

NEH Application Coversheet (GG-287552)

Humanities Discussions

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INSTITUTION

Dyckman Farmhouse Museum Alliance
New York, NY 10034-3101

APPLICATION INFORMATION

Title: *Dyckman Discussions: A More Perfect Union in Inwood*

Grant period: From 2022-09-01 to 2024-08-31

Project field(s): African American History; U.S. History

Description of project: The proposed project, Dyckman Discussions: A More Perfect Union in Inwood, is a two year in-person discussion series that will begin by exploring topics in New York history, such as forced removal of indigenous people, Dutch colonization, enslaved labor, and immigration. These panel discussions will lay a foundation for a three-part series of community dialogues in the second year. The community dialogues will build on the humanities-focused discussions from the previous year, and tackle the histories that lay the groundwork for and are relevant to today's social and political climate. By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a 'more perfect union' - between themselves and their neighbors, creating a more unified community.

BUDGET

Outright Request	160,000.00	Cost Sharing	145,000.00
Matching Request	0.00	Total Budget	305,000.00
Total NEH	160,000.00		

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Dyckman Discussions: A More Perfect Union in Inwood

NEH Public Humanities Project (Humanities Discussion Track)

Funding Opportunity Number: 20210811-BP-BR-GE-GG-GI

1. Nature of Request

The Dyckman Farmhouse Museum (DFM) respectfully requests \$160,000 to implement a humanities discussion for the Inwood and Washington Heights communities titled, ***Dyckman Discussions: A More Perfect Union in Inwood***. As a farm and museum, whose property once claimed 250 acres of Manhattan's land, DFM interprets the history of the entire neighborhood of Inwood, which sits within that original tract of land. The alignment of the history DFM covers and its strong connection with neighborhood residents through years of community focused programming, enables the museum to be a catalyst for in-depth community conversations.

The proposed two year in-person discussion series will begin by exploring topics in New York history, such as forced removal of indigenous people, Dutch colonization, enslaved labor, and immigration. These panel discussions will lay a foundation for a three-part series of community dialogues in the second year. The community dialogues will build on the humanities-focused discussions from the previous year, and tackle the histories that lay the groundwork for and are relevant to today's social and political climate. By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a 'more perfect union' - between themselves and their neighbors, creating a more unified community.

DFM has, in the last three years, completed a research project, *DyckmanDISCOVERED*, detailing the lives of the free and enslaved people whose labor and toiling led to the farm's prosperity. This project has been a catalyst for DFM to become a community anchor and a trusted resource. For over one hundred years, the museum focused on the family who owned the farm and enslaved these people. While their story is still an important part of the nation's history, the current focus has changed to highlighting these enslaved and free individuals and how slavery in the North was practiced. These efforts led to stronger ties with the community as people who had not previously seen themselves represented in the narrative, began to visit the museum for the first time. DFM began to build relationships and partnerships with artists and organizations to create exhibitions and programs that reflect this diverse narrative and bridge the gap between the past and the present.

Fueled by the events of the past few years, DFM staff believe it is critical to continue to have and facilitate discussions about race, even if they are difficult. As a result, DFM built a biannual virtual lecture series, *Talking About Race Matters: Join the Conversation*, with presenters who take a distinct approach to the subject of race. The aim is to come together, learn from one another, and continue these vital conversations. The program has seen more participation than any other program at the museum and it became clear very quickly that it is a much needed, and wanted, service for our community. To date, the museum has put on four sessions of the program, which includes 31 professional presenters and viewership from Inwood, greater New York City, around the United States, and the Netherlands.

The timing of the *Dyckman Discussions: A More Perfect Union in Inwood* project aligns with the closing of the Museum's historic site for strategic capital improvements. The capital project will begin in late 2022 and last approximately 18 to 24 months. The capital improvements include, but are not limited to, increased physical access to the site, ADA compliant ramps and restrooms, a new roof, restoration of the interior and exterior of the building, and a reinterpreted indoor space.

While the site is closed, the staff at DFM have created a comprehensive plan to ensure that the established connection with the community remains and is fostered. DFM staff have also identified and implemented strategic partnerships with local organizations to provide space for in person public programming. Two of those partnerships include Lehman College, which has considerable exhibition space they are willing to share, and the Inwood Branch of the New York Public Library, which has just undergone a large capital project and will offer a large auditorium for DFM programming. Creating and implementing the humanities discussion project will enable the museum to engage its audience without its own physical space and help to foster relationships with the community so that upon reopening visitors will be excited to engage with content on site.

2. Humanities Content

Introduction

From the mid-seventeenth to the nineteenth century, the Dyckman family owned and operated a large, self-sustaining farm in the area of Upper Manhattan island that is today the neighborhood of Inwood. Stretching from the Hudson to the East River, this plot of land consisted of the farmhouse, a dairy barn, several plots of corn, rye, and wheat, a cider press, and a series of out-buildings that facilitated these agricultural ventures. The Dyckman family also operated a tavern and built the “free” bridge (named as such to differentiate it from the “King’s” bridge) over the Spuyten Duyvil Creek. As the family grew, several members of the family established estates in Westchester County. Those properties served as a temporary sanctuary for the Patriot-allied family during the American Revolution when the British occupied the town of Kingsbridge.

This family narrative of the Dyckmans and their activities during the colonial period was told as such until recent archival research illuminated that the family owned at least seven enslaved people over the course of three generations. Further investigations into New York-based archives shed light on the types of labor that enslaved people of African descent performed on the farm and the networks that they established within the Hudson Valley, Upper Manhattan, and the seaport. Using fugitive slave ads, birth certificates, and emancipation papers staff members have pieced together the working routines, cultural traditions, and struggle within the exploitive, and often violent institution of slavery for those individuals bonded to the Dyckman family.

Research and Scholarship

Humanities discussions on slavery in New York will stem from the already in-progress *DyckmanDISCOVERED* initiative, which investigates the generations of African and African Americans who navigated enslavement in colonial Kingsbridge and the modern-day community of Inwood. Focusing on the Dyckman family, this approach captures the diversity of enslaved people’s experiences in the colonial North, the legal systems erected to regulate their lives, and the racial hierarchies put into place by New York’s governing bodies.

Dyckman Discussions project connects several points of historical inquiry to shed light on the spectrum of inequality that existed in colonial Upper Manhattan island. Scholars of early America, for example, have complicated the binary between slavery and freedom to illuminate the variety of extralegal techniques empires used to impress colonists into the workforce. Indeed, in the South, the work of Phillip Morgan and Ira Berlin demonstrates that although elite male planters enforced legal regulations that justified

slavery based on racial ideology, the demand of labor provided slaves the opportunity to negotiate certain elements of their experience.

The generations of people of African descent working for the Dyckman family encountered changing definitions of freedom and slavery. From Dutch “half-freedom,” to British chattel slavery, and the gradual emancipation of the United States, the communities of Kingsbridge were at the center of debates over the purpose and economic functions of the labor system. For example, during the mid-eighteenth-century an enslaved man named Will lived on the Dyckman property during a period of time in which the British rigorously regulated the behavior of slaves and legally subjugated them to the status of property. The following generations, including Hannah, Francis Cudjoe, and Gilbert Horton, witnessed the repeal of these restrictive measures as northern abolition movements scrutinized the slave codes of New York. Both Francis Cudjoe and Gilbert Horton achieved freedom, a prospect impossible by all but desertion in Will’s lifetime.

Importantly, most scholarship on slavery in New York has focused on the distinction between “urban and rural” labor routines. For example, in their watershed analysis, Leslie Harris and Ira Berlin argue that slavery in the New York colony took two distinct forms, urban and rural, with each shaped by the nature of the slave trade, the character of labor, and the resultant sexual division of the slave population. Enslaved individuals on the Dyckman property straddled these two worlds and blur the “urban and rural” dichotomy that has characterized scholarship.

Slaves on the Dyckman estates of Kingsbridge and the Hudson Valley not only traversed the legal restrictions that increasingly sought to commodify their labor, but also the landscape of northern Manhattan Island. Located on a critical junction over the Harlem River, the Dyckman property connected their slaves to the commercial hub of the British northeast in New York City, and the large Dutch-American manors that employed hundreds of other enslaved people of African descent. Both of these economic zones relied on slave labor for a myriad of tasks, including construction, trades industry, and seasonal maritime work. The opportunities and fortunes of freedom in both urban and rural New York would have weighed heavily on the enslaved people laboring for the Dutch-American family.

Based on their geographic location, enslaved people on the Dyckman property would have learned to juggle the day-to-day rhythms of *both* urban and rural life, such as the vocabulary of commerce that sat side-by-side with the mundane, and often burdensome, routines of farm work in early America. Enslaved people working on the Dyckman property would have harvested the corn, cucumbers, and cabbage of the farm, while watching sloops and schooners transporting goods from all around the world sail past them on the Hudson River. They would have picked apples in the family’s orchards as wealthy and well-dressed merchants from the City trotted North over the Free Bridge in fully-outfitted country carts.

This project also incorporates the histories of indigenous communities native to Manhattan Island. In the past two years, the Dyckman Farmhouse Museum Alliance has consulted with the Delaware Tribe of Indians to better understand the traditional indigenous customs, traditions, and practices of upper Manhattan. Importantly, this Public Humanities project will aim to incorporate the oral histories of the Lenape and Algonquin-speaking people into a broader history of New York - a history that is all too often marginalized by constructed narratives of the United States.

The Farmhouse is guided by recent historical scholarship and consults with the Delaware Tribe and Lenape Center on all programs that discuss indigenous history. As a colonial borderland, Upper

Manhattan fits into a broader history of imperial warfare and the indigenous people that fought, negotiated, and settled in the region. Current works such as Andrew Lipman's, *Saltwater Frontier*; Jean R. Soderand's *Lenape Country*; and Evan Pritchard's *Native New Yorkers* shed light on the robust cultural traditions of the Lenape prior to their encounter with Europeans. This NEH proposal takes the critical next step of taking academic scholarship and translating this history of diaspora into public programming.

There is an immediate need to include the voices of indigenous communities not only in contemporary public programming, but also in a broader historical narrative as the first residents of Manhattan Island. It is clear to Dyckman staff and researchers that while many in-roads have been made to address the enslaved individuals bonded to the Dyckman family and surrounding estates, there needs to be more attention on the indigenous communities that inhabited Manhattan Island long before European colonizers arrived. Dyckman staff have asked the Delaware Tribe of Indians to offer support for building a more robust set of public programming that not only pulls into focus the Algonquin-speaking people of the northeast, but also includes their oral histories, traditions, and practices in day-to-day operations of the museum.

Humanities Discussion Themes

The *Dyckman Discussions* program is based on the exploration of the following themes:

Migration and Diaspora: The crux of this Humanities Discussion proposal is acknowledging that the neighborhood now called Inwood has been home to many people who have both forcefully, or voluntarily, migrated to-and-from the community. From the indigenous Lenape (who referred to the island as *Manhatta*) to the Dutch (New Amsterdam and New Netherland), to the British who called Upper Manhattan "Kingsbridge," this region has been a contested space and a product of colonization. This series seeks to better understand the historical ethnic groups that have called this area home, and to better understand the modern residents' interpretation of their community.

Colonization and Imperialism: Recognizing New York as a product of conquest, this proposal not only seeks to shed light on the consequences of European colonization, but also the diversity of experiences as Upper Manhattan island passed from the Dutch, British, and finally independent American government. On one hand, we will examine the laws, labor regimes, and customs that Europeans used to enforce their authority in the American northeast. On the other hand, presentations will also illuminate the pre-Contact traditions of the Lenape and the robust cultural belief systems brought to the New World by enslaved individuals of African descent. DFM is engaged in discussions with the Lenape Center for this proposal to highlight the impact of colonization on indigenous traditions, practices, and customs.

Slavery and Freedom: Throughout the seventeenth and eighteenth century, white landholders in the Americas constructed a rigid, racial hierarchy that subordinated enslaved Africans to the status of property and appropriated their labor for profit in an Atlantic market. Despite the obligatory characteristics of slavery, however, Africans exhibited autonomy, maintained kinship networks, and generated syncretic, creole cultures. Along with resisting oppressive labor conditions, slaves defied the institutions that subordinated them. Panel discussions and dialogues will explore the changing definitions of freedom - and the cultural meaning of that word today.

Emancipation and Abolition: Contrary to popular memory, New York's battle for abolition was hard fought in both the commercial and agricultural sectors of the newly independent state. The American Revolution—a conflict remembered for championing the virtues of natural rights—had little impact on the hundreds of thousands of enslaved people living in New York state.

3. Project Formats

Dyckman Discussions takes a two-year, interdisciplinary approach, not only educating the Dyckman Farmhouse visitors on the impact of slavery and colonization in New York City and its environs, but also serving as a bridge between public institutions and the community through a series of community conversations. The foundation of these programs will be a two part series of discussions that build on DFM's pre-existing *Talking About Race Matters: Join the Conversation* lecture series.

To generate vibrant panel discussions for Year One that will continue into ongoing community dialogues in Year Two, we feel it is necessary to not only hold these conversations in person but also reach the vast virtual network we have created over the past two years throughout our *Talking About Race Matters: Join the Conversation* lecture series. To do so, we feel it is imperative to record and livestream these conversations for our national and international audience who are valuable assets for our museum's reach. With funds from pandemic assistance grants, the Dyckman Farmhouse Museum's technology has grown to provide virtual programming to our visitors when our doors are closed. Our equipment and software provide a professional feel and quality to the material we create, which makes for a more enjoyable and attractive experience on top of the content we are creating.

Year 1: Panel Discussions

In Year 1, the Museum will host five **panel discussions** at the New York Public Library-Inwood Branch, each centered on a historical topic that helped form the diverse communities of the area now called Inwood. These topics include: Slavery in Greater New York, the Atlantic Slave Trade, the Dutch in the Atlantic World, African Burial Grounds of New York City, and the Indigenous Communities of Upper Manhattan. Overseen by an advisory committee (see Humanities Scholars and Consultants) these panel discussions will consist of one moderator and three to four panelists. The goals of these discussions are twofold: 1) to shed light on the spectrum of inequality that existed in eighteenth and early nineteenth century New York City, with a particular emphasis on the roles in which indigenous communities and enslaved individuals built the foundation of the region, and 2) use the Dyckman family as a model of how historic houses and narratives can be constructed to be more inclusive.

