff was able to save most of the collection. A complex restoration of the building is under way. Kathy is using this tragedy as an opportunity to reinvent the museum and to reintroduce Barnum to the world as the pioneering entertainer, entrepreneur, developer and politician that he was, including a significant role in popularizing the cause of the Amistad Africans. Kathy did a TED talk on this effort, entitled "The Show Must Go On," on Saturday, April 11, 2015.

Highlights:

- **The Barnum Role in Amistad.** Barnum was an emancipationist, but not an Abolitionist...verb versus noun. Abolitionists were aligned with a different political party than Barnum's. Barnum purchased wax figures of the Amistad Africans that had been cast from life by Sidney Moulthrop and exhibited by Moulthrop throughout the country. It is not clear whether they were displayed by Barnum in a recreation of the rebellion on the *Amistad* at his famous and groundbreaking American Museum in NYC and what might have happened to them. This was part of the spectacle quality of the Amistad Incident that made it a social phenomenon. Public sentiment identified with the captives, rather than with their Spanish oppressors. This in turn influenced the judges in the case. The American Museum was burned in 1865 in a suspected arson by southern sympathizers. Barnum had extensive catalogs of the exhibits at the American Museum. Kathy Maher will research them to find where and when the wax exhibition of the Amistad Rebellion was presented by Barnum and perhaps what might have happened to it if it was not destroyed in the fire. The theater at the American Museum was called the Moral Lecture Hall. Would only stage morally proper dramas. Was the contemporaneous Amistad play, called the *Long, Low Black Schooner*, ever staged there?
- **A Pioneer in Mass Entertainment.** Barnum understood mass entertainment before anyone else did. He understood that people are curious. He was a pathbreaker in many forms of public entertainment. E.g., he brought Jenny Lind to the U.S. That popularized opera in the U.S. Many Opera Houses were built in small cities and towns specifically to create a venue for Jenny Lind. He also held the first dog show in the country in the 1840's, and was a champion of animal rights. Barnum was recently inducted into the Hall of Fame of the International Association of Amusement Parks and Attractions.
- **The Barnum Museum Reinvention.** It was through an IAAPA conference that Kathy met Bob Rogers of BRC (Bob Rogers Company) in Burbank, CA. A master storyteller and tech wizard. An original Imaginer. Is leading the Barnum's reinvention as a consultant. The sense of ownership by key stakeholders that resulted from the illustrated \$100,000 charrette that he led recently was amazing. The output of the charrette is a lavish color brochure that tells the Barnum story as imagined in a reinvented museum, and a slick

fundraising video with testimonials from key stakeholders. Charrette was fed by extensive qualitative and quantitative research conducted by Kathy and her staff, with help from Wittan Associates. Kathy is also working with the Jack Welch Biz School at Sacred Heart to do a market study and economic impact study/forecast to help drive fundraising. The restoration of the historic building will cost \$17-20 million. An interpretive Master Plan by BRC will cost \$2 million. The creation of the new exhibits will cost \$10-20 million.

43. Doreen Marvin 4.9.15

Doreen Marvin is the Director of Development of LEARN, the regional education service center for the New London area. She also serves as the President of Magnet Schools of America.

Highlights:

- There is an existing inter-district grant program within LEARN about Amistad.
- Doreen connected Chris Cloud and Andrea Leiser, who developed the “Lessons for Life” Amistad K-12 curriculum.
- One of the reasons the curriculum never caught on was related to timing: CT DoE’s response to the Sheff case redirected resources to individual schools and away from statewide initiatives. There was also a shift in district requirements at the same time.
- Ten years ago, a group of community leaders convened by Pfizer brought together teachers and cultural organizations in a series of hands-on curriculum development workshops and trainings. Could something like that be reactivated now?
- Today’s time and dollar pressed teachers are looking for things that fit into what they are doing without costing them much.
- Can’t just go on a field trip for its own sake; have to account for it all.
- The first thing Doreen does with a proposed program is a sustainability plan: for as long as it’s relevant, how do you keep it high quality?
- The American freedom narrative is one of the key reasons why immigrants continue to come to here. That’s the hook of the Amistad story to today’s immigrants.
- The element of the “rustic-ness” of the *Amistad* is part of what makes it authentic and compelling, especially in contrast to the pervasive digital experience. Don’t go overboard in extending the *Amistad* digitally. Keep it real.
- CT is a rich state for regional magnet schools, in the sense that we have a large number per capita (93 total) and we support them financially more deeply than most states. Magnet schools tend to be more flexible than non-magnets, and tend to be more innovative in curriculum and teaching strategies.
- First CT regional magnet school was created in NL 25 years ago: Regional Multicultural Magnet School. Operated by LEARN.
- Marine Science Magnet HS in Groton is also run by LEARN. It is better than the NY Harbor School. A dynamic group of students and teachers. Marine science, coastal

studies and aquaculture (own 45 acres of oyster beds). Last year was first graduating class. Grads went on to the CG Academy, Maine Maritime, URI Oceanography, UConn Storrs and Avery Point, and into pre-med programs because of the strong math and science foundation built at the school. Now get 500 apps for 75 seats each year. The most dynamic and collaborative school culture anywhere.

- Partner with schools that have this kind of “culture of agency.”
- Hang your hat on the star that’s shining right now.
- Regional education service centers like LEARN are key partners for Amistad. They offer high quality, focus and a way into every superintendent’s office. For example, ACES in NH, CES in Bridgeport and CREC in Hartford. CREC operates a lot of quality magnets.
- Is a higher ed partner like SCSU potentially too bureaucratic? For LEARN, partnerships have been with UCONN not necessarily Eastern or Southern. In any case, start with a small cohort of teachers and students.
- If the ship goes out of state again at some point in the future, can use the network of regional service agencies through AESA to engage with K-12 schools. For example, there is a counterpart to LEARN in each of Nassau, Suffolk and Westchester Counties, New York. The regional service centers in downstate NY, CT and the other NE states all know each other.

44. I. Charles Matthews 8.3.15

I. Charles is a lawyer and retired business executive. He is the chair of the board of the Wilson-Gray YMCA in Hartford and the chair of the Hartford Stadium Authority, which is overseeing the construction of the new baseball park for the Hartford Yard Goats, slated for completion in March 2016. He was formerly on the Hartford City Council and formerly chair of the board of trustees for the 800-member Phillips Metropolitan CME Church.

Highlights:

- Thinks there is a potential partnership for Discovering Amistad beyond the schools, with community organizations serving youth, such as the Y. For example, there are 4,000 Hartford youth served by the Wilson-Gray YMCA. When we are ready to do it, he would invite Discovering Amistad to make a presentation to his board.
- The Wilson-Gray YMCA program that would be the best partner for Discovering Amistad is called Youth Achievers, and its corollary, Parent Achievers. They meet September to May. They host speakers, such as lawyers and doctors, and one of the participants in the original Selma march. They do college tours.
- A lot of what he does is fundraising. He has found it is helpful to focus on the narrative...what's going to cause someone to give? Gave several examples of how he tailored a fundraising ask for Wilson-Gray to the deepest possible connection of the prospective donor.
- Some possible contacts/partners for Discovering Amistad:
 - June Lyons**, 860-794-8524. Works at the General Assembly. Expert on outreach and communications. Was at the Democratic State Central Committee. Has a passion for black history.
 - Joanne Price**. Runs a \$4 billion private equity fund in West Hartford. She is one of several heavy hitters on the board of the Amistad Center for Art and Culture at the Wadsworth.
 - State Representative **Doug McCrory**. Represents the Blue Hills/Albany Ave neighborhood of Hartford. Got a \$330,000 line item for Wilson-Gray.
 - Bob Langino**. Former state rep from Old Saybrook, now a developer. Building a new neighborhood around the new ballpark. \$300 million investment.
 - Josh Sullivan**. Owner of the Hartford Yard Goats. Will make sky boxes available to non-profits for fundraisers.

45. Paul McCraven 4.15.15

Paul McCraven is Vice President, Community Affairs at First Niagara Bank in New Haven and is a member of the Amistad Advisory Committee.

Highlights:

- New Haven Savings Bank, the predecessor bank to First Niagara, was founded in 1838 by Simeon Baldwin, the uncle to Roger Sherman Baldwin, one of the lawyers who represented the Amistad Africans. Simeon Baldwin was an Abolitionist and raised funds for Roger Sherman Baldwin's defense work. The original board of NSB included the Abolitionists Townsend, Atwaters, and Tuttle besides Baldwin: NSB made a cameo appearance in the Spielberg movie.
- NSB commissioned Frank Mitchell to do an exhibit using NSB artifacts on the NSB role in the Amistad story that ran during the Welcome Event in 2000. Not clear what happened to the exhibit.
- Is there an existing, well-established organization that could serve as a backstop/sponsor for a new entity to manage the vessel? Or perhaps two organizations: a tall ship organization to oversee management of the vessel, and a history organization to oversee educational programming around the story.
- There should be a top class exhibit that travels with the ship.
- The first board chair for Amistad America, George Belanger (no relation to Greg Belanger), was a prominent black leader in Bridgeport. He and his wife were the power couple in the Bridgeport black community. He was a great ambassador for the ship. That's how Paul and others in the black community found out about Amistad America and the ship.
- Althea Norcott, wife of Supreme Court Judge Fleming Norcott, would be a good choice for the new Amistad honorary board. She is on the Amistad Committee and is the driver of the Sierra Leone Sister City Project. Recently funded an Ebola Ambulance for SL.

46. Drew McMullen 4.20.15

Drew McMullen is the Executive director of the Schooner Sultana Project, a schooner-based history and environmental education organization that teaches the Chesapeake Bay to K-12 students in five counties in Maryland.

Highlights:

- Whatever the mission, it should be workable without the ship.
- Started as a completely vessel-based organization, but demand for its programs maxed out the capacity of the ship in the first two years. Discovered that they could do much of what they do off the ship.
- Sultana is **not** Maryland's tall ship.
- Spring and fall are focused on 3-5 hour day sails with elementary and middle schools, as part of a larger curriculum developed with and accredited by the Maryland Department of Education, most of which is delivered in the classroom pre-trip.
- Don't do anything on the boat that you can do in the classroom or on land. Focus of time on the ship is things like fishing and exploring the crew's quarters and the period artifacts on-board.
- Their dual focus on history and environmental education increases their program offerings and their funders.
- The "private school" rate for a 3 hour sail is \$750 for 32 people, including students, teachers and parents. Most schools pay **at most** half of that, and the \$750 represents only half of Sultana's actual cost per sail. Any MD school can do a sail for \$300.
- They work with the schools to find funding for field trips from sources like the Chesapeake Foundation and NOAA. They continuously are reinventing their funding model as the priorities of funders shift over time.
- Sometimes, they will take schools for free to maintain a relationship. As long as a school can pay something, anything, they will not kick them off.
- If you don't have kids on the ship, you're an unsuccessful program and no one wants to fund an unsuccessful program.
- They can't "get a grant" for a school. The school has to want it.
- In summer, they do a summer camp of 1 to 1.5 weeks with middle school and high school kids. A total of six camps. Students stay on the ship. Can accommodate 10 students plus 6 crew.

- Sultana draws 8 feet and can get into a lot of Chesapeake ports.
- In general, the smaller ships in the national tall ship fleet are doing better financially than the bigger ships. One of the only big ships that is doing well is the Kalmor Nyckel, Delaware's official tall ship. It gets substantial state investment. Requires a crew of 25 to sail it, but they use a paid crew of 4-5 plus a lot of adult volunteers. Just finishing a \$5 million capital campaign for a 22,000 sf facility.

The Sultana Land-Based Operation

- Originally was opportunistic grant chasing for things like teacher training (MD teachers are required to get continuing ed credits) and ecosystem restoration.
- They have since become more strategic and mission-based in their approach, developing long-term programs. Mission is to teach wise use of the Chesapeake Bay. Goal is to provide k-12 students a staircase of programs every 2 years for 5 cycles. E.g., marsh exploration in 1st grade, the *Sultana* experience in 4th or 5th grade, canoe and kayak-based programs in middle school (they now take more kids out in canoes and kayaks than on the *Sultana*), and service work in high school in things like marsh restoration and building bat houses. They work with teachers in the school-year programs to identify kids who would be good prospects for the summer camps.

Locations

- Do outreach in classroom that is a 1 hour presentation in preparation for the field work. Takes place two weeks before the field trip. Point is to get kids acclimated to being on a ship, what to expect. Takes some of the drama away, but also the fear.
- Facility in Chestertown. Will be doing more after school programming once their new facility is finished.
- Also partner with museums in other parts of the state. Write a grant together that covers both organizations' cost.

Curriculum

- Focus is 2/3 environmental, 1/3 history because there are more funding sources and mandates for environmental education than for history.
- Content developed with state. A workbook with a menu of projects. Can be from zero to 1 hour per day. Pick and choose, versus all or nothing.
- At some point may switch over to digital, but for now an uncomplicated paper-based curriculum workbook works fine for them.
- More direct program delivery than teacher training. Serve 9-10,000 students per year, half on the *Sultana* and half on canoes and kayaks. In contrast, work with 75 teachers

per year for a week-long teacher training. But this is critical as it feeds demand for direct programming.

- The ship is the draw, the magnet, the hook.

The Schooner Sultana Story

- Collected tea taxes in the pre-Revolutionary War period. It is from the “right” time period, stopped at Mount Vernon, captain had dinner with George Washington, etc. [The Pride of Baltimore has a better story, but is from the War of 1812 period, for which there is less general interest.]
- Was very unpopular at the time.
- Have great records on the ship: 2,000 pages of log books.
- Replica was built from the original plan for the ship.

Board is Very Strongly Focused on the Mission

- Sail training is not their business. Turns off the fundraising spigots, versus saving the Chesapeake.
- Can’t be both narrow and deep and broad and shallow.
- Board decided their focus is education. Evaluate everything in terms of whether it supports the education mission.
- For example, can’t abandon the education mission for a year to do a movie, no matter what the film company is willing to pay you. That would not be taking the education mission seriously.
- They never do anything on the ship that they wouldn’t do with kids. For example, they do not let alcohol on the ship. They do not do wedding receptions or fundraisers on the ship.

Fundraising

- Everything follows from fundraising. It’s the hardest thing to do. Can put together a good education program pretty easily. Education is the content that gives donors the reason to give. But fundraising is hard even when you have a great education program. Drew spends 75-80% of his time on it.
- Never ending networking.
- A strong board is critical. Their 18 board members collectively give at least \$100,000 per year, \$300,000 this year due to capital campaign. And they make a lot of connections.

- Because of the nature of the Amistad story, the new Amistad board will want to talk about it and that will be a distraction from fundraising. The mission helps enormously, but at the end of the day, it's all about fundraising.
- An honorary board is a good idea, though they don't have one yet.
- They have a group of 150 people who have each committed to contribute at least \$1,000 a year. They nurture this group as a social network, online and with event and special outings. It is a group that donors want to be part of, a good group of people to network among.
- More focused on raising grant dollars and individual donations versus trying to squeeze the last dollar of fee income out of the boat. A much higher return on time spent.
- Sultana's annual budget is approximately \$700,000, of which \$200,000 is earned income, \$200-300,000 is from individual donors, and the remainder is from private foundations, state and federal agencies and fundraising events.

The Pearl

- There is a group out of DC working on building a replica of a ship on the Chesapeake called the *Pearl* that was involved in an attempted slave escape. Just laying the keel now. The Pearl Coalition. PearlCoalition.org.

47. Len Miller 2.2.15 and 3.25.15

Len is the founder and former Board Chair of SoundWaters, which operates the schooner *SoundWaters* and an onboard and onshore environmental education program focused on the Long Island Sound. Len currently serves on the honorary board of SoundWaters.

Highlights of 2.2.15 Interview:

SoundWaters will celebrate its 25th anniversary this year, *all in the black*. Some keys to its success:

- From the beginning, SoundWaters included people who were not just passionate about its mission, but also had business acumen. For example, Len is a CPA specializing in non-profit finance. Some boards of non-profits forget that they are running a business and have to keep expenses below revenues.
- SoundWaters has a revenue base that is balanced between 1/3 program income, 1/3 contributions and 1/3 grants. Their current budget is approximately \$2 million per year, but in their first year, they operated on \$80,000, with all-volunteer labor, except for the captain. They didn't hire an executive director until the third year.
- The City of Stamford gave SoundWaters a basecamp at Cove Island Park for a long-term \$1 a year lease, with SoundWaters responsible for capital improvements and maintenance. The facility enables SoundWaters to operate a robust, year-round environmental science program in partnership with the Stamford Public Schools.
- Lee Shemitz, the executive director, has been key at developing programs that have secured grants that support the year-round programming with the schools, including a camp and summer academy. SoundWaters serves 26,000 kids a year, but only 6,000 of them on the vessel. **In this climate, it is almost impossible to be sustainable on just program income and contributions. Need grants and winter programming.**
- The schooner *SoundWaters* was designed as a shallow draft vessel, and has a centerboard, unusual for a vessel its size. It requires only 2.5 feet of draft. This enables it to get into most CT harbors, even at low tide.

I asked Len to comment on the dramatically different financial condition of SoundWaters versus Schooner, the New Haven environmental education and community sailing program which has operated the schooner *Quinnipiac*. It turns out that that Len knows a lot about Schooner because the father of his first captain was the first captain of Schooner. The main difference is that SoundWaters had a board dominated by business people and Schooner did not. Also, Schooner focuses on sailing instruction and SoundWaters focuses on environmental education. The latter is a year-round activity for which grant funding is available. There were discussions about Soundwaters taking over Schooner when Bob Mitchell was Chair of Schooner. Len thought it was a good idea.

Some of Len's initial thoughts about Amistad:

- It's almost impossible to make a tall ship work without significant public subsidy.
- The more we make Amistad about the story of slavery, civil rights and our history, and the less about being a tall ship, the better it will work.
- He would be in favor of having Amistad spend most or all of its time in CT. Though, unlike the *SoundWaters*, it will have a problem with draught and tides.
- Amistad should have multiple home ports, not just both New London and New Haven, but also Bridgeport and Stamford (if possible), as that will expand its reach to schools, a key target year-round audience for its story and potential programming.
- Fairfield County is also a prime opportunity for foundation funding, specifically the foundations of the big Fairfield County-based hedge funds.
- It might be possible to combine the Amistad civil rights education with environmental education and sail training to have a richer program offering.
- There is potential to tap institutions like Yale, Southern and Quinnipiac as partners in education programming the way Mystic Seaport does with Williams and SoundWaters used to do with Fairfield University.
- Year-round programming and an onboard and onshore combination of programming is critical.
- He would recommend a two-tiered structure for the board, which is what SoundWaters has evolved: a working board, dominated by people with business acumen, and an honorary board of people who can open doors for fundraising (typically they do not make the ask themselves). The working board meets monthly. The honorary board meets annually.

Highlights of 3.26.15 Interview:

More Background on SoundWaters

- SoundWaters delivers its environmental education up to 5 days/week, 1 hr/day in after school hours for full school year. Delivered at their Learning Center at Cove Island Park in Stamford, on the schooner, and in the classrooms. Ship experience is a 2-3 hour sail during the school day.
- SoundWaters has only had three captains in 25 years. This kind of stability is unusual in the tall ship world. Always remember: Once you get on the ship, the captain is in charge.
- Pete Seeger started Clearwater to do schooner-based environmental education on the Hudson River and was a mentor to Len in the development of SoundWaters, which

enabled the extension of Clearwater's concept of schooner-based environmental education to Long Island Sound without diluting Clearwater's focus on the Hudson River.

Thoughts on the Next Six Months of Amistad

- At the end of this process, we'll have 3-6 ideas for programming. Use this summer in NL to try them all and see what works.
- Fall is the prime time for fundraising.
- Need to do winter programming in the first year to generate income and momentum.
- Invite members of boards of local CT historical societies to come on a goodwill tour. Will reintroduce them to the Amistad story and identify some potential donors.
- Track down the Sound School kids who were part of the *Amistad's* construction and get them on the next "maiden voyage." [Side Note: Richie Havens had a program in Harlem on African culture that featured different tribes with different kinds of boats. Kids built the boats and sailed them.]
- The ship must be sailing for the organization to succeed. Kids need to experience the thrill of being out on the water.
- Could the Coast Guard be a source of free crew via interns? Could do moderate sail training with Coast Guard participation. Amistad will benefit from close affiliation with stable organizations like the Coast Guard. [Note: Call Bob Ross about the best contact to meet with at the Coast Guard.]
- Try to collaborate with one or more higher education institutions in the state for curriculum preparation and educational internships.

Importance of Teachers

- Need programs for teachers. Sometimes school initiatives are driven by superintendents. Sometimes school initiatives are driven by principals. Most of the time, they are driven by teachers.
- Hire teachers to do various roles, including crew, and give them some level of certification.

48. George Mintz 10.28.15

George is the President of the Bridgeport NAACP and the driving force behind Bridgeport's highly acclaimed annual Juneteenth celebration.

Highlights:

- On the second Saturday in April 2016, the Bridgeport NAACP will hold its annual black tie event, which brings to life famous Abolitionists, in the presence of their descendants. Past events have included Harriet Tubman and others. This year, they will honor William Still, known throughout the country as the "father of the Underground Railroad."
- A related project with the Bridgeport Public Schools, which will launch on MLK Day 2016, will have students research how travelers on the Underground RR knew where to go, and what happened to them after they reached Canada. A new Underground RR Museum in Windsor, Canada, just across the border from Detroit, will also be involved in the project.
- George notes that a lot of the black kids in the Bridgeport schools do not like the term African American, particularly the ones whose families come from the Caribbean.
- One potential connection for the *Amistad* in Bridgeport is the historic waterfront community in Bridgeport called Little Liberia. Could the *Amistad* dock there?. There are two historic black churches in that neighborhood, Walters Memorial A.M.E. Zion Church and the Bethel A.M.E. Church, which could be potential partners. Walters Memorial is the oldest black church building in Bridgeport, and Bethel AME is the oldest congregation.
- The African American Historical Association of Fairfield County holds an annual Remembrance Day Celebration at the Soldiers and Sailors Monument in Seaside Park to honor African Americans who perished in slavery and the Middle Passage.
- George has a great relationship with Fran Rabinowitz, the Superintendent of the Bridgeport Public Schools.
- The Juneteenth Festival will be the second Saturday in June. There is a group in Bridgeport that is focused on showcasing the music and dance of Senegal, which has been part of the Juneteenth Celebration.
- Black parents often complain that their kids aren't getting African-American history in schools. Discovering *Amistad* represents an opportunity to do something about it.
- George grew up in South Carolina. His surname is from the Jewish slaveholder who owned the plantation where his ancestors were enslaved. Through DNA/genealogical research, George discovered that his African ancestors came from Luanda, the capital city of Angola. He asked CT's congressional delegation to introduce a bill in the U.S.

Congress to provide funds to enable all American descendants of enslaved people to do similar research to find their place of origin in Africa. [They didn't do it.] As George puts it, "the biggest gift you can give someone is their identity."

- Dr. Yohuru Williams, Professor of History at Fairfield University, has suggested that the federal government finally honor Lincoln's pledge to give freed slaves "40 acres and a mule."
- George noted the story of African American inventor and engineer Lewis Latimer, who worked with Hiram Maxim in Bridgeport to invent the first lightbulb, and then later with Thomas Edison. Lewis Latimer moved from Massachusetts to Bridgeport to join his brother George who was already living in Bridgeport.

49. Frank Mitchell 7.7.15

Frank is the curator of the Amistad Center for Art and Culture at the Wadsworth Athenaeum.

Highlights:

- Look at the Kalmar Nyckel in Baltimore as a model of a tall ship that works. Very extensive use of volunteers.
- The Amistad story is as much about the 20th and 21st centuries as about the 19th century. The formation of the new Amistad Committee, the building of the Monument and then the ship, etc. Enable people today to see the link in their own lives to this story. Cognates/parallels between then and now in how people *felt* about it. For example, West Hartford naming Bristow School after a former enslaved person. The real story is that everyone agreed that it made sense to name the school in that way.
- Warren Marr met with the CT African American Historical Society (Chaired by George Bellinger) and merged it with his organization, Amistad Affiliates, to form Amistad America (which George Bellinger then chaired). Amistad Affiliates + CT African American Historical Society = Amistad America. [Note; Warren Marr had served as the editor of the NAACP magazine, *Crisis*, and co-founded the Amistad Research Center at Tulane. Amistad Affiliates was a nationwide partnership to tell the Amistad story in the public schools. It was Marr who had the idea to build a replica of the Amistad...in 1976, partly inspired by the OPSail tall ship parade, but he was unable to raise the funds to do it. Marr played a less active role in Amistad America due to failing health, but his son served on the first Amistad America board.]
- Warren Marr's and George Bellinger's vision/dream (not just tied to the ship) was "The End of Racism" ...I.e., efforts to end it in our time, rather than to suggest it has ended. Part of a larger attempt to change American culture.
- The Amistad Monument in New Haven. The Amistad Committee made maquettes of the statue that they sold to "members."
- Amistad primary sources at the Amistad Center at Wadsworth include a copy of the Barber sketch book, a copy of the Jocelyn painting and a copy of court documents.
- Eli Whitney Museum did an Amistad project...multidisciplinary, hands-based learning. [Note: this is a kit to build a model of a slave ship, discussed in 7.8.15 interview with Susan Tamulevich at the Custom House.]
- The venues for the story are not just the ship, the sites and the classroom. Students have lives outside the classroom that can be engaged as well, including work on their own at home and in libraries. Community associations of various kinds.

50. Elio Morgan 7.30.15

Elio is a lawyer and a leader of the Jamaican community in Bridgeport. His wife is the principal of John Winthrop Elementary School in Bridgeport.