These panels will spotlight major topics that are changing the way that people think about historic New York. Guided by recent scholarship, these panels plan to build on a robust body of literature that illuminates the role that New Yorkers played in the trans-Atlantic Slave Trade, the lives of the enslaved Africans and African Americans that labored for New York slaveholders, and the marginalization of indigenous communities - specifically the Lenape - on Manhattan Island. The panel topics are as follows:

Slavery in Greater New York, Panel Chair, Jennifer L. Anderson

Chaired by Dr. Jennifer Anderson (Stony Brook University), this panel examines the lives of enslaved people in New York, Long Island, and the Hudson Valley. Past scholarship has primarily focused on the seaport of lower Manhattan and the labor routines that developed around an urban environment. This

panel casts a larger net, inserting the Hudson Valley plantations and the slaveholders of Long Island into this dialogue of slavery in the North.

The Atlantic Slave Trade in New York, Panel Chair, Nicole Maskiell

Although most New Yorkers do not recognize the city as a historic slave marketplace, the seaport did act as the western endpoint of the Middle Passage for tens of thousands of people brought to the New World against their will. Similar to much of the colonial North, the Dyckman family was plugged into the Trans-Atlantic Slave Trade that forcefully relocated 12.5 million West Africans to the New World.

Indigenous Communities of Upper Manhattan, Panel Chair, Christian Crouch

The city of New York has yet to reckon with its history of marginalizing indigenous people of Manhattan Island - specifically the Lenape and Algonquin-speaking communities of the Northeast. Chaired by Christsian Aynne Crouch (Bard College), this panel, in collaboration with the Lenape nation, casts a light on the traditional practices, customs, and traditions of indigenous people. This will include a discussion of diaspora, as many of these communities were forced north, or west, as a result of the encroachment from European and American migrants.

We are currently engaged with the Lenape Center, located in New York City, to support this panel discussion. The first meeting to discuss the partnership has been delayed and will happen after the submission of this grant. In preparation for this partnership, a personnel member from the Lenape Center will be supported by this proposal to help coordinate this panel (see Budget and Budget Justification).

The Dutch in the Atlantic World, Panel Chair, Andrea C. Mosterman

Recently, historians have uncovered the extent to which Dutch merchants and migrants shaped the commercial networks of the colonial Atlantic World. The traditions and practices they brought with them to the New World were especially on demonstration in New Netherland, the largest Dutch settlement in North America. In this panel, Andrea Mosterman (University of New Orleans) will lead discussion on the Dutch Empire's colonization strategies, in addition to a central focus on the Dyckman family.

Remembering Slavery & Freedom in New York City, Panel Chair, Peggy King Jorde

Led by Peggy King Jorde, this conversation will center on the Inwood Slave Burial Ground, located several blocks from the Dyckman Farmhouse Museum. This panel focuses on the legacies of slavery in New York City, and how the forced labor regime in remembered and commerotated. Dr. Jorde will speak on her work with the New York Slave Burial Ground located in lower Manhattan, and her recent efforts with the Historic Districts Council in the Bowery.

Year 2: Community Dialogues

Following the implementation of the panel discussions, Year 2 will include a series of town-hall style dialogues that utilize the information gathered by the scholars. The events of the past decade have made one thing clear - museums and public institutions need to reckon with the fraught history of inequality and exploitation built into the very framework of the education system. The dialogues will, we hope, allow the community of Inwood to talk about these issues face-to-face, generating creative and open discussions of the legacies of institutional and cultural racism in New York City. Topically, these dialogues will be an

extension of the panel discussion topics, moving the conversation from historic Inwood to contemporary issues facing the community.

There are three planned **bilingual community dialogues** over the course of Year 2 that will supplement the panel discussions from the previous year. DFM staff member Fabiola Cáceres will provide bilingual translation services. These topics seek to bridge the historical narratives of Inwood with contemporary issues that the neighborhood faces. The community dialogue program will be managed by long-time Dyckman Farmhouse collaborator, Professor William Walker, who supervises the *Listen to Everyone* program with the Cooperstown Graduate Program. The community dialogue topics are as follows:

Migration and Diaspora

This bilingual community dialogue seeks to better understand how contemporary residents of Inwood have grappled with family histories of movement, relocation, and, oftentimes, forced migration. Historically, New York is characterized as a city at the epicenter of migration to the United States. Ellis Island, the Statue of Liberty, and other famous landmarks visibly reinforce this belief. Too often, however, Latinx and Afro-Caribbean migrants are left out of this story. With a predominantly Dominican population, this community dialogue hopes to bridge the history of migration with the real-life experience of the residents that forge this community everyday.

New York City: The Melting Pot

From pre-Contact indigenous peoples, to the European invaders, their American descendants, and migrants, New York City is a melting pot of cultural traditions and practices. This bilingual community dialogue focuses on the customs that make up the community of Inwood - with a focus on the history of those practices. Using the panel discussions from the previous year, we will discuss the complex indigenous, African, Dutch, and British traditions that forged the modern day state of New York, and how today's residents interpret (and re-interpret) traditions long held to the community. This will include a discussion of oral histories, holidays, days of celebration, and religious ceremonies.

Inwood: What's in a Neighborhood?

The final dialogue casts a wide net - hoping to integrate all that we have learned from both the panel discussions and previous community conversations. Held in a bilingual "town-hall" format, we hope to better understand the historical foundation of Inwood (previously Kingsbridge), the changing landscape of New York, and what lies in the future for the community. All of us that call Inwood home have a stake in the future of the neighborhood - this dialogue aims to forge long-standing sustainable relationships between the Museum and the residents it serves.

4. Project Resources

The content we will create is developed out of extensive research by our staff through a large array of collections and literature that we have access to. The DFM permanent collection consists of archeological objects, decorative arts, Dyckman family collections and museum era objects that were collected when the museum opened in 1916. The collections include approximately 10,000 objects. The archaeological portion of the collection consists of artifacts found in upper Manhattan in the early 1900s by amateur archaeologists. The items range from the Woodland period to the Revolutionary War and include arrowheads, military remnants, and pottery shards. The museum is in possession of a photo album from one of the amateur archaeologists, Reginald Pelham Bolton. This photo album is of major importance as it

helps us to visualize the Dyckman property as it existed before the city encroached on the land. One of the most important photos we have is of the bones of the enslaved people's burial ground, which Bolton and his partner William Culver dug up. There are not any primary sources, other than these photos that document this burial ground. When Bolton and Culver dug up this area, the bones were not treated with care and were discarded after a doctor confirmed they were the bones of enslaved and free Africans. These photos have been a catalyst for a community movement to honor this burial site and the people who were once laid to rest there and also serve as visual ephemera that give depth to the narrative.

The Dyckman family collection includes the furniture, books, papers, paintings, and other decorative arts objects utilized in the period rooms of the museum. The founders of the museum, Mary and her sister Fannie curated the original museum. The museum era collections pieces were obtained by the Dyckman Farmhouse Museum Alliance (DFMA) after its creation in 2011. Most of these objects came directly from Dyckman family members. Photographs and first edition manuals are among the items given to the museum during this time. This collection was gathered to create a story about the family, but it can also tell a story about the people who were forced to work for them. DFM staff use the collections in the kitchen to discuss the hard labor involved in feeding, clothing, and cleaning, not only the family, but the entire estate. Additionally, the rich mahogany of the furniture in the main parlor tells a story of slavery as a global economy. Enslaved people in the Caribbean were made to farm and cut this lumber for luxury goods for Europeans and Americans.

The Dyckman Farmhouse Museum houses an internal library on site and digitally in our shared server network. The staff is familiar with various works by historians, archaeologists, sociologists, and biographers. These works cover topics on the African and Indigenous experiences in Manhattan in works such as Ira Berlin and Leslie Harris' *Slavery in New York*, Anne-Marie Cantwell and Diana diZerga Wall's *Unearthing Gotham*, Robert Steven Grumet's *First Manhattans: A History of the Indians of Greater New York*, Gerrard Koeppel's *City on a Grid*, and Shane White's *Somewhat More Independent: The End of Slavery in New York City, 1770-1810*. These are but a handful of materials of a much larger resource pool that our staff and researchers are well versed in to carry out conversations and dialogues that share inclusive histories and narratives to our diverse visitors.

5. Project History

In 2015, Dyckman Farmhouse Museum, which had been a very traditional historic site with little relationship to its community, was a successful applicant to a grant program that enabled a new staff and new leadership to rethink how historic house museums can be relevant to their present-day community. Through this planning grant, the Dyckman Farmhouse removed all of the room barriers that previously prevented visitors from entering the period spaces, installed bilingual labels and signage, began offering bilingual programs, promotional materials and visitor services, and began to diversify its board and staff to reflect the community. This not only impacted the audience that we serve, as neighborhood residents began visiting the museum for the first time, but it also helped the organization reshape public programs to feature those that connected the history of the site and its rural roots to the present-day urban community. Building on that momentum, Dyckman Farmhouse Museum made a concerted effort to be transparent about the fact that the Dyckman family, the original owners of the home, owned slaves. Community members and tourists often ask about the enslaved peoples, how old they were, what their lives were like, what tasks they were assigned on the farm and about their families.

With funding from two prior planning grants from The New York Community Trust and the Institute of Museum and Library Services, the Farmhouse hired a part-time researcher to better understand 1) the lives of the enslaved people who lived with and worked for the Dyckman Family 2) the role that the Dyckman Family played, if any, in the trans-Atlantic Slave Trade, and 3) shed light on the institution of slavery in Upper Manhattan and the Hudson Valley. This new archival information, in conjunction with the planning grants, spurred a number of community conversations, lecture series, and an advisory council to help overhaul the Farmhouse's historical narrative.

The increased community interest in enslaved histories contributed to the leadership of the museum to create the *DyckmanDISCOVERED* initiative. The project covered a two-year plan to hire a part-time research assistant to uncover information about the people who worked the Dyckman farm, and the other farms nearby. Dyckman Farmhouse Museum has, with this new information, purchased new educational materials for the museum, created three public programs to gather community feedback and engaged local artists to create installations that communicate the story of these underrepresented people.

It became clear through the research project and subsequent programs that a complete reinterpretation of the site is not only wanted, but needed. Historic sites are notoriously slow to change and the historical narrative of slavery is often an uncomfortable one to talk about, but one that must be acknowledged. Peer historic sites in the Hudson Valley region near Dyckman Farmhouse Museum have successfully integrated their research on enslaved people into their site interpretation, such as Philipsburg Manor and Crailo Historic Site; however, Dyckman Farmhouse Museum stands out because of its location in New York City and its relevance as a Revolutionary War site where Hessian troops were camped.

The addition of diverse stories to the Dyckman Farmhouse historical narrative is timely and important to our country and community. DFM has a duty to provide its visitors with in-depth research that makes them think more broadly about the topic of American history and creates an inclusive story.

Throughout the research process of the *DyckmanDISCOVERED* initiative, the staff at DFM have held community conversation events. At the first event, DFM presented its most recent research findings and presented information from multiple academic perspectives. DFM then opened the floor to the public for discussion to gather feedback that would be constructive to moving the project forward. The event hosted 45 community members, who were enthusiastic about the topic, at our local branch of the New York Public Library. Attendees were invited back to the museum, one block away from the library after the program to view the museum and continue the conversation. The event was recorded and promoted through community partners and DFM's social media and additional feedback was given through comments and emails. These conversations will be carried forward into the interpretive planning process.

During the *DyckmanDISCOVERED* initiative, DFM began working on highlighting the enslaved burial ground which had long been built over with no regard for those who were laid to rest there. During this process, DFM discovered that the site was also an important ceremonial site for the Lenape tribe who inhabited the Island when the Dyckmans first arrived in Manhattan. When DFM began working with the Bowery Residents' Committee (BRC), to host community conversations about the possibility of putting a shelter on the site of the burial ground, it was clear to DFM that the Lenape, now known as the Delaware Tribe of Indians, needed to have representation and be involved. DFM and BRC worked together to engage the Delaware tribe and they participated in conversations as well as a consecration ceremony held onsite. While DFM has held land blessings and drum circles for local members of several tribes, this was the first official work the museum had done with the tribal leadership. Building on that relationship, DFM

staff reached out to the tribal leadership again when building an exhibit called Beyond Play, which explored games in the 17th and 18th centuries in what is now Inwood. Included in this exhibit were games played by Lenape children and includes a picture from the Delaware Tribe of Indians collections. It was through this interaction that the museum gained further insight into the games and obtained the rights to use the photograph. Moving forward, DFM is committed to working with the Delaware Tribe of Indians to ensure that they are correctly represented in our narrative and to create programming that bridges the gap from their past to their current presence in the neighborhood.

In 2021, the Dyckman Farmhouse Museum Alliance (DFMA) received funding from the Institute of Museum and Library Science (IMLS) to create a new interpretation plan, which will incorporate information from the museum's *DyckmanDISCOVERED* initiative into the overall interpretation of the historic site and its programming and advance the institution's strategic plan. The *DyckmanDISCOVERED* initiative investigates the stories of the people that were enslaved by the Dyckman family and in, what is now, the Inwood neighborhood of Upper Manhattan.

The DFM strategic plan is designed to ensure that the Museum utilizes the site and collection to educate a wide audience on the rich social, economic, and cultural history of New York City. While the development of the interpretation plan will ultimately inform every aspect of the museum, there are three targeted areas of the strategic plan that will be advanced by this work: Education and Interpretation, Outreach and Marketing and Collections and Acquisitions. The integration of new interpretation into the Farmhouse tour, period rooms, field trip tours and public programming will increase the museum's capacity to serve as a resource for its community, increase its reach by engaging in transparent narratives and tie the history of the Dyckman Farm to curriculum standards for New York City schools. For Outreach and Marketing, DFM will continue to evaluate existing partnerships within the community as well as potential new partnerships to expand the organization's reach.

Awarded to the Dyckman Farmhouse Museum Alliance in 2021, the IMLS planning grant enables the museum to extend its reach to new and more diverse audiences, through a sense of transparency and the ability for diverse partners to make meaningful connections with the site. To advance the Collections and Acquisitions section, this project helps inform the design process of our capital projects, especially in the areas that housed enslaved people, such as the summer and winter kitchens and will allow us to reevaluate our collections and how we display and present them. It also helps inform what collections might be needed to further tell a comprehensive history of the site to illustrate the lives, clothing, food ways, languages spoken, etc. of the people that were enslaved on the Dyckman Farm.

The completed reinterpretation plan will bring an inclusive history to the community and tourists, foster a sense of transparency and draw in visitors who have not yet seen themselves represented in the current narrative which will help to solidify the museum as a trusted source for information that is accurate and comprehensive. Additionally, this new interpretation plan will play an important role in the promotion of lifelong learning, which connects diverse audiences with information that encourages inquiry-based learning and critical thinking. By implementing new interpretive themes into tours, period rooms, programming and promotional materials, DFM will increase the museum's capacity to serve as a space for visitor engagement and tie its narrative to local New York City school standards for educators.

6. Audience, Marketing, and Promotion

DFM expects to reach 1000 people in the Washington Heights, Inwood and Southwestern Bronx neighborhoods through this project. This number comes from the average number of attendees at DFM's successful race lecture series, *Talking About Race Matters: Join the Conversation*, which has garnered a lot of support over its run during the pandemic. DFM has hosted three series of *Talking About Race* since March of 2020, which culminated in 15 lectures from 27 humanities professionals and enabled participants to explore the topic of race through multiple academic lenses. The series has seen 1,278 live attendees and 2,104 post live views.

While the focus of *Talking About Race* was a global audience, because of its virtual platform, the *Dyckman Discussions* project will focus on a local neighborhood audience and will be in-person. However, the project will be filmed, live streamed, and available for audience members on our virtual platforms after the initial program. The neighborhoods of Inwood, Washington Heights, and those in the Southwest Bronx are quite diverse. The largest part of the audience will be the 70% Spanish speaking population in our largely Dominican neighborhood. Therefore, all marketing and communications will be provided in both English and Spanish.

To bolster outreach to this targeted group, DFM will leverage its partnerships with institutions such as the Inwood branch of the New York Public Library, Fordham University, Word Up Community Bookstore, Literacy Inc., and our local senior citizen's programs. DFM has worked with these organizations in depth over the past five years and has established them as promoters to reach our target audience. Aside from promoting through these partners, the museum will highlight the events on its website, social media, through fliers in local establishments, and through a press release to our local media contacts. DFM has built a relationship with the press throughout the pandemic and was able to secure 48 press pieces in one year. Over the two year project, DFM will go to the press with at least two press releases about the upcoming programs, but will also pitch the programs to the press as interesting things to do in New York City so that they can be added to articles highlighting events of interest.

DFM is a popular cultural asset and attraction in the neighborhood of Inwood, population 38,444, and sees 9,500 visitors annually, before the pandemic. The site is known for its programming related to the history of enslaved people in New York City and more general New York City History. While typical tourism to New York City does not generally stretch so far uptown, DFM does see a good number of tourists from Germany, the Netherlands, and the United States. DFM will work with NYCgo and the New York City Department of Parks and Recreation to promote the history discussions in the first year to tourists who came to Manhattan to learn about its history.

7. Evaluation of Impact

The Dyckman Farmhouse Museum is committed to always evaluating its programs and offerings. Museum staff will take a three prong approach to evaluating each program.

- Staff will create a three question survey to hand out to guests at the beginning of each program, which will be collected at the end of the program.
 - A rough draft of questions include:
 - How would you rate your experience today?
 - What is your age?
 - How do you identify?
 - What is one topic discussed today that you would be interested in learning more about?

- Staff will take attendance and ask for zip codes to assess where guests are coming from.
- Staff will record the discussions for evaluation of content and community problems or issues. That material will be reviewed at one of the four main evaluation meetings to assess the collected data and be able to address changes as they are needed.

At the end of the two years of programming, DFM will collect pertinent quotes and data to evaluate the program's reach with the community.

8. Organizational Profile

Dyckman Farmhouse Museum (DFM), the last farmhouse in Manhattan, is a vital cultural asset in New York City. The mission of the Dyckman Farmhouse Museum Alliance is to support the preservation of the historic site, to be a catalyst for engaging, adventuresome programming and to be a good neighbor and a dynamic resource for the community. This mission was written and adopted by the Dyckman Farmhouse Museum Alliance Board of Trustees on April 29, 2011. The Dyckman Farmhouse and the half-acre plot on which it sits are owned by the New York Department of Parks & Recreation and is a member of The Historic House Trust of New York City. The Dyckman Farmhouse Museum Alliance (DFMA) was formed to help raise crucial funds to ensure the continued preservation and operations of this amazing historic site. Two full time staff salaries and some grounds and structural maintenance are provided in-kind by the New York City Department of Parks & Recreation.

DFM is located in the Inwood neighborhood of Upper Manhattan. Upper Manhattan remains one of New York City's most critically underserved areas. Over one-quarter of families in Washington Heights and Inwood, the main communities that DFM serves, live below the federal poverty line, which is a considerably higher percentage than the citywide rate of 18%. Approximately half of the residents in Upper Manhattan are immigrants, two-thirds of whom are originally from the Dominican Republic. Over 70% of our neighborhood identifies as Hispanic. In addition to Dominican Americans, our community is home to many Mexican, Argentinian, Colombian, Puerto Rican, Middle Eastern and Russian immigrant families. Over 65% of our neighbors speak Spanish and the organization is committed to making the museum more inclusive by providing labels, signage, promotional materials, programs, and visitor services in English and Spanish.

DFM was built in 1784 and turned into a museum by the Dyckman family in 1916. The Dyckman family has a long history of philanthropic engagement with their neighbors. In 1818, Jacobus Dyckman teamed up with Eliza Hamilton to open the first free school in Upper Manhattan. In 1858, his son Isaac Dyckman donated land for the City to build Inwood's first public school, PS 52. Isaac also founded the Dyckman Library, Upper Manhattan's first free lending institution, which from 1860-1923 brought books to several generations of uptown readers. Unfortunately, though not surprising, there were times in history when the Dyckman family were also slave holders. In 1916, Dyckman sisters Mary Alice and Fannie Fredericka donated their family's ancestral farmhouse to the City of New York as a museum. They, along with their husbands, a curator and an architect, wanted to preserve the family's legacy and restore the last remaining Dyckman home. They donated the house and the half-acre of land on which it sits to the City of New York, where it served as a reminder of the area's rural past, but did not speak to the experiences of the marginalized people that worked the land. It is now a National and New York City landmark. Today, DFM continues in the philanthropic spirit of the Dyckman family by offering free and low-cost programming for the community, but the staff at the museum also aim to address the histories of the enslaved people that have long been left out of the historical narrative.

As Inwood's only museum, DFM served almost 10,000 people annually pre-pandemic, both local and tourists to New York City, and attendance was showing an upward trend of approximately 15% per year prior to the pandemic. DFM's best asset is that it is situated on a half-acre plot on Broadway. The three-story Dutch Colonial home is situated directly in the path of the Inwood neighborhood's nearly 60,000 people. The DFM permanent collection consists of archeological objects, decorative arts, Dyckman family collections and museum era objects that were collected when the museum opened. The collections include approximately 10,000 objects. The archaeological portion of the collection consists of artifacts unearthed in Upper Manhattan in the early 1900s by amateur archaeologists. The items range from the Woodland period to the Revolutionary War and include arrowheads, military remnants, and pottery shards. The Dyckman family collection includes the furniture, books, papers, paintings, and other decorative arts objects utilized in the period rooms of the museum.

With a staff of three full-time employees and one part-time assistant, DFM operates efficiently on a lean budget. DFMA's fiscal year 2022 operating budget is forecasted to be \$147,150. To keep programming free or low cost for our underserved community, funding sources typically include an annual spring fundraising event, sponsorships for the annual fall festival and our year-end appeal in addition to foundation grants, individual support and some gift shop sales. DFM's current expenses are covered by grants and commitments received for fiscal year 2022 (current fiscal year) which will end on June 30, 2022. DFM's fiscal year 2023 budget will operate under the same principles as fiscal year 2022. With two full-time staff, until 2018, it was difficult to simultaneously organize and manage community programs, staff museum open hours, maintain our grounds and support fundraising. However, thanks to successful fundraising, DFM was able to engage a third full-time staff member to focus on development. This has expanded our reach in the community as well as the number of community partnerships and fundraising efforts the organization can engage in, which enhances our arts and culture programming for our community. Additionally, the expansion of fundraising efforts has allowed the museum to continue to grow and in fiscal year 2022, the museum will bring on its fourth full time employee to focus on digital content and programs.

The addition of this important third team member has allowed the museum to fundraise for and implement another important initiative, DyckmanDISCOVERED, funded by The New York Community Trust, Upper Manhattan Empowerment Zone, and funds from individual donors. The initiative investigates the stories of people that were enslaved by the Dyckman family, who lived and worked in what is now Inwood. Looking forward, DFM is working to secure funding to reinterpret its period rooms and increase accessibility of the site.

9. Project Team

The Dyckman Farmhouse Museum will use three key employees to create and implement this program Meredith Horsford, Executive Director of the museum; Melissa Kiewiet, Director of Development and Community Engagement; and a Digital Content and Programs Coordinator.

Meredith Horsford will serve as the Principal Investigator and Project Director. She will ensure that the project stays on the prescribed timetable and will oversee the budget and payment of honorarium. Horsford has a history of overseeing large projects for the museum during the past seven years of her leading the organization. Her shining accomplishment has been overseeing a large historical research project culminating in an unveiling of five names of enslaved and freed people who made the farm

prosperous. She is currently overseeing a project to create a reinterpretation plan for the museum that will include under represented narratives.

Melissa Kiewiet will serve as the Institutional Grant Administrator for the project. Kiewiet has overseen the grants process for the museum over her four years of employment there. She has also covered the museum's communications and will oversee that process for this project. Working closely with a board member who specializes in Public Relations, Melissa has been able to increase the museum's visibility through targeted social media ads and campaigns, pitching stories to the museum's press contacts, and promoting through multiple community partnerships she has helped to build. Kiewiet will oversee the interns for this project.

Fabiola Cáceres will serve as a translator for the programs and for all promotional materials and external Spanish communications. As a native Spanish speaker and in her role as Director of Education at the museum, Cáceres uses both English and Spanish on a daily basis to communicate with the community, making her a needed and valued team member of every project.

The Digital Content and Programs Coordinator will serve as the Project Coordinator and will communicate with presenters and community partner venues to bring the program to fruition. The applicant will coordinate gathering all pertinent information from presenters, scheduling technology test runs, creating and presenting digital assets for the project, and managing the evaluation process for the program. A full job description is included in the personnel attachment.

Richard Tomczak (PhD, History) will serve as the Sponsored Programs Coordinator. He will assist the Institutional Grants Administrator to ensure compliance with NEH deadlines and communication. Dr. Tomczak is a Proposal Development Coordinator with the SUNY Research Foundation at Stony Brook University and supports large and complex sponsored proposals with the Office of the Vice President for Research. He is currently working with the Dyckman Farmhouse Museum on extensive research on the people that were enslaved on the Dyckman Farm and in what we now call Upper Manhattan.

10. Humanities Scholars and Consultants

Advisory Committee

The Advisory Committee will be responsible for attending community feedback events and interpretive theme and content meetings. They will have access to meetings with Donald Rice, a local historian, author and DFMA Board President, who will consult on local history free of charge. The Advisory Committee will provide critical insight for the planning process in their individual areas of study.

In addition to DFM staff and board members, the Advisory Committee (see letters of support) is composed of:

Robert Snyder (Manhattan Borough Historian)

Gretchen Sorin (Cooperstown Graduate Program)

Maria Chaves-Dava (SUNY Oneonta)

Panel Discussion Chairs

As stated above in Project Formats, Year 1 of this public humanities project will consist of five panel discussions. Each panel will have a chair to oversee, delegate, and facilitate discussion amongst the panel

members in a roundtable format. The chair will also be responsible for guiding the Question and Answer component of the discussion (See letters of support attached). The panel chairs are as follows:

Jennifer Anderson (Associate Professor, Stony Brook University) will chair the Slavery in Greater New York panel. Dr. Anderson's research focuses on the environmental and cultural history of the Caribbean and the greater Atlantic World in the 17th -19th centuries. Her new work explores New York's early Caribbean connections. She also examines how Long Island became a venue where Native peoples, European settlers, and enslaved Africans encountered each other during the colonial period.

Nicole Maskiell (Assistant Professor, University of South Carolina) will chair the Migration and Diaspora panel. Professor Maskiell specializes in early American history, with a focus on overlapping networks of slavery in the Dutch and British Atlantic worlds. Her current book project entitled *Bound by Bondage: Slavery and the Creation of a Northern Gentry* compares the ways that slavery shaped the development of elite Northern culture by examining the social and kinship networks that intertwined enslavers with those they enslaved.

Christian Ayne Crouch (Associate Professor, Bard College) will chair the Indigenous Communities of Upper Manhattan panel. She is the author of *Nobility Lost: French and Canadian Martial Cultures, Indians, and the End of New France* (Cornell University Press 2014) which received the 2015 Mary Alice and Philip Boucher Prize of the French Colonial Historical Society for the best book in French colonial history, 1600-1815.

Andrea Mosterman (Associate Professor, University of New Orleans) will chair the panel on Dutch imperialism in the eighteenth century Atlantic World. In her work, she explores the multi-faceted dimensions of slavery, slave trade, and cross-cultural contact in the Dutch Atlantic and Early America with special emphasis on Early New York. Her recent book *Spaces of Enslavement: A History of Slavery and Resistance in Dutch New York* (Cornell University Press, October 2021) has won the 2020 Hendricks Award for best book-length manuscript related to New Netherland and the Dutch colonial experience.