Highlights:

- Caribbean-American organizations tend to have a cultural and educational focus. Caribbean events, such as Jerk Fest in Bridgeport and the West Indian Festival in Hartford, are intended to celebrate Caribbean culture, including food, music and dance. They tend not to have a strong history dimension.
- June is Caribbean Heritage Month. Could make the *Amistad* a focus of one of the weekends, but would need to focus on culture/entertainment, not just education. Day sails and a sound-and-light-show-type presentation could be a draw. Could be coupled with Afro-Caribbean music, to dramatically reinforce the cross-cultural influences between the Caribbean and West Africa.
- Otherwise, the best route to the Jamaican community in Bridgeport is through the schools, to kids and their parents, where the focus could be more explicitly educational. This could include in the classroom, after school and in summer camps.
- A lot of the original Jamaican migration to CT came right from the farm, many recruited to work in the shade tobacco fields in the Windsor area. They brought with them a strong work ethic, a self-reliance born of living by the sweat of their brow. Many also had skills as artisans and construction workers. As a result of this culture of self-reliance, the Jamaican community has produced an outsized share of entrepreneurs among people of color.
- While many Jamaican immigrants were skilled, they were not highly educated, but they highly valued education for their children, taking two-three jobs to enable them to graduate high school and college.
- The Hartford region has the most people of West Indian descent in CT, approximately 40,000. The New Haven and Bridgeport regions are the other centers of West Indian population, about 20,000 each. The Caribbean people in Hartford are the most influential, especially the West Indian Social Club (built by farm workers), and have included city councilmen and a deputy mayor among their members.
- There are many Jamaican corollaries to the Amistad story, including Paul Bogle's Morant Bay rebellion, Queen Nanny of the Maroons, and the labor activist William Grant. We should connect the Amistad story to the national heroes of Jamaica.
- A lot of the Jamaican leaders were Baptist ministers. Not so much about religion as about leadership.

- The Maroons: fought the Spanish and the British in Jamaica. Still control an autonomous area in Jamaica. They have a type of musical instrument made from an animal horn, called an Abeng. It was used by the Maroon army as a method of communication.
- Marcus Garvey said that if you don't know your history, you don't know where you are going. Don't take things for granted. People died to get us where we are.
- Because it's not done yet. Need to take it down the field. Versus "outbursts" like the riots after the Michael Brown incident.
- When you're conscious of your destination, it's sustainable and you will keep at it to get there.
- I should pick George Mintz' brain. He's very interested in and knowledgeable of African American history. Organizes the Bridgeport Juneteenth event.

51. Barb Nagy 7.9.15

Barb is the Site Administrator of the colonial-era Hempstead Houses in New London, one of which, the Joshua Hempstead House, built in 1678, is one of the oldest in New England. For part of the discussion and tour, we were joined by Sheryl Hack, Executive Director of CT Landmarks, which owns the Hempstead Houses, and by Aileen Novick, Director of Reinterpretation at the Hempstead Houses.

Highlights:

On the Hempstead Houses

- Ten generations of Hempstead's lived in the houses.
- Allegra di Bonaventura, a professor at Yale, did decades of research on life in colonial New England, including a lot of work with Joshua Hempstead's diary. Was very interested in the story of Adam Jackson, Joshua's slave. Allegra's book, *For Adam's Sake*, deals specifically about New London and is focused on class and race relations in the 1700s.
- The Hempstead Houses focus their interpretation on the relationship between Adam Jackson and Joshua Hempstead and on two of Joshua's descendants, who became ardent Abolitionists. They use their stories as a way of getting into the bigger issues of Northern slavery and race relations after the end of slavery.
- The Hempstead Houses are applying to be part of a national program called "Sites of Conscience" ... sites which carry stories of resistance.
- They worked with the Writers Block in 2012 and 2013; developed performances based generally on the stories of the houses, including a spoken word/poetry/dance/rap piece developed by the students that was quite good.
- In 2014, they developed a separate acting program in which the students portrayed people from the houses' history. This year, they are working with kids to begin developing a sustainable youth program that interprets the site through a variety of lenses.
- CT Landmarks worked with kids from the Writer's Block program to probe what kids want from a museum experience. The kids visited a number of other sites and were debriefed by CT Landmarks staff on what they liked and disliked. CT Landmarks is using their insights in a reinterpretation of the Hempstead Houses and other sites. Having youth create content is the sweet spot.
- CT Landmarks and the Hempstead Houses are willing to host community meetings on the *Amistad* on the future direction of the ship, etc.

Other Thoughts

- Bridgeport Public Library has a big African American genealogy group that could be engaged in the effort to help kids and adults discover the Amistad story and the larger American freedom narrative. Libraries in general might be good partners.
- Christopher Treadwell, a crew member from Amistad America, met with kids at the Hempstead Houses in 2013. Was a very powerful storyteller. Clearly, based on this example, it is possible to find sailors who are also good storytellers.
- Get kids to work on maintaining the *Amistad*. Look at how the schooner *Ernestina* does it in New Bedford.
- There is an historic ship that plies the CT River up to Hartford. Stopped at Goodwin College.

52. Penny Newbury 7.9.15

Highlights:

- Penny was a Peace Corps volunteer for three years in Paraguay.
- She is active in the anti-human trafficking movement, including working with the Building Bridges to the Future Foundation in support of an anti-trafficking group in Indonesia.
- She works as a consultant to non-profits in board development and fund raising. She is interested in working as a consultant or a staff person to the new Amistad organization.
- She and her family have deep ties to Groton, Mystic and Mystic Seaport, where she is editing a book by one of the staff. She is joining the Advisory Committee for the Thames River Heritage Park.
- Thinks the partnership between Amistad America and Love146 was a very good idea that should be continued and expanded to a larger consortium of anti-trafficking organizations. This is one of the most powerful and actionable contemporary connections to the Amistad story. Trafficking is the modern day equivalent of the Transatlantic Slave Trade.
- When and if the ship returns to voyaging, Penny thinks there would be federal and corporate resources to support port calls in the major trafficking centers as the official U.S. human rights flagship.
- Meanwhile, we should try to source crew members from some of the countries that are trafficking centers, as they could tell the trafficking story so powerfully.
- Thinks Starbucks might be a good funding target, as support for telling the Amistad story might serve as recompense for their much ridiculed "Conversation on Race" campaign.

53. Elsa Nunez and Stacey Close 9-5-15

Elsa is the President, and Stacey is the Associate Vice President, of Eastern Connecticut State University, located in Willimantic, Connecticut. ECSU has 6,000 students and 1,200 employees. It has a liberal arts focus and is 90% residential, in contrast to the other three state universities, which are primarily commuter campuses. It placed #7 of the top places to work in Connecticut. This meeting included Len Miller, Chairman of Discovering Amistad.

Highlights:

- The Amistad case is timely...many students are asking about civil rights. Most of the Amistad Africans (not just the children) were young people. A chance to see a part of themselves in the story. Breathtaking. The story touches many communities in CT, e.g., the role of James Pendleton of Faith Church in Hartford, who founded the United Missionary Society to help the Amistad Africans and sent black missionaries on the return voyage to help found the Mende Mission in Sierra Leone.
- Amistad aligns with ECSU's values of equity and diversity, and with its educational mission. There are many ways that ECSU could partner:
 - Student interns on the ship.
 - Prospective teachers learning the story during their training at ECSU and then teaching it in their future classrooms.
 - History majors helping with research and content development.
 - New Media students helping with video and mobile app development.
 - ECSU would be willing to help fund a working teacher, or a recently retired teacher, as a part-time curriculum developer.
- Pros and cons of single vs multiple higher ed partners: easier for the state universities to partner with privates than to partner with each other. ECSU stands out because it has an African American scholar (Stacey Close) focused on African American history in Connecticut. Can't have teachers writing a curriculum without having a scholar involved.
- Best model is ECSU/Yale collaboration on sustainable energy. Yale likes to do research, but not the on-the-ground work at which ECSU excels.
- The need to highlight and engage the contemporary analogues to the Amistad story...issues of civil rights and social justice. This is easier to do with the k-12 schools, who might have done pre-work in the classroom for days, or even weeks, in advance of a visit to the ship. Much harder to do for a family on a 30-minute deck tour.
 - Go from simple to deep
 - **Interactive** learning starting with 4-5 questions
 - Need a hook
- In terms of k-12, the ship can be either a capstone experience following classroom work, or serve as a catalyst for classroom work.

- A key goal should be to have kids use their imaginations.
- Teachers who are involved in developing the curriculum should be the pilot schools for implementing it.
- When Elsa travels, she loves to watch an introductory video for a place or a site that gets her excited to then explore it in depth. Ten minutes is a good length. Need something analogous for Amistad.
- Use video to place students in Africa, showing life before capture.

Next Steps:

- Stacey will attend the Discovering Amistad Roundtable 6 on Wednesday, October 21, 2015 from 4:30 to 6:30 at the New Haven Museum, which will include a group of 8th grade social studies teachers recruited by Steve Armstrong, the social studies coordinator for the Connecticut Department of Education. Goal is to pick their brains on what they need from us to help kids discover the Amistad story and relate it to the present.

54. Mary Papazian and Jaye Bailey 4.2.15

Mary Papazian is President and Jaye Bailey is Chief of Staff at Southern Connecticut State University.

Highlights:

- SCSU has “social justice” as an integral part of its mission.
- SCSU has a diverse set of academic programs that relate to Amistad, including education, history, public history, tourism, communications, library science, and marine and coastal studies.
- SCSU is the largest institution for the training of K-12 teachers in CT.
- The SCSU student body includes a very high percentage of New Haven students.
- SCSU has deep partnerships with K-12 schools in both New Haven and southern Fairfield counties, including both the New Haven and Bridgeport Public Schools.
- SCSU’s basic MO is to build facilities that are cutting edge from an industry standpoint, while simultaneously serving as hands-on museums for K-12 students. The new science center is a good example.
- Mary and Jaye are excited by the emerging focus of Amistad on an educational mission, including robust land-based programming to compliment on-vessel programming.
- SCSU wants to be part of the discussion of educational programming for Amistad as it evolves. Mary offered Jaye as a resource to support the programming conversation.
- SCSU is potentially interested in being a partner in/operator of educational programming for Amistad.
- There needs to be an entity that can bring together all of the folks that are part of telling the Amistad story. SCSU might be the logical entity to play that role.
- A key issue, and a potential key role for SCSU, is how to scale up successful educational programs.
- SCSU has a satellite facility on Sargent Drive, the former site of Gateway Community College, near the Amistad Pier. This could possibly be used for Amistad’s land-based education.

55. Penny Parsekian 3.12.15

Penny is a consultant working for the Avery Copp House in Groton and is the driving force behind the Thames River Heritage Park.

Highlights:

- The current generation of the Copp family, now in their 50's and 60's, challenged the Avery-Copp House Board to find ways to increase visitation to the Museum, of which they are the primary benefactors. Penny reactivated the long-dormant idea of a Thames River Heritage Park as a way to increase visitation to Avery-Copp. The idea is that by packaging the many historical attractions of Groton and New London as a combined visitor experience of compelling variety and depth, each venue will experience increased visitation. Key venues include Forts Trumbull and Griswold, Thames and Bank Streets, the Submarine Force Museum, the Coast Guard Museum when it is completed, the Custom House and its lighthouses, the *Amistad* when it's in port, the Hempstead Houses, Avery-Copp and some other smaller house museums.
- Using funds provided by the Copp family, Penny engaged Alan Plattus' Urban Design Workshop at Yale to develop a plan for the Thames River Heritage Park. The plan includes unifying signage, a water taxi linking the anchor attractions, a mobile app interpreting the sites, and a phased program of implementation, including capital improvements.
- The Custom House, its lighthouses and the *Amistad* get scant mention in the plan, but should be a major part of its execution. It suggests a larger idea whereby the *Amistad* might be part of a package of experiences in each of the principal places that the *Amistad* might visit on a regular basis in the future: New London, New Haven, and possibly Hartford and Bridgeport. From the perspective of a tourist, the *Amistad* might be more compelling as part of a package with other experiences in the same place. This may be true for programs with the schools as well.
- A free water taxi service linking the two forts and City Pier in New London was piloted over two weekends last summer. They drew 4,000 riders. This was particularly impressive since it is currently quite difficult to get from the Groton water taxi dock to Fort Griswold, and once there, the interpretive material is minimal.
- The Thames River Heritage Park will be a state park though many of the sites are private or federal and there is no one currently employed at DEEP who could play the role of a park superintendent.
- The Steering Committee that has been advising Alan Plattus' team in the development of the plan may reconstitute itself as a public/private collaborative or conservancy along the lines of such models developed by the Trust for Public Lands in places like Stamford's Mill River Park. This entity would play a coordinating and marketing role and serve as a

vehicle to raise public and private funds for the overall concept, with re-granting of funds to sites for both hard capital improvements, as well as soft programming and maintenance. Read TPL report, "Public Spaces/Private Money."

- This effort would benefit from official state designation of the collaborative entity, as well as state seed funding.

56. Jeff Partridge 4.27.15

Jeff Partridge is the Chair of the Humanities Department at Capital Community College and a professor of English literature. He runs the Hartford Heritage Project, which focuses on college level place-based education using Hartford as its classroom. Hartford Heritage Project website: www.capitalcc.edu/hhp

Highlights:

The Hartford Heritage Project

- Got the idea from an NEH program in Cleveland, OH that uses Cleveland to teach the stories of immigration and migration. Even though Jeff didn't know Hartford well at the time, he realized he could do in Hartford what they were doing in Cleveland.
- Got a \$100,000 NEH grant to conduct 17 full-day seminars with a group of 14 humanities faculty in 2011-12, using sites like Twain, Stowe, Wadsworth, OSH, neighborhoods and parks. Readings and discussion.
- The best way to get faculty to think about how to use a place in their teaching is to have them experience the place themselves. Start by getting teachers to experience the stories present in real places, through inquiry-based projects. I.e., they do themselves what we want them to do with students. Create a platform for the unmediated experience of place by teachers so that they can create a platform for the unmediated experience of places by their students.
- Jeff did a sabbatical in the fall about place-based education at the college level. Did an annotated bibliography on existing efforts around the country to use the place where a college is located as the basis for education. Accessible on the Hartford Heritage Project website. <http://capitalcc.edu/hhp/pedagogy.html>
- This idea's time has come, not just because we have great stuff in Hartford (and CT), but also because experiential/inquiry-based learning is recognized nationally as a more effective teaching model and is a significant feature of the Common Core in K-12 education.
- Place-based education involves deep exploration in space and time. This promotes civic awareness, which promotes civic attachment, which promotes civic engagement (both in the place where the college is located and in the student's home town).
- Need to make place-based education as easy as possible for teachers to use it. Break it into modules that they can fit into their existing curriculum.
- He got Capital CC to buy institutional memberships at Wadsworth, Twain, Stowe, OSH and Theater Works that gives him and his students easy/free access to these resources.

Thus, faculty can make an assignment that involves a visit to one of these institutions (e.g., go look at x painting and write about it) and students just go do it on their own.

- Wants to bring the Hartford Heritage Project to the Hartford Consortium of Colleges, an association of the 11 colleges in the Hartford area. Hopes to create a Center for Hartford Studies that could be a national model. Walt Woodward is involved. Still needs to get blessing of the 11 Presidents to proceed. Hopes to launch in fall 2015. Martin Estey is the Executive Director of the Hartford Consortium of Colleges. Works for Metro Hartford Alliance.
- Guttman Community College in NYC, a part of the CUNY system, is doing a good job of place-based education on their City Seminar, Arts in the City and Business in the City programs. They operate on a year-round calendar. They are organized around learning communities that stay together over time, providing peer-to-peer support and a deep, continuing relationship with a faculty advisor.
- Jeff teaches a course on immigration. Used to do it using history books, literature, videos, texts and focused on places like Ellis Island and Angel Island. Now he uses Hartford's neighborhoods. The whole history of immigration and migration is written in them.

Thoughts about Amistad

- The OSH is a great place to learn about Amistad in terms of the courtroom and the trial, but the exhibit is light on objects. The presence of the ship in Hartford occasionally would make the OSH part of the Amistad story much more powerful. Need a scheduled, traveling calendar for the ship that partners like the OSH can plan around.
- Middletown Historical Society is doing an exhibit on CT's complicity in the slave economy, starting in fall 2015, with a CT Humanities grant. Could this be made part of a permanent exhibit somewhere?
- Irving A. Robbins Middle School in Farmington did a place-based program on the Underground Railroad, as part of their Paideia Project. In the culture of ancient Greece, the term "paideia" referred to the rearing and education of the ideal member of the polis. It incorporated both practical, subject-based schooling and a focus upon the socialization of individuals within the aristocratic order of the polis.
- In teaching American Literature, he uses the Prudence Crandall story, including artifacts at the Old State House, and the Stowe Center in conjunction with reading of *Uncle Tom's Cabin* and Stowe's critique of the Christian churches.
- The only place he ever saw the *Amistad* was in Shelburne Harbor, Nova Scotia, when he happened to be there on vacation when the ship made a port call. Wondered what this "fancy" ship was that was coming into dock.

57. Kai Perry 10.19.15

Kai is a Research Associate at the Yale Medical School and a member of the Amistad Committee. She is working on her PhD at UConn in Educational Psychology focused on the issue of Black Identity. She worked for Amistad America as a deckhand/educator onboard the *Amistad* for eight months in 2003-4, and as the assistant to the Director of Operations Roger Vann from 2004-2008, serving as both a community education liaison and as a liaison between the office staff and the crew. She witnessed the transition from Chris Cloud to Greg Belanger as Executive Director, and the transition from Bill Pinkney to Eliza Garfield as captain.

Highlights:

On Sailing and Storytelling

- The only crew members excused from storytelling were the three officers: captain, first mate and engineer. Everyone else had to juggle normal ship duties and storytelling with visitors. Those crew members not comfortable with telling the Amistad story focused on things like ship safety and vessel specifications.
- Had a “really clean machine” at the time, in terms of the maintenance level of the ship and its organization.
- She was “thrown to the wolves” in terms of learning her storytelling duties and developing her tall ship sailing skills. Consisted mainly of shadowing Shaunti Altoff, a former social studies teacher who served as the onboard education coordinator before Kai assumed the job in her second four-month stint as crew. Kai’s pre-*Amistad* sailing experience was day racing, including once on the America’s Cup 12 meter *Courageous*, but primarily with dinghy sailing/racing, not with tall ships. This was typical of the deck hands that Amistad America hired. More typical was no prior sailing experience, except for the officers, of course.
- At port calls, there was often one hotel room that the crew would rotate through. There was not a shower on the ship. Port calls were typically 2 to 3 days at most.
- This was before there was a freshwater-making machine on the ship. So the ship was limited to 4-5 days at sea, based on the amount of fresh water it could carry.
- There was a richness that came from being both a deckhand and a storyteller. People were particularly intrigued that a black woman was sailing on the boat. She didn’t know any other black women who would do it. The experience helped her discover *her* Amistad story.
- Ultimately, there was another black woman sailor on the *Amistad*, Leslie Allen. But Leslie wasn’t interested in storytelling. Became engineer, then second mate. Still working on a cargo ship somewhere.

- James Patterson, an African American and the first cook, was very stern, but once you proved yourself, he loved you.
- Bill Pinkney's retirement party was in Toledo, Kai's introduction to the *Amistad* and Kai's hometown. She joined the crew at the next port of call, Detroit.
- As part of Kai's first tour with the *Amistad*, the ship was de-masted and taken through the Erie Canal.

On Interaction with Schools

- Andrea Leiser had worked out a schedule for when groups were to visit the ship, but Kai organized the tours onboard.
- Andrea Leiser left soon after Kai joined Amistad America. Kai used Andrea's *Lessons for Life* with schools in New Haven. It was being criticized at the time as "not a curriculum" but more of a collection of activities. She liked it a lot as a resource particularly for the mock trial, navigation, and Kale letter activities.
- Created a simulcast between schools in Freetown and New Haven. Met with Sandra Clark's predecessor to get permission from the schools, and emailed teachers. First visit was her telling of the Amistad story using slides from her voyage aboard the *Amistad* on the Great Lakes Tour.
- She got a class of 8th graders to write letters based on the Kale letter to John Quincy Adams. What would they say to the man who was to argue for their freedom? Also taught kids to count in Mende. And to exchange letters with pen pals in Freetown Sierra Leone, New Haven's sister city. A *New Haven Independent* story on it is attached.

On the Trans-Atlantic Voyage and the Sierra Leonean Crew Members

- She did not go on the 2007 trans-Atlantic voyage of the *Amistad* to commemorate the 200th anniversary of the abolition of the trans-Atlantic slave trade, but she met the ship in Nova Scotia, Liverpool, Bristol, London and Sierra Leone. Sierra Leone was wonderful. Part of the reason she was asked to go to SL was because she is black. The *Amistad* crew at the time was all white.
- Much of the *Amistad* crew for the trans-Atlantic voyage were college students who were getting college credit for sailing a leg of the voyage. This was the start of Amistad America's Sankofa sail training program. The word "Sankofa" is from a West African proverb and means "go back and fetch it." Kai had the idea for the name.
- There were two Sierra Leone men who joined the Amistad crew: Donald George joined the crew in 2004, and before him, Johnny Kamara was a crew member prior to 2003. Neither had previous sailing experience. Both felt mistreated by Amistad America. This was part of a larger pattern of friction between the Amistad America office staff and the crew of the ship. Donald was in his thirties at the time and was expecting to be more

than a deckhand. Donald was left in Mystic one winter without heat. Kai decided to rescue him herself and gave him a place to stay in her house despite that she had recently been laid off by AA. Donald was ultimately deported, in spite of AA's efforts to renew his visa.

On the Relationship between the Amistad and the Amistad Committee

- Brand confusion: A lot of people don't know the difference between the *Amistad* and the Amistad Committee.
- There was bad blood between Chris Cloud and Al Marder, so Kai also served as the liaison between Amistad America and the Amistad Committee to try to smooth things over.
- A big mistake was a lack of community buy-in for the *Amistad* and Amistad America even though there was great potential for it.
- There should be an on-going relationship between Discovering Amistad and the Amistad Committee. The Amistad Committee plans a lot of great events that Discovering Amistad could leverage, such as the March 9, 2016 celebration of the 175th anniversary of the Amistad Supreme Court decision.
- Along with two other members of the Amistad Committee, Kai is working on an essay contest with the New Haven schools for the March 9th event: a one page essay for elementary schoolers; 500 words for high schoolers. Topic: What does the Amistad story mean today? Could be extended to New London, Hartford and Farmington, or even statewide, if Discovering Amistad could help with school liaison, judges and prizes (e.g., a trip aboard the *Amistad* on its maiden voyage from Mystic to New Haven under Discovering Amistad). Top three prizes could also be named Honorary Captain, Honorary First Mate and Honorary Second Mate.

The Essence of the Amistad Story and Its Relevance to Today

- It was the first time African Americans were treated as human beings, not as property, by the US legal system.
- There is a direct and obvious connection of the Amistad story to today's Black Lives Matter movement.

A Pen-Pal "Howdy Bowdy" Sent Overseas

BY **Allan Appel** | JAN 29, 2008 8:37 AM

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Ashia Gibbs, catching up on her Amistad history, was preparing to send her pen pal a letter in Sierra Leone. But, she learned, computers aren't widely available there. And snail mail? Spotty.

Gibbs is a student in Eden Stein's 8th grade social studies class at the Worthington Hooker Middle School (in its temporary quarters on State Street). Her pen pal is 8th grader Samuel S.S. Sesay, a student in the Government Model Senior Secondary School in Freetown, Sierra Leone, New Haven's sister city.

Sesay had won Freetown's essay contest on the significance of the *Amistad* slave revolt, one of the many events, from Halifax to London to Freetown, occasioned by the ongoing tour of the *Amistad* schooner. The schooner — commemorating New Haven's role in the Amistad saga — left New Haven on June 21. It is now on the midway point of its voyage in Sierra Leone to mark the anniversary of the end of the transatlantic slave trade.

Students at eight city schools are participating in pen-pal exchanges like Gibbs' and Sesay's with students in Freetown.



Despite the technical hurdles, they need not worry about their messages arriving, Kai Perry of the [Amistad America Foundation](#) told Hooker students during a visit Friday.

Perry should know. In addition to being the communications director for the foundation, which organized the voyage of the replica of the iconic schooner, Perry was both a swimmer and a sailor in high school and college.

"That was pretty unusual," she told a rapt group of Stein's students (including

Chavone Hampton, the front row left). "And I had friends really make fun of me, because, you know, there's a stereotype that African-Americans don't do those sports. Well, let me tell you, in Sierra Leone, those people know more about boats, swimming, and the sea than the people in Mystic [where the replica of the Amistad was built]. I'd like to have those friends see us now."

Howdy Bowdy



Kerry got students like Michael Jefferson (pictured with his teacher Eden Stein) interested in some phrases she had learned in Krio, the pidgin English that is the lingua franca, especially among the unschooled, in Sierra Leone — where there is no education, by the way, except if you can afford to buy it.

"Howdy Bowdy," she explained, "means literally, 'How is your body?' and is generally the greeting for 'How are you?'"

Jefferson answered Perry's question about why Lisbon had been a port of call

(after London) on the *Amistad's* voyage. "The Portuguese," he said, "were very involved in the slave trade."

"That's right," Perry answered. She reminded the kids that Amistad was the name of the Cuban cargo ship the escaped slaves took over. The *Tecora*, the huge slave vessel, specifically built with horrendous racks for carrying hundreds of slaves on what came to be known as the Middle Passage across the Atlantic, was the Portuguese built slave vessel, from which Singbe Pieh and the others escaped.

And so the lesson went. The kids wanted to know what Perry's most moving moments were. In addition to being a hand on the *Amistad* in Sierra Leone (there's a female captain as well as an old-guy captain emeritus, Bill Pinckney, who was the first black man to sail solo across the Atlantic), she said, from her heart that she had longed to go to Sierra Leone to touch base with her African ancestors. She spoke of the dire poverty of the country after its recent civil war, of the way the locals put her on a pedestal and

called her wealthy just because she was an American. That was distressing, she said.

"Still," she said, "it was a dream come true."

One of the kids wanted to know the cause of the recent civil war. Stein said they'd study that before they composed their letters to Samuel Sesay.