Peggy King Jorde (Cultural Projects Coordinator) will chair the panel discussion on African history and culture in New York. King Jorde served under three NYC mayors, including the Honorable David N. Dinkins providing comprehensive oversight of all capital construction projects specific to New York's cultural landmarks, public art and art museums. King Jorde has extensive experience working with enslaved burial grounds and communities, including the African Burial Ground in Lower Manhattan, which is now a National Parks site.

Community Dialogues

Year 2 of this project includes three community dialogues that will be facilitated by Dyckman Farmhouse Museum Executive Director Meredith S. Horsford and:

William Walker (Associate Professor, Cooperstown Graduate Program). Professor Walker is an active public historian and oversees *CGP Community Stories*, an ongoing oral history project that uses recorded narratives to initiate public dialogue programs on critical social and environmental issues. His areas of expertise are public history, 20th-century U.S. cultural and intellectual history, and the history of race and ethnicity, especially as related to museums.

Work Plan

Phase 1:

In Year 1, the Museum will host five panel discussions at the New York Public Library-Inwood Branch, each centered on a historical topic that helped form the diverse communities of the area now called Inwood.

Planning for Year 1

September 2022:

- Book the New York Public Library venue and solidify dates - Project Coordinator
- Identify and invite panelists - Principal Investigator and Project Director and Sponsored Programs Coordinator

October 2022:

- Conduct meetings with scholars and panelists to solidify content - Project Coordinator and Sponsored Programs Coordinator
- Create marketing materials - Institutional Grant Administrator, Interns
- Print large format supporting images for each panel - Project Coordinator, Interns
- Create survey materials for evaluation - Institutional Grant Administrator and Project Coordinator
- Translation of all print and marketing Materials - Fabiola Cáceres
- Schedule all marketing, social media, and notify community - Institutional Grant Administrator and Project Coordinator, Interns

November 2022:

- Conduct meetings with scholars to run through content and address any issues that arise - Project Coordinator and Sponsored Programs Coordinator
- Solidify any materials to be handed out - Sponsored Programs Coordinator, Interns
- Translation of handout and evaluation materials - Fabiola Cáceres

December 2022:

- Publicize the panels through local media outlets, social media, and community partners - Institutional Grant Administrator and Project Coordinator, Interns
- Prepare handouts and evaluation materials for distribution - Project Coordinator, Interns
- Host panels - All staff
- Gather and record evaluations, report any major concerns to the team - Project Coordinator

January - July 2023:

- Continue Publicizing - Institutional Grant Administrator and Project Coordinator, Interns
- Host panels - All staff
- Gather and record evaluations, report any major concerns to the team - Project Coordinator

August 2023:

- Create analysis of evaluation materials - Project Coordinator
- Evaluation team meeting - All staff
- Interim grant reporting - Institutional Grant Administrator

Phase 2:

Year 2 will include three community dialogues that utilize the information gathered by the scholars. The events of the past decade have made one thing clear - museums and public institutions need to reckon with the fraught history of inequality and exploitation built into the very framework of the education system.

Planning for Year 2

September 2023:

- Book the New York Public Library venue and solidify dates - Project Coordinator
- Structure any adjustments from evaluations that are needed - Project Coordinator

October 2023:

- Meet with Professor Will Walker to solidify framework- Project Coordinator and Sponsored Programs Coordinator
- Create marketing materials - Institutional Grant Administrator, Interns
- Create survey materials for evaluation - Institutional Grant Administrator and Project Coordinator
- Translation of all print and marketing Materials - Fabiola Cáceres
- Schedule all marketing, social media, and notify community - Institutional Grant Administrator and Project Coordinator, Interns

November 2023:

- Second meeting with Professor Will Walker to finalize themes and format - Project Coordinator and Sponsored Programs Coordinator
- Solidify any materials to be handed out - Sponsored Programs Coordinator, Interns
- Translation of handout and evaluation materials - Fabiola Cáceres

December 2023:

- Publicize the discussions through local media outlets, social media, and community partners - Institutional Grant Administrator and Project Coordinator, Interns
- Prepare handouts and evaluation materials for distribution - Project Coordinator, Interns
- Host discussions - All staff
- Gather and record evaluations, report any major concerns to the team - Project Coordinator

January - July 2024:

- Continue Publicizing - Institutional Grant Administrator and Project Coordinator, Interns
- Host discussions - All staff
- Gather and record evaluations, report any major concerns to the team - Project Coordinator

August 2024:

- Create analysis of evaluation materials - Project Coordinator
- Evaluation team meeting - All staff
- Grant reporting - Institutional Grant Administrator

Experience

**DYCKMAN FARMHOUSE MUSEUM, NEW YORK NY
NEW YORK CITY DEPARTMENT OF PARKS & RECREATION
Executive Director, 2015 – present**

- Manage finances in collaboration with Board of Directors; draft and monitor the budget, manage all fundraising efforts, financial reporting and best practices; lobby elected officials for capital funds for large scale restoration projects: to date, \$6,716,000 in capital funding; organized and hosted the organization's first fundraiser in May 2016; established the organization's first fundraising plan, including developing relationships with new foundations and raising \$136,000 in new foundation support within a 3 year period (up \$121,000 from previous years, whereby the organization raised \$15,000 in total over 3 years).
- Responsible for the preservation of the historic structure built in 1784, including collaboration with the Parks Department on all restoration and repairs.
- Responsible for all public programs; establishing a closer relationship with the community and utilizing the museum as a community resource; created new programs including local art installations, immersive theater, a wine tasting, lectures and children's workshops.
- Responsible for the half-acre park and managing volunteers to assist in the garden conservation including corporate, horticultural and school group volunteers.
- Responsible for collection's care as well as managing objects on loan to peer institutions.
- Work with the Executive Committee of the Board of Directors to expand the Board to include local business owners and members with a background in preservation and the law; drafted the organization's Board of Directors Manual for new and existing members.
- Spearheaded community outreach through the development of bilingual website, program and event communications; expanded social media efforts as well as volunteer and intern opportunities; created new and foster existing community relationships with peer institutions, businesses and members.

**GRACIE MANSION CONSERVANCY, NEW YORK NY
Executive Director, 2014**

- Responsible for the preservation of the historic Mayoral Residence of New York City.
- Managed finances, working closely with the Mayor's Office and the Board of Directors on all fundraising; drafted the fundraising plan, drafted and monitored the budget; managed the audit and best practices.
- Responsible for all public programs; instituting a new vision for programs, and recruiting new volunteers.
- Responsible for collections care as well as objects on loan from important New York City museums including the Metropolitan Museum of Art, Museum of the City of New York and Brooklyn Museum
- Instituted the organization's personnel manual and practices.
- Spearheaded community outreach through the planning of a new website; implemented new social media accounts and outreach plan as well as volunteer and intern opportunities.
- Drafted the organization's Board of Directors manual for new and existing members.

**HISTORIC HOUSE TRUST OF NEW YORK CITY, NEW YORK NY
NEW YORK CITY DEPARTMENT OF PARKS & RECREATION
Deputy Director, 2010–2014; Director of Property Stewardship and Acquisitions, 2009–2010;
Manager of Historic Sites, 2004–2009**

- Served as primary liaison between 23 historic house museums' staff and Boards, Historic House Trust (HHT) and the New York City Parks Department (Parks). Worked closely with constituent communities.
- Worked closely with the Executive Director on HHT Board of Directors relations and policies, Board governance issues at member organizations and audit and investment practices.
- Worked closely with New York City government agencies including the Landmarks Preservation Commission, community boards and nonprofit partners.
- Drafted and monitored the \$1.6 million budget; worked with Executive Director to raise over \$36 million in public funds from Borough Presidents and City Council Members from 2004–2014.
- Raised single largest unrestricted grant to the organization (\$200,000 in 2013).
- Administered unrestricted and restricted grant programs to distribute funds to 19 member organizations. Oversaw the distribution of over \$650,000 in unrestricted funds and \$150,000 in restricted funds.
- Communications Manager for HHT's largest program grant: an 18-month pilot program from The New York Community Trust that enabled HHT to re-grant \$100,000 to member organizations to improve existing programs and create new innovative educational programs at houses serving public audiences.
- Supervised and administered all legal documents including 19 license agreements between Parks, HHT and member organizations. Managed the acquisition of new historic properties.

*Experience
continued*

THE 1772 FOUNDATION, POMFRET CENTER CT

Peer Reviewer, 2008–2013

- Reviewed historic preservation, urban revitalization, African-American history, historic site and urban agricultural sustainability grant proposals. Conducted site visits with the Executive Director, submitted reports and made recommendations to the Board of Trustees and Executive Director on funding projects ranging from \$20,000–\$150,000, and attended Board meetings.

*Fellowships
Grants & Awards*

Museumwise/Museum Association of New York, Troy NY

Award of Merit for the Fall Historic House Festival: HHT, 2011

New York Landmarks Conservancy, New York NY

Lucy G. Moses Award for the Restoration of Edgar Allan Poe Cottage: HHT, 2010/2011

National Trust for Historic Preservation Conference, Buffalo NY

Diversity Scholar, 2011

University of Delaware, Newark DE

President's Fellowship, 2003/2004

The National Geographic Society, Washington DC

National Geographic Society Research Fellow, Summer 2002

Degrees & Certificates

State University of New York College at Geneseo, Geneseo NY

Cartography Award, 2002; SUNY Minority Fellowship, 2000–2002

DeVos Institute of Arts Management at the Kennedy Center/Bloomberg Philanthropies, New York NY

Strategic Planning Intensive, 2011–2013; Nonprofit Management, 2011–2012

American Express and the Center for Creative Leadership, New York NY

American Express Leadership Academy, 2012

New York University, George H. Heyman, Jr. Center for Philanthropy and Fundraising, New York NY

Certificate in Grantmaking and Foundations, Academy for Grantmaking and Funder Education, 2011

University of Delaware, Newark DE

M.A. in Geography, 2004

Thesis: *Moving to Suburbia: A Case Study of Two African American Families in the 1950s*

State University of New York College at Geneseo, Geneseo NY

B.A. in Geography, Environmental Studies minor, 2002

Affiliations

New York State Council on the Arts, New York NY

Panel Reviewer, 2017, 2018

- Reviewed general operating support and program grants from museum applicants

ArtsWestchester, White Plains NY

Panel Reviewer, 2017

- Reviewed general operating support and program grants from cultural institutions and artists

Chipstone-Boscobel Think Tank, Garrison NY

Panelist, *Creative Interpretation and Community Engagement*, 2017

Greater Hudson Heritage Network, Elmsford NY

Board Trustee, 2016–present

Fabiola Cáceres

Director of Education

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www.gardenkitchenlab.org

www.linkedin.com/in/fabiolacaceres

I am designing a memorial garden at the Shorak Kapoc School P.S. 98 to honor Lenni Lenape's presence on their land. This unique memorial will be made of local wild plants used by the indigenous people; its location will tie to the recently inaugurated memorial plaque commemorating an African burial ground located at the parking lot of P.S. 98. This research and exhibition together are part of the DyckmanDISCOVERED initiative of the museum.

I expanded the Garden Kitchen Lab ("GKL") program to six locations: a grant-funded garden-to-table STEAM experience for NYC Parks. I helped raise \$81,000 funding with grants from City Parks Foundation, ConEdison, New York Restoration Project, Citizens Committee for New York City, and Katie's Krops.

- Curriculum, Initiative & Partnership Developer

Professional Experience

DYCKMAN FARMHOUSE
MUSEUM ALLIANCE
November 2019 – Present
New York, NY

I created and spearheaded Growing Uptown, a partnership program with Garden Kitchen Lab and New York Common Pantry to empower Uptown Manhattan and Bronx families to grow foods in their apartments. I developed Grow Kits of seedlings, seeds, soils, and gardening tools to donate and sell to accomplish this. The kits were accompanied by bilingual written and video recipes designed to teach families to supplement their food needs.

I created two experiences for the Dyckman Farmhouse Museum grant application for the Museum of Associations of New York (MANY). One is Traveling Kitchen Culture; the other, Traveling Kitchen History. Traveling Kitchen Culture highlights the many cultures of Upper Manhattan history, including those of indigenous people, West African, Dutch, and Dominican, through the lens of food. The program showcases what makes each culture unique and allows for discovering common threads in all cultures. Traveling Kitchen History is geared toward children and will teach cooking concepts while engaging them in a story that explains the agricultural history and food culture.

I received the International Coalition of the Sites of Conscience grant, a global network of historic sites, museums, and memory initiatives that connects past struggles to human rights movements. The grant resulted in a consultation with Julia Watson, author of *Lo—TEK: Design by Radical Indigenism*, nature-based technology for climate-resilience book.

I develop tours and programs for the museum and work with the community

to test new and innovative interpretive methods. I am bringing my unique input to projects based on my experience running large community programs, including media and agricultural education. I work in conjunction with a small staff to ensure the preservation and maintenance of the historic site and collaborate on all aspects of public programming, including planning, production, marketing, and implementation.

I have served as the museum's T.V. spokesperson for USAToday and Telemundo, and I am the museum's Spanish translator for our public programs materials and social media assets.

I helped implement the Greater Hudson Heritage Network Creative Incubator grant application. The grant encouraged museums to think more imaginatively about the interpretation of their collections and explore new ways to engage with contemporary audiences. I served as the liaison between the museum and artist Reggie Black; the project resulted in his *No Records*, an exhibition that uncovered the voices of enslaved people.

I am working closely with the Cooper School Graduate Program for History Museum Studies to determine how interpretive curatorial ideas and current program offerings can cohesively blend.

I designed the curriculum for Camp Dyckman, an online and in-person intensive summer camp where children learned how to go garden-to-table, learned to use digital skills, did yoga and meditation.

NYC PARKS
MEDIA EDUCATION
Feb 2012 – Present
New York, NY

Coordinated partnerships with United Nations Food Garden, City Growers, NYC Compost, the Museum of Food and Drink -MOFAD, Randall's Island Alliance, The Youth Farm, Gotham Greens, NYC Parks Sustainability Division, GreenThumb, Urban Rangers, Crown Heights Farm Share, NY Common Pantry among others. Developed Media With A Purpose, an initiative to leverage media and create awareness of environmental issues. Developed Food Lab, an initiative that aimed at using technology as a vehicle to learn about other cultures through food and cooking. Developed Garden Kitchen Lab curriculum and the Adobe Cloud Tech Opp curricula —both Media Education's highlight programs for youth and adults generating student's engagement at ten Media Lab locations citywide and one NY public school. I worked

closely with the Deputy Director in the budget, procurement, regulatory reporting, and operational implementation for GKL. These include planning and coordinating purchasing all equipment and supplies and liaising with vendors. I provided leadership in enforcing horticultural performance management standards. I oversaw all aspects of plant maintenance, health, watering, maintenance, and improvements to the physical gardens. Effectively managed a diverse workforce, built a strong teamwork ethic, motivated a workforce to meet production and quality assurance goals. Developed strategies, methodologies, and systems to improve and expand the mission of the Garden Kitchen Lab program. I heightened media attention for our RecYouth, Garden Kitchen Lab, and Food Lab programs on VHI and BRIC TV.

CENTER FOR
REPRODUCTIVE RIGHTS
Design Consultant
April 2011 – Feb 2017
New York, NY

Designing multilingual materials for print and digital publication in English, Spanish and Portuguese, and performing as a front-end website developer. Working closely with the Creative Director and in-house team for

Latin America and Africa brand. Overseeing pre-print jobs in Latin America to ensure that materials are prepared efficiently and on time.

FREELANCE
Art Director & Professor
Jan 2000 – Dec 2011
New York, NY
Lima, Peru

Worked at Sony Music Entertainment as an Art Director to develop marketing campaigns for Columbia, Epic, Legacy and Sony Classical labels. Accounts included: Weather Report, Kathleen Battle, Angelika Kirchsclager, Kelly Rowland, X-Press 2. Worked with Marketing Department, artist managers, and digital team; produced and directed photo shoots.

- Freelance Art Director for Leo Burnett, developing visual styles for Saga Falabella, an intercontinental department store.
- Freelance Art Director for Canal N, a national TV station, and UNION Construcciones Metálicas, a Latin American metal building manufacturer
- Consultant for E-Flux, an international publishing curatorial platform.
- Professor at the Art & Design Faculty of the San Ignacio de Loyola University.

SWEDISH SOCIETY
FOR NATURE
CONSERVATION
Researcher & Designer
2003-2004
San Martin, Peru

Connected plant data and testimonials of the native Quechua-Lamas people to design a visual-narrative book about Peruvian Amazonian medicinal plants using digital and mixed media methods. The book describes the use of medicinal plants and their meanings within the context of the

Lamas people's culture. As this group has no written language, the book acts as a bridge for many to understand a culture that very few would otherwise have the opportunity to appreciate.

Education/Languages

- School of Visual Arts, BFA in Graphic Design
- Brooklyn Botanical Garden Master Composter Certificate
- Native Spanish speaker

Current Projects

- Expanding Garden Kitchen Lab to schools
- Helping develop online curriculum for the hybrid educational model.

Awards

- Recipient of International Coalition of the Sites of Conscience Grant, 2021
- NYC Parks Academy Leadership graduate, 2018
- Mayor's Office for International Affairs guest speaker, 2016
- Parks Alma Achievers Award, 2014
- The Art Director's Club Design Award, 2001
- School of Visual Arts Grant, 1999
- Designer for the Tambopata Macaw Project, 1995
- Best Environmental Photograph of the Year, El Comercio, 1992

Melissa Kiewiet

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Education

M.A. Museum Studies	Cooperstown Graduate Program, Cooperstown, NY State University of New York, Oneonta	2017
B.A. History	Maryville College, Maryville, TN	2014

Work History

DYCKMAN FARMHOUSE MUSEUM ALLIANCE 2018- Current

Director of Development and Community Engagement

- Research, prepare, and manage grant applications
- Manage grant calendar and reporting processes
- Prospect and develop Individual and Corporate donor programs
- Process and acknowledge all donations
- Plan community engagement events
- Plan and execute social media strategies
- Manage calendar and attend outreach events
- Oversee volunteers and interns
- Coordinate museum operations

MUSEUM OF THE CITY OF NEW YORK 2017- 2018

Development Assistant

- Processed and acknowledged Individual donations
- Coordinated special event to celebrate the anniversary of a large permanent exhibition
- Researched, wrote and presented proposals for corporate membership cultivation
- Maintained preferred donor listings and updated website with appropriate crediting
- Managed donor files, invitation responses and interactions in Altru and hard files
- Composed and distributed minutes of all essential meetings
- Prospected for donors to special exhibitions and generated profiles
- Organized and prepared solicitation mailings
- Scheduled all departmental meetings and managed calendar for the Vice President of Development
- Managed distribution of all department mail

THE WATERMILL CENTER, Watermill, NY 2017

Laboratory of Inspiration and Performance

Development Intern

- Headed a team to create and present an institutional assessment plan
- Created a prospect research database of prospective individual donors
- Developed a streamlined system for conducting prospect research using Salesforce, iWave and Google
- Generated research on prospective donors

GLIMMERGLASS FESTIVAL, Springfield, NY

2016

Opera Festival

Development Intern

- Generated research on prospective donors using Salesforce donor management system
- Organized meetings between sponsors, interns and artists at the Glimmerglass Festival
- Helped run donor cultivation events and identified prospects for further communication
- Built relationships with donors and board members during cultivation events

MARYVILLE COLLEGE, Maryville, TN

2014 - 2015

Admissions Intern/ Coordinator

- Recruitment
- Relationship building with prospective students
- Coordination of campus and facility tours
- Managed school Ambassadors, who facilitated tours

ERIE CANAL MUSEUM, Syracuse, NY

2016

Team Member

- Collaborated with a team to create an education plan

STEPHEN AND HARRIET MYERS HISTORIC RESIDENCE, Albany, NY

2015

Team Member

- Partnered with a team to develop a comprehensive museum assessment plan

LEAF COUNCIL ON ALCOHOLISM & ADDICTIONS, Oneonta, NY

2016

Team Member

- Worked with a team of four to create a strategic marketing plan for The LEAF Council on Alcoholism & Addictions

COOPERSTOWN GRADUATE PROGRAM, Cooperstown, NY

2016

Project Leader

- Headed a team for the annual Snowed-In Soiree 2016, a Cooperstown Graduate Program Special Event for Donors

DOMESTIC DIVA CREATIONS, Maryville, TN

2003-2011

Founder and CEO

- Responsible for planning, creating and selling product
- Managed financial documents and filed all tax documentation
- Planned and coordinated events and trade show attendance

Awards & Distinctions

- Inclusion Scholarship, 2016-2017
- Scriven Foundation Scholarship, 2015-2016
- Phi Theta Kappa Scholarship, 2011-2014
- Phi Alpha Theta, 2013
- Alpha Sigma Lambda, 2013
- Maryville College Outstanding Senior of the Year, Graduating Class of 2014



Digital Content and Programs Coordinator, Dyckman Farmhouse Museum Alliance

The Dyckman Farmhouse Museum Alliance (DFMA) is looking for a full time Digital Content and Programs Coordinator. The Alliance's mission is to promote the historic site's preservation, to be a catalyst for engaging, adventurous programming, and to be a good neighbor and a dynamic community resource. DFMA is seeking a highly motivated, creative, and detail-oriented individual to carry out the Museum's digital accessibility plan, strengthen digital programming, and diversify community partnerships. This is a hybrid remote/ in-person position due to the current state of the COVID-19 pandemic. In-person time at the museum will be set at a time that is amenable to the applicant and is safe for all personnel.

Description

The DFMA Digital Content and Programs Coordinator will create and develop digital content and programming with content that involves collections and exhibitions of a New York City and National historic landmark dedicated to the inclusive histories of those who have occupied, lived and worked on the land that is now known as the Inwood neighborhood of Upper Manhattan. Because the institution is small, DFM staff have a variety of duties on a daily basis. The scope of work for this position will include, but may not be limited to:

- Interpret NYC history and craft into unique and relevant modern programming and virtual exhibitions.
- Manage and communicate ongoing research and programs through the DyckmanDISCOVERED initiative, which uplifts underrepresented narratives in the DFM historical timeline.
- Grow relationships within the community and coordinate with current partners in developing content and programs.
- Conduct research that supports institutional outreach, including programs, audience development, digital accessibility, and community partnerships.
- Communicate with local and national press about the museum, its initiatives and changing health guidelines and protocols.
- Publish the Museum's monthly social media, promotional events calendars, and e-newsletters.
- Engage with visitors during open business hours and manage the site when needed.
- Generate reports and information about social media and web analytics as it pertains to programming.
- Create infographics and other graphic content for social media and marketing.
- Collaborate with Museum staff on ideas for programmatic and communications-related content.
- Maintain and create new pages on the Museum's website for programs and exhibitions.
- Film, edit, and post live streamed or pre-recorded programs.
- Work with and manage Interns.
- Handle collections and archives for exhibitions and interpretive purposes.

This opportunity is partially remote, and the individual will work off-site for a portion of the placement; applicants must have reliable access to the internet. Most training, supervision, and communications will

occur online. Depending on the project, the individual will work closely with the museum's Executive Director, Director of Development and Community Engagement, and Director of Education using video conferencing (Google Meet and Zoom), email, and chat. The successful candidate will have the opportunity to participate in webinars and other virtual professional development programming for museum professionals.

Qualifications

- A successful candidate should hold a Master's degree in history, museum studies, or a related field.
- 2 years of experience in the field doing related work.
- It is preferable that the applicant be a local resident with a firm understanding of the neighborhood that the museum serves.
- Excellent attention to detail, ability to work independently, good time management, and strong interpersonal, research, organizational, and writing skills.
- Knowledge of curatorial best practices.
- Proficient in various software platforms and digital services, including Wordpress, Microsoft Word, Constant Contact, Loomly, Facebook, Twitter, Instagram.
- Passion for our mission and commitment to community programming and equality.
- Familiarity with nonprofit organizations, computer visualizations, underrepresented communities, and working with artists is desirable.

To be considered for this position, you must submit a resume and letter of interest (in Word or PDF) that best showcases your qualifications for this position. Incomplete applications will not be considered.

Applications must be submitted by 9 am ET on Friday, January 28, 2022.

Interviews will be held in early February, and a selection will be made by February 20th.

No phone calls, please.

###

The Dyckman Farmhouse Museum Alliance considers all applicants for employment without regard to race, color, religion, sex, sexual orientation or gender identity, national origin, age, disability, or status as a Vietnam-era or special disabled veteran in accordance with federal law. In addition, DFMA complies with applicable state and local laws prohibiting discrimination in employment in every jurisdiction in which it operates. DFMA also provides "reasonable accommodations" to qualified individuals with disabilities, in accordance with the Americans with Disabilities Act and applicable state and local laws. All interested individuals, regardless of background, are encouraged to apply.

Jennifer L. Anderson
Department of History
Stony Brook University
Jennifer.L.Anderson@stonybrook.edu

Education

PhD Early American & Atlantic History, New York University, 2007.
MA Early American & Atlantic History, New York University, 2001.
MA Winterthur Program in Early American Culture, University of Delaware, May 1991.
BA History, Barnard College, Columbia University, New York, May 1988.

Dissertation

"Nature's Currency: The Atlantic Mahogany Trade, 1725-1825"

Publications

"William Floyd Manor Historic Resource Study," (Washington, DC: National Park Service, 2021).

Guest Editor, special issue on "Empowering Appetites: Political Economy & Culture of Food in the Early Atlantic World," for *Early American Studies* (Spring 2021).

"Barbuda and the Provisioning of the Codrington Estates on Antigua" in *Archaeology & History of a Caribbean Sugar Plantation on Antigua*, ed. Georgia Fox (University Press of Florida, 2020).

"Paul Revere and Sourcing Silver in Early America," in *Beyond Midnight: Paul Revere*, ed. Nan Wolverton and Lauren B. Hewes (Worcester, MA: American Antiquarian Society, 2019).

Editor/Contributing Author to Dean F. Failey, et. al., *Elias Pelletreau, Long Island Silversmith and Entrepreneur* (Cold Spring Harbor, NY: Preservation Long Island, 2018).

Editor of special issue on Long Island whalers in *Long Island History Journal* 25: 1 (2016).

"Laudable Spirit of Enterprise: Re-Negotiating Land, Natural Resources, & Power on Post-Revolutionary Long Island," *Early American Studies* (Spring 2015).

Editor, Special Issue on African American archaeological sites *Long Island History Journal* 23: 2 (2013).

Mahogany: The Costs of Luxury in Early America, Harvard University Press (2012).

"The Card Family and the Mahogany Trade: From New England to the Bay of Honduras," in *New England & the Caribbean*, ed. Peter Benes (Dublin Seminar for New England Folk Life, 2012): 15-32.

Teaching Experience

Associate Professor of History, Stony Brook University, Stony Brook, NY (2007-current; tenured 2013).

Guest Lecturer, aboard *Corwith Cramer* for Caribbean voyage, Sea Education Association (Dec. 2004).

Graduate Teaching Assistant, History Department, New York University, NY (2000-2003).

Head Tutor, Historic Deerfield Summer Fellowship Program, Deerfield, MA (2000-2001).

Adjunct Professor, Bard College Center for Studies of the Decorative Arts, NY (1993-1995).

Public History Consulting and Museum Employment

Historical Consultant, National Park Service and Organization for American Historians, Historic Resources Study of William Floyd Estate, Mastic, NY (2016-2020).

Historical Advisor for exhibition: “Long Road to Freedom: Surviving Slavery on Long Island,” Long Island Museum, Stony Brook, NY (2018-2019).