Getting the Mail Through to Sierra Leone

Oh, and how will the letters be exchanged? Perry explained that, to overcome the vagaries of the postal and computer systems, or non-systems, teachers in Sesay's and other participating schools will gather the letters and bring them to the American embassy in Freetown. There the letters will be emailed and posted on the Amistad web site. The letter replies from kids at Worthington Hooker, Cross, Ross Woodward, Truman, Cross, MicroSociety Magnet, and Hillhouse will be posted there in return.

After more blessings, libations, and festivities in Freetown, which is New Haven's sister city in Africa, the *Amistad* sets sail next week for Senegal and a visit to Goray Island's infamous slave fortress. Then, by way of Cape Verde, she tries to make Charleston in May, and then triumphantly home to New Haven on June 21.

To check out the (soon to be written) letters from Ashia, Michael, Chavone, and all the latest on Amistad as she sails on her freedom tour, [click here](#).

MOoey for the training training and workshops in the program was provided by the Community Foundation For Greater Foundation.

Commenting has closed for this entry

Comment

posted by: Kai Perry on January 30, 2008 10:48am

Such a well written article! My only criticism is the omission of the Community Foundation for Greater New Haven's (CFGNH) role as funders of Amistad America's School Partnership program. CFGNH has given us the opportunity to provide web-resources to classrooms in New Haven. Such resources are available at <http://www.amistadamerica.org>.

58. John Pescatore 4.24.15

John Pescatore is the President of Canal Dock Community Boathouse which is under construction next to the Amistad Pier in New Haven and which is scheduled to be completed in summer 2017.

Highlights:

- Focus will be rowing and sailing, with a secondary focus on canoeing and kayaking.
- They will offer their sailing and rowing programs for free to NH Public Schools students during the school year. Will probably have to reserve the summer for fee-based summer camps.
- There are a lot of sailors around New Haven. All of their early sailors will be adults. Some of them are experienced sailors. They might serve as an auxiliary crew for the *Amistad*.
- Wants to start programming before the Boathouse is finished, using a floating dock between the Boathouse platform and the Amistad Pier. The demand they create through their programming, before and after the Boathouse is completed, must be present before anyone would want to invest in a reopened Visitor Center, or other retail services.
- The UNH marine Biology Lab on the first floor of the Boathouse will provide environmental ed programs for K-12 students. Expect 1-2 buses per day to come to the UNH facility. Can Marine Biology and Amistad be combined in one visit, plus an individual sail in a dinghy?
- Relationship with Schooner: will articulate their programs (e.g., focus on different age groups) such that they do not compete, but rather create a net increase in sailing and environmental ed. Potential for a more formal partnership down the road.
- On history: their “museum” such as it is, will focus on the history of the Yale Boathouse, which was destroyed by the Q bridge construction and for which the Canal Dock Community Boathouse was a mitigation strategy. Not clear if the “Electronic Freedom Trailhead” is still part of the final Canal Dock Community Boathouse concept.
- John wonders if it might be possible to identify one deep pocket sugar daddy for the *Amistad* vessel, which takes that cost off the table so that the new board can focus on raising funds for educational programming.

59. Edith Pestana 7.14.15

Edith oversees the environmental justice initiatives of the CT Department of Energy and Environmental Protection.

Highlights:

- Van Jones spoke about Amistad in the earth. Slaves as oppressed, slavers as oppressors. Story of emancipation and leadership. Inspired him to do what he does. Educating youth. Getting children of color in green tech. [Note: Van Jones served as a top environmental advisor early in the Obama Administration.]
- New Jersey created legislation that required all schools to teach African American history year-round, not just in February. Schools led by African American faculty and staff are following through more than others. Developed curriculum about the African American role in abolition called the Amistad Legislation.
- Yale/Common Ground. Amistad Science – Community and Culture Outreach Programs. Ruth Blake at Yale.
- Venture Smith was similar in character to Cinque. Always seeing opportunity and choice (a lot of kids don't).
- Middletown High School did a hands-on project about the amount of wood Venture Smith chopped to buy his freedom. Incorporated into Agriculture and Leadership Studies.
- Leadership plus citizen involvement lead to environmental justice.
- Include hope.
- Don't have to stay in the same circles you've been living in. Don't have to accept it, you can change it.
- Once people start building their community, the community belongs to them.
- Edith has been doing environmental justice for 20 years. Originally 3 staff in EJ in DEP, now 2 in DEEP. Primary mission is to ensure that environmental laws and benefits are equally distributed. Statute requires outreach and input.
- "No Child Left Inside" was Gina McCarthy's brainchild. Has been good at getting kids to parks. It used to be that the mission of the organization was to protect the parks from people.
- A lot of kids have never been on a boat.

- Rob Forbes got Edith involved in the Venture Smith homestead on Haddam Neck. She negotiated agreement between Venture Smith descendants and CT Yankee, which was going to put spent fuel rods from its nuclear reactor on the homestead site. It's on the Salmon River next to the plant. Schmidt built a house next to the Venture Smith homestead.
- Congressman's Courtney's office is helping to rename the forest around the homestead after Venture Smith. It is currently named after Massachusetts congressman Silvio Conte.
- Barn Island sign unveiling.
- Chandler Saint, an amateur historian trying to connect Venture Smith sites in CT and Ghana.
- Venture Smith was a successful "CT Yankee."
- Nick Belasconi exhumed the coffins and remains of Venture Smith and his wife. The coffins were very elaborate. Reburied them and redid the tombstones.
- DEEP is interested in promoting African American history. For example, the story of Warren Perry, a black governor, associated with Kellogg Osborn Park in Derby.
- John Rodgers Association for black governors. Do re-enactments/impressions of all of the black governors.
- Smithsonian role.
- In New London, St. Mary's Star of the Sea parish church is prominent in the Latino community.
- UCC and environmental justice: Toxic Waste and Race. 1st report in 1987. 2nd report in 1999. With University of Michigan.

60. Terry Peterson 6.9.15 and 6.12.15

Terry is a freelance videographer based in Cleveland, OH. He calls himself a “backpack journalist” who produces, directs and films video on location. He was commissioned by the United Church of Christ to produce *Amistad Rising*, a documentary on the construction of the *Amistad*, and *Amistad Reborn*, a documentary on the *Amistad’s* maiden year of voyaging. He was also commissioned by WVIZ, the public television affiliate in Cleveland, to produce a three-month distance learning project featuring satellite feeds from on-board the *Amistad* during an east coast voyage, which engaged hundreds of schools and thousands of students in OH and CT. Also did a 7-minute video segment on the *Amistad* for Applause, a Cleveland infotainment program on WVIZ, when the *Amistad* made a port call to Cleveland with the Tall Ships tour. He owns and still has all of the content that he produced. He will compile it and show it to us.

Highlights:

UCC Commissions

- Primary purpose was to reveal UCC/Amistad heritage to UCC members, to make the connection between the UCC’s contemporary social justice ministry and its antecedents in the Amistad Committee and the American Missionary Association.
- Was distributed nationally among the local UCC churches.
- Primary purpose was to raise awareness; fundraising was a secondary side benefit.
- The documentaries also aired on the Hallmark channel, so reached a national audience outside the UCC.

Distance Learning Project

- In cooperation with WVIZ and the OH and CT public schools, Terry created a distance learning feed via satellite every 2 days during a three-month voyage down the east coast from NH to Wilmington to Baltimore to Washington.
- Each segment featured an interview with a local history or science expert. The content was about 60/40 history and sailing-based science. The history was both about Amistad and about the history related to the port of call. For example: a scientist in Wilmington talking about the concept of buoyancy; a music professor in Baltimore talking about West African music and its Cuban connections, then playing some Afro-Cuban music. In D.C, Terry interviewed Senator Dodd and members of the Congressional Black Caucus.
- Each segment featured live Q&A with students in the participating classrooms.
- Participation was free of charge to the participating schools. They just needed to have an internet connection.
- Gave teachers all kinds of resources they could use both to prep the students before the feeds and to enable the students to dig deeper into topics after the feeds, e.g., looking at

how slavery was “big business” at the time, a revelation and a shock to the students. This was before Andrea Leiser had completed *Lessons for Life*.

- From the kids’ perspective, the questions raised included: Why did this happen? What did it mean to America? How did it make the times we live in today?
- This was “beyond history”...teachers were encouraged to use the distance learning experience to start a dialog among their students on race relations and reconciliation, and to view the ship as a symbol of self-emancipation and the seeking of one’s own independence, as well as a symbol of a dark past we cannot afford to forget.
- As Terry traveled with the *Amistad* as he was producing the distance learning segments, he witnessed a lot of deep emotions triggered by the experience of the public with the ship, interestingly, especially with white people over 55.

Applause Segment

- Featured a visit by the Boys and Girls Club of Cleveland to the *Amistad* at its Cleveland port call.
- Made the connection between Margru and Oberlin College, which is 20 miles west of Cleveland.
- Told the story of the Tappan brothers and the Underground Railroad.

Other Thoughts

- His video material will help us get a sense of what the visitor, student and crew experience was like when *Amistad* America was at its best, so we have a good baseline from which to improve.
- The ship was the metaphor, the vessel that carried the message, but the story can travel without the ship. The message has its own legs.
- We could extend via distance learning what we do in CT, if and when we go deep with the K-12 schools. This is a better cost model than voyaging. A lot of the video material which he created on *Amistad* could be retrofitted to support the proposed focus on K-12 engagement in CT coupled with distance learning.
- The *Amistad* was integral to his professional life for some time.
- The one idea that never happened: did a pilot of a program patterned after “MTV Real World” that was to follow the lives of *Amistad* crew members. This was scuttled when most of the white crew members involved in the pilot abruptly left, precipitated by the challenging of the authority of the white First Mate by a black Deck Hand, who was backed-up by the black Captain. All played out very publically while people were touring the ship in Hartford, on the *Amistad’s* voyage there in its first year. The white crew felt

that the black crew were claiming the *Amistad* story and the ship as exclusively their story. Ironic that a pilot aimed at racial dialog and reconciliation was scuttled by racial tension among the crew.

- During Terry's time with the *Amistad*, the crew were always both sailors and storytellers. It is difficult to find sailors who are great storytellers, and vice versa. To succeed, it requires extensive training of good sailors in how to tell the *Amistad* story, including how to engage in dialog about the contemporary issues of race and reconciliation, and in how to handle the questions and powerful emotions the story evokes among the public. Given the typically high turnover of tall ship crews, this is an improbable goal. It is the Achilles Heel of the voyaging model, where it is generally not possible to have both the sailing crew and a separate education staff at port calls. The crew ends up being put into awkward situations for which they do not feel prepared. Most of the *Amistad* crew didn't know what they were signing onto. They were feeling their way, discovering it was a much bigger responsibility than they thought it was at first. At port calls, they not only had to deal with the logistics of docking and protecting the ship; they also had to set up and man tents with exhibits on shore. The port calls were also politically charged, with politicians and VIPs who wanted personal tours and receptions. The crew was not used to this kind of high-end social setting.
- The proposed model of parking the ship in three CT ports, with a day sail on the ship a capstone experience following a year-long or semester-long engagement of the *Amistad* story at the *Amistad* sites and in the classroom, delivered primarily by trained curators and teachers, is much more likely to succeed than one that depends on sailors as story tellers, and the 45 minutes of a deck tour or the three hours of a day sail as the total envelope for the exploration of the *Amistad* story.
- When a day sail is used as the sole time to both tell the *Amistad* story and to have students experience sailing (and all of its new terms and disciplines), it is simply too much to absorb in a 3-hour period. If students have been discovering the *Amistad* story for months before the day sail, then the immersive experience of a first sail can both reinforce the previous work and stand on its own, going deep in the sailing experience, which can then be related back to the *Amistad* story in the sense that the *Amistad* Africans had no more experience with sailing when they staged the rebellion and sailed the ship from Cuba to CT than do the students on their first sail. Might ask the students: Do you think you could sail this ship to Cuba right now?
- In its early days, the *Amistad* was national news, and continued to be national news for some time. It is now still so significant, so relevant. There is still an element of powerful rawness to it.

61. Sam Quigley 7.9.15

Sam is the Executive Director of the Lyman Allyn Art Museum in New London. He has a special interest and expertise in the use of sound/multimedia/digital/mobile in museum interpretation.

Highlights:

General Thoughts

- Theater as both a metaphor and tactic for creating “the Amistad Experience.” There was once a play commissioned by and performed on the *US Constitution* in Boston/Charlestown on a Fourth of July that utilized the whole ship very effectively in the performance. Likewise, Mystic Seaport regularly does “performances” on their ships with sail hoisting and sailors climbing the rigging to the accompaniment of sea shanties.
- Besides the experimental, place-based theater companies like Flock, Heartbeat Ensemble, Bated Breath and Broken Umbrella, think about O’Neill as a potential partner. They focus on the creation of new work. Maybe the Amistad story could be a project for them.
- In general, theater people have done the best telling of stories.
- Can now inject media very cost effectively into museum interpretation via flat screens.
- Check out Lyman Allyn’s “Artists at Work” exhibit, which focuses on lesser known artists in the act of practicing their “craft.”

Specific Thoughts on Folks Who Might Help Brainstorm the Design of a World-Class Amistad Experience

- Rob Lansfield at the Davidson Art Center at Wesleyan. Broad thinker. Technology savvy. PhD in African drumming. Rob is a member of the band Talking Drums. [Note: Sam was an ethnomusicology major at Wesleyan.]
- Wes Brown, the bass player for Talking Drums is a free spirit and a good storyteller. His father was the first black admitted to Annapolis. Not technological.
- Preston Whiteway, the Executive Director of O’Neill, is good.
- James Murdock, a NY technologist and storyteller, webmaster at Carnegie Foundation, may be moving to the area.
- A specialist in mobile apps that use iBeacon Technology. In Boston. CMuseum. A storyteller.
- Janet Cardiff, a Canadian who did a “subconscious” soundtrack for a site.

62. Richard Rabinowitz 9.18.15

Richard is the President of the American History Workshop, a consortium of historians, writers, designers and filmmakers who create interpretive exhibitions and programs to enliven public understanding of our people's history.

Highlights:

- Need to preserve high standards of historical accuracy in what we do with the Amistad story.
- Can't let it be hijacked for other people's purposes.
- Typically, cities, states, and the boards of big nonprofits try to get bailed out of their responsibility to create sustainable museum programs by engaging flashy exhibition developers. It doesn't work. Maybe you get a four-year run, after which the exhibit becomes tired, and then the money's not there to do it again.
- What you need instead is a core group of people who own the story and continue to explore it and develop programs around it.
- He's finishing a book, *Curating America*, where he talks about the Interpretive Hexagon for Programming: Collections or Sites; Historical Themes and Narratives; Audiences as Responders/Partners; Interpretive Media; Pedagogical Approaches; and Stakeholders' Mission(s). Beyond that, there are the obvious needs for political and financial sustainability. In most organizations, no one takes responsibility for tying these together or balancing them. Often there is a wobbling in one direction and then another.
- You need a core program, balanced across these six dimensions.
- Look at *The Constitution Works*. Started in 1989 and it's still running, still evolving. A capstone experience after a year-long exploration. 8th graders, some advanced 5th graders. First version had kids argue the hypothetical claims of the "Denver Dispatch" of spills from a U. S. Army biological weapons plant in CO. ¼ of students were lawyers for the army, ¼ were lawyers for the newspaper, ¼ were judges and ¼ were press. Kids prepared for weeks in school for their oral arguments during the site visit (first to Federal Hall on Wall Street, now to another court in the city). Many parents attended and videotaped it. Kids were given a 50-page plain language book of case precedents. There was an intro video to charge the kids up. There was a teacher workbook. Contest for most innovative teacher with a \$1,000 prize. Best kids got internships at Wall St. law firms.
- A second version was developed around Congressional debates on equal protection/Title IX. A third version was about the executive branch developing a program for mandatory national service for 18 year olds. There were Spanish language versions developed. Schools participated from all districts in NYC. Program-centered. Not capital intensive.

- After navigating the turbulence of the History PhD program at Harvard in the 1960's, Richard started his career at Old Sturbridge Village. Early on, got a travel leave which he used to visit Leicester, UK where they were pioneering "the Integrated Day." Teacher brought in a bird's nest and had kindergarten kids analyze it from a variety of perspectives. What bird was it? How would you characterize the eggs? Draw it. Write a song. How was it made? This got him thinking about the museum experience...immersive interaction versus yammering docents.
- Embedded Cognition. See Lakoff and Johnson, *Philosophy in the Flesh*. Teaching through objects. Sensory motor experience is the foundation for everything.
- Stanlee Brimberg at Bank Street Middle School. Psycho-social developmental levels of kids. At elementary level, concern is for family unity, cohesion, conflict avoidance. Develop programs that capitalize on the actual developmental issues for children at that age.
- New Amsterdam History Center (comes out of the Dutch Church) built program based on this theory of psycho-social development.
 - 5th graders: project based on calculating the amount of cord wood necessary to get through the winter in Colonial times (have to fill the volume of the house). How many cord of wood? Where do you get it from? How do you get it to lower Manhattan? Based on how well they figure this out, calculate the month when they would have frozen to death.
 - 8th graders: Nine enslaved people owned by the Dutch East India Company. One was murdered. None of the remaining eight will talk. One chosen by lottery to be hung. Rope breaks twice in the hanging attempt. Punishment ended. What really happened and why? Did the Dutch East India Company really want to lose any of its valuable slaves? Raises basic questions of equity.
 - 11th graders: What products should they fill up a ship with going back to Amsterdam? What do they have in New Amsterdam that they would want in Amsterdam? Leads to the slave trade.
- Build organically a vocabulary/lexicon of projects...lessons for learning in the modern world.
- City Lore – NYC's folklore center on East 1st St at 1st Ave. Steve Zeitlen is Director. A good model of a program that conceives of itself as "a platform." Celebrates things that other people are doing. Facilitates other people's ability to do things. Brings in the resources to lift things up. Creates communities of interest. Uses older kids as tutors/mentors of younger kids.
- Need to create a balance between immersion (physicality, moment-to-moment, where you're not in total control) and overview (stepping back, big picture, reflection).

- Richard helped design the Museum Education Building at Sturbridge with its hands-on spinning, weaving, hand-press printing, etc. At the time, he was taking care of his young son at work, and he noticed that his son's favorite places were a perch atop a tall cabinet where he could see the whole space and a nest underneath his desk, which was draped with a fabric that created a tent cave for him. Years later, Richard read Jay Appleton's *Experience of Landscape*, which talks about the evolutionary basis for two strong human visual pattern recognition skills: the ability to scan whole landscapes (originally to find fresh game kills which they could scavenge) and the ability to perceive from a hidden location obscured lateral movement in close environments (like seeing ducks from a blind in the marsh or deer from a stand in the forest). Appleton calls these two states the Prospect and the Refuge.
- Education (and the museum experience) needs to be a combination of prospect and refuge, of perch and nest, overview and immersion. Move back and forth, alternating between the two states.
- Need some contextualizing, even in an immersive theatre piece.
- The challenge of a museum is to create a highly compressed transaction that is transformative. An hour, at most.
- Think about focusing on just one critical, emotionally interesting, compelling object.
- Look at the American Antiquarian Society in Worcester, MA. Have 3 million newspapers (in paper form, not just digital). Would have contemporaneous account of the Amistad Africans and the Amistad Court Cases?

63. Jeff Riley 6.29.15

Jeff is the principal of Centerbrook Architects. He designed the Amistad Chapel at the UCC headquarters in Cleveland, OH

Highlights:

- The Amistad Chapel was designed and built at the same time as a hotel to house national and international visitors to the UCC headquarters. The UCC was extremely budget minded in this project. It is primarily intended for the use of staff, and is sized for 20-30 people.
- Was built at the same time as the ship, but the “Amistad” name came after the fact. The chapel was not made of wood from Sierra Leone, but there is some Sierra Leone wood in the altar table.
- Symbolism of the chapel is not about Amistad, though it would not take much imagination to make it so. It was the outgrowth of research by a group of 20-30 architects who were church members who looked at sacred places around the world from a diversity of faiths, under the leadership of John Wesley Cook. Developed guidelines for UCC churches. The Amistad Chapel was meant to recall chapels in Rome.
- It has concentric circles of frosted glass with struts of dichroic glass lit up by rings of halogen lights to cast rainbows on the walls. For Jeff, this represents the received Word of God. As Jeff puts it: The light of the word comes down and touches the people, and through them, heals a broken world, symbolized by the fragments of Jerusalem stone in the floor. It's not the argument (of what's in it for you) that wins out; it's the truth. One could also see this as the spark of self-emancipation leading to 175 years of confronting oppressive power structures.
- The chapel is meant to be seen from the street, and vice versa. The UCC headquarters is across the street from the Cleveland ballpark. It's not a cloister. For Jeff, this is the welcoming of the stranger, but one could also see in it the role of the spectators in the Amistad story.

64. Manny Rivera 2.24.15

Manny Rivera is Superintendent of the New London Public Schools. Also in attendance was Kate Fioravanti, the arts coordinator.

Highlights:

- Is the new entity focused just on the vessel, just on the Amistad story (including its various sites) or on the larger American Freedom narrative?
- He and his staff will come and will help get NL teachers to the brainstorming session with Marcus Rediker on the 5th. **NLPS WANTS TO BE PART OF AMISTAD PROGRAMMING NOW AND IN THE FUTURE.** Manny wants to be actively involved himself.
- Real learning engages multiple perspectives. The Amistad story, with its three different perspectives—the Africans, the Abolitionists and the spectators—is a perfect platform for learning.
- In the spirit of going narrow and deep, get a group of curriculum developers together to redo “Lessons for Life.” Align to Common Core Standards. Work with teachers who are really interested. Develop a curriculum in a special summer session.
- NLPS is an ideal laboratory for the Amistad story because NLPS is the first district in CT to make its schools 100% inter-district magnets. The Amistad story speaks to all four of NL’s magnet themes: Leadership and Public Service; Visual and Performing Arts; STEM; and Intercultural/Multilingual.
- Can people come to the schools now to tell the Amistad story as a way of generating teacher and student interest? Existing and future role for Custom House?
- Soft launch this season is a good idea.
- Check out channel and berth depth in Norwalk. Manny thinks with recent dredging it might be deep enough for Amistad. E.g., the pier at the Maritime Center.
- Manny was the Superintendent in Norwalk for two years. When he was there he developed a \$2 million education program with a grant from Barbara Dalio, wife of Ray Dalio, who runs world’s largest hedge fund.
- NLPS was a partner with Mystic Seaport in Year of the Morgan, using themes already in the curriculum. Every school got onto the *Morgan* with a program customized to each grade level.
- Manny’s daughter used to be Director of Education at the Barnum Museum. Used high school students as docents/interns/mentors. Amistad should do that too.

65. Bert Rogers 3.19.15

Bert provided a "Rough Outline of Hypothetical Business Revenues and Expenses for AMISTAD," which we discussed in detail, and which I recast below. The budget is for FY 17 (7/1/16 to 6/30/17), and assumes that the budget for FY 16 (7/1/15 to 6/30/16) will be kept within the state grant of \$350,000.

Highlights: [NOTE: lettering and numbering below is keyed to Burt's original outline.]

REVENUE [NOTE: the general thrust is to have a diverse set of things to sell, with a hierarchy of priorities based on the mission.]

- A. **State Grant.** Assumes \$350,000 state grant, and that the grant, in effect, funds an undetermined number of education programs of 2-3 hours duration for students in the ports the *Amistad* visits in CT. This may underestimate fees that might be garnered from schools, as well as the extent of educational programming possible in collaboration with potential partners.
- B. **Private Receptions.** This is to take advantage of what would otherwise be down time for the *Amistad* after the school day and on weekends. Tall ships typically get a \$3,000 rental charge for private evening receptions, net of food and beverage costs (i.e., catering not included in rental charge). Assumes there would be one for each of 15 port visits, for a total of \$45,000 of revenue. The company holding the reception would be the named sponsor of the port visit.

Open Ticket Day Sails. The going rate for a 2-3 hour cruise on a tall ship is \$45 per passenger. Assumes 25 passengers per trip, somewhat less than 50% capacity of the *Amistad*, with six day sails at each of the 15 port calls, for total revenue of c. \$101,000. Burt believes that there is a good market for day sails in coastal CT, the north shore of Long Island and in Westchester County, New York. RI is pretty saturated.

- C. **Appearance Fees at Summer Port Events.** This would be for participation in a tall ship event, versus a port call. Assumes \$5,000 per day for 3 days for 2 events, for a total of \$30,000. Assumes that one of the two events would be Schooner Fest in NL, plus another NE event such as the ones held annually in Portsmouth, Gloucester and Provincetown. The events sanctioned by Tall Ship America pay more than this depending on the size of the ship and the size of the port. The *Amistad* could earn \$6-8,000 per day at a TSA event. The TSA events rotate each year to different markets (e.g., Mid-Atlantic/New England in 2015, Great Lakes in 2016, Southeast/Mid-Atlantic/New England/Eastern Canada in 2017, and Gulf of Mexico in 2018).
- D. **Contributions, Grants and Sponsorship.** Assumes that these will build slowly. Burt projects what he considers a conservative raise of \$50,000 in the first year (FY 17). He would increase the target in the second year to \$100,000. Some of the reception and day sail costs to a sponsor might be classed as a contribution, which would give it a tax advantage. Use the Board as the starting point of fundraising, with a minimum give/get of \$5,000 (this might be too low). These numbers reflect a typical tall ship, which do not

carry the Amistad story and its proposed education mission, which should be able to attract considerably more contributions, grants and sponsorships than this for more robust (and also more expensive) education programming.

- E. **Summer Teen Seafaring and History Camp Program.** Assumes three 14-day trips, each with 12 students at \$1,500 per student, on a sliding scale for scholarships that reduce average revenue to \$750 per student, for total revenue of \$27,000. One advantage of doing this is that it could be a feeder of people of color to the crewing of the vessel and program staff over time.
- F. **Merchandise Sales.** \$5,000 in year 1; \$10,000 in year 2.
- G. **Movie Gigs, Special Away Tours, etc.** Need to be evaluated on a case by case on cost/benefit basis, including distraction from primary mission. None assumed in FY 17.