Historical Advisor/Editor for Preservation Long Island and Long Island Museum collaborative exhibition, *Elias Pelletreau: Long Island Silversmith and Entrepreneur* (2017-2018).

Guest Curator, “Sylvester Manor: Land, Labor & Power on a Northern Plantation,” New York University (2013).

Historical Research Coordinator, *Traces of the Trade: The History of Slavery in the Deep North*, Emmy-nominated documentary about the transatlantic slave trade and issues of race and memory. Ebb Pod Productions/WGBH Boston; premiered on PBS “Point of View” series, 2008.

Consulting Historian, Sylvester Manor, Shelter Island Historical Society, NY (2003-2005).

Assistant Program Director, *Neighborhood History Project*, Fortes Elementary School, Providence, RI (2004), innovative NEH-funded public history program.

Exhibition Coordinator, South Street Seaport Museum, New York, NY (2002-2003): assisted Senior Curator with collections research and exhibition planning.

NEH Advisor, King Manor Museum, NYC Parks & Recreation Department, NY (2003): proposed strategies to improve museum’s public programming, interpretation, and research.

NEH Project Director, Philipse Manor Hall State Historic Site, Yonkers, NY (2000-2001): coordinated in-depth planning initiative to reinstall 18th century historic site.

Site Director (1995-1999) and NEH Project Director (1997-1999), Philipsburg Manor, Historic Hudson Valley, Sleepy Hollow, NY.

Curator, Abigail Adams Smith Museum, New York, NY (1991-1995).

Awards and Fellowships

- ~ American Council of Learned Societies’ Scholars and Society Fellowship, 2020-2021.
- ~ John Murrin Prize for “Best Article in *Early American Studies*,” 2016.
- ~ College Outreach Award for Faculty-Community Engagement,” Stony Brook University, 2016.
- ~ Emmy Nomination for *Outstanding Individual Achievement in a Craft: Research* (2009) as part of research team for “Traces of the Trade” documentary.
- ~ Mellon Post-Dissertation Fellowship, American Antiquarian Society, 2006-2007.
- ~ Nevins Dissertation Prize (2007) for “Best-written Doctoral Dissertation on an American Subject,” Society of American Historians.
- ~ Penfield Award for Outstanding Graduate Research (2005), New York University.
- ~ PEAES Prize for “Outstanding Journal Article in Early American Economic History” (2004), Program in Early American Economy and Society.



Stony Brook University

| The State University of New York

College of Arts and Sciences
Department of History

December 15, 2021

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Review Committee,

I'm delighted to write in support of the Dyckman Farmhouse Museum's application to the NEH Public Humanities Projects Program. If their proposal, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood*, is funded, it is my intent to collaborate and/or commit the time and resources detailed in the Project Narrative and Draft Agendas. In addition to chairing the panel, entitled "Slavery in Greater New York," in Spring 2023, I will also help the Advisory Committee select participants in my panel during a planning period in Fall 2022.

I believe that the creation of a humanities-based discussion series focused on creating unity in the community is a valuable project. As someone whose work focuses on underrepresented communities, this project is central to my work and the work of the museum.

Sincerely,

A handwritten signature in black ink that reads "Jennifer L. Anderson".

Jennifer Anderson
Associate Professor
Department of History
Stony Brook University (SUNY)



Africana and Latino Studies Department

January 5, 2022

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, it is my intent to collaborate as a member of the Advisory Committee. The Advisory Committee will provide critical insight for the planning process in our individual areas of study, and will meet once a month from September to December 2022 to help organize the six panel discussions of the following Spring.

I believe that the creation of a humanities-based discussion series focused on creating unity in the community is a valuable project and I support this proposal.

Sincerely,

Maria Chaves Daza, Ph.D.

Assistant Professor

Africana and Latinx Studies Department

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, it is my intent to collaborate and/or commit resources as detailed in the Project Narrative and Draft Agendas. In addition to chairing the panel, entitled "Indigenous Communities of Upper Manhattan," in Spring 2023, I will also help the Advisory Committee select participants in my panel during a planning period in Fall 2022.

I believe that the creation of a humanities-based discussion series focused on creating unity in the community is a invaluable project, particularly at this moment in time. As someone whose work focuses on archival silences, broadening our categories of source material, and underrepresented communities, the *Dyckman Discussions* project aligns perfectly with my work and is complementary to the work of the museum.

Sincerely,



Christian Ayne Crouch
Dean of Graduate Studies
Associate Professor of Historical and American Studies
Bard College

CHRISTIAN AYNE CROUCH

Bard College • 30 Campus Road • Annandale-on-Hudson, NY 12504 • crouch@bard.edu

EMPLOYMENT

Dean of Graduate Studies, Bard College, 2021-present.

Associate Professor of Historical Studies and American Studies, Bard College, 2014-present.

Faculty, Clemente Course in the Humanities, Kingston, NY, 2010-present.

Assistant Professor of Historical Studies, Bard College, 2007-2014.

Visiting Instructor of Historical Studies, Bard College, 2006-2007.

EDUCATION

2007 Ph.D. in Atlantic History, New York University.

2001 M.A. with Distinction in Atlantic History and U.S. History, New York University.

1999 A.B. *cum laude* in History, Princeton University.

SELECTED AWARDS, FELLOWSHIPS, AND RESEARCH GRANTS

- ❖ 2022-2024, Principal Investigator, “Rethinking Place: Bard-on-Mahicantuck,” Grant supported by the Mellon Foundation.
- ❖ 2019, Michèle Dominy Award for Teaching Excellence, Bard College.
- ❖ 2019, Georgian Papers Programme Fellowship, Windsor Castle, UK.
- ❖ Bright Institute at Knox College, Inaugural Cohort of Fellows, 2018-2021.
- ❖ 2016-2017, Hutchins Fellow, W.E.B. DuBois Research Institute at the Hutchins Center for African and African American Research, Harvard University.
- ❖ 2016, Franklin Research Grant, American Philosophical Society, Philadelphia, PA.
- ❖ 2016, Visiting Scholar Award, Paul Mellon Center for British Art, Yale University.
- ❖ 2015, Mary Alice and Philip Boucher Prize for best book in French colonial history 1600-1848, French Colonial Historical Society.
- ❖ 2011, Jacob M. Price Research Fellowship, William L. Clements Library, Ann Arbor, Michigan.
- ❖ 2010, Paul W. McQuillen Fellowship, John Carter Brown Library, Providence, Rhode Island.
- ❖ 2010, Honorable Mention, Woodrow Wilson Career Enhancement Fellowship.
- ❖ 2006, Ford Foundation Diversity Predoctoral Fellowship (Awarded and declined).
- ❖ 2004-2005 Society of Colonial Wars of Massachusetts Fellowship at the Massachusetts Historical Society, Boston, Massachusetts.
- ❖ 2003-2004 Newberry Library Short-Term Fellowship, Chicago, Illinois.
- ❖ Winter 2001-2002 Research Grant for translation from French to English of sixteenth century manuscript of Jean Moquet’s *Voyages, 1603-1614*.

BOOKS, RESEARCH PROJECTS, AND PROFESSIONAL WORK

Queen Victoria's Captives: A Story of Ambition, Empire, and a Stolen Ethiopian Prince, manuscript in progress.

Nobility Lost: French and Canadian Martial Cultures, Indians, and the End of New France. (Cornell University Press, 2014).

Curatorial Advisor and Co-Organizer, “Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks,” Brooklyn Museum, New York, NY, February 14, 2020-January 10, 2021.

Co-Curator of Public Programming (with Lauren Cornell), “Sky Hopinka: Centers of Somewhere,” Hessel Museum of Art/Center for Curatorial Studies, Annandale-on-Hudson, NY, October 17, 2020-February 14, 2021.

Co-convenor and Professor, “Re-Framing American Art/History,” NEH-sponsored 4-week online course at the Pennsylvania Academy of Fine Arts with Dr. Anna Marley, Kenneth R. Woodcock Curator of American Historical Art, PAFA, October 6, 13, 20, and 27, 2020.

SELECTED ARTICLES AND BOOK CHAPTERS

“Foreward,” *Making American Artists: Stories from the Pennsylvania Academy of Fine Arts, 1776-1976*,” (Catalogue in conjunction American Federation of Arts/PAFA co-sponsored exhibition. In process, anticipated 2023).

“Center to Island: A Conversation with Caddo Artist Raven Halfmoon” in *Okla Homma to Manabatta Exhibition Catalogue*, (Ross + Kramer Gallery Editions, in press).

“Casting the Republic in White” in “Art and Politics in the U.S. Capitol,” Special section, *Panorama: Journal of the Association of Historians of American Art* 7, no. 1 (Spring 2021).
<https://doi.org/10.24926/24716839.11763>

“The French Revolution in Indian Country: Reconsidering the Reach and Place of Atlantic Upheaval,” in *The French Revolution as a Moment of Respatialization*, eds. Mattias Middle and Megan Maruschke (De Gruyter Oldenbourg, 2019), 85-106.

“Surveying the Past; Projecting the Future: Reevaluating French Colonial *Plans* of Kanasetake,” *The William and Mary Quarterly*, Vol. 75, No. 2 (April 2018): 109-128.

“Between Lines: Language, Intimacy, and Voyeurism during Global War,” in Thomas Truxes, ed., *France, Ireland, and the Atlantic in a Time of War: Reflections on the Bordeaux-Dublin Letters, 1757* (Routledge 2017).

“The Black City: African and Indian Exchanges in Pontiac’s Detroit” *Early American Studies*, Vol. 14, No. 2, (Spring 2016): 284-318.

“‘Je me vois réduit...à la mendicité’: Marine veterans of New France and their new Atlantic world” in *Atlantic Biographies: Individuals and Peoples in the Atlantic World*, ed. Jeffrey Fortin and Mark Meeuwese. (Brill 2013).

SELECT PROFESSIONAL SERVICE

Chair, Editorial Board, *The William and Mary Quarterly*.

Editorial Board Member, Atlantic World Studies Series, Anthem Press.

Berkshire Conference of Women Historians Book Prize Committee, 2017-2021.

Council Member, Omohundro Institute, 2018-2022. [Term extended due to COVID-19].

CHA/AHA Corey Prize for Canadian-American History, 2020-2024.

French Colonial Historical Society Book Prize Committee, 2022-2024.

THE
Cooperstown
GRADUATE
PROGRAM

January 5, 2022

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write this letter in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. I have been pleased to collaborate in the past with the Dyckman Farmhouse Museum, a small but mighty institution that has taken on the task of creating dialogues around important issues facing our nation. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, I will again serve as a member of their advisory committee to assist with planning. I understand that my responsibility will be to meet once a month from September to December 2022 to help organize the six panel discussions for the following Spring.

The Dyckman Farmhouse Museum has demonstrated that it is possible for a museum to provide a forum for accurate and challenging discussions in a civil manner. I applaud their work and look forward to working with them again. I will do this work as a contribution to the project and will not accept compensation.

Sincerely,

Gretchen Sorin

Gretchen Sullivan Sorin, Ph.D.
Director and Distinguished Professor
Cooperstown Graduate Program



Department of History

January 7, 2021

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, it is my intent to collaborate and/or commit resources as detailed in the Project Narrative and Draft Agendas. In addition to chairing the panel, entitled "The Atlantic Slave Trade in New York," in Spring 2023, I will also help the Advisory Committee select participants in my panel during a planning period in Fall 2022.

I believe that the creation of a humanities-based discussion series focused on creating unity in the community is a valuable project. As someone whose work focuses on underrepresented communities, this project is central to my work and the work of the museum.

Sincerely,

Dr. Nicole Saffold Maskiell
Assistant Professor
Peter and Bonnie McCausland Fellow
Director of Public History
University of South Carolina, Columbia

NICOLE SAFFOLD MASKIELL

CURRICULUM VITAE

University of South Carolina
Department of History
223 Gambrell Hall
817 Henderson St
Columbia, SC 29208
maskiell@mailbox.sc.edu
<https://nicolemaskiell.com>

PROFESSIONAL EXPERIENCE

2015-present Assistant Professor of History; Peter and Bonnie McCausland Fellow, Public History Coordinator, Faculty Associate, African American Studies; Faculty Associate, The Walker Institute, University of South Carolina Columbia, Columbia, SC

EDUCATION

2013 PhD in History, Cornell University, Ithaca, NY
2010 MA in History, Cornell University, Ithaca, NY
2002 AB cum laude in History and Literature, language citation in French, Harvard University, Cambridge, MA

SELECTED PUBLICATIONS

Bound by Bondage: Slavery and the Creation of a Northern Gentry, under contract with Cornell University Press, forthcoming August 15, 2022, <https://www.cornellpress.cornell.edu/big-history/>

2022 “‘Here Lyes the Body of Cicely Negro’: Historical Narratives and the Space between Gravestones,” *The New England Quarterly*, forthcoming June

2021 *Black New Netherland: Enslavement and Freedom in Dutch New York*, The Horn’s Hook Project. Gracie Mansion Conservancy. <https://www.graciemansion.org/black-new-netherland-enslavement-and-freedom-in-dutch-new-york/>.

2021 What Alexander Hamilton’s deep connections to slavery reveal about the need for reparations today. *The Conversation*. March. <https://theconversation.com/what-alexander-hamiltons-deep-connections-to-slavery-reveal-about-the-need-for-reparations-today-151459>.

2020 Cicely was young, Black and enslaved – her death during an epidemic in 1714 has lessons that resonate in today’s pandemic. *The Conversation*. December. <https://theconversation.com/cicely-was-young-black-and-enslaved-her-death-during-an-epidemic-in-1714-has-lessons-that-resonate-in-todays-pandemic-147733>.