TOTAL REVENUE IN FY 17: \$608,000

EXPENSE [NOTE: Amistad should have a strong volunteer program.]

1. Vessel Operations.

Crew Cost. Assumes FT captain of moderate experience (younger, with focus on short sea versus deep water) at \$50,000, a FT deck hand/educator at \$30,000, a deck hand/engineer for 6 months at \$9,000, a deck hand/cook for 6 months at \$9,000, a deck hand/engineer for 6 months at \$9,000, a able bodied seaman for 6 months at \$6,000, and two deck hands for 6 months at \$4,500...for a total crew cost of \$125,000. This level of crewing assumes that the captain is the ship keeper in the winter months and lives on the ship. Captain (and crew during season) supported by a volunteer corps. All crew live on board during the season and receive free meals. This crew composition would enable an overnight sail, but not multiple overnights. To go beyond one night would require a second mate, assuming the captain takes one of the three watches. Burt noted the need to “cultivate, develop and nurture” a crew for the *Amistad* that is predominantly people of color. [NOTE: When the *Amistad* was under construction, and Burt was at OCF, he offered to help Captain Pinkney put together such a crew using the OCF vessels as training opportunities, but this never happened.]

Annual Shipyard Haul Out, Hull Inspection, Engine Overhaul, Misc. Repair and CG Certification. \$50,000. Done before and/or after the season. Requires at least a month.

Fuel and Operational Supplies. \$60,000.

Galley. \$8,320.

Insurance. \$25,000. Assumes sailing only in six month summer season April-September or May-October, all in coastal NE.

Total Operations Expenses = \$268,320 or c. \$275,000

2. Administration, Development and Marketing.

Salaries, Benefits and Payroll Taxes. A FT Director at \$80,000, and a FT Coordinator at \$40,000, both including benefits and taxes, for a total of \$120,000. Could use a third person, PT, maybe as a volunteer to help with board development or program development.

Travel/Meetings. \$15,000.

Bookkeeping, Reporting. \$15,000.

Communications. \$25,000. Includes web, social, mail, collateral.

Education Materials and Outreach. \$25,000. (This is probably too light for an organization with an education-focused mission, but so are the education-related revenues.)

Rent/Utilities. \$27,000.

Office Equipment. \$20,000. Includes computers, printers, and phones.

Total Administration, Development and Marketing = \$247,000 or c. \$250,000

- 3. Capital Improvements and Repair. \$50,000.** Annual amortization of non-routine maintenance.

TOTAL EXPENSE = \$575,000.

Besides discussing the above outline of hypothetical business expense and revenues for Amistad, we also talked about a new workforce development program which Tall Ships America is partnering on with MARAD.

Highlights:

- One week at sea. Participants end up self-selecting for willingness to go to sea. The Maritime Schools and the Marine Trade Apprenticeships have a big problem with their grads discovering that they actually don't like to go to sea.
- While commercial crews of all kinds are getting smaller, the workforce is shrinking even faster than demand, and new workers are not very satisfying to managers.
- There is a good overlap between the skills required to sail a wooden tall ship and the skills required to run a tugboat, in terms of multitasking, coolness in crisis, etc.
- TSA is partnering with URI's Maritime Studies program. Possible partnership between Amistad and UConn Avery Point? Is the Maritime Studies program still in place there?
- There is no affirmative action focus to this TSA workforce development program. That door would be open for Amistad. There is a big problem in the maritime trades with a lack of people of color, except in the South. There are significant cultural obstacles to getting people of color to be mariners, but Amistad might be ideally suited to overcome them.
- Historically, seafaring was one of the few places during the time of slavery for a free black man to have dignity. See "Black Jacks" by Jeffrey Bolster.

66. Liz Shapiro 10.22.15

Liz is the Executive Director of the CT League of History Organizations.

Highlights:

On Collaboration

- There is a general lack of collaboration in CT: among museums, among teachers and between teachers and museums, but state-wide collaboration is growing. Possibly encouraged and facilitated by the new Social Studies Curriculum.
- Liz sees herself as “CT’s biggest organizational infiltrator”...constantly checking out who is doing what to determine what else needs to be done and to identify opportunities for synergy.
- She is one of the bees who pollinates the separate flowers.

Center for Inquiry Studies @ CCSU

- Facilitated by Matt Warshauer, John Tully, and Gene Stec. Liz is involved, although not on the planning committee. There will be a presentation by a “museum person” at each session.
- 17 ss teachers and curriculum specialists at first session in October.
- 4 sessions with a 5th as wrap up.
- Session this week was led by Matt using the CT state seal and the CT state flag as the focal objects.
- Teachers get a stipend and pizza. The 900-pound inequity in the room: museum people never get paid for going to training or night time meetings.

Key Insights from CLHO Focus Groups with Steve Armstrong and His SS Teachers

- Teachers don’t have a lot of time to search the web to find what they need.
- As a result, will stick to what they’ve always done.
- Have a bias to take out-of-state rather than in-state field trips to historic sites because they don’t think CT has any history.
- This is true of teachers of all ages and experience.
- What will work best are short, adaptable activities that can be popped into existing units...”something I can use with just 10 minutes of prep and execute in 5 minutes of class time” ...”Please don’t give me a 50-page curriculum.”
- At the other extreme, Tony Roy did a 100-page curriculum based on *African American CT Explored*. On the CT Explored website, they say they are following “the New York gold standard for curriculum development.” Liz asks, Why New York, and where did this “gold standard” idea come from?
- Liz is more interested in going quick vs deep, in order to quickly move CT history into the classroom. Connecticut History Day is a good venue for going “deep.”
- Need a scaffolding of skills and ideas...would work especially well for the Amistad story and the larger American freedom narrative.
- There is a dearth of material for 3rd grade (local history). We should do a *CT Explored* for 3rd graders patterned after the old *Scholastic* magazine.

CT Collections.

- An unsuccessful grant app to ILMS
- 5-6 organizations committed to doing a pilot project for \$20,000: Barnum, Fairfield, 2 sites in NW CT, Slater.
- 3 phase project:
 - online collections database using an open source database development software
 - one portal across collections
 - objects with their meta data sucked into CT digital archive at UConn (ctda.org), which features automatic upgrade to the latest format for digital archival storage.
- Greg Colati at UConn is coordinator of the Ct digital archive.
- People still retain ownership of their data.
- Digital scan is archived (with guidelines for resolution) at the CTDA, on their servers. URL links from the portal/database to the digital image in the CTDA.

Other Thoughts/Ideas

- 30 of CLHO's member organizations will be exhibiting at the CT Council for the Social Studies Annual Conference on October 27th.
- Wendy Bury at SC3 has created a special interest group of SE CT people and organizations interested in history. Liz meets with Wendy every other month.
- Look at the CLHO and CT Humanities capacity building program for local history organizations called StEPs-CT. Adapted and improved from a curriculum developed by the Association for State and Local History (AASLH).
- There is a group in CT pursuing a *Landmarks in American History* grant focused on the collaborative telling of the CT story from first contact to the revolution. Relevant to Amistad to the extent we ultimately connect to the larger American freedom narrative. Next meeting is November 19th from 4 to 6 at CT Humanities.
- CThistoryillustrated landscape project.
- *Teach It* project of CLHO and CT Humanities...teachers/museums can post lesson/activities. Seven up so far. www.TeachItCT.org
- CT Humanities has a couple of tours up using the mobile app open source software that DECD paid for them to pilot.

67. Leigh Shemitz 2.23.15

Leigh Shemitz is the Executive Director of SoundWaters, an environmental education program with a schooner.

Highlights:

Maintenance

- The *Quinnipiac* (operated by Schooner) is 35 years old and was built for a 10-year spec, and has suffered a whole lot of deferred maintenance. The *SoundWaters* is 30 years old, but better built, and well-maintained. Wouldn't take the *Quinnipiac* if they gave it to SoundWaters [NOTE: the *Quinnipiac* was recently sold to a buyer in Maine.]
- SoundWaters' maintenance budget is approximately \$50,000 per year for routine maintenance and another \$200,000 every four years for major improvements, or \$100,000 per year if you amortize the major improvements. This is for a steel boat. A wooden boat's maintenance cost would probably be higher.
- Is there a recent survey of Amistad?

Need for Mission Clarity

- Need to be very clear in mission/purpose/benefit.
- Why do all these other tall ships fail, and why does SoundWaters succeed?
- Their model is collaboration because it's so expensive.
- Need a sense of shared ownership, and relevance.
- Part of going from good to great is what you get rid of, including things you really like to do. For Amistad, that's probably sail training and voyaging.
- Sail training is a very narrow market, and a very expensive market to serve, and one for which the *Amistad* is not well-configured.
- And why would the state care about funding sail training with its money?
- The key with Amistad is history, and the way the Amistad story shapes the state's identity.
- People in VT have a sense of identity. People in CT don't.
- What is compelling about Amistad is that it is part of our identity.
- How could the Amistad story contribute to the development of a CT identity?

- Where does it fit in with CT Department of Education? What is its role within the new social studies standards?

What is the Amistad Story for the 21st Century?

- What is compelling? What is the impact of *this* ship, *this* story?
- What is the *measurable* impact?
- What is the value to schools? What is different after this experience?
- Eli Whitney Museum has reinvented itself for the 21st Century around the experience of making, invention and creativity. A possible model for Amistad in terms of making the story into a compelling, life changing experience for students.
- How to connect to new immigrants, new stories of freedom?

Detail on Partnering with Schools

- Who is going to pay to go on the ship? A well-funded district can afford to pay \$1,000 for a group of kids to have a one-day field trip, not including transportation and staffing costs. The experience has to be contained within the school day, including transportation time.
- That's why the ship needs to be moved around to different ports to reduce transportation time for a broad group of schools.
- It's a huge risk when a school puts its kids on a ship. Need a land-based staff to sell it. Creating a whole package with the schools, including the curriculum and the logistics of getting 40 kids on a ship.
- Only so many school days that a ship can go out. Not enough days to run the ship in the black just on school fees. [In Amistad's case, this means that the boat can serve families in the summer.]
- Have to supplement the earned revenue with private contributions and corporate and foundation grants (SoundWaters receives no state money). Revenue split is 1/3-1/3-1/3 between the three sources.
- Also a need for mixed revenues to get community engagement.
- A key problem is the weather. Can Amistad do deck tours in inclement weather?

Need to Integrate Hands-On and Digital Experience

- The best years for living history were in the 1970's, for places like Mystic Seaport and Sturbridge Village. The world has gone digital, and the challenge now is to combine hands-on and digital experience, using digital to extend the hands-on experience.

- Need to be grade appropriate. They serve varied grades and a variety of science topics, connected through the common theme of Long Island Sound.
- They have never chased residential business, because they do not have residential facilities either at Cove Island or on the ship. Used to do a three-day voyage that involved camping on three islands, but have abandoned it due to cost and distraction from central mission.
- Would be difficult to combine environmental mission with history.
- While the environmental education experience needs to be hands-on, on LI Sound, does Amistad need to sail with kids to tell the story? Can it all be done dockside, and simply move the ship from dock to dock?
- Need to understand in depth what is the experience *by the student* of Amistad story on the ship as it was previously done, and how to make it excellent.
- Needs to be an event.
- Needs to bring value to the community and the partner.
- For example, galleries have huge issues on who comes and who doesn't. The Harlem Renaissance exhibit at MOMA brought in a new African American audience. Could Amistad do that for Wadsworth?

The Cove Island Facility

- The City of Stamford gave them a broken-down building at Cove Island that the City could not demolish due to a preservation restriction. SoundWaters raised over \$2 million to fix it, including some state funds.
- They are now at capacity in terms of the year-round use of the building and are in discussions with the city about creating a Harbor Center on the west side of the harbor, south of the Crab Shell restaurant. Could be a place where the *Amistad* could dock when in Stamford if the harbor were dredged to its depth.
- Stamford harbor is being dredged to 6 feet. Maybe with state help it could be dredged to a deeper depth to accommodate Amistad and other tall ships.
- New economic development director is from Vancouver and has strong sense of the role of economic development in placemaking.
- Creating a walkable space from Waterside to Kosciusko Park, and ultimately Cove Island, and from the Harbor up the Miller River to Scalsci Park, and ultimately to the Bartlett Arboretum.

68. Kent Siladi 6.2.15

Kent is the Conference Minister for the Connecticut Conference of the United Church of Christ, the descendant of the Congregational Church and the Amistad Abolitionists. The UCC CT Conference offices are in the West End of Hartford next to Hartford Seminary (independent). He lives in Middletown and grew up in Stamford, where his family owned the former Siladi Pharmacy on High Ridge Road. Is the same age as Governor Malloy, though they attended different high schools.

Highlights:

Deep Personal and Organizational Connections to Amistad

- Kent has wood shavings from the construction of the *Amistad* on the conference table in his office.
- The UCC CT Conference Annual Meeting in 2000 was held in Mystic at the time of the launch of the *Amistad*.
- The annual meeting of the General Synod of the UCC (the national organization) in 2007 on the 50th anniversary of the creation of the UCC from the Congregational, Christian and Evangelical & Reformed Churches was held in Hartford and included a field trip to the launch of the *Amistad* on its transatlantic voyage. Kent was on the staff of the UCC CT Conference at the time and planned the New Haven activities of the General Synod.
- There is an Amistad Chapel in the UCC headquarters in Cleveland, designed by a CT architect in Centerbrook out of the same wood used to build the *Amistad*.
- There is an Amistad UCC, primarily African American, which meets at the Hartford Seminary. Minister is John Selders, who also is assistant chaplain at Trinity College. From St. Louis. Deeply involved in the dialog around issues of race and law enforcement that emerged post-Ferguson.
- Including a leadership role in the issue of race and law enforcement, but on a broad array of issues, the UCC continues to carry the torch of the Abolitionists through its Social Justice Ministries. As with the Abolitionists, faith is a call to engagement.
- John Dorhauer, who will become the new General Minister and President of the UCC, did his doctorate on unmasking white privilege.
- Note: There is a UCC church in every town in CT. It is the largest Protestant denomination in CT.

A Partner in the Amistad Reinvention?

- Kent will cautiously re-engage. He did not decline outright to serve on the board. Will see how things play out.

- The UCC deliberately distanced itself from Amistad America. The challenge for us is how to get beyond the Amistad America fiasco.
- He is intrigued by how we are framing the reinvention. “Discovering” the Amistad story rather than “telling” the story is the right way to frame it. It is the essence of human beings to be the agents of their own liberation.
- He is focused on rethinking the role of the church in the community. A focus on impact. Changing the metrics from butts in pews to measures of impact. Did you commit five acts of love and compassion this week? Moving from a narrative of independence to interdependence. Matching churches with similar needs, connecting them to each other, unmediated by staff. Sharing best practice with each other versus the dissemination of knowledge from staff experts.
- This is in part to address the challenge that “None of the Above” is the fastest growing denomination in American society.

Other Contacts

- John Selders, per above.
- Steven Savides, the minister of the Farmington Congregational Church. From South Africa, where he was a journalist. Met Mandela. Was a transformative experience that led him to become a UCC minister. Makes the Amistad connection weekly in his sermons.
- Day McAllister. Longest serving staff person at the CT UCC Conference. Heads Social Justice Ministries. A West Hartford native. An African American woman.
- Jerry Streets, minister of Dixwell Congregational Church in New Haven.

69. Jeanne & Steve Sigel 3.12.15

Jeanne is the marketing and development director, and Steve is the executive director, of the Garde Arts Center in downtown New London, southeastern CT's non-profit regional center for the performing arts and education. The Garde Arts Center owns and operates the 1450-seat historic Garde Theater, a presenting theater that is a major community institution and which is serving as the anchor of the redevelopment of State Street. The Garde is partnering with the New London Public Schools and the State Department of Education to expand its facilities in part to host a dual campus regional arts magnet high school for the performing and visual arts.

Highlights:

- One program link is to offer tours of the *Amistad* to students who would also be attending the Garde's Schooltime Performance series.
- There is a racial sensitivity in the philanthropic community. Is this a black story or a broader CT story? Are the staff who are interpreting the story representative of the races involved in the story?
- The President of Liberty Bank, Chandler Howard, could be a good funding source.
- Think about online, bottom up fundraising.
- The Cuban connection. How does the new warming of relations between the U.S. and Cuba potentially impact the *Amistad* and its story?
- Doreen Marvin is Development Director at LEARN. Built the first magnet school in CT, a regional multicultural magnet school. She is President of the Magnet Schools of America. Talk to her.
- Should there be a separate "conservancy" for the maintenance of the vessel, versus the education programming? There may be donors who are more focused on the ship than on the educational programming.

70. Alexis Smith 4.16.15

Alexis Smith is the Deputy Director of New Haven Legal Services and a member of the Amistad Advisory Committee.

Highlights:

- When she was in college, Alexis was a volunteer decorating the pier for the Amistad Welcome Event in New Haven in 2000. Thinks there were several thousand who attended, but not 10,000. Agrees that it was a missed opportunity to build a base of volunteers and donors. She was never called again.
- Her sister was in Chicago when the *Amistad* did a port call with the other tall ships. It was an amazing spectacle.
- The education focus is the way to go.
- Might revisit taking the show on the road down the way.
- Yale is critical.
- Needs to be a partnership between New Haven and New London, as well as other cities.
- Alexis is a member of Dixwell Congregational Church, which just celebrated its 190th birthday. It was originally on the Green, then on Temple, then on a different location on Dixwell. Their minister, Jerry Streets, is a very big picture guy focused on social justice. Alexis will help me set up meeting with him to discuss Amistad.
- Althea Norcult is a member of Dixwell. Very prominent leader in the black community. A potential donor. Should be on honorary board.
- There will need to be a lot of initial leg work by board members. Need to make it fun so it's not a drudge.

71. Quentin Snediker 5.6.15

Quentin Snediker is Shipyard Director at Mystic Seaport. He designed the *Amistad*, oversaw its construction, and served as an advisor to Amistad America on marine operations and sailing in the early years.

Highlights:

Construction of the Ship

- The cart was put before the horse. Funding was decided upon before the boat was designed.
- Designed to be well-built, ocean-worthy and historically evocative. **Was not designed to be a sail training vessel.** Was designed to move port to port to tell the story and to be a potent symbol of the story.
- When someone builds a large sailing vessel, they tend to fall back on historic designs from the peak of large sailing ship design in the 19th century, because the design/technology has not improved since then.
- Construction took 27 months.
- From the 70's through the 90's, many tall ships were viable financially on fee income alone. But costs of operating tall ships rose disproportionately to the ability to produce income. Meanwhile, the market for sail training has shrunk.
- **Everyone knew that the *Amistad* would never have the capacity to earn enough fee income from day sails and port calls to pay for herself. She would always require state subsidy and other grants and donations.**

Maintenance

- Needs \$125,000 to \$150,000 per year for a combination of routine, annual haul-out and episodic maintenance.
- Some of the upcoming expenses that the *Amistad* can expect:
 - Suite of New Sails = \$70,000
 - New Masts = \$100,000
 - Deck Planking? Engines? Batteries?
- Very skeptical that there is any private funding source for the maintenance of the ship (versus educational programming, for which there may be many funders). It is a cost that the State is going to have to assume.

Crewing

- Skeptical about using Canal Dock Boathouse sailors as adjunct crew. There is a huge difference between the yachting community and the commercial sailing community, particularly for large sailing vessels.
- Need to draw from the national pool of large sailing vessel sailors, even for deck hands.

Tall Ships and Flag Ships

- Quentin prefers the term “large sailing vessel” to the term “tall ship” which was a recent fancy invention for a more straightforward term. But “tall ship” is common usage now, so we’re stuck with it.
- Quentin doesn’t think that the *Amistad* was ever officially designated as Connecticut’s flag ship, replacing the *Rose*. It should be. [NOTE: It was.]
- Early on, it was part of AA’s mission to carry State of CT tourism and business recruitment literature on-board when they made out-of-state port calls.

Taking the Amistad up the CT River; CT Ports Where Amistad Can Call

- **CT River.** Quentin was on board for *Amistad*’s trip up the CT River to Hartford. She scraped the bottom several times. Doesn’t think the river has been dredged since then, so would have silted up some, making the trip less plausible. Thinks they had to take the mast down to even clear the Baldwin Bridge at the mouth of the river. Clearance is not just about bridges, but also overhead wires.
- **New Haven.** Aside from dredging issues around the Amistad Pier in NH, there is very little turning room in the side channel.
- **Other CT Ports.** Thinks that when berthing capacity, turning room and mast clearance are taken into consideration, the only ports where the *Amistad* will be able to call in CT are Bridgeport, New Haven, New London and Mystic.

Funding Issues

- George Belanger, the first AA Board Chair, wanted to build a \$10 million endowment for AA. Never happened, but for a \$50,000 contribution from his wife Barbara. Belanger had been President of the CT African American Historical Society.
- Another early supporter was Khalid Lum, also a President of the CT African American Historical Society. Lum had been the press secretary for Mayor Daniels in NH.
- The UCC was the single largest cash contributor. Phoenix contributed more, but a lot of it was in-kind. Davida Crabtree, the UCC CT Conference Minister at the time, was the most productive AA board member.

- The transatlantic voyage would have paid for itself had the captain not diverted the ship to the Azores and missed a series of port calls in the UK where the *Amistad* would have earned \$250,000 as part of the 200th Anniversary of the abolition of the slave trade in 2007. Also missed an important port call in Dakar, Senegal on the way back from Sierra Leone.
- Recent adverse publicity has not helped her, but by 2010 the bloom was off the rose in terms of passion for funding her.
- Once the operation has been stabilized and deep engagement with CT K-12 schools has been realized, thinks it makes sense to resume some out-of-state port calls in southern waters in the cold weather months in CT, in those years where she doesn't need to do a winter-over maintenance at Mystic. The plan in the early years was to sail two out of every three winters.

72. Susan Tamulevich 3.11.15 and 7.7.15

Susan is executive director of the New London Maritime Society, which operates the Custom House Maritime Museum and three lighthouses: New London Harbor Light, Ledge Light and Race Rock Light.

Highlights of 3.11.15 Interview:

The Custom House/Coast Guard/Amistad Connection

- Historically, New London was the only CT port that the *Amistad* ever visited. She was brought to New London by the *U.S. Washington*, who intercepted her, and she was docked in New London until she was auctioned off after the conclusion of the trials. US Customs, operating out of the 1833 US Custom House (now the Custom House Maritime Museum), was responsible for receiving the ship and then auctioning off the ship & its goods after the conclusion of the Supreme Court trial.
- 2015 is the 226th anniversary of U.S. Customs. The system of cutters, known as the Revenue Service, which was initially operated by Customs, was formed one year later. The Coast Guard wasn't created until 1915.
- Was the *US Washington* a Customs cutter or a US Navy ship? In 1839, there wasn't a clear distinction between a cutter and other naval vessels. [NOTE: She was apparently a U.S. Navy survey ship, rather than a Customs Service revenue cutter.]
- At that time, the collection of tariffs on foreign goods by Customs was the only source of federal revenue. Customs also operated the federal network of lighthouses.
- Customs bristles at not having its own legacy museum.

The Amistad Exhibit at Custom House

- The Amistad Exhibit at the Customs House is the exhibition that was originally assembled by and displayed at the CT Historical Society, and was created concurrently with other Amistad-related activity in CT, including the building of the *Amistad*. In 2010, at the suggestion of Amistad America, the NL Maritime Society put the exhibition on display at the United Nations for the 203rd anniversary of the abolition of the slave trade. Susan spoke at the UN during the exhibit. It was a high point for her and the Custom House. It is a reminder that there are moments when the Amistad story, and in some cases the ship itself, needs to move to a national or global stage.
- For example, the United Nations is now running an exhibition on the *Book of Negroes*, the list compiled by the British of American slaves who were granted freedom by the British in return for helping them in the American Revolution. The freed slaves were brought to Nova Scotia. While many perished in the harsh winter, there is still today a large community of their descendants in NS, including a relative of Michelle Obama. The *Amistad* has visited this community in the past, and there is strong interest there in an on-going relationship.

- Also of note: the Smithsonian is building a Museum of African American History on the Mall in Washington. Amistad and Venture Smith, both CT-based stories, will be two of the seven stories featured in the permanent exhibit. Could the *Amistad* be in Washington for the museum opening?

Plans for Interpretive Programming for the Amistad this Summer

- There is a lot of positive energy among Custom House volunteers about what can be done with the Amistad this summer.
- Susan is seeking small grants of \$2,000 each from New London-based foundations to enable her to hire Jody Borthel to coordinate programming for the *Amistad* while she is in NL this summer. Jody previously ran the Gifted and Talented program for the NL public schools, and has been working for the NLMS as a part-time educator. (NB: On 3.20.2015, NLMS received word that the Chamber of Commerce did *not* fund the grant proposal.)
- Programming would consist of two elements: dockside tours delivered by volunteer interns from Connecticut College (whose juniors are required to perform 300 hours of community internship); and 4-5 talks/roundtables that bring together all of the Freedom Trail/Amistad sites.

Lighthouse Kids: A Model Community Engagement Strategy

- NLMS has been running a very effective community engagement strategy for six years in partnership with the NL Public Schools called Lighthouse Kids.
- The students, from the NLPS Gifted and Talented program, meet once a month for special programming and work projects on NLMS's three lighthouses. In 2015, that program shifted focus to become the NLPS's system-wide 3rd-grade local-history program, fulfilling the grade's social studies requirement.
- The students come to see themselves as the stewards of the lighthouses, and through their families and friends, have begun to engage the larger NL community in the stewardship of the lighthouses. They have created a Lighthouse Kids chorus. They have fueled private contributions for the restoration of NL Harbor Light.
- This was a deliberate strategy by Susan to break the insular, "clubby" culture of the Custom House that pre-existed her tenure. Could an Amistad Kids program work for the *Amistad*?
- Note: the *Amistad* did day sails to the lighthouses for the Custom House last summer. They held a celebration of the 225th anniversary of the original Amistad coming into New London in late August, 2014.

Highlights of 7.8.15 Interview:

- It took a while to schedule visits by school groups to the ship. By the end of the school year, did a visit at least every other day, sometimes two per day. A total of 20 classes of 25-30 kids. No more than 20 on the ship at a time.

- Crew of the ship, plus teacher, is more than adequate to handle school groups, who all board and depart as a group. Volunteers not needed.
- For the public, going on and off in a continuous flow, need two volunteers at each gangway.
- Jean Murphy, a third grade teacher for 30 years, now retired, created a brochure written to elementary level, and created skits which kids acted out. She puts kids in the role of the Amistad children. Gives kids a sticker that they were an Amistad Actor.
- Getting real teachers involved makes a huge difference...use all their teaching techniques to make it memorable.
- The kids raised sails on the ship.
- Crew is all new this year. Hears from volunteers that the crew is coming into its own. Captain has always been good.
- Barbara Nagy is doing dockside talks 1-5 pm during Sail Fest, using some of Custom House materials.
- School visits have included classes from kindergarten through 8th grade. Elementary and middle school teachers were apparently more flexible about working the ship into their courses on short notice. Schools in NL are teaching about slavery and the Underground Railroad, especially at the Multicultural Regional Magnet. Teachers dress up in costumes; students have to find their way to freedom.
- Even first graders have had the subject of slavery introduced in the classroom. There is an Amistad coloring book for use with younger kids.
- For 5th-8th graders, Susan has worked with Bill Brown at the Eli Whitney Museum to develop kits that enable kids to build a model of a slave ship while they are learning the Amistad story. The ship opens up to reveal the slaves packed into the hull. They take the ship home to show to their family.

73. Margaret Anne Tokarshewsky 4.21.15

Margaret Anne Tokarshewsky is the Executive Director of the New Haven Museum, which has a substantial collection of objects related to Amistad on permanent exhibit, including the original of the famous Jocelyn painting of Cinque.

Highlights:

- The New Haven Museum collaborated with the CT Historical Society on the original, seminal Amistad exhibit in 1989, when Betsy Fox was curator at CHS.
- The NH Museum frequently partners with the Amistad Committee. They plan to show Marcus Redeker's new documentary, *Ghosts of Amistad*, at the NH Museum on Thursday, September 11th, in partnership with the Amistad Committee.
- Also planning to host a lecture around the same time by Jody Schiff, City Historian and Chief Archivist at Sterling Library at Yale, in partnership with the Friends of Grove Cemetery.
- NH Museum has three small studies for the Woodruff Amistad murals which are on tour now with the murals, but will be back at the museum in late September.
- The NH Museum has the John Warner Barber sketchbook from which the broadsides like the one that Stanley Whitman owns were developed.
- The NH Museum commissioned a two sided "Cinque doll" in African and Western dress, similar to its successful two-sided "Benedict Arnold doll" in Continental Army and British uniforms.
- All of the above could be part of the cluster of events that LaToya Cowan is planning when the *Amistad* is docked in NH in September. [Note: referred Margaret Anne to LaToya.]
- Margaret Anne believes that having the *Amistad* in NH is very valuable and that even though the Amistad Pier is remote from the Green and the Museum, a visit to the ship and to the NH Museum can be packaged together on the same day for school groups. Also possibly combined with a visit to the Center Church crypt and the Grove Street Cemetery.
- The programs which the NH Museum does with the schools include a mock trial targeted at grades 5-7 and a primary source workshop on the Amistad Incident for grades 7-12. Cost is \$5-6 per student. Always done during the school day. The trial would be in the classroom.
- In rank order, their most popular objects/exhibits/programs are: Early Settlement; the Revolution; Amistad; and Industrialization.

- Margaret Anne will come to the brainstorming session with Marcus Redeker on May 5th and will bring Amy Durbin, her education director. Suggests that I also invite: Sandra Clark, the Social Studies Coordinator for the NH Public Schools; Thomas Thurston, the Educational Director of the Gilder Lehrman Center, who is the regional coordinator for History Day, and has done documentaries; Laura Macaluso, the guest curator for their New Haven's Monument Man exhibit. Laura did her dissertation on public art in NH and is publishing a book on the Jocelyn painting of Cinque, which is coming out around December.

74. Dianna Wentzell 8.11.15

Dianna is the newly appointed Connecticut Commissioner of Education. These are notes from her presentation at the Connecticut Old State House.

Highlights:

- She taught middle school and high school social studies for 11 years in Farmington. She also taught at the Two Rivers Magnet School, which has an environmental education focus. Taught for a year in Islamabad.
- CT is the first state to develop social studies frameworks based on the C3 standards (stands for college, career and civic life) of the National Council for Social Studies. Social studies is conceived as embracing four primary disciplines: history, civics, geography and economics. Focuses on the "Inquiry Arc." Inquiry is the common thread between science and social studies.
- Paying more attention to helping kids talk with one another in order to develop discourse skills.
- She has a Special Needs child. Need to elevate best practices in Special Ed, working with the regional entities.
- Using data to help close achievement gaps.
- On Common Core...CT has a long tradition of educational standards (since 1998). Concept of "staircasing" ...10 topics consolidated to four topics, replaces "spiraling."
- On testing...Will use the SAT vs SBAC in the 11th grade. This will cause many more students to take the SAT, the results of which may pleasantly surprise them. Tests are like an annual medical checkup. You don't practice for your physical; you change your behavior.
- World Affairs Council's global competency certificate. Part of "digital badging" for kids? For teachers? Windsor Locks is piloting. Part of larger focus on competency-based learning. Another example would be a certificate of bi-literacy.
- The school day versus the learning day, which includes both classroom and afterschool.

75. Sally Whipple 2.19.15 and 4.16.15

Sally Whipple is the Executive Director of the Old State House in Hartford. She also serves as the Chair of Connecticut Humanities.

Highlights of 2.19.15 Interview:

The Role of Hartford in the Trials

- At the time of the Amistad incident, the Connecticut Statehouse/District Court switched back and forth between Hartford and New Haven each year. The first two Amistad trials took place in Hartford; the third trial was in New Haven.
- When the trials were held in Hartford, some of the Amistad Africans were imprisoned there; but they were primarily imprisoned in New Haven.
- It's hard to tell the story of the court case because it's so complicated and can be boring and confusing if not told well.
- They have a student program where they act out roles in the trials, but are changing it to focus on a new theme called "choosing to participate" which will focus on how people effect change, looking through the different lenses of the captives, the abolitionists and the public spectators (there were many).
- They do not make a connection to modern day slavery in their presentation.
- Focus on the civic skills that people used.

A Story of Self-Emancipation and Agency

- The Poro Society, a Mende leadership society that many of the captives belonged to, was a critical element in their self-emancipation.
- Acrobatics was a sign of leadership. [Note: Is anybody still doing these acrobatics?]
- The Poro Society gave them a sense of agency, versus being saved by the abolitionists.
- See especially, Marcus Rediker, "The Amistad Rebellion." Need to bring Marcus back to CT. The Old State House has a video of Rediker, which is available through On Demand via CTN. Includes Robert Wolff (CCSU) and Tammy Denease, who impersonates Margru. (<http://ct-n.com/ondemand.asp?ID=9316>)

Convening All of the Amistad Storytellers

- We should convene all of the players who are telling parts of the Amistad story.
- CT really needs to own this story.
- The story is in the people, including the people in Hartford and New haven who came to watch.

- A story of different levels of leadership.
- Each group could focus on a theme based on its part of the storyline.
- Perhaps connecting them together through an Amistad Trail nested within the Freedom Trail.
- There are many more players than you might think. For example, the founder of the School for the Deaf, Thomas Gallaudet, tried communicating in sign with the captives. The ASD feels it is part of the Amistad story.
- The role of attorney who represented the Amistad Africans in the initial trial, finding a translator in NYC by learning from the captives to count to 10 in Mende. [Maybe we should teach kids to count to 10 in Mende as part of telling the story.]
- Also a direct link between Amistad and Crandall: Judge Judson, who ruled in favor of the Amistad Africans in the CT trials, was the prosecutor/persecutor of Crandall less than 10 years before. Ironically, after Crandall, Windham County became the most abolitionist part of CT.

Amistad Story in Art

- Rediker: shows how the artistic representation of the Amistad Africans changed as people came to know them.
- Hale Woodruff did murals of the Amistad story in the 1930's. Originally at Talladega College in FL, they are now traveling. Should get them here.

Highlights of 4.16.15 Interview

- Likes the idea of the OSH as a “platform”—a producer, in a media sense, versus a content creator.
- Thinks of Amistad as a story of agency, and a full story for everyone involved.
- Need to talk at the May 5th brainstorming with Marcus Redeker about the framing of the story.
- Her Education Director, Brian Cofrancesco, will come on the 5th. OSH is right at the beginning of their redo of telling their piece of the Amistad story. Will be completely hands-on. E.g., compare Cali letter to JQA vs UN Declaration of Human Rights.
- Connecting the words and objects.

- The only thing that museums have going for them in a digital world is authenticity...unmediated experience.
- OSH will re-present “Freedom in Three Acts” by Baited Breath (originally commissioned by the Amistad Center at Wadsworth). Plans to commission Baited Breath to do a play about the Amistad story.
- Some possible folks to invite to the brainstorming session on the 5th: Lois Brown at Wesleyan—African American—just joined CT Humanities Board; Robert Wolfe at CCSU—writing a book about the Abolitionists.

76. Olivia White 2.25.15

Olivia White is the Executive Director for the Amistad Center for Art and Culture at the Wadsworth Athenaeum in Hartford.

Highlights:

Brand Confusion

- People frequently mix up the ship and the Center.
- Almost lost a major grant last year because the donor confused the Center and the ship.
- Now have boilerplate disclaimer on their letterhead and email to distinguish them from the ship.
- There were some folks, like the Clouds, who were involved in both early on.
- There have been conversations about combining the two, but that never went anywhere.

Power of the Amistad Story

- In the early days of the ship, there was a sense of excitement to its events.
- Captain Pickney cut a marvelous figure.
- There was a port call over one weekend in Sag Harbor, which has a large African American community. There was a gala fundraiser. The ship was the talk of the town.
- The Amistad story is an ace. It's almost like the ship needs an agent, in a marketing/PR sense.
- It's a story that's still sexy.
- It has national and international legs.
- Olivia took her daughters to visit the ship when it came up the river to Hartford. They were stunned. Until that point, they didn't have a sense of enslavement and the Middle Passage. It's in the nature of how humans learn that physical objects powerfully affect us, especially iconic ones like the ship.

Amistad Center Projects

- Areas of interest include theatre, music, visual and literary arts.
- Wants to bring the Hale Woodruff murals of Amistad to Hartford. Tried to do it as part of a recent traveling show this year, but it did not work out. Will try again in 2017.
- Recently commissioned Bated Breath Theater Company to produce a play commemorating the 150th anniversary of the Emancipation Proclamation entitled

“Freedom in Three Acts” (playing off the title of the Black opera “Four Saints in Three Acts”) that traced the struggle for freedom from enslavement to Marion Anderson’s performance. Performances were held at the Wadsworth, at the New Britain Museum of American Art, at UConn Law School and in Bridgeport.

- Now commissioning Heart Beat Ensemble to do “A Conversation with James Baldwin and Lorraine Hansberry” celebrating Baldwin’s 90th birthday in August. It’s in three parts, including a recreation of a meeting that took place in Bobby Kennedy’s apartment that included Baldwin, Hansberry, Rip Torn and Harry Belafonte. The conversations they were having then are very current to the issues of today. It’s being scripted based on research of the materials of the time.
- The power of theater, especially small, experimental theater companies like Bated Breath and Heart Beat Ensemble, to animate democracy. The power of theater is that it puts you there. But the ship can be even more experiential than an exhibit or a theater performance.
- Great potential for the ship and its story, literally a vessel for animating democracy. Check out the “Animating Democracy” project of Americans for the Arts. Check out the Ford Foundation-funded Institute for Art and Civic Dialog at Harvard, a ‘Think/Do Tank.’
- The Center is partnering with Yale in some of its work, e.g., the Woodruff murals and the plays.
- Need to use a variety of tools to advance dialog, not just conversation...dialog is more intentional than conversation; participants have their heart in it.
- In today’s museum experience, people now expect technology that enables them to self-curate exhibits, to engage and interact, to hear the music while they see the object.

77. Steve White 2.20.15

Steve White is the President of Mystic Seaport, America's Museum of the Sea.

Highlights

Going Digital with Objects

- Put \$1 million of IMLS and private grants into making their primary source material more accessible regardless who you are and where you are, in person or virtual.
- Now in first year of implementation following three years of R& D.
- Have involved 100+ researchers, from age five to whatever, including kids, teachers, parents and college professors.
- Not a curriculum.
- A tool that provides interactive and engaging access to their objects.
- Challenge is to keep website fresh. Hire teachers in the summer to do it as a summer job.

Lessons Learned from the Year of the Morgan

- Year of the Morgan gave them good access. They arranged good contacts at schools, but it didn't take off due to inertia in teaching strategies and lack of focused execution...e.g., would have been better to have focused on just 10 Morgan Schools with a clear ownership.
- Start with a driver Amistad School where there is a superintendent ready to push it.
- CT history is taught in 3rd grade.
- Choose schools wisely and do it in *public* schools.

Mystic Seaport Partnership with Williams College

- Only one of its kind in the U.S.
- Semester-long, undergrad, 18-24 residential students (size constrained by a combination of demand and the mix of berths of their ships).
- Like a junior year abroad, with curriculum focused on making science, making history, making literature and making policy.
- Grads have succeeded.
- Four PT staff.

- Students recruited primarily from the Little Ivies.
- Williams and Mystic run it together.
- Accredited through Williams.
- Director is a Williams professor paid for by Williams.
- Program is about to shift from Seaport managed (with Seaport assuming upside potential and downside risk) to Williams managed (with Williams assuming risk and reward).
- Is there an Amistad corollary with UConn Avery Point?

The Four Seasons of Amistad

- The four seasons of Amistad: spring in New London, summer at several ports around LI Sound (including more remote places like Block Island), fall in New Haven, winter at Mystic Seaport.
- What if Joe Courtney were to call General Dynamics to be a sponsor to Amistad New London, and Rosa DeLauro were to call whomever to sponsor Amistad New Haven, and Jim Himes were to call the hedge fund guys to sponsor Amistad Bridgeport/Stamford? For example for scholarships for schools to participate.

Other Thoughts

- Jason Mancini, new director of Mashuntucket Pequot Museum, is doing his Phd on people of color who went to sea. Museum re-opened May 1st.
- The three-legged stool of board membership: philanthropic leadership, intellectual energy and business acumen.
- Sailing into New York harbor would be a way of finding out if the story still matters.
- OSS School in New Bedford is a potential partner for Amistad...African American and Latino student body with a focus on getting kids on the water.

78. Andy Wolf 3.10.15

Andy is the Director of Cultural Affairs for the City of New Haven. He has been a leading advocate for the participation of Southern Connecticut State University in the reinvention of an entity to operate the *Amistad* going forward. That was the focus of this meeting.

Highlights:

- Thinks *Amistad* should focus on college students, not K-12. Older students are future thought leaders.
- He thinks the right higher ed institution is SCSU, specifically the library science program. The idea would be to train future librarians in the *Amistad* narrative, through hands-on participation in dockside interpretation.
- Librarians are a higher leverage target than teachers in Andy's view, presumably because they touch a broader community. The best libraries are transforming themselves into multi-dimensional, digital learning centers, including becoming early pioneers in computer access, as well as the Maker Movement. They are the strongest community centers of the present time, and are likely to become more so in the future.
- SCSU has formed an alliance of libraries in southern CT that could be a way of engaging the larger regional community.
- The *Amistad* needs an intellectual partner, to give the story depth, as well as fundraising respect. SCSU should be that partner and might be a good source for fundraising for *Amistad*. This is a propitious moment for engaging SCSU, as President Papazian is looking for opportunities to bring SCSU to a national platform, beyond teacher training.

79. Robert Wolff 6.9.15

Robert teaches history at Central Connecticut State University. He is working on a book about how we remember the Amistad Rebellion, especially in the 20th and 21st centuries. Also, why did the Abolitionists frame their defense of the Amistad Africans the way they did?

Highlights:

- Read Michelle Alexander, *The New Jim Crow*, about mass incarceration.
- Twenty-somethings today view the civil rights movement as ancient history.
- **CCSU Public History Program.** CCSU is the only college or university in CT that offers a Masters degree in Public History. Graduate 5-6 master's per year. The teaching of "public" history versus "academic" history evolved during the 60's and 70's to train workers in museum interpretation, historic preservation, and local history. Oral history techniques are included in training public historians. The Museum Interpretation course at CCSU does a project with a different site each year. Amistad might apply to be considered as a project in the future. A key CCSU resource is Leah Glaser, who coordinates the program at CCSU. Also Daniel Broyld, who got his Phd at Howard, and is on the boards of the Friends organizations for the Frederick Douglas Museum and the Harriet Tubman Museum. Robert primarily teaches in the main history program at CCSU (e.g., this fall he's teaching a class on Reconstruction), but does some teaching at the fringe of the public history program.
- Peter Hinks is a local expert on black Abolitionists. He did a bio of David Walker, a black pamphleteer. See <http://docsouth.unc.edu/nc/walker/walker.html>.
- Amistad Research Center at Tulane University. Best contact there is Christopher Harter, Director of Library and Reference Services. Most of the Amistad material is on microfilm and has been digitized. Yale has access to it. The AMA records are primarily the correspondence of Lewis Tappan.
- Marcus Rediker had a gathering last April of the people doing research on Amistad. There are a lot of them.
- Read Howard Jones, *Mutiny on the Amistad*. Sensitive, smart, political history of the Amistad written in the 1980's.
- Might also look at William Owens book...title is something like *Black Mutiny or Slave Mutiny*. A folklorist, so the book is very treacherous history. Written in the 1950's. Much of it is fiction, which was readily acknowledged by Owens. Didn't like the Abolitionists. Thought they were arrogant and self-centered.
- Evangelicals believed in being born again in this world, in spreading the Gospel, but free of sin. Evangelical Abolitionists believed that slavery was THE national sin. Had to

IMMEDIATELY repent all sin, so that America could realize its destiny as God's chosen land.

- Not all Evangelicals were Abolitionists, and not all Abolitionists were Evangelicals. The Evangelical Abolitionists were particularly single-minded and created many splits in their churches.
- Tappan and his brother were wealthy silk merchants in NYC. Created the first rating agency, what became Dunn and Bradstreet (now a CT company).
- **Ideas on researching companies founded by Abolitionists.** The NY and CT Historical Societies will have histories of leading families, including the Abolitionists. Look at the contemporaneous versions of *Who's Who* books. Look at obits.
- The Free Produce Movement...idea was to only buy products not tainted by slave labor input. Was almost impossible. "Itchy clothing and bad tasting candy."
- John Tully is the CCSU social studies guru who is working with Steve Armstrong at CT DoE on the new social studies frameworks.
- Part of the power of the Amistad Incident at its time was that it unmasked the stranglehold that the Southern planters had over Van Buren and the national government. It had not been revealed in its naked ugliness before. The narrowness of the Supreme Court decision was an attempt to cover up it all up again, to make the issue go away.
- Before the Amistad case, there was a case involving the *Antelope*, a pirate ship with slaves stolen from other illegal slave ships that was seized off the coast of Georgia by the US Navy. In that case, the Georgia court also ruled in favor of the slaves, except for the ones originally transported by the Portuguese, as Portugal was still legally engaged in the slave trade.

80. Derron Wood 4.24.15

Derron Wood is the Artistic Director of Flock Theater, an experimental theater company based in New London. Derron is also a Master Teaching Artist in the Higher Order Thinking Schools program of the CT Office of the Arts.

Highlights:

- Flock is a “virtual” theater company that does site specific works with no single established theater venue. It has no overhead. It’s “offices” were until December in Derron’s house. It now occupies the upper floor of the Thames Club as part of the club’s effort to increase its appeal to a younger generation.
- They can design any type of show for any audience...small school assemblies to larger audiences.
- They are historical impersonators. Flock’s play, *The Burning of Benedict Arnold*, took place in the Shaw Mansion, the Hempsted Houses and in the streets of New London. Flock considers the space as another character.
- Used multiple levels of Thames Club for a piece about the Titanic. Drinks in “steerage” in the basement bar. Formal dinner on the first floor. Simulation of lifeboats at the end. Actors circulated impersonating actual passengers and crew.
- Flock did a piece for Mystic Seaport called *Ten Steps to Freedom*, which was a one-woman show, by an actress who played multiple characters. The play included her counting from one to ten in Mende, as part of an Amistad segment, in which she also laid chains on audience members.
- Cited the staging in Argentina of *The Miracle Worker* as an example of the power of theater to confront oppression and to speak between the lines.
- On *Lessons for Life*: a lot of schools just don’t want to take the time. Is interested in translating it into the HOTS model.
- Kids need to have the experience of coming to an idea on their own and of being in the moment. This is at the core of HOT Schools: it is more about teaching someone how to think and having them come to their own conclusions. In a strong HOTS residency, the tools are given to the students and they work together to come up with their own ideas. When this is done with history, the students recreate the historically accurate choices based off of emotional choices. By using theatre to tap into the emotions of a particular event, the students create the thoughts that drive the historical choices.

- There are social shifts underway today that have parallels with the Amistad Story, especially the relationship between African Americans and the police...the pervasive sense that the justice system is slanted.
- Mystic Seaport has a slave trader's map of the North Atlantic.
- Derron was not aware of the American for the Arts *Animating Democracy* grant program, but will check it out. He suggested the MAP fund, which is associated with the Duke Foundation and with Carnegie Mellon.

Appendix 2

Discovering Amistad Roundtables

5.5.15, 6.9.15, 7.16.15., 8.7.15, 9.16.15, 10.21.15

Notes of a series of monthly roundtables held with representatives of the Connecticut Amistad sites, K-12 teachers and administrators, and other stakeholders. The first and fifth roundtables were held with Marcus Rediker, a Professor of History at the University of Pittsburgh, author of *The Amistad Rebellion*, and producer of *Ghosts of Amistad*, a documentary.

Discovering Amistad Roundtable 1: Brainstorming with Marcus Rediker

New London Custom House

Tuesday, May 5, 2015

4:00 – 5:30 p.m.

Presentation by Marcus Rediker on Writing History from Below

- On the slave ships, there were many desperate efforts to rebel that failed. Why did the Amistad Africans succeed? Prior to Marcus, none of the Amistad literature focused on that question. Rather, it was focused on the court case, resulting in a falsification of the story.
- No one was interested in who these Africans were. Yet, the answers were all there in plain sight. John Warner Barber's sketch book included bios of each of the Africans, but these were never cited. Focusing on the Africans changes the story, puts it in a different light.
- Historians were only reading newspaper accounts of when the court case was being discussed. There were lots of stories in the papers about the Africans. These were real, living, breathing Africans. Spielberg put them outside culture, outside history.
- The story doesn't begin in CT; it begins in West Africa. Marcus' new film, *Ghosts of Amistad*, focuses on the memories of West African elders about Amistad, and about the sources of the ideas which the Amistad Africans held which enabled them to succeed...ideas about how to organize themselves that came from their secret leadership societies, and about how they used their military experience in Africa to guide their actions in the rebellion.
- We need to make the story real, taking all of the actors seriously. Make the Africans the central part of the story. Make Africa part of the story. Make the story international/transatlantic in scope. Make the contemporary connections: E.g.: How do Sierra Leoneans today view slavery? How does that differ from how Americans today view slavery?
- Need to think about how to blend the pre-CT part of the story and the CT part of the story. Kids identify more with the pre-CT part of the story than with the CT part of the story. The ship can stand for the pre-CT part of the story.
- Acknowledge the odds against the Africans: two of the most powerful nations on earth—Spain and the United States—were trying to make them slaves. Highlight the power that American slaveholders had to be able to force President Van Buren's hand, who not only appealed the CT verdict to the Supreme Court, but who was ready to kidnap the Amistad rebels and return them to Cuba.

- The Abolitionists were likewise ready to block that kidnapping and to take direct action to free the Africans had the verdict gone against them. And it was not just about the Abolitionists. There was also the larger public...this was not just a spectacle, and they were not just spectators...the general public were bringing food and money and tobacco to the Africans in the New Haven jail. One of them wrote to Lewis Tappan to say: "I'm no Abolitionist, but I support the Amistad Africans." The Amistad Rebellion and the way it was covered by the press created a powerful wave of public sentiment in favor of the Africans that affected the outcome and is striking in a time when racism in the north was off the charts and when slavery was still legal in CT.
- There are still things to be learned about this story. This can be a voyage of discovery for the students. There are lots of sources to work with. It is particularly relevant now given current events about race and law enforcement. Slavery in this country is still recent.
- An interesting New London piece of the story: Dwight Janes was the New London Abolitionist who got himself onto the USS Washington, found that the captives were obviously brought recently and illegally from Africa, and sounded the alarm in the Abolition community in CT and NY. There must have been a pre-existing social infrastructure for the Abolitionist movement in CT and NY for Janes to have succeeded in sounding the alarm. How did it develop? How did Janes illuminate this pre-existing network? He was in effect Amistad's Paul Revere. This is Abolitionism "from below."
- Rediker writes "history from below"...history from the perspective of ordinary people, history from below decks. Students can identify with this perspective, as they are in a sense "below decks" in an adult world. Look at the role of children in Amistad.
- Rediker did not go to Cuba in pursuit of the Amistad story, but Michael Zeuske, a German scholar who did, explores the Cuban dimensions of Amistad on the basis of newly-discovered documents of Ramon Ferrer, the *Amistad* captain, and others. His book, *Amistad: A Hidden Network of Slavers and Merchants (Marcus Wiener, 2014)*, was recently translated into English. Among other findings in it was that the *Amistad* was used as a slave ship for a transatlantic voyage before her use as a cargo ship along the coast of Cuba.
- The Amistad Center at Tulane was very useful to Rediker, particularly its archives of the American Missionary Association, the successor organization to the original Amistad Committee.
- Summary comment by Marcus: the capacity and passion for telling the Amistad story is greater in CT than anywhere else.