2020 Slavery’s Sentinel: Rethinking Memorialization in Stuyvesant Square, Gotham: A Blog for Scholars of New York City History. October. <https://www.gothamcenter.org/blog/monuments-roundtable-stuyvesant-and-hudson>

2013 “Elite Slave Networks in the Dutch Atlantic,” chapter ten in *Shifting the Compass: Pluricontinental Connections in Dutch Colonial and Postcolonial Literature*, eds. Jeroen Dewulf, Olf Praamstra and Michiel van Kempen. Newcastle, UK: Cambridge Scholars Publishing

SELECTED FELLOWSHIPS AND AWARDS

2020 - 2021	McCausland Faculty Fellowship University of South Carolina
2019	The University of South Carolina Gamecock Teaching Days, featured faculty
2018	John Carter Brown Library, Charles H. Watts Memorial Fellow awarded
2017-2018	The University of South Carolina ASPIRE I Track I Grant
2014	Allen Nevins Prize, nominated
2012-2013	Cornell University Provost Diversity Fellowship
2010	The Huntington Mayers Fellowship
2010	Cornell University Alger Fellowship
2010	The Gilder Lehrman Fellowship for research in New York repositories
2009	Mario Einaudi Center for International Studies Travel Grant for research in the Netherland Antilles (Curaçao)
2008-2009	U.S. Department of Education Foreign Language and Area Studies Fellowship, Dutch
2008	Cornell University Farr Fellowship for research in the Netherlands
2007, 2011	Cornell University Sage Fellowship

CONFERENCE PRESENTATIONS AND INVITED LECTURES

2022	"Cicely's World," Panelist, Black New England: Race and Regional history now, Organization of American Historians, Upcoming April 2022.
2021	Slavery and New Netherland. Speaker. New Netherland Institute Conference, October 2021.
2021	"The Black Man in the Forest: Race, Fugitivity and the Creation of an Early Modern Boogeyman." Public Lecture. Atlantic Black Box speaker series. July.
2021	"Dutch Masters: Family, Slavery, and the Survival of Dutch Elite Merchant Networks" Panelist, OIEAHC 2020/21 conference, rescheduled to virtual due to COVID-19, June.
2021	"Slavery in Dutch New York a session in New York's Dutch Beginnings: A New Appreciation of New Netherland and New Amsterdam Presented in Partnership with New Netherland Institute." Panelist. May.
2021	"Faith and Reparations." Panelist, virtual panel discussion the Associated Press and Religion News Service. April. https://player.vimeo.com/video/552903554?dnt=1&app_id=122963 .
2021	"A Chapel on the Bowery: Exploring the Lives and Experiences of African Descended People on the Bowery." Public Lecture. St. Mark's Church on the Bowery. February. http://www.nicolemaskiell.com/presentations/ .
2021	"Slavery, Wealth Creation, and their Legacies," Panelist, Confronting Racial Injustice Virtual Series hosted by the Northeastern University School of Law's Criminal Justice Task Force and the Massachusetts Historical Society, February. https://www.facebook.com/MassachusettsHistoricalSociety/videos/442416710291716 .
2020	"The Carolinas— Barbados Connection: Commemorating 350 Years." Panelist, University of South Carolina, Fall Symposium, November. https://www.facebook.com/watch/?v=814615429317215 .
2020	"'Good Enough to Suckle the Child': Breastmilk, Motherhood and the Creation of Race." Invited Public Lecture, North Carolina Triangle Early American History Seminar (TEAHS), Durham, NC, Rescheduled to virtual. October.
2020	"Long Island in the Black Atlantic World" Panelist, Jupiter Hammon Project Roundtable #1, August. https://vimeo.com/457859409 .



Department of History and Philosophy
University of New Orleans

January 4, 2022

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, titled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, it is my intent to collaborate and/or commit resources as detailed in the Project Narrative and Draft Agendas. In addition to chairing the panel titled "The Dutch in the Atlantic World" in Spring 2023, I will also help the Advisory Committee select participants for my panel during a planning period in Fall 2022.

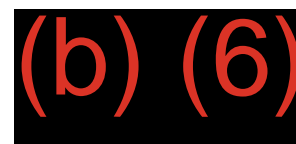
I believe that the creation of a humanities-based discussion series focused on creating unity in the community is a valuable project. As someone whose work focuses on underrepresented communities, this project is central to my work and that of the museum.

Sincerely,

Andrea C. Mosterman
Associate Professor | Joseph Tregle Professor in Early American History
Interim Chair and Graduate Coordinator
Department of History and Philosophy
University of New Orleans
amosterm@uno.edu
Phone: 504-280-7195

ANDREA C. MOSTERMAN

UNO Department of History and Philosophy
2000 Lakeshore Drive
135 Liberal Arts Building
New Orleans, LA70148
amosterm@uno.edu



EDUCATION

Ph.D. History, Boston University, 2012
M.A. American Studies, University of Amsterdam, 2004
B.A. History, University of Amsterdam, 2001

CURRENT POSITIONS

Associate Professor of Atlantic History at the University of New Orleans
Joseph Tregle Professor in Early American History
Interim Chair and Graduate Coordinator

SELECTED PUBLICATIONS

Manuscript

Spaces of Enslavement: A History of Slavery and Resistance in Dutch New York. Cornell University Press, October 2021.

Peer-Reviewed Journal Articles

“I Thought They Were Worthy”: A Dutch Reformed Church Minister and His Congregation Debate African American Membership in the Church, *Early American Studies: An Interdisciplinary Journal* (Summer 2016), 610-616.

“A Re-Interpretation of the Kongo-Portuguese War of 1622 According to New Documentary Evidence,” co-authored with John K. Thornton, *The Journal of African History*, Volume 51, Issue 2 (2010), 235-248.

Other Publications

“Nieuwer-Amstel, stadskolonie aan de Delaware,” in *De Slavernij in Oost en West: Het Amsterdam Onderzoek*, ed. Pepijn Brandon, Guno Jones, Nancy Jouwe, and Matthias van Rossum (Amsterdam: Spectrum, 2020).

“African Women in New Netherland’s Courts,” *de Halve Maen: Magazine of the Dutch Colonial Period in America* 89: 4 (Summer/Fall 2016), 33-36.

“The Past, Present and Future of New Netherland Studies: A Roundtable,” *New York History*, 95.3 (Summer 2014), 446-490.

“Slavery in New Netherland,” A Digital Exhibition for the New Netherland Institute (NNI), <http://www.newnetherlandinstitute.org/history-and-heritage/digital-exhibitions/slavery-exhibit/>, 2014.

SELECTED AWARDS, GRANTS, AND FELLOWSHIPS

2020	NNI Hendricks Award for best book-length manuscript related to the Dutch colonial experience
2019	University of New Orleans Teaching Excellence and Innovation Award
2010	Albert A. Smith Fellowship, Reformed Church of America Seminary
2009	Quinn-Library Research Residency, New York State Library
2009	Michael Kraus Grant, American Historical Association
2008	Gilder Lehrman Research Fellow New-York Historical Society, Gilder Lehrman Institute Short Term

RECENT PARTICIPATION PROFESSIONAL MEETINGS

“Captivity on Board the Gideon: Reconstructing Histories of Enslavement and Resistance on a 17th-Century Dutch Slaver,” American Historical Association Meeting, New Orleans, January 2022.

“Geographies of Resistance: Slavery in Early New York,” European Association for Early American Studies (EEASA), Poitiers, France (Virtual), December 2021.

Moderator of a Panel Discussion with Everett Fly and Melissa Blair, “Landscapes of Slavery, Landscapes of Freedom: The African Diaspora and the American Built Environment” Conference, Harvard University Graduate School of Design, November 2021.

Roundtable Presentation, “Space and Slavery: Interdisciplinary Perspectives,” American Historical Association, Virtual AHA, Zoom, March 2021.

Roundtable Presentation, “Colonization, Commerce, and Connections: A Roundtable Taking Stock of the ‘Dutch Turn’ in Atlantic Historiography,” American Historical Association Meeting, NYC, 2020.

“A Spatial Analysis of Enslavement in Early New York’s Dutch American Homes,” McNeil Center of Early American Studies Mid-Atlantic Plantations Conference, Philadelphia, October 2019.

“Writing New Histories of Slavery and Enslaved People Using Spatial Analysis,” The Epoch of Space Conference, Santiago de Compostela, Spain, April 2019.

“Loyalty over Profit: The Dutch West India Company and the Slave Trade with New Netherland,” American Historical Association Conference, Chicago, 2019

“Slavery in the Home: Space, Family, and Enslavement in Early New York’s Dutch Communities,” Omohundro Institute of Early American History and Culture, Williamsburg, 2018

RECENT INVITED TALKS

“Spaces of Enslavement and Resistance in Dutch New York,” Keynote for the New Netherland Institute Conference on Black Lives in Dutch New York (Virtual), October 2021.

Roundtable Participation, “Markers on the Land: Slavery, Commemoration, and the History of Africans in Northern Manhattan,” Dyckman Farmhouse “Talking About Race Matters” Lecture Series (Virtual), September 2021

“Petrus Stuyvesant, the Dutch Slaver Gideon, and Expansion of Slavery and the Slave Trade in New Netherland,” St. Mark’s Church in the Bowery lecture series (Virtual), May 2021

“Creating ‘White Space’: Slavery and Control in Early New York,” SUNY New Paltz Phi Alpha Theta Honors Society induction ceremony (Virtual), April 2021.

“Slavery and the Dual Nature of New York Homes,” Schenectady County Historical Association (Virtual), April 2021.

“Race, Slavery, Social Power, and Dutch Reformed churches,” Bergen County Historical Society (Virtual), January 2021.

Roundtable Participation, “Amsterdam en Slavernij op het Wereldtoneel,” Symposium: “De Slavernij in Oost en West, het Amsterdam Onderzoek,” Amsterdam (Virtual), September 2020.

“Slavery and Social Power in Early New York’s Dutch Reformed Churches,” NNI Peter Gansevoort Ten Eijk Lecture Series, Hudson, NY, 2019.

“Forgotten Residents, Brooklyn’s Black Population in the Long Eighteenth Century,” New Netherland Institute Conference, Brooklyn NY, 2018.

“Sharing the Home: Slavery, Space, And Family in Early New York’s Dutch Communities,” Transatlantic Lecture Series, University of Innsbruck, Austria, 2017.

“‘These Enemies in Their Own Household’: A Spatial Approach to Studying Slavery in Early New York’s Dutch Communities,” Leiden International Seminar on the Atlantic, Leiden University, The Netherlands, 2017.

SELECTED RECENT SERVICE/OUTREACH

NNI Van Slyke Article Prize Committee, 2018-present. Served as chair of the committee from 2021-present.

Guest Lecturer, Gotham Center for New York History course “Nieuw Amsterdam: Myth and Meaning on Gotham’s Dutch Past,” October 2021 (Virtual).

Editor for CUNY’s Gotham Center for New York History Blog, 2018.

Advisory Board Committee Member, Black Heritage Tours, NY, 2016-2017.

King Jorde Cultural Projects

January 9, 2022

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you to support the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood*, is selected for funding by NEH, I intend to collaborate and commit resources as detailed in the Project Narrative and Draft Agendas. In addition to chairing the panel entitled "Remembering Slavery and Freedom in New York City" in Spring 2023, I will also help the Advisory Committee select participants for my discussion during a planning period in Fall 2022.

I believe there is significant value in a humanities-based discussion series that promises to inform and explore the historical complexities around marginalized histories while unifying our national identity. Central to my consulting and preservation work on historic burial sites for enslaved and free African people in the United States and the United Kingdom is the ability to empower underrepresented communities through meaningful engagement. The *Dyckman Discussion* series is designed to serve and glean from the community while helping to meet the necessary work of the museum.

I look forward to taking part in this vital work.

Sincerely,



Peggy King Jorde

Consultant

KING JORDE Cultural Projects

Kingjordeculturals.com

December 23, 2021

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, I will be happy to serve as a member of the Advisory Committee. The Advisory Committee will provide critical insight for the planning process in our individual areas of study, and will meet once a month from September to December 2022 to help organize the six panel discussions of the following Spring.

Dyckman Discussions: 'A More Perfect Union' in Inwood, which sustains and advances Inwood's strong history of community engagement, is distinguished by both the topics it will explore and the credentials of its speakers. Its discussions will deepen public knowledge of Inwood's past and present, and will be of interest to anyone—wherever they live—who cares about slavery, freedom, the Atlantic world, and the indigenous peoples of Manhattan

As Manhattan Borough Historian, and the author of a book on the history of northern Manhattan—*Crossing Broadway: Washington Heights and the Promise of New York*—I am happy to support this proposal.

Sinc rely



Robert W. Snyder
Manhattan Borough Historian
Professor emeritus, American Studies
Rutgers University-Newark



January 10, 2021

Public Humanities Projects
National Endowment for the Humanities

RE: Dyckman Discussions: A 'More Perfect Union' in Inwood

Dear Public Humanities Projects Program Review Committee,

I write to you in support of the Dyckman Farmhouse Museum's application for funding from the National Endowment for the Humanities. If the proposal submitted by Meredith S. Horsford, PI, entitled *Dyckman Discussions: 'A More Perfect Union' in Inwood* is selected for funding by NEH, it is my intent to serve as the Sponsored Programs Coordinator.

Utilizing my background in proposal development, I will aid the Institutional Grant Administrator, Melissa Kiewiet with all communication between the Dyckman Farmhouse Museum and the National Endowment for the Humanities. My responsibilities will include interpretation of sponsor rules and guidelines, coordination of post-award non-accounting actions requiring either institutional or sponsor prior approval (e.g. budget revisions, no cost extensions); and monitoring institutional compliance with government regulations and award requirements.

In addition to my role helping to facilitate the day-to-day operation of the grant, I will also help provide continuity on the proposal with previous Dyckman Farmhouse initiatives. As the Research Assistant on a New York Community Trust Planning Grant, and an Advisory Committee Member of the IMLS Inspire! grant, I will provide all necessary reports and archival information to the *Dyckman Discussions* team.

Thank you,

A handwritten signature in black ink that reads "Richard H. Tomczak".