Discussion

Making an Emotional Connection

- Experiencing the ship is critical when learning the story. Actually sailing on the ship makes an even stronger emotional connection to the story.
- Ask students how they would *feel* to be taken away from their home with no prospect of going back.
- Harness the power of theater to put students into the point of view of the Amistad Africans. Think of the ship and the CT Amistad sites as characters in a play. Theater is powerful because it can make you feel. [NOTE: Brown University commissioned a new play on Amistad.]
- Use the resources of the Freedom Trail, with its longer Freedom Narrative, and the Higher Order Thinking Schools, with their integrative approach to education.
- Tammy Denease does a first person impression of the Amistad African child Margu. Her impression of Margu starts in Africa, goes through the rebellion, the imprisonment in New Haven, the wait in Farmington, and the return to Africa. The hook for students is that there were four children among the Amistad Africans. They identify with them.

An Amistad Database and Source Book

- Build a sophisticated keyword-searchable database for all CT teachers to use, including video, photos, etc. Not hard to do. An Amistad Source Book, highlighting different locations and sources, posing questions. Organized chronologically and thematically.
- The "Exploring Amistad" website, which really was excellent, was constructed by Mystic Seaport. Contact Glenn Gordinier at glenn.gordinier@mysticseaport.org to find out what happened to it.
- An Amistad workbook for teachers has been done (*Lessons for Life*, Amistad America, 2005). It didn't work. "Build it and they will come" doesn't work with teachers. Have to build deep engagement with the Amistad story incrementally. Build it from below via a contest for teachers.
- Instead of carrying it all on adult shoulders, let the kids help build it. Kids crave authentic audiences for their work. It's a powerful motivator for them to know the public is going to be viewing their work.
- Harness the power of using digital media to enable young people to discover the story, at the same time as they are studying the emergence of the American identity, and starting to explore and discover their own identity. Do an annual contest for the best student-produced video, with a cash prize and lots of recognition for the winners and the runners up.

- Do a speech contest focused on Amistad. Prize doesn't have to be big...e.g., \$20 would be enough. Think about it: any revolution that is non-violent is about dialog. Speech can be *an act* of democracy. To encourage speech is to encourage students to be actors in making democracy.
- 8th graders love inquiry and are passionate about this story. They can generate their own questions. Just give them a database of original sources. E.g., runawayct.org is a Wesleyan student-generated database of runaway slave ads in CT. Reveals the continuity of resistance to slavery.
- Marcus built a companion website to his movie, ghostsofAmistad.com, which enables deeper exploration of some of the issues raised by the documentary. Will sell movie to CT teachers for \$99, a 2/3 discount off the list price of \$299.
- Engage students and their families through GPS mobile apps. E.g., the Civil War Trust has a mobile-accessible database of civil war letters, where users can choose which letters to put up on their mobile device, self-curating a wealth of material.
- At the National Archives, visitors' keywords are incorporated into the database interactively. In other words, a database that "learns" from its users.

Engage the CT Amistad Sites

- A person needs to be somewhere where they can see and feel and hear the story.
- Engage curators, not just teachers.
- One day a year, make all of the Amistad sites and objects accessible: meaning that they are all open and staffed.
- Create QR codes for the sites/objects to make them mobile phone accessible.
- The new Connecticut Elementary and Secondary Social Studies Frameworks suggest that local history be used as a lens to understand and interpret national and international stories. Sites need to get ready for an increase in demand by schools.
- We should do a bus tour of the ship and the sites for teachers as part of a 3-4 day Teachers Institute.
- Rob Forbes did something like that in 2005 with NEH funding when he was at the Gilder Lehrman Center at Yale.
- The CT Amistad sites include more than the Custom House, the New Haven Museum, the Old State House and Farmington. For example:

- The American School for the Deaf is part of the story. The founder of ASD was one of the first to try to communicate with the Amistad Africans (through sign). The Deaf understand what it's like to communicate through an interpreter. Sarah Porter, one of the Farmington Abolitionists, had a brother who was deaf. Margru learned sign.
 - Faith Church congregation in Hartford are the descendants of Rev. Pennington's congregation, a black church that took a leading role in raising funds for the defense and return of the Amistad Africans. [NOTE: Pennington's Bible will be displayed at new Smithsonian Museum of African American History.]
 - A lot of organizations in CT are interested in telling the story of northern slavery, including the Hempstead Houses.
 - The Prudence Crandall House and School: Judge Judson in the CT Amistad trials was the prosecutor/persecutor of Crandall. How did he change his point of view in less than 10 years? Did he really, or was he just an opportunist who caught the wind shift in public sentiment?
 - Stowe House. There is a direct line of narrative from Crandall to Amistad to Stowe.
 - The Venture Smith story and sites.
- Part of the power of the Amistad story is contemporaneous commentary from ordinary people. Remember that we have many objects, documents and images, not just sites.

Engage the Larger Story of the Place around Each Amistad Site

- Connect the Amistad experience to the experience of other historic sites and stories in the same location, e.g. what they are trying to do with the Thames River Heritage Park, connecting historic sites in New London and Groton into an integrated visitor/student experience. In other words, the Amistad story can be extended back and forward in time as part of a larger Freedom narrative, as well as outward in space as part of a larger local history.

Teacher and Student Engagement from Below

- Need to develop incrementally, from below. Creep, crawl, walk, run. Could start with just five teachers and curators taking a road trip together in a van to the ship and the sites, and build from there, two or three schools at a time.
- Freedom Trail Committee is partnering with the Higher Order Thinking Schools to reintroduce the Freedom Trail and the Amistad story to the K-12 schools through art. Will involve 8 schools (four HOTS and four non-HOTS) in four places, including New London, New Haven, Hartford and a fourth TBD. Will start with teacher training at the HOTS Summer Institute this July. Pilot programming to start this fall.
- The *bottom* in bottom-up programming is students. Igniting kids' passion will force the school's hand. Students need to be able to connect and co-create *across* schools. Students need to understand how people construct history; how history is made.
- From Jaye Bailey, Chief of Staff at Southern CT State College: SCSU has a focus on social justice as an explicit part of its mission. It is the largest teacher trainer in CT. SCSU

wants and needs to be part of the Amistad story, in a holistic way. There is the story itself, and the story as a vehicle, a gem that could be embedded in a number of disciplines. In other words, the Amistad story is not just relevant to social studies, but also to teacher training in general, and to maritime studies, media studies, tourism studies, etc.

Making the Amistad Story Accessible

- How do we create different entry points to the story of various depths for different audiences? Answer: Focus on key messages appropriate to the context.
- Think about NPR’s Bird Note as metaphor for the kind of first experience of the Amistad story that we need to create. Provide a taste...use two provocative Amistad-related objects, and ask the question, what do these have in common?

Next Steps

- 25 activists can make it happen. We have that right here in this room.
- Group agreed to meet monthly at different Amistad site each time. **Next meeting will be at the New Haven Museum from 4:00 to 5:30 on Tuesday, June 9th.**

Attendees/Invitees to May 5th Brainstorming Session
(*Freedom Trail Committee in Italics*)

Stephen	Armstrong	Stephen.Armstrong@ct.gov	ss coordinator
Jaye	Bailey	BaileyJ10@southernct.edu	chief of staff
Kip	Bergstrom	kip.bergstrom@ct.gov	Amistad project mgr
Jody	Blankenship	jody_blankenship@chs.org	executive director
Lonnie	Braxton	espritLB@aol.com	prosecutor
<i>Deborah</i>	<i>Calhoun</i>	deborahcalhoun@sbcglobal.net	
Sandra	Clark	SANDRA.CLARK@new-haven.k12.ct.us	uss coordinator
Brian	Cofrancesco	Brian.Cofrancesco@cga.ct.gov	head of education
LaToya	Cowan	LCowan@newhavenct.gov	project manager
Chris	Cox	chriscox45@sbcglobal.net	fundraiser/educator
<i>Cecelia</i>	<i>Darosa</i>	cdarosa760@yahoo.com	
Tammy	Denease	tdcr35@yahoo.com	teacher / presenter
Amy	Durbin	adurbin@newhavenmuseum.org	education director
Peter	Emanuel	pemanuel@williamsschool.org	teacher
Kate	Fioravanti	FioravantiK@newlondon.org	arts coordinator
Baylee	Flynn	FlynnB@newlondon.org	ss teacher
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<i>Deborah</i>	<i>Gaston</i>	Deborah.Gaston@ct.gov	secretary
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Karen	King	karen.king@yale.edu	community affairs associa
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Kathleen	Maher	kmaher@barnum-museum.org	exective director
<i>Alfred</i>	<i>Marder</i>	amistad.nai@rcn.com	chairman
Yvonne	McGregor	YvonnePMcGregor@aol.com	historian
Len	Miller	Impartners@sbcglobal.net	CPA/non-profit expert
Frank	Mitchell	FMitchell@AmistadCenter.org	curator
Jean	Murphy	jeanandick@comcast.net	teacher/trustee
Barb	Nagy	barb.nagy@outlook.com	executive director
<i>Alfred</i>	<i>Naracisse</i>	alfrednaracisse@att.net	chairman
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Dale	Plummer	cityhistorian@norwichct.org	historian
Marcus	Rediker	marcusrediker@yahoo.com	historian, author
Manny	Rivera	RiveraM@newlondon.org	superintendent
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Margaret	Tockarszewsky	MAT@newhavenmuseum.org	executive director
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Derron	Wood	derronmwood@yahoo.com	artistict director
Walt	Woodward	Walter.woodward@uconn.edu	_state historian

Discovering Amistad Roundtable 2: How We Are Telling the Story Now

New Haven Museum

Tuesday, June 9, 2015

4:00 to 5:30 pm

This convening consisted of short presentations by the four main CT Amistad sites (Old State House, New London Custom House, Farmington Historical Society and New Haven Museum) on their current programming for school groups and for the general public. Tammy Denease, who does a first person impression of the Amistad African girl Margu, also presented on her work. [Note: Tammy will be doing her impression of Margu at the Sturbridge Village Juneteenth celebration on Friday, June 19 @ 11:00, 1:00pm and 2:30pm.] The presenters brought short descriptions of their programs, which are attached. The presentations were followed by a group discussion by the 21 attendees (see attached list) of current and future Amistad programming.

At the end of the meeting, the group decided to keep meeting monthly during the summer, with the next meeting in July at the Old State House in Hartford, followed by a meeting at a site TBD in Farmington. For the July meeting in Hartford, all organizations or individuals with Amistad collections will bring images of their top 10 Amistad primary source materials, which could include visuals or documents in addition to physical objects. This will serve as the beginning of an inventory of primary source materials, which students might use in inquiry-based projects to discover the Amistad story. The meeting in August in Farmington will focus on what is currently happening, and what could be happening, *in the classroom* before and after a visit to a site to enhance and extend the experience at the site. Times and dates for these next two meetings will be sent once set.

Highlights from the Presentations on June 9th of Current Programming:

- The four sites are collectively serving a few hundred students per year and perhaps as many as 20,000 public visitors.
- The student experience varies from a PowerPoint presentation and tour, to re-enactment of the court case, to inquiry-based projects using primary source materials. The student experience may or may not be preceded by work in the classroom, but the time at the site for students is more intense than that for the typical public visitor, which might consist of nothing more than, for example, a quick look at the Jocelyn painting of Cinque (in the case of the New Haven Museum).
- Each of the sites attempts to tell the entire Amistad story including background on the Mende, details of the Middle Passage (including enabling the students to get a physical sense of the cramped quarters), the revolt on the *Amistad*, the trials, the wait in Farmington, and the return.
- Each site also goes deeper on an aspect of the story, or a theme, based on what happened at their site, the objects in their collection, or their larger mission:

- The Old State House has focused up until now on a re-enactment of the trials, as the first trials took place in its authentically restored courtroom. But they have found that the trails can be complicated to explain and boring for students to experience. They are developing a new school program focused on civic skills and action, reflecting the larger civic-focused mission of the OSH and the concept of agency that is at the heart of the Amistad story.
- The Custom House highlights the role of the New London Abolitionist Dwight Janes, who served as the Paul Revere of the Amistad story, alerting the Connecticut and New York Abolitionist network that the Amistad Africans were captured in Africa and traded illegally.
- The Farmington Historical Society notes that the Abolitionists used the Amistad Africans for their own purposes in mobilizing the Abolitionist Movement. They ask the question: “Whose story is this?”
- The New Haven Museum, in its program that enables students to do inquiry-based projects with primary source materials, asks the question: “What is true and what is not true?”

Highlights of the Group Discussion:

- Kathy Maher, the Executive Director of the Barnum Museum in Bridgeport spoke about the complex restoration of the museum that has been under way since the museum took a direct hit from a tornado in 2010. She is using this tragedy as an opportunity to reinvent the museum and to reintroduce Barnum to the world as the pioneering entertainer, entrepreneur, developer and politician that he was, including a significant role in popularizing the cause of the Amistad Africans. Barnum was an emancipationist, but not an Abolitionist...verb versus noun. Abolitionists were aligned with a different political party and religion than Barnum’s. Barnum purchased the wax figures of the Amistad Africans that were cast from life by Sidney Moulthrop and exhibited by Moulthrop throughout the country. It is not clear whether they were displayed by Barnum in a recreation of the rebellion on the *Amistad* at his famous and groundbreaking American Museum in NYC and what might have happened to them. This was part of the spectacle quality of the Amistad Incident that made it a social phenomenon. Public sentiment identified with the captives, rather than with their Spanish oppressors. This in turn influenced the judges in the case. The American Museum was burned in 1865 in a suspected arson by southern sympathizers.
- Al Marder spoke about the role of the Amistad Committee in telling the Amistad story, since the Committee founding in 1988, a year in advance of the 150th anniversary of the Amistad Rebellion. He noted that the Abolitionists of the original Amistad Committee were in danger for their lives, and that in 1839 slavery was deeply embedded in the state’s and the nation’s economy and culture. He suggested that we need to tie the past to the present: The Amistad story should serve as the inspiration for action to confront present day racism and social injustice. Noted the difficulty of bringing this story to the schools; that it needs to be embedded into text books and the curriculum. The Amistad Committee has produced a 33-minute video, “All We Want Is Make Us Free,” that can be

used to address some of the falsification of the Amistad story in the Spielberg movie. Its length is intended to make it easy to fit into a typical classroom period, including time for Q&A.

- Chris Cox, who helped to raise the private funds for the construction of the *Amistad*, when he was Director of Development at Mystic Seaport, and who raised the initial funds for the Amistad Center for Art and Culture when he was Director of Development at the Wadsworth Athenaeum, challenged the sites to collectively raise their sights in terms of the scope and quality of our collective effort in telling the story. It is easier to raise a million dollars to support a superb telling of the story than it is to raise a few thousand dollars to support a more modest telling of the story. This is a big story that needs to be told in a way that is a transformative experience for students and the public.
- Yvonne McGregor of Faith Congregational Church in Hartford, the descendants of Rev. James Pennington's congregation, who played a significant role in raising funds for the defense and return of the Amistad Africans, noted that they have been celebrating every March the date of the Supreme Court Decision which freed the Amistad Africans. March 2016 will be the 175th anniversary of the decision. It could be the formal start of a "Year of the Amistad" or a "Festival of the Year 1841" running through the 175th anniversary of the Amistad Africans leaving NYC on the *Gentleman* in November to their ultimate landing in Sierra Leone seven weeks later. This would be the inaugural year of the new organization that will operate the *Amistad*, for which these 175th commemorations could serve as bookends.
- Leslie Johnson, who will be running the Higher Order Thinking Schools Freedom Trail Pilot, spoke about that program, which is a partnership among the CT Office of the Arts, the State Historic Preservation Office and the Amistad Committee. It will launch with a 12-hour professional development program for eight teams of middle school teachers, run as a track in the HOTS Summer Institute in Hartford this July. The concept of the pilot is to use art and arts integration to bring the Freedom Trail to life for the K-12 schools, with the Amistad story as the core narrative. [Note we are trying to time the July meeting of our Discovering Amistad Roundtable 3 at the OSH so that the HOTS Freedom Trail Pilot teams can attend, as the presentation by the sites on their top 10 Amistad primary source materials would be invaluable to them.]

List of Attendees:

Kip Bergstrom
Kathy Maher
Gail Williams
Joanne Johnson
Susan Tamulevich
Brian Cofrancesco
Sally Whipple
Yvonne McGregor
Amy Durbin
Carl Johnson
Margaret Anne Tokarshewsky
Sandra Clark
Frank Mitchell
Latoya Cowan
Steve Fontana
Leslie Johnson
Chris Cox
Clinton Robinson
Al Marder
Tammy Denease
Robert Wolff



The Amistad at Connecticut's Old State House

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Our connection to the Amistad

Connecticut's Old State House – particularly the Courtroom and Senate Chamber – was the venue for the opening hearings of the Amistad trial in September and November of 1839. The September 17-23 hearings included: the testimony of Ruiz, Montes and Meade; the testimony of Bau about the three little girls; and Roger S. Baldwin's two and a half hour speech defending the Africans and arguing against Gedney's salvage claims. It was also in our building that judges Andrew Judson (U.S. District Court) and Smith Thompson (Federal Circuit Court) dropped the piracy and murder charges, leaving claims of property as the central issue to the trial. The trial resumed in November, however due to interpreter James Covey's sickness, the hearing was postponed to January 1840 at New Haven.

School Programs

One of our signature school programs is *Freedom Once Taken: The Amistad Story*. Students make a personal connection with the story as they re-enact the events of the trial from Hartford to New Haven to the U.S. Supreme Court, playing the key characters involved in the case in the historic Courtroom where the trial began in the fall of 1839. Students consider the reality of the Atlantic slave trade, discover the fate of those involved in this ground-breaking trial, and decide if justice really was served.

Our team is developing a new school program, *Choosing to Participate*, which will introduce students to the civic actions and skills of historic characters relevant to our site. We are crafting a program around the Amistad which will focus on the backstory of the captives, the role of agency in their story, an analysis of primary source documents related to the trial, and a discussion of the tools of protest, petition, letter writing, and speaking out that the captives and others employed. Marcus Rediker's focus on the Poro Society opens the door to the exploration of civic skills and how people develop and apply them to effect change. There will no doubt be opportunities to tie our work to the Secretary of the State's efforts to research and improve Civic Health in CT.

Public Programs

We have hosted two *Conversations at Noon* panel discussions around the Amistad. The first

program, *Remembering the Amistad*, was presented in February 2010 and featured CCSU Professor of History Robert Wolff and Attorney Wesley Horton discussing the Amistad and its connection to more recent U.S. Supreme Court cases. The second program, *The Hidden History of the Amistad Rebellion and Trial*, featured author Marcus Rediker, actress Tammy Denease, and Professor Robert Wolff and was presented in August 2013. Both programs are available for on-demand viewing via the Connecticut Network (<http://ct-n.com/ondemand.asp>) and our YouTube page (www.youtube.com/CTOldStateHouse)

Exhibits

We currently have “*A Great Storm Swept Over Us*”: *The Story of the Amistad* on exhibit in our Court Room, thanks to loans from the Amistad Center for Art & Culture and the Connecticut Historical Society. We are open to hosting more temporary exhibitions with items loaned by other museums.

Contact

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860-522-6766 ext. 17

Brian Cofrancesco, Head of Education
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We look forward to further exploring our connections to the Amistad story and collaborating with you!

New London Maritime Society – Custom House Maritime Museum

150 Bank Street, New London, CT 06320 - 860-447-2501 - nlmaritimesociety.org

In 1839, New London and its U.S. Custom House, now the Custom House Maritime Museum, played a small but significant role in the abolition of slavery in the United States--in particular, in the story of the *Amistad*.



The original *La Amistad* was a Cuban schooner that sailed from Havana in 1839 carrying 52 enslaved Africans including four children. Onboard the ship, the captives staged a successful revolt, took over the ship, and then sailed up the US coast. In late August, *La Amistad* was intercepted by the American Navy and brought into the US Custom House at New London, CT, where the *Amistad* freedom fighters caught the attention of a local abolitionist. That revolt and the subsequent events gave rise to the famous U.S. Supreme Court case – the first such case to set African captives free.

It was in New London where Dwight P. Janes, a local grocer and abolitionist took that first important step towards setting the captives free writing *twice* to abolitionist leaders to prompt them to take up the freedom-fighters' cause. New London is the only American port to which the original *La Amistad* ever sailed. The ship stayed moored at NL's Lawrence Pier throughout the trial, and it was at New London's U.S. Custom House where, ultimately, the ship & its cargo were auctioned at the conclusion of the trial.

For three decades, the *Amistad* story has been one the museum tells to visitors daily. Historian and founder of the New London Maritime Society, Lucile Showalter, taught about the *Amistad* incident long before the story became widely known, and years before the movie was made. From its opening in 1983, the Custom House Maritime has presented an *Amistad* exhibition. In the 1990s, the museum enhanced its exhibition with materials from Mystic Seaport. In 2010, we inherited the award-winning exhibition created by the CT Historical Society, *Amistad: A True Story of Freedom*; that exhibition is still on view, but has been enhanced and currently is being slightly redesigned (following a May 2015 visit/critique by historian Marcus Rediker).

In March, 2010, we brought a portion of that exhibition to United Nations Headquarters in NYC upon the 202nd anniversary of the abolition of the Transatlantic Slave Trade.

Annually, the freedom schooner *Amistad* has visited New London, usually for just a few days. Since 2008, the Custom House has hosted three significant reception events with the ship; the first was upon the *Amistad*'s return to the US from sailing to the UK and Sierra Leone (2008), the second was on the ship's return to the US from Havana, Cuba (2010), the third was last year - a commemoration of the 175th anniversary of the ship being brought into New London harbor (2014). The City of New London, with the Custom House, presented a Welcome event on May 1 of this year and is hosting the ship through Oct.

Currently at the Custom House, *Amistad: A True Story of Freedom* is the museum's main, permanent exhibition. We host from two to four school groups to see the exhibition each week, in addition to normal museum visitors. Visitors may take home a reprint of a September 1839 newspaper article describing the Amistad story, a biography of abolitionist Dwight P. Janes, and as of last week we have a new hand-out of the story for young people. We have several Amistad-related student projects including creating a wood model *Amistad* (created by the Eli Whitney Museum).

This summer, school visits combine the museum's Amistad exhibition with a chance to board the *Amistad* ship, which is moored on New London's Custom House Pier about two blocks from the museum. In early May, we brought in leading Amistad scholar Marcus Rediker to refresh our telling of the story and to present his film about researching in Africa. Every weekend, New London volunteers staff the ship to keep it open to visitors on Saturdays & on festival days across the summer.

NLMS is part of the NPS Underground Railroad Network to Freedom and the CT Freedom Trail. Last year, we presented Gilder Lehrman's *Created Equal* film series. We partner with a number a groups in town to teach about freedom issues, Public Library of New London, Hepmsted Houses, and Provenance Center, among them.

Farmington Historical Society (FHS) Amistad Tour

The FHS walking tour of Amistad sites begins with an introduction at the historic site of First Church of Christ 1652 – visitors can sit where Amistad Africans sat!

Introduction in church includes hands-on artifacts of Mende mask & info about *Sande* Secret Society and foot warmer used at First Church of Christ. Presenter wears 1841 gown, day cap.

2 PowerPoint presentations are available. Primary source visuals and illustrations by Kim A. Silva plus written description tell the story. The introductory PP covers unique Amistad welcome to & departure from Farmington, Prudence Crandall & Amistad Judge Judson ties, Rev. James W. C. Pennington, Slavery in Africa vs. slavery in America, Middle Passage.

PowerPoint shows Barber's picture of enslaved people chained and presenters use yardstick to simulate the condition. Presenters or visitors sit underneath yardsticks to get a feel for the conditions of the Middle Passage

Amistad mutiny how & why it succeeded, Mende cultural values – *Porro* Secret Society collaboration, Mende 'unusual hand gestures' vs. American Sign Language signs, Search for interpreters and involvement of American School for the Deaf (ASD) T. H. Gallaudet & Laurent Clerc, Education of Amistad Africans in New Haven, Farmington abolitionists and homes not included on walking tour, present day ties between Farmington and Sierra Leone.



Walking tour by docents continues with more history details as visitors see the Academy building, visitors walk by S. Deming's home, store, T. Cowles' home, site of Fanny & Alanson Freeman's boarding house, Rev. Noah Porter home, A.F. Williams' farm & dormitory built for the men & Riverside cemetery grave sites of Amistad Abolitionists and Amistad African, Foo-ne who drowned in the canal basin in Farmington.

FHS hosts monthly tours from May to October (remaining 2015 dates: June 20, July 25, Aug 29, Sept 19, Oct 24) as well as field trips by schools & tourist groups. Call 860-678-1645 for more information.

Kim A. Silva has done presentations of the ASD/ Amistad Story at the State Library, Faith Congregational Church, Barney Library, Connecticut Association of the Deaf (CAD), New London Custom House etc.



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Discovering History Grades K-7

60-75 minutes

Discovering History programs include interactive gallery explorations and hands-on learning activities. Learn about the people, places and events of historic New Haven. Workshops are designed for individual classes.

Growing Up in the 1700s Grades K-2

What did New Haven look like in the 1700s? What did people wear? What did children do for fun? Students discover the answers in the galleries and try their hands at some colonial activities.



New Haven's First Settlers Grades 3 & 4

Who were the first settlers of New Haven? Why did they come here? What was life like in early New Haven? Students investigate objects, study maps and explore galleries to piece together the past.

New Haven & The Sea Grades 4-5

Imagine going to sea on a sailing ship. What would you bring? What would your life be like? "Meet" some New Haven sea captains and their ships and discover what every sailor needs on a long voyage. Students use maps, reproduction artifacts and primary documents to discover New Haven's role in the maritime trades.

Colonial New Haven Grades 5 & 6

What did New Haven look like in the 1700s? Who lived here and what were their occupations? Using maps, artifacts and primary documents, students discover the people, places and activities that were part of life in colonial New Haven.

New Haven During the Revolution Grades 5-7

Students explore the role that their own town played in the Revolution. Hear the story of America's most famous traitor, learn about the raid of New Haven by the British in 1779, and peer into the lives of ordinary people and see why they chose either the Patriot or the Loyalist cause.

The Amistad Mock Trial Grades 5-7

Who were the people on the Amistad? Why did they come to New Haven? The Amistad case comes alive as students explore the gallery and debate the issues of the New Haven District Court case.

Primary Source Workshops Grades 7-12

90 minutes

These workshops teach students how to use primary sources and material culture to study the past. Students gain research skills as they uncover details of daily life and discuss the issues faced by New Haveners from three centuries.

Past Acquaintances

Choose to focus on a specific time period or study change over time by exploring the lives of New Haven residents from three centuries. Students use letters, diaries, town records and other documents as well as historic artifacts to research men and women from New Haven's past.

The Amistad Incident

The Amistad Incident reflects the many issues facing free and enslaved African-Americans in the early 1800s. Using historic artifacts and newspapers, students explore the Amistad and other events both local and national to increase their understanding of the era.



Industry & Commerce in New Haven

New Haven's history is filled with examples of successful industries and corporations. Students use a variety of business records to explore examples of this rich heritage and discover what kinds of companies developed here.

Tammy Denease/Margu
Visit www.historicalfirsts.org
Twitter/HistoricalFirst
(860) 299-6090



One of four children held captive on the schooner Amistad, Margu would miss the rite of passage (Sande Society) into adulthood in her native Mendeland (now Sierre Leone).

After gaining freedom through a victory in the United States legal system, Margu would go on to become the first African to graduate from college in America (Oberlin College, Ohio). Life in a strange country causes Margu to become westernized. Share with Tammy this poignant voyage from childhood denial to adult autonomy.

An accomplished Performing Artist/Storyteller/Actor Tammy Denease specializes in bringing to life the lives of very important, yet "Hidden" women in history. Among her favorites are Bessie Coleman (first internationally licensed pilot in the world), Elizabeth Keckly (former enslaved woman who worked at Lincoln's White House), Margu (Amistad captive), Elizabeth "MumBet" Freeman – one minute a free woman and Belinda Royall-Compelled to Servitude.

Tammy Denease performs in theaters, museums, historical sites and schools.

Discovering Amistad Roundtable 3: Primary Sources

Connecticut Old State House, Hartford

Thursday, July 16th

11:45 – 1:15

This roundtable focused on primary sources for discovering the Amistad story, including places, objects, images and documents. Each of the sites brought a PowerPoint of their primary sources, summarized in the list below. These PowerPoints are being consolidated into a common format, along with additional primary sources from the collections of the Connecticut Historical Society. This consolidated PowerPoint will then need to be converted to a digital database.

Places

New London

Custom House and its pier

Hartford

Old State House, especially the Courtroom

Site of the original American School for the Deaf on Asylum Hill

Site of the original Faith Tabernacle Church (Pennington's church) in Hartford

Farmington Village

First Congregational Church

Abolitionist houses (both the ones where the girls stayed and the others)

Deming store where the men initially stayed on the second floor

A. F Williams dormitory where the men stayed

Cemetery where Foone is buried and the turning basin on the Farmington Canal where he drowned

New Haven

Amistad Monument and NH jail site

NH Green where the captives exercised and did their acrobatics

Abolitionist churches on the NH Green, First Church and United Church

Grove Street Cemetery where several Amistad Africans are buried

Objects

The *Amistad*

The Amistad Monument

Keys to New Haven Jail, 1830's

Roger Sherman Baldwin's law office sign, 1830's

Butter mold carved by Cinque while in Farmington, 1840

Canteen carved from gourd or coconut, with ebony plug, reportedly from the captain's cabin of the *Amistad*, 1830's

Images

Jocelyn painting of Cinque, 1840

John Warner Barber, *History of the Amistad Captives*, 1840 (His silhouette profiles were based on the facial masks of wax created by New Haven's Sidney Moulthrop)

Studies for Woodruff murals, 1941

Painting of the *Amistad* off of Long Island, 1839

Townsend portraits of Amistad Africans, 1839-1840

Hand colored lithograph of Singbeh, 1840

Documents

Charlotte Cowles letters, 1841

Judge Judson's notes of the inquest aboard the *Washington*, 1839

Court documents from the Amistad trials, including dispositions of some key players, 1839-1840

Kitchen task list for the Amistad African's in Farmington, 1841

John Warner Barber, *History of the Amistad Captives*, 1840

Letter from John Quincy Adams to Lewis Tappan, November 9, 1841

Letter from Kale to Miss Chamberlain, 1841

Handwritten list of kitchen chores assigned to Mende during their stay in Farmington, 1841

Letter from Cinque, Kinna and Kale, representing the "Mendi People," to John Quincy Adams, 1841

Copies of Amistad letters from Tulane University's Amistad Research Center

Letter to editor by Samuel Deming with poem by Lydia Sigourney, 1841

Attendees:

Discovering Amistad Roundtable 4: Towards an Amistad Curriculum

First Congregational Church of Farmington

Tuesday, August 11, 2015

4:00-5:30

Highlights:

Presentation by Steve Armstrong, Social Studies Coordinator, CT Department of Education

- Steve Armstrong presented on the new Elementary and Secondary Social Studies Frameworks, and on the professional development sessions with social studies teachers that he is conducting this summer.
- Focus is inquiry: asking compelling questions and enabling students to research and discover the answers, working with documents and other primary sources.
- The Frameworks suggest the teaching of: local and CT history in grade 3; American history from early settlement to the Revolution in grade 5; American history from the Revolution to post-Civil War westward expansion in grade 8; and American History from the Gilded Age to the present in high school.
- Previously, the teaching of American history was repetitive/duplicative, with the result that high school American history struggled to even get to Vietnam.
- Kids are missing a sense of place, a realization that something important happened in their town. The Frameworks encourage the use of local places and local stories as lenses into larger national narratives, i. e., local and CT history should be woven into American history in grades 5, 8 and high school, beyond the initial introduction in grade 3.
- For the Amistad story, the most potent connection is to grade 8.
- Steve and his social studies teachers have been making forays into “Museum World” this summer at his professional development workshops with social studies teachers on the Frameworks, with Liz Shapiro of the CT League of History Organizations as their able guide. Inquiry is the link between teachers and curators. [Kip’s notes from the August professional development workshop on the frameworks are attached.]
- On October 27th, there will be a CT Conference for Social Studies at the Crown Plaza in Cromwell. Any museum can exhibit for free. We should use it as an opportunity to showcase the Amistad story and its sites.

Discussion

- Need to convene a group of people to reinvent *The Amistad Experience*, on the ship, at the sites, in the classroom...taking it from good to great.
 - Is the focus students or teachers? Answer: both, with teachers as the high leverage intervention point, through professional development on the experience.

- Need a lot of different skill sets to develop the experience: history & arts, teachers & curators, young & old.
- Start with a focus group of teachers to assess their needs/interest/constraints before we develop the package. Steve will help us organize it.
- How much time do we have to engage the attention span of 8th graders?
 - 8th graders are actually capable of understanding nuances, grey areas.
- Middle school classes can be very big. How to manage the logistics?
- Let's say that in 12 months we have developed a compelling package of projects and tools to help teachers and students discover the Amistad story. What's the best way to reach a lot of teachers?
 - We could have a day at Steve's professional development sessions on the Frameworks next summer.
- Some cringe when they hear the word curriculum, as it seems too structured, too top down. How about:
 - A tool belt
 - A resource banquet
 - A website of curriculum modules...do it all or pick and choose
- In our passion to take the Amistad Experience from "good to great" we forget that this story and this experience is exciting for the kids even at a shallower level. We are too used to hearing our interpretation of the story. They are hearing it for the first time.
- Need to use social media to hook today's kids.
 - The Newseum in Washington D.C. had kids tweet about the Civil War. Really forces them to distill things to what's important.
 - Could simulate the social phenomenon that was the contemporaneous experience of the Amistad incident by spectators...e.g., have kids in the Courtroom at the Old State House tweet to other kids looking through the windows about what is happening inside.
- Per Robert Wolff: Most spectators at the time were not sympathetic to the Amistad Africans. The view was more sectionalist than sympathetic. They hated Martin Van Buren and how he was in the pocket of the Southern slaveholders...the operative word in that sentence being "Southern" not "slaveholder." Part of what made the plight of the Amistad Africans more acceptable to many Northerners, including Judge Judson, was that they wanted to go back to Africa. Many Northerners, like Judson, were Colonizationists: they felt that all blacks, free and enslaved, should be sent back to Africa, that it was unacceptable for whites and blacks to live together in America. That was probably the majority view in CT at the time. We really need to understand the grey areas in CT's history.

- Use students and teachers to help develop content for the Amistad story...each student's documented discoveries can be inspiration for the next student. Our only limit is the energy and imagination of the students, which is boundless.
- Per Angela Kaiser, some teachers, such as Wendy Nelson Kauffman at a CREC magnet school, are linking historical study of slavery to present day slavery/human trafficking.
- The fourth dimension of the "Inquiry Arc" is taking informed action. If we do this right, the Amistad story should inspire informed action. In this story of agency, students will discover their own agency.
- Use a convening of the CT Council for Social Studies (an association of CT social studies teachers) to kick off the development of the Amistad Experience?

Tour of the Church

- After the Roundtable, the group toured the meetinghouse of First Congregational Church, the same one that was present in 1841, when the Amistad Africans spent six months in Farmington, as they were raising the funds for their return to Sierra Leone. Noah Porter, the minister of First Congregational Church at the time, welcomed the Amistad Africans to the church by having them sit in the first row of pews, generally reserved for the most important congregants.
- But, not everyone in Farmington was happy about the freed Mende coming to live with them for six months. The Africans were later moved to seats in the balcony. What was the Farmington community like at the time? What did the community think about slavery? And, what did the Amistad Africans think about Farmington?

Attendees:

Kip Bergstrom, Amistad Project Manager, CT Office of Policy and Management
 Anthony Vinci, Intern, CT Old State House
 Gail Williams, Plainville History Center/Nzinga's Daughters
 Tammy Denease, Performing/Teaching Artist, Margu Impersonator
 Amy Durbin, Education Director, New Haven Museum
 Diane Nelson, Amistad Task Force, First Church of Farmington
 Joanne Lawson, President, Farmington Historical Society
 Lisa Johnson, Executive Director, Stanley-Whitman House
 Aileen Novick, Director of Reinterpretation, Hemsted Houses/CT Landmarks
 Robert Wolff, Professor of History, CCSU
 Steve Armstrong, Social Studies Coordinator, CT Department of Education
 Angela Keiser, A4UNESCO

Kip Bergstrom's Notes on CT Social Studies Frameworks Summer Institute

Steve Armstrong and a team of teacher presenters conducted two professional development institutes with CT social studies teachers on the new CT Elementary and Secondary Social Studies Frameworks in the summer of 2015. I sat in on most of the Tuesday and Wednesday sessions of second institute, which was conducted Monday, August 17 through Thursday, August 20, 2015. Below are my key take-aways, with my opinions [in brackets]:

Overview

Connecticut's Elementary and Social Studies Frameworks were adopted in February 2015 and are based on the national "C3" social studies frameworks, named for the three targets of college, career and civic life. Social studies has a particular responsibility for the civic life element. Social studies, as defined by C3, includes history, geography, civics and economics. As a general rule, elementary and secondary social studies teachers are stronger in history, geography and civics than in economics, and have been integrating the former three disciplines better than the latter. That appears to be the case with the new frameworks as well. A major focus of the C3 social studies frameworks, as well as the CT frameworks, is what is called the Inquiry Arc, a progression from the development of compelling questions, ideally by the students themselves, followed by the students researching and discovering answers to the questions using primary sources, then communicating the results in reasoned argument, and ultimately, taking informed action based on the results. The latter typically involves applying a lesson of history to a present day analogue, and is the primary means by which the discipline of civics and the dimension of civic life are brought into the curriculum. C3 and the CT frameworks have been enabled by a revolution in pedagogy and the online availability of primary sources.

[Note: this revolution in pedagogy is in some ways a return to the groundbreaking ideas of American educator John Dewey of the early 20th century, and of his mid-20th century Brazilian disciple, Paulo Freire, who believed, as Jane Thompson put it, "that there is no such thing as a neutral education: education either functions as an instrument to facilitate the integration of generations into the logic of the present system and bring about conformity to it, or it becomes the practice of freedom, the means by which children and adults deal critically with reality and discover how to participate in the transformation of their world." Common Core, C3 and the CT Social Studies Frameworks are focused on the latter concept of education, versus the former. This focus on critical thinking can be very threatening to those who think that the purpose of education is to foster conformity with the status quo.]

As Connecticut is a local control state, with the responsibility for curriculum development resting at the district level versus the state level, the frameworks are in effect just guidelines that districts can choose to adopt or not.

Key Elements of the CT Elementary and Secondary Social Studies Frameworks

- Social studies should be taught K-12.
- U.S. History should be divided across three years:
 - 5TH grade = early settlement to American Revolution.
 - 8th grade = American Revolution to post Civil War westward expansion. [Note: this is where the Amistad story would fit most logically, but it could also be brought into the 9th grade social studies course on World History, which includes a unit on the Trans-Atlantic Slave Trade, and possibly into other grades as noted below.]
 - 11th grade = Gilded Age to the present.
- These are to be taught as discreet, sequential units, versus the past practice of essentially teaching the same U. S. history course three times from early settlement forward, with the result that in the past students received little or no U.S. history of the post-WWII period. This “spiral” approach was meant to ensure absorption of content. In fact, introductory college courses on U.S. history assume no prior content knowledge because most content is not retained, even with, or because of, this spiraling approach. What’s important is to teach the skill of historical thinking, rather than the absorption of specific content knowledge.
- Other topics by grade are as follows:
 - K-1: local community
 - G2: Making a Difference, using local examples [Amistad?]
 - G3: local and state history, first introduction to history [Amistad?]
 - G4: geography skills and maps
 - G6-7: Regional Studies with focus on the present, using geography, economics, government
 - G9: world history, starting in late 1700’s/early 1800’s [Amistad?]
 - Typically also a civics course in high school [Amistad?]
 - Students might also take an AP history course in high school, e.g., on ancient history
- Inquiry should be the emphasized approach to social studies instruction, which teaches the essential skills of historical thinking, while also having the side benefit of being a better means of students retaining content knowledge.
- Local history is introduced in grade 2, and CT history is a focus of grade 3, but local and CT history should be part of teaching U.S. history K-12, using them as lenses through which to view national stories. A consortium of history organizations has been formed to help CT social studies teachers do this (see below).
- The teaching of history should be used to help students understand the present, and take informed action in it.
- Social studies should create a scaffolding of skills from elementary to middle to high, each grade building on skills developed in the grades before it. There is a 17-element articulation of what these skills should be at various grade levels. [Note: Many of the skills would be enhanced through discovery of the Amistad story.]
- CT DoE is creating companion documents to the frameworks to flesh out themes and resources for each level. Will start to go online 9/1/15.
- Details on the Inquiry Arc and two of its key elements—formulating questions and taking informed action—follow.

The Inquiry Arc

- Some of the presenters characterized inquiry as “getting a little messy.”
- At a meta level, it’s putting curriculum development in the hands of the students.
- What is inquiry?
 - Kids asking questions, finding answers.
 - Kids collaboratively looking at sources.
 - Kids can be wrong, need to let them make mistakes.
 - Learning to think/act as a historian or a geographer. Explicitly teaching academic vocabulary.
- The Inquiry Arc (or cycle)
 - Asking questions...”compelling” questions...can be generated by teacher, or better, by students.
 - Evaluating sources.
 - Using evidence to support and communicate positions.
 - Taking informed action.
- Inquiry “cycle” is a better metaphor than inquiry “arc” as inquiry always leads to more questions.
- Read *Make Just One Change* and check out the Right Question Institute. Going from yes/no questions to more open questions, and vice-versa.
- Continuum of inquiry types:
 - Opening activity
 - Primary source analysis
 - Mini-Unit
 - Unit
 - Performance Task
 - Performance-Based Assessment
 - Project-Based Learning
 - Capstone Project
- Continuum based on length of time, degree of difficulty, level of student engagement, and release of responsibility from teacher to students. Also generally a movement across the continuum from collective to individual work.
- Build up the amount of inquiry in a curriculum incrementally. E.g., start by just inserting an inquiry activity into an existing unit.
- Some teachers wonder how they get evaluated on inquiry, if evaluators may have never done it. Answer: If kids are working collaboratively, you’re knocking assessment out of the park.

Formulating Questions

- Sequence: Determine question focus. Produce questions. Improve questions. Categorize questions. Reflect.
- Compelling and supporting questions:
 - Posing questions for students to answer -> Students generate their own questions.

- Attempting to improve students' questions -> students improve their own questions.
- Compelling or essential questions, for which there is no one answer, versus supporting questions, for which there may be an answer.
- Teacher Curriculum Institute has lists of essential questions.
- Compelling/essential questions: they are living things.
- Question formulation technique:
 - Ask as many questions as possible.
 - Do not answer, judge or dismiss any question.
 - Write down every question exactly as stated.
 - Change any statements into questions.
- Reflection throughout.
- Divergent thinking...considering all the possibilities.
- Convergent thinking...getting to 2-3 big ideas.
- Metacognition.
- A really good compelling question weaves its way throughout a unit (or a year).
- Sometimes it makes sense to give students the primary sources first to inspire the questions. What do I know (from looking at these sources)? What don't I know?
- Using Google Text Sets as a means of simultaneous student access to multiple, digital primary sources.
- Use a provocative image to hook students and to inspire them to generate questions, which they then research and present as a lesson. Image should provoke cognitive dissonance/have mystery.
- Look at IDM (Inquiry Design Model) on C3 website.
- Frayer Model

Taking Informed Action

- Taking Informed Action will play out differently by grade level:
 - At the elementary level, it might mean students collectively making classroom rules, or students designing a media presentation of what makes their community special.
 - At the secondary level, students might organize support for a local food drive, or they might speak on a topic at a local board of education meeting.
- Taking Informed Action is the most controversial part of the frameworks. Three state senators wanted it taken out. It won't be a part of every inquiry unit.
- The purpose of "Taking Informed Action" is to create responsible citizens, developing civic skills, such as:
 - Identifying public problems.
 - Deliberating with others on how to define an issue.
 - Taking constructive action.
 - Reflecting on their action.
 - Influencing institutions both large and small.
 - Creating and sustaining groups.

- Voting and serving on juries.
- Following the news and current events.
- CT's civic skills: high on voter participation and contributing \$, low on actually doing things.
- Criteria for Informed Action:
 - Relevant
 - Current
 - Universal and enduring
 - Engaging
 - Impactful
 - Within limits of time, resources and capacity
 - Student-driven
 - Appropriately scaled (classroom, school, town, state, nation, world)
 - Empowering of leadership and agency
 - Sustainable
- Development of civic skills is a progression. You are not asking your students to change the world in one class period.
- Action projects need to be developmentally appropriate, fit grade level.
- Teacher-heavy prep at front end of action will enhance and engage, not deter, students' own action.
- Some parents complain about action if it's controversial. Be careful, but don't avoid controversy, and remember, it's not about you (and your opinions), it's about the students.
- At the same time, teachers need to walk the talk of civic engagement themselves in their own civic lives.
- Ideas/sample activities of informed action:
 - Class rules
 - Letter to the editor
 - Mock trial
 - Debate
 - Run for office
 - Blogging
 - Field trip (especially if students plan it)
 - Social media
 - World cuisine
 - Assessments
 - TED talk or PechaKucha
 - Surveys
 - Community walking tour
 - Tell a story
 - Form a club
 - Fundraiser
 - Awareness campaign

- Interviews
 - Play/performance
 - Time capsule
 - Video production
 - Capstone evening
 - App design
 - Speech
 - Invite elected officials
 - Mock elections
 - Make a pledge
 - Petition
- Always try to videotape Informed Action projects to document their value to the student.

Elementary School Considerations

- Remember that elementary school teachers are generalists. Make the connection to Common Core. They are being measured by their students' reading and math scores.
- At elementary level, they plan lessons by month across language arts, social studies and math to integrate them.
- It's an easy sell to do inquiry at the elementary level.
- Read *Social Studies for the Young Learner* for ideas on primary sources (objects, places, images vs. documents) for elementary and middle schoolers.
- Some elementary schools do social studies every other day, flipping with science.
- Younger kids are naturally curious and ask more questions. As reading and writing skills increase, question asking declines, as does engagement. The focus on inquiry is an attempt to keep question asking and intellectual curiosity alive throughout K-12.

Curriculum Development

- Curriculum is composed of building blocks of "study units."
- Curriculum development should be a living document that is tweaked continuously.
- Curriculum is developed at the district (versus state or school) level **by teams of teachers**.

Content vs. Competency

- Teachers themselves have content gaps.
- The "how" is at least as important as the "what."
- Students have expectations that teachers are supposed to "deliver" content. But once they get used to the inquiry model, they won't accept the "delivery" model.
- How do we release more of the responsibility for development of content to the students? For the teacher: How do I even "plan" this unit?
- "Release": driving the questions the kids create. Theme/topic. Starting question. Supporting questions. The original compelling question.
- Let's brainstorm a day of what this is going to look like. There is still some "direct instruction" involved.
- You're just coaching.

- Digital literacy, but from a valid source.
- If you make a test that a kid can answer just by going to his/her phone, it's useless.

Museums, Historical Societies and Online Resources

- Consortium to help social teachers use local places and stories as lenses to national stories:
 - CT League of History Organizations (focuses on helping local historical organizations to serve their communities better).
 - *CT Explored* magazine (a public history-focused stepping stone to an academic journal).
 - History Day in CT (annual school competition, run by CT Old State House).
 - www.connecticuthistory.org (an online searchable database of CT stories run by CT Humanities).
 - All of the above receive funding from CT Humanities.
- Others links: ctdigitalarchive.org, connecticuthistoryillustrated.org.
- The CT Council for Social Studies, the professional association for CT K-12 social studies teachers, will hold its annual conference on October 27th at the Crowne Plaza in Cromwell. Local history organizations have been invited to attend and exhibit at the conference, To register: ctsocialstudies.org. Sally Whipple of CT OSH and CT Humanities will be one of the keynoters.
- Top five things CLHO can do for teachers (Liz Shapiro is CHLO Executive Director):
 - Resources about CT history online.
 - Will send copies of frameworks on demand.
 - What to ask to make sure that a field trip is effective.
 - Matchmaking of teachers to the right historical society.
 - Person-to-person introductions.
- *CT Explored* magazine (Edited by Elizabeth Norman):
 - Will be 13 years old in May. Issued quarterly. 50 back issues are available. An e version also available. Teacher discounted rate = \$15 per year.
 - Published book on CT African American History: contextual essays plus case studies exploring the long arc of the CT African American experience.
 - Have developed grade-appropriate readings with compelling questions, sources and activities. 8th grade is done. E.g. Ebenezer Bassett and Rebecca Primus...an inquiry about Reconstruction (60 pages). Compelling questions: Is the history of race relations in America a story of progress? Did Congressman Joe Courtney get it right when he challenged the portrayal in the movie *Lincoln* of two CT reps voting against the 13th amendment abolishing slavery? Was CT ahead or behind in race issues?
- Connecticuthistory.org (coordinated by Gregg Mangan at CT Humanities):
 - Started out as an online encyclopedia of CT history. Has become a searchable database of CT stories.
 - Sourced both in-house at CT Humanities, as well as from content partners, universities, freelancers and by culling publications.

- Written for the web: multilayered, concise (350-1,500 words, with one idea per paragraph), frontloaded content in each article, keyword searchable.
 - Organized by town, by topic and by people.
- History Day in CT (Coordinated by Rebecca Tabor-Conover at CT OSH):
 - Student Choice. Student Voice.
 - This year's theme: Exploration and Cultural Exchange.

Discovering Amistad Roundtable 5: Round 2 with Marcus Rediker

Connecticut Old State House, Hartford

Wednesday, September 16th

3:30 – 5:30

Attendees:

Marcus Rediker, Professor of History, University of Pittsburg

Kip Bergstrom, Amistad Project Manager, CT Office of Policy and Management

Jennifer Murrphy, ACES

Tammy Denease, Performing/Teaching Artist, Margu Impersonator

Amy Durbin, Education Director, New Haven Museum

Joanne Lawson, President, Farmington Historical Society

Robert Wolff, Professor of History, CCSU

Sally Whipple, CT Old State House

Chris Cox, fundraiser/educator

Todney Harris, Jepson Magnet

Susan Tamulevich, NL Maritime Society

Karla Lindquist, EDC of New Haven

Kim Silva, Farmington Historical Society

Todd Levine, DECD

Debra Gaston, DECD

Kate Rushin, HOTS freedom Trail Pilot

Leslie Johnson, HOTS Freedom Trail Pilot

Highlights:

Professional Development of Teachers

- ACES Inquiry Research in Social Studies project. Grants for teacher training and curriculum development.
- Teachers don't necessarily know the Amistad story. Is there a need for professional development on the Amistad story itself? And resources for classroom use?
- All of the material presented needs to be based on the best, current scholarship. Teachers need to understand how the story has evolved over time and can guide students in new ways. Can't start with the idea that everyone knows the story.
- The National Endowment for the Humanities funds summer teacher institutes where scholars present to teachers. Stipends for teachers.
- In general, CT teachers do not know local history.
- CT Humanities has launched the *Teach It* website, where teachers can post lesson plans.
- New Haven Museum is doing a one-day teacher institute in partnership with Mount Vernon.

Online Database of Primary Sources

- Teachers are challenged to find local primary sources in a timely manner.
- Online access to primary sources. IMLS is a source of funding. CT Story of Slavery. Chris Cox willing to help raise \$ to build an online accessible database of primary sources for Amistad and the CT Freedom Trail.
- CT League of History Organizations is working to bring primary documents to local sites and schools town by town. There are 130 local sites on the CT Freedom Trail, i.e., one near virtually every school in the state.
- Aggregation of content versus delivery of content.
- Look at Mystic Seaport for Educators. One object: one year of research by a class of students. Invite the folks at Mystic to present to us on what they did.

Focus Group

- Reach out to curriculum writers and research librarians, not just classroom teachers.
- When it comes time to vetting what we're doing or proposing to do, make sure we're showing the full range of stuff. What are the 10 burning questions that teachers have about this story and this material?
- Challenge of getting the right folks to the focus group. Not just Amistad groupies. Use of a combination of in-person focus groups and online survey to collect input.

Theater

- Get the Freetown Players to come to CT and perform their play on Amistad, which played a role in recovering the meaning of Amistad in Sierra Leone. Charlie Haffner, who appears on *Ghosts of Amistad*, wrote the play *Amistad Kata Kata*, which means "Amistad -- Big Explosion."
- Produce site-based plays on Amistad, video the performance, and disseminate via YouTube online.
 - The Rebellion (on the ship/in New London)
 - The Jail (in New Haven)
 - The Trial (in the Courtroom at the OSH)
 - Preparation for Return (in Farmington)
- Tammy Denease is bringing her Margu monologue to a theater in February. Children were not shown in the Spielberg movie. Tammy sometimes has kids write and perform their own monologues. Sometimes she has them do an essay.
- Kate Rushin is an alum of Oberlin. Interested in the Sarah Margu story.

- Look at Charlottesville “Spirit Walks” as an idea for the use of a set of first person impressions at the historical site where the people being presented actually lived.

Other Thoughts

- Do teachers have the ability to make room for the Amistad story in their crowded day?
- Elementary teachers have the least amount of time, but are the best equipped to do interdisciplinary work.
- In the HOTS Summer Institute, started with the larger concept of freedom, engaging it through various arts approaches, then went to the specific of Amistad. Put Amistad in the larger Freedom context and preceded it with a deep emotional engagement.
- Eli Whitney did a kit where kids can build a model of a slave ship, which was used by schools in New London this season. Hands-on creation of the ship reinforces and deepens their hearing of the story.
- Ideas that take a lot of time and money, versus approaches that might be very easy and inexpensive to do. For example, could do a series of regional showings of the Spielberg movie, followed by a “talk back” discussion of how it missed the mark on key elements of the story. Aimed at adults, not just students.
- Telling/discovering this story brings up the topic of race. Need to make people comfortable to discuss it.
- Haitian and Jamaican connections.
- Music of Amistad. The story should have a soundtrack. The exchange of musical influences between West Africa and the Caribbean.
- Could do a whole unit on the visual images/art of Amistad.
- A contest. Submit your best (video, speech, painting, play, etc). Prizes don’t have to be big. Could be as small as free passes to the sites.
- HPACP/CAPP...will be reinstated next year. Source of \$ for things like commissioning an Amistad play, or creating a audio-visual backdrop for Tammy’s monologue of Margu.
- Intrinsic motivation: getting kids to take the story seriously.
- An idea for marking the 175th anniversary of the Amistad Supreme Court decision on March 9th, 2016, which falls in Women’s History Month: focus on the women of Amistad, including Sarah Margu and Charlotte Cowles.

Discovering Amistad Roundtable 6: A Focus Group with Social Studies Teachers

4:30 to 6:00 pm

Wednesday, October 21, 2015

New Haven Museum

Attendees:

Kip Bergstrom, OPM

Amy Durbin, NHM

Tom Thurston, Gilder Lehrman Center at Yale

Mark Patnode, teaching artist, HOTS

Karla Lindquist, EDC of New Haven

Kate O'Mara, 8th grade ss teacher, Haddam-Killingworth M.S.

Richard Gibson, retired h. s. ss teacher, Amistad Committee

Jean Murphy, retired 3rd grade teacher, NLMS

Carolyn Leuze, retired first grade teacher, NLMS

Page McBrier, teaching artist, HOTS

Joanne Lawson, FHS

Corinne Swanson, CHS

Kim Silva, FHS

Susan Tamulevich, NLMS

Beth Milton, ss teacher, Verplanck Elementary

Frank Mitchell, Amistad Center, Wadsworth Athenaeum

Margaret Anne Tockarszewsky, NHM

Sandra Clark, SS Coordinator, NHPS

Kai Perry, Amistad Committee

This Roundtable was structured as a panel discussion among the teachers in response to the questions below, moderated by Kip Bergstrom, with follow up questions and insights from the curators.

How much time they would spend on the Amistad story if it was a conventional curriculum unit, versus an integrative, cross-disciplinary project?

- 1-3 weeks. The more time the better. But tough to fit anything in. Might need to “steal” some time from other units to get to 10 days. If you use primary sources, it takes more time. If you use art to introduce big concepts like freedom, it takes more time.
- There are not enough social studies teachers, especially in at-risk schools.
- While the Amistad story fits most naturally into the 8th grade under the new sequencing of US history in the state ss frameworks, it can also be part of local history in the 3rd grade, which was a focus of field trips to the Custom House and the *Amistad* in NL this summer. The NLPS are introducing the concept of slavery as early as the first grade.
- NH 8th grade teachers all focus on the Amistad story in February and March.
- CHS Amistad outreach has been most popular with 5th graders. Use provocative objects, like a reproduction of a cane knife.

What should be done in the classroom vs on the ship or at the sites?

- Classroom should focus on examining primary sources and close reading, research and discussion.
- Sites = increased research.
- Have kids take pictures of the ship and the sites and then discuss in the classroom.

Should the field trip to the ship/sites be at the beginning as a catalyst, or at the end as a capstone? What are pros and cons of each?

- Could work either way, depending on the learning style of the kids.
- But don't put the cart before the horse. Better that the kids are informed to some degree before they go to the ship or the sites to get the most out of the field trip.
- Kids need to have some concept of slavery, the Middle Passage and the ship before the visit.

If we created an accessible, searchable digital data base of primary sources would they use it for inquiry projects?

- This got mixed reviews. Some said yes, some weren't sure.
- In general, teachers don't have a lot of time to search the net for primary sources, so the more that this can be packaged and streamlined, the better.
- Start with just one object/image/document to look at, deeply and repetitively.
- A black and white copy is no longer the standard for digitized primary sources. Needs to be a color facsimile. For cursive documents, also need a typed transcription.

A list of compelling questions?

- Maybe just one.
- They liked the Rob Forbes' framing of the Amistad story as the heart of a larger American freedom narrative of self-emancipation and the confronting of oppressive power structures.

An intro video or essay?

- The older the group, the longer the intro video can be. 10 min for elementary/middle is probably right. High school could be 40 min.

Role play skits/scenarios? Mock trial?

- Mock trial can be dull. Best to distill some elements of real dialog in skits.
- NLMS has been doing skits with 3rd graders in their two-hour interpretation at the Custom House and the *Amistad* this summer.
- Teachers should get out of the way. Best is for the kids to develop the skits themselves.
- This is a form of taking informed action (in the C3 inquiry arc).

Use of art to make an emotional connection to the larger concept of freedom? Should this be done before or after getting into the specific story?

- Can start with art or start with reading.
- Bridge is always to the writing. Sneak up on the writing.

Ideas for taking informed action? Suggestions about present day analogues to the Amistad story?

- Differentiate themes.
- Figure out how to keep it fresh.

Is what is needed curriculum development, or professional development/coaching? If both, what is the relative importance of each?

- Both.
- Need to start with a tool kit of activities/units, developed using the Inquiry Design Model, and tied to the standards in the ss frameworks.
- But also need to invest in professional development and coaching, otherwise will repeat the experience of *Lessons for Life*, the tool kit developed by Amistad America in 2005 that was never widely adopted by teachers.

Can we create a learning community of teachers and curators who continuously refine a body of activities, lessons and projects?

- May need to do this as part of a whole galaxy of CT stories of freedom and citizenship.
- Teaching freedom.

Appendix 3
The New Tour:
Innovations in Place-Based Storytelling

Notes on “The New Tour: Innovations in Place-Based Storytelling”

The following are notes from a conference entitled *The New Tour: Innovations in Place-Based Storytelling*. The conference was held in Providence on Thursday afternoon, September 24, 2015 and Friday, September 25, 2015, co-sponsored by the John Nicholas Brown Center for Public Humanities & Cultural Heritage, Brown University and the Advanced Applied Analytics Center, Bryant College.

The conference flyer billed it as follows:

Surges in touring and tour-taking have often followed on the heels of technological innovation. Two hundred years ago, mass-produced travel guides like Baedeker emerged in the wake of the industrialization of publishing and innovations in commercial travel, including the expansion of railroads and steam ship lines. By the middle of the last century, advances in air and automobile travel and representations of travel in the mass media girded another surge in touring and tour-taking.

Fifteen years into the 21st century, the emergence and widespread penetration of digital technologies are poised to generate change yet again, allowing tour-takers to plug in, walk and learn. Suddenly, it seems, tours are everywhere.

The number of available digital place-based tours, including both smartphone apps and mobile websites, grows every day as historical societies, libraries, museums, independent artist-designers and entrepreneurs publish tours of historic or cultural sites, public art, “lost” landscapes, entire cities and more, some relying on a mix of geo-location and text, others on multi-media features like archival photographs, video and audio recordings to create a more immersive experience. Meanwhile, the old-fashioned docent- or citizen-led tour is not only still alive and well, but is undergoing its own renaissance, as social activists and educators design tours that stimulate civic and political engagement.

What are the challenges and opportunities associated with designing and implementing place-based tours — and where is this field headed? Join us to hear from the activists, historians, artists and entrepreneurs who are at the forefront of rethinking and redesigning tours for the 21st century.

Panel 1: Designing Tours for Civic Engagement

Denise Pinto, Jane’s Walk

- Inspired by the work of Jane Jacobs
- Proactive (walking and observing vs sitting) and inclusive
- Walk leaders tell their own stories of themselves and their places
- Pinto describes herself as a Digital Urbanist
- Jane’s Walk is now in 189 cities in 36 countries on 6 continents
- A peer-to-peer network of citizen urbanists
- Online and offline
- What’s ordinary to you is extraordinary to other people

- Walking is an indicator action of urban vitality
- Social justice issues emerge on the walks
- Empathy, vulnerability, lived experience, complexity, dialogue in-situ
- Urban literacy (knowledge of ourselves, our communities, our spaces)
- Series of themed walks called “global conversations” where cities share insights with each other, using red and green wooden frames and iPhones to document good and bad conditions
- Janeswalk.org

Therese Kelly, Los Angeles Urban Rangers

- Therese is an architect of public spaces
- Her premise: LA is a city of nature
- A group of volunteers who dress up like National Park Rangers
- Guided hikes
- Integrative tool kit
- Illustrative mapping (in the style of National Park maps)
- Urban foraging, freeway landscaping
- Map of public beaches/public access points in Malibu
- Public Access 101 in Downtown LA: revealing and reclaiming public space
- Permit origami with official permits, issue their own “Back Country Permit”
- Flights of LA public water samples from sources from various parts of CA, served at a “water bar”
- Actively participate in creating the kind of city we want to live in

Holy Ewald, UPP Arts

- Celebrate the history of place through urban water and art
- An Urban Pond Procession
- Stretches the definition of a “tour” as the audience becomes the tour
- Put on costumes, carry puppets
- Music/marching bands
- Kids make presentations of their pre-work at the end of the procession...they are the educators
- A community kickoff to share the annual theme of the procession months in advance
- A series of workshops in schools precede the procession and produce some of the costumes, puppets and banners for it

Panel Discussion

- Common themes: Combining digital and analog; water; civic action
- Whether a single place or multiple places, needs to be place specific
- Point is to notice where we live
- The bandwidth of the organization with the original idea will govern its spread
- Thinking of attendees as participants rather than audience
- In LA, the spaces don’t become public until the people on the walk show up
- For Jane’s Walk, typically the engagement is neighbor to neighbor
- Thinking about the voices that need to be pulled forward to make a more just conversation

- Dressing up—entering into a new identity spurs openness and play
- What makes a story powerful?
 - That it's personal and vulnerable (Jane's Walk)...no veneer, not just glossed over, not just an abstraction
 - Is what sticks...of what they tell and what people bring
 - Oral histories
 - Personal commitments to a bigger issue
 - Visuals make the stories compelling
 - Maps tell a story
 - Sense of humor

Panel 2: Mobile Documentaries

Marc Ruppel, NEH

- 50th anniversary of NEH
- NEH Public History: "We tell stories with humanities"
- Adler Planetarium—digital historical skies
- Some outstanding mobile projects:
 - Mukuratu—indigenous people
 - FT Vancouver Mobile
 - KQUED—Let's Get Lost...New Deal Murals
 - The Ancient Ohio Trail...Ohio Mounds
 - Play the Past—Minnesota Historical Society—the high tech field trip that extends back to the classroom
 - Histories of the National Mall
 - Murder at Beacon Hill
- What is a mobile documentary?
 - Podcasts
 - GIS-enabled media
 - Location specific interaction/tactile engagement
- Narrative storytelling
 - Characters
 - Places
 - Events
- Interactive documentaries (not always mobile)
 - The Hollow Documentary (West Virginia)
 - Fort McMoney
- So what makes a mobile documentary unique?
 - Experiences
 - Tactile sense
 - Spatial contingency/pivot points
- Trends:
 - Multiple fields: film, radio, museums, digital
 - Linear vs non-linear paths (building for advanced content)
 - Widespread movement from archives to stories
 - Curators of sites -> public broadcasters

- Tagging of artifacts vs experience
- A return to sound (e.g., *The Roaring Twenties* by Emily Thomson at USC recreating the city noise of that time; The National Mall, a walkable record where you trigger sound clips as you walk through the Mall; an idea: recreate MLK March on Washington using mobile and sound)
- Feeling
- Interpreting
- The keyhole at the Knights of Malta Gate at the Vatican, people cue up to peek through it to see a restricted perspective of St. Peter's...sometimes it's more productive to look through the keyhole than to open the door

Michael Epstein, Walking Cinema

- Terratives: An evolving narrative form for immersive experience
- Plato was concerned about the emerging new media of handwriting
- Making mobile more connected
- A grad school idea: film and place at the same time...tested and failed
- Privacy, place and chronology...isolation of cinema
- Murder at Beacon Hill, based on the book "Dead Certainties"
 - Pieces of stories
 - Privileged secret
 - Game of Life with a Concierge
 - Narrative tension
 - Audio (walking) vs video (standing)
 - Take-aways: No audience role in the story; lose interest after 30 minutes
- Posts from Gloucester
 - Digital media harbor walk/signage
 - Installation/physical experience of place
 - Shorter term: two 15-minute experiences
 - Use iPhone to take selfies with an augmented frame...serves to get them out of their phone
 - Take ways: big installation with episodic narrative; photo taking/media break; anecdotes more than a real story; invited audience; glossed over issues in the landscape...a working port vs a tourist site
- Museum of the Hidden City (in SFC)
 - Longer form, exploring current issues vs history
 - Gentrification
 - A Crazy Quilt: a block to block, building by building pastiche of wealth and poverty
 - Where rich and poor mash up
 - Inclusionary housing: New luxury housing must have 12% affordable units
 - Story told from the perspective of observational telescopes on Twin Peaks
 - Why a pitch is important
 - Autroscope
 - "Live documentary"...staged counterpoints
- Installation and audio media
- History applied to current issue
- Grounded in landscape/audience size

- Keep an eye on detour.com and Disney
- Students are getting into it

Sharon Carol, Vivid Story

- [Southside Stories...southsidewalks.com](http://southsidewalks.com)
- Audio walk in Southside of Williamsburg, Brooklyn
- Uses Binaural 3-D audio
- Discovery, responsibility...walkers encouraged to take off head phones and engage with businesses
- 20 different voices/stories...witnesses and active agents
- The walk opens a space for conversation between newcomers and long term residents
- Uniondocs –Center for Documentaries in Williamsburg...Los Sures...100 collaborators, five years
- She spent her childhood outdoors and wanted to go back there
- Looked at “Passing Stranger” (eastvillagepoetrywalls.org) for how to use sound to activate places
- Hassidic Community Sound Walk
- Take documentary out of the cinema and onto the streets
- Ethnography
- Careful voice selection
- Bouncy sound track
- 1-3 minute audio segments (think “This American Life”)
- Mobile responsive website
- Audio stirs emotions in ways visuals don’t
- Transformation of time and place...enable discovery and responsibility within the city
- Gives participants permission to engage and constructs opportunities for chance encounters
- No two people have the same experience on the walk
- Understand goals for your audience
- Think entrepreneurial
- Eventize...larger events, festivals, momentum, scarcity
- Incentives to participate
- What is natural form of communication of your audience...choose the right platform
- Audio keeps people looking up, not down at devices

Monica Nunoz Martinez, Refusing to Forget

- Refusingtoforget.org
- Reflections on Texas Historical Markers
- Official narrative vs vernacular history
- 1910-1920: 20,000 Mexicans were killed in TX, many of them citizens
- Mapping violence—visualize grief—curated tours
- Places where people learn history outside the official history
 - A Dairy Queen in an Austin suburb: social/community space that has an exhibit on the Texas Rangers with a casual display of images of mob violence

- Rock Springs in the Hill Country, where a wrongly accused Mexican man was burned at the stake by a mob...created a reputation for Rock Springs as the most racist place in TX
- Memories of violence embedded in the landscape
- A period of “ethnic cleansing” in our history that has been forgotten
- Criminalized Mexicans and promoted violent policing
- 1919 – a legislative investigation with Ranger testimony has been digitized, but no prosecution of Rangers, active erasing of record of violence...instead a glorification of Rangers as icons of Texas masculinity...\$3 million state-funded program with markers, etc...coincided with TX centennial

Panel Discussion

- Audience evaluation and impact and how to measure it (#’s, depth, \$)
 - Downloads by geography (for online audience)
 - Qualitative audience testing (shadowing)
 - Concierge—permanent part of exhibit—reports on numbers and meaning of connection
- Who is your audience, goals?
 - Creating a difference in perspective
 - Creating a realization that citizens have power
- Real time surveying of users
- Media buzz (for TX project) led to them getting more families to share their stories and documents...this helped achieve a primary goal, which was to collaborate with families who had been trying to tell their stories...collecting family histories not yet a public responsibility
- How to build awareness/get apps into the hands of users
 - Social media/Facebook
 - Local media exposure
 - Guest blogging on website
 - Meeting your audience on the ground: arts councils, subway ads, signs/plaques
 - Events you can piggyback on
 - An anchor media piece (film/performance), then with a mobile extension
- Making history topical
- Partnerships
- Some stuff doesn’t work (QR codes on signposts)
- Advertising on radio/tv doesn’t seem to work
- People starting to get used to the idea that they can get rich media on their phones out in real places
- Serving as a platform for content creators outside the organization
- Being cognizant of the burdens of k-12 teachers
- How are you disseminating and connecting with your audience? Who is your audience and how do you reach them? If you have limited resources, partner with others.
- After life of content: Is preservation important? Digital archivist. Issues of ownership where there are multiple content creators. Repurposing of content in other repositories.
- Video makes it easier to evolve, but mobile apps have to be maintained.
- Beacon Hill tour has been running for six years—they thought it would last six months.

- Need to think about intended lifespan of project—how long does it need to be relevant/how long will it be relevant?
- Janet Cardiff's "Her Long Black Hair" in Central Park is still relevant 11 years after its birth in 2004.
- When you decide the project is done, how do people access it?
- Is there a digital analogy to the visiting vs permanent collections in a museum?
- Long term interpretation of places that people care about.
- The most successful audio guide ever is the Alcatraz Tour---survived several platforms (started as cassettes). Key was compelling content, including interviews with inmates. Created a trail of installations that became a permanent part of the site.
- Stay engaged in the changing landscape of how people use things, while caring for the actual, physical sites and objects.
- Public safety—e.g., traffic...conflict with people and hectic places. Be cognizant of how to keep the narrative arc engaged, but wrap around navigational cues and safety advice.
- Ecommerce add-on model as a revenue generator:
 - Make the free audio tour distinct from the tours that you charge for
 - Democratizing vs monetizing
 - Can be done as a pay model
 - Murder at Beacon Hill was produced with a \$50,000 grant, and have charged for it, but have not recouped cost, even after six years
 - A \$10-15 mobile device can be sold with head phones on gift shops, at a profit

Curatescape Workshop, Mark Tebeau, Curatescape

- Sustainability vs integrity
 - Digital baggage
 - Should be able to let it go
- "Curating the City"
 - Cities are living museums with layers of stories
 - Cities can be curated like museums
- Mobile in terms of:
 - community building and marketing
 - collaborative and performative
 - teaching and learning
- Curatescape is a plug-in for Omeka. [Note Omeka is the open source mobile app development platform that CT Humanities was testing in a project co-funded with DECD.]
- Tour components:
 - Stories
 - Meta data
 - Interpretive Contexts (thematic, geographic, temporal, spatial)
 - "Location aware" is more than technology...no internally embedded content
 - Collaborative community development
 - An active process, including docents
- Stories:
 - Layers of text, maps and sound...images that are not flat, that tell stories
 - Curators = people making choices
 - Connection

- Voices/oral histories (Was it good?)
- Hooks (e.g., “Don’t Fall in the River”)
- How to: <http://curatescape.org/anatomy.of.a.curatescape.story>
- Meta Data
 - Dublin Cove
 - People love newspaper articles
 - Items as composed objects
 - Tours = multiple stories
- Context as interpretation
 - Spatial context, scale of tour...walking, driving, biking
 - Research as context
 - Storytelling as context...have a voice, POV
- Spokane’s Ghost Signs Tour
- Stops, Nodes and Patterns
- Connecting to Communities:
 - Docents
 - Brochures, guides, signage (touchstone after a tour)
 - QR code or iBeacon
- <https://github.com/CPHDH/Curatescape/wiki//creating-a-tour>
- A tour is a public performance
- Docents: trained curators
- Legacy interpretation
- “Placards” for teachers
- Web = follow-up
- Web analytics
- How long does it take to create a tour? Pretty quick (like a week) if you’ve got it thought through already.
- Platform is less important to the work of the New Tour than the concept
- People don’t always like maps
 - Pins can be confusing
 - Path can be limiting
 - Want to be able to view a random story, give flexibility
 - Make people see/use maps as an interpretation

Panel 3: Behind the Scenes of Place-Based Storytelling

Jim Mathews. Field Day Lab

- R & D lab at Wisconsin Institute of Discovery, University of Wisconsin
- Learning through making
- Open source tools and games
- Place-based learning
- Intersection of educational research and video design
- Put students in driver’s seat
- Explore the universe through play
- ARIS mobile platform (Augmented Research for Interactive Storytelling)

- Analog experiences connected to digital tools
- Learning through design
- Games and simulation
- Field research
- Location-based design...GPS triggers
- Non-location-based
 - On screen map
 - QR code
 - Alphanumeric code
- Low threshold, high ceiling, wide walls...trade-offs
- Play the Past – Minnesota History Center...games re mining and fur trading, micro-currency within museum
- Disbursed community
- Distributed community
 - Bring together educators, researchers, designers, developers
 - Open educational resources (activities, media, code, research)
- ARIS developed as a prototyping tool to facilitate the development of many designs and designers, and to promote innovation through trans disciplinary design, research and theory
- ARIS Global Game Jam: October 23-24, 2015 games.org
- Trajectory of evolution of students as designer
- Play as a high school student in 1941...should you enlist? See the houses where the students lived in 1941. The dialog of the time.
- Avoid “presentism”
- Jewish Time Jump...play a reporter covering the Triangle Shirtwaist Fire
- Mentira – Neighbor mystery for Spanish language learners...situated language learning
- Freedom Summer 1964 – play a Freedom Rider volunteer going through training...should you get on the bus? Role-based historical fiction.
- How big a chunk of history do you take on?
- Sustainable U - prevent a dystopic future...integration of mini games and documentation
- Up River – create a meal from native plants and wildlife...science and stories...ecological and cultural systems. Integrated fieldwork/data collection with storytelling
- Learning Through Design...invasive species growth, affordable housing in Madison
- (Re-) Representing Concepts

Chelsea Gunn, Newport Historical Society

- NewportHistoryApp.com
- “We are relentless collaborators”
- Funding came from a Kickstarter campaign
- Start with something you know and do very well, but be careful not to compete with yourself
- Flexibility to pop around vs maintaining context and narrative flow
- Don’t try to create and analyze at the same time. They’re different processes. (Sister Corita Kent and John Cage)
- A lot of their users were not using the mobile app on a mobile device...were using tablets and browsing on their desk tops

- Look at stats on time spent on page to gauge amount of content to put on a page
- Key questions: Are digital projects ever finished? How does this serve our mission? What story does our data tell?

Panel Discussion

- How did you build your team? Team built by word of mouth. Team as a contracted service.
- Cross subsidy of small users by large institutions.
- Jewish Time Jump cost “five figures” vs Minnesota History Center app which cost “millions”
- NHS started with a \$10k Kickstarter campaign
- How to keep role playing from trivializing history?
- Do we really want to train kids to “think like a historian”? Needs to be conceived as a trajectory, just like the trajectory of development as a designer.
- We don’t want to see more gamification of history, rather more game experiences, playful moments.
- What’s the ecology and trajectory of the larger project?
- Interesting that the big tour companies aren’t using this technology.
- ARIS (as a prototyping tool) allows you to quickly/cheaply try things out before making a more significant investment.
- Education vs citizenship vs tourism...scaling
- “Get their content out”
- DTours?
- Google field trip
- What are we scaling...the tools or the ideas? Wouldn’t expect a museum to scale up.
- Story discovering vs storytelling.