Richard H. Tomczak, PhD
Proposal Development Coordinator
Office of the Vice President for Research
Stony Brook University



Public Humanities Projects
National Endowment for the Humanities

Dear Public Humanities Projects Program Review Committee:

The creation of a humanities-based discussion series in the community of Inwood is a valuable project. As someone whose work focuses on historical engagement with underrepresented and underserved communities, this project aligns well with my experience as a museum professional and public historian. The Dyckman Farmhouse Museum is well-equipped to lead such a project, and I am proud to collaborate with them.

W. H. S. W. H.

(b) (6)
william.walker@oneonta.edu

Bibliography

Primary Sources

Dyckman Family Papers, 1667-1945, Wills, New York Historical Society, New York, New York.

Minutes of the Common Council of New York, 1675-1776, Vol. VI. New York: Dodd Mead, 1905.

Minutes of the Executive Council of the Province of New York. Albany: State of New York, 1910.

New York Gazette and Weekly Post Boy, 1754-1762. The New York Historical Society. New York, New York.

Slavery in New York

Berlin, Ira and Leslie Harris, ed. *Slavery in New York*. New York: The New Press, 2005.

Berlin, Ira. *Many Thousands Gone: The First Two Centuries of Slavery in North America*. Cambridge: Belknap Press, 1998.

Harris, Leslie. *In the Shadow of Slavery: African Americans in New York City, 1626-1863*. Chicago: University of Chicago Press, 2004.

Maskiell, Nicole. *Bound by Bondage: Slavery and the Creation of a Northern Gentry*. Ithaca: Cornell University Press, Forthcoming, 2021.

Mosterman, Andrea C. *Spaces of Enslavement: A History of Slavery and Resistance in Dutch New York*. Ithaca: Cornell University Press, 2021.

Nash, Gary B. *The Urban Crucible: The Northern Seaports and the Origins of the American Revolution*. Cambridge: Harvard University Press, 1986.

White, Shane. *Somewhat More Independent: The End of Slavery in New York City, 1770-1810*. Athens: University of Georgia Press, 2004.

White, Shane. *Stories of Freedom in Black New York*. Cambridge: Harvard University Press, 2007.

Slavery in the British North American Colonies

Berlin, Ira and Phillip D. Morgan, ed. *Cultivation and Culture: Labor and the Shaping of Slave Life in the Americas*. Charlottesville: University of Virginia Press, 1993.

Brown, Kathleen M. *Good Wives, Nasty Wenches, & Anxious Patriarchs: Gender, Race, and Power in Colonial Virginia*. Chapel Hill, University of North Carolina Press, 1996.

Gaspar, David Barry and Darlene Clark Hine ed. *More than Chattel: Black Women and Slavery in the Americas*. Bloomington: Indiana University Press, 1996.

Genovese, Eugene D. *Roll, Jordan, Roll: The World the Slaves Made*. New York: Vintage Books, 1976.

Morgan, Edmund. *American Slavery, American Freedom*. New York: W.W. Norton & Company, 1975.

Morgan Jennifer L., *Laboring Women: Reproduction and Slavery in New World Slavery*. Philadelphia: University of Pennsylvania Press, 2004.

Rediker, Marcus. *The Slave Ship: A Human History*. New York: Penguin Books 2008.

Rockman, Seth. *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore*. Baltimore: Johns Hopkins University Press, 2008.

Thornton, John. *Africa and Africans in the Making of the Atlantic World, 1400-1800*. New York: Cambridge University Press, 1998.

Colonial New York City

Carp, Benjamin L. *Rebels Rising: Cities and the American Revolution*. New York: Oxford University Press, 2009.

Matson, Cathy. *Merchants and Empire: Trading in Colonial New York*. Baltimore: Johns Hopkins University Press, 1998.

Middleton, Simon. *From Privileges to Rights: Work and Politics in Colonial New York City*. Philadelphia: University of Pennsylvania Press, 2006.

Rothschild, Nan A. *New York City Neighborhoods, The 18th Century*. New York: Percheron Press, 2008.

Truxes, Thomas M. *Defying Empire: Trading with the Enemy in Colonial New York*. New Haven: Yale University Press, 2008.

Indigenous Communities of New York and the Northeast

Chaplin, Joyce. *Subject Matter: Technology, the Body, & Science on the Anglo-American Frontier, 1500-1676*. Cambridge: Harvard University Press, 2003.

Clayton, Andrew and Frederika J. Teute. *Contact Points: American Frontiers from the Mohawk Valley to the Mississippi, 1750-1830*. Chapel Hill: University of North Carolina Press, 1998.

Crouch, Christian Ayne. *Nobility Lost: French and Canadian Martial Cultures, Indians, and the End of New France*. Ithaca: Cornell University Press, 2014.

White, Richard. *The Middle Ground: Indians, Empires, & Republics in the Great Lakes Region*. New York: Cambridge University Press, 1991.

Richter, Daniel K. *The Ordeal of the Longhouse: The Peoples of the Iroquois League in the Era of European Colonization*. Chapel Hill: University of North Carolina Press, 1992.

Kupperman, Karen. *Indians and English: Facing Off in Early America*. Ithaca: Cornell University Press, 2000.

Richter, Daniel. *Before the Revolution: America's Ancient Pasts*. Cambridge: Belknap Press, 2013.

PROJECT WALKTHROUGH

Draft Agendas of Programming Formats Panel Discussions, Year 1

The following Fall 2022 planning period applies for each of the five panel discussions.

Planning

- Select a Date and Time, September 2022
 - Select a program date and time that will maximize audience participation based on past programming attendance. Plan for a program of about 90 minutes, with approximately one hour for the panel discussion, and leaving one hour for Q&A.
- Identify and Invite Panelists, September, 2022
 - The panel will be a collection of scholars that specialize in the subject area. Finding the remaining 3-4 participants will be coordinated by the Advisory Committee, with help from the panel chair on suggestions for each topic.
- Notify Community, October 2022
 - Dyckman Farmhouse Museum will send out a press release to local newspapers or other news outlets, as well as through social media outlets, including Twitter, Instagram, and Facebook, to announce the panel discussion series that will be held in Spring 2022. The press release will outline the panel topics. The museum will advertise through the New York City Department of Parks & Recreation website. The Project Coordinator will reach out to local business partners in Inwood to notify community members about the series.
- Host Meeting(s) with the Panelists, November 2022
 - Make sure all panelists have received appropriate background information on the program, including the chosen humanities theme and the reader (both print and online). Organize a meeting with all panelists to discuss themes. In this meeting, Farmhouse staff will also outline the format of the panel discussion and address any audio/visual requirements on behalf of the participants.
- Publicize the Program, December – July 2022
 - Aim to publicize the panel discussion in the local newspaper, library newsletter, and on social media. Work with local businesses or websites to market the program.
- Prepare Handouts, December 2022
 - Prepare handouts for the audience, including the agenda of the program and the guiding questions.

1. Slavery in Greater New York

This panel examines the lives of enslaved people in New York, Long Island, and the Hudson Valley. Past scholarship has primarily focused on the seaport of lower Manhattan and the labor routines that developed around an urban environment. This panel casts a larger net, inserting the Upper Manhattan farms, Hudson Valley plantations, and the slaveholders of Long Island into this dialogue of slavery in the North.

Agenda (Total length of program: 90 minutes) Panel Discussions will take place from February to July 2023 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)

- Meredith Horsford, Program Director, welcomes participants, introduces the subject area of the panel.
- State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a ‘more perfect union’ - between themselves and their neighbors, creating a more unified community.
- Introduce panel members
- Panel Discussion (60 minutes)
 - Chair will ask the panelists to briefly summarize the chosen theme and cite the selected documents to illustrate it.
 - Moderator will pose questions to the panelists about the current issues that resonate with the theme of choice.
- ❖ Example discussion questions:
 - How did slavery arrive in New York? Why did Europeans bring over this forced labor regime?
 - What types of work did enslaved individuals perform in New York City?
 - What types of work did enslaved individuals perform in the seaport’s surrounding environs, for example, Long Island and the Hudson Valley?
 - How was slavery different in the North compared to the South?
- Audience Q&A (45 minutes)
 - Audience members will be encouraged to direct questions pertaining to themes, guiding questions, or current issues to each of the panelists.
- Closing Remarks
 - Panel Chair thanks participants and panel members for attending and acknowledges that this event marks the close of the grant program. Directs participants to learn more on the program website, and encourages them to complete post-program surveys.

Suggested Readings: Ira Berlin, *Many Thousands Gone: The First Two Centuries of Slavery in North America* (1998); Ira Berlin and Philip D. Morgan, eds., *Cultivation and Culture: Labor and the Shaping of Slave Life in the Americas* (1993); Leslie M. Harris, *In the Shadow of Slavery: African Americans in New York City, 1626-1863* (2003); Seth Rockman, *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore* (2009); Jennifer L. Anderson, *Mahogany: The Costs of Luxury in Early America* (2012); Nicole Maskiell, *Bound by Bondage: Slavery and the Creation of a Northern Gentry* (2022).

2. The Dutch in the Atlantic World

Recently, historians have uncovered the extent to which Dutch merchants and migrants shaped the commercial networks of the colonial Atlantic World. The traditions and practices they brought with them to the New World were especially on demonstration in New Netherland, the largest Dutch settlement in North America. In this panel, Andrea Mosterman (University of New Orleans) will lead a discussion on the Dutch Empire’s colonization strategies, in addition to a central focus on the Dyckman family.

Agenda (Total length of program: 90 minutes) Panel Discussions will take place from February to July 2023 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)

- Meredith Horsford, Program Director, welcomes participants, introduces the subject area of the panel.
- State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a 'more perfect union' - between themselves and their neighbors, creating a more unified community.
- Introduce panel members
- Panel Discussion (60 minutes)
 - Chair will ask the panelists to briefly summarize the chosen theme and cite the selected documents to illustrate it.
 - Moderator will pose questions to the panelists about the current issues that resonate with the theme of choice.
- ❖ Example discussion questions:
 - How, and when, did the Dutch establish a sprawling network of trading posts across the Atlantic?
 - What were joint-stock corporations? How did the Dutch use the West and East India Company to expand their commercial networks?
 - Why did the Dutch establish New Netherland? What types of communities did they establish in the New World?
 - What were Dutch laws on slavery in New Amsterdam?
- Audience Q&A (45 minutes)
 - Audience members will be encouraged to direct questions pertaining to themes, guiding questions, or current issues to each of the panelists.
- Closing Remarks
 - Panel Chair thanks participants and panel members for attending and acknowledges that this event marks the close of the grant program. Directs participants to learn more on the program website, and encourages them to complete post-program surveys.

Suggested Readings: Christine Daniels and Michael V. Kennedy, eds., *Negotiated Empires: Centers and Peripheries in the Americas, 1500-1820*, (2002).; Christian J. Koot, *Empire at the Periphery: British Colonists, Anglo-Dutch Trade, and the Development of the British Atlantic, 1621-1713* (2011); Simon Middleton, *From Privileges to Rights: Work and Politics in Colonial New York City* (2006); Andrea Mosterman, *Spaces of Enslavement: A History of Slavery and Resistance in Dutch New York* (2021).

3. The Atlantic Slave Trade in New York

Although most New Yorkers do not recognize the city as a historic slave marketplace, the seaport did act as the western endpoint of the Middle Passage for tens of thousands of people brought to the New World against their will. Today, a plaque near the intersection of Wall and Pearl Street marks the location of New York's "Municipal Slave Market," that operated until 1762. Similar to much of the colonial North, the Dyckman family was plugged into the Trans-Atlantic Slave Trade that forcefully relocated 12.5 million West Africans to the New World.

Agenda (Total length of program: 90 minutes) Panel Discussions will take place from February to July 2023 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)
 - Meredith Horsford, Program Director, welcomes participants, introduces the subject area of the panel.
 - State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a ‘more perfect union’ - between themselves and their neighbors, creating a more unified community.
 - Introduce panel members
- Panel Discussion (60 minutes)
 - Chair will ask the panelists to briefly summarize the chosen theme and cite the selected documents to illustrate it.
 - Moderator will pose questions to the panelists about the current issues that resonate with the theme of choice.
- ❖ Example discussion questions:
 - What was the Middle Passage?
 - How did enslaved individuals resist captivity and imprisonment during this voyage?
 - What cultural traditions, practices, and rituals did enslaved Africans bring with them to the New World?
 - How did slavery change from the Dutch to British colonial regimes?
 - How did the internal slave trade operate in the North?
- Audience Q&A (45 minutes)
 - Audience members will be encouraged to direct questions pertaining to themes, guiding questions, or current issues to each of the panelists.
- Closing Remarks
 - Panel Chair thanks participants and panel members for attending and acknowledges that this event marks the close of the grant program. Directs participants to learn more on the program website, and encourages them to complete post-program surveys.

Suggested Readings: Joseph Miller, *Way of Death: Merchant Capitalism and the Angolan Slave Trade, 1730-1830* (1988); John Thornton, *Africa and Africans in the Making of the Atlantic World* (1998); Robert Harms, *The Diligent: A Voyage through the Worlds of the Slave Trade* (2002); Emma Christopher, *Slave Ship Sailors and their Captive Cargos* (2006); Marcus Rediker, *The Slave Ship: A Human History* (2008); Stephanie Smallwood, *Saltwater Slavery: A Middle Passage from Africa to American Diaspora* (2008).

4. Indigenous Communities of Upper Manhattan

The city of New York has yet to fully reckon with its history of marginalizing indigenous people of Manhattan Island - specifically the Lenape and Algonquin-speaking communities of the Northeast. Chaired by Christian Ayne Crouch (Bard College), this panel, in collaboration with the Lenape Center and the Delaware Tribe, casts a light on the traditional practices, customs, and traditions of indigenous people. This will include a discussion of diaspora, as many of these communities were forced north, or west, as a result of the encroachment from European and American migrants.

Agenda (Total length of program: 90 minutes) Panel Discussions will take place from February to July 2023 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)
 - Meredith Horsford, Program Director, welcomes participants, introduces the subject area of the panel.
 - State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a ‘more perfect union’ - between themselves and their neighbors, creating a more unified community.
 - Introduce panel members
- Panel Discussion (60 minutes)
 - Chair will ask the panelists to briefly summarize the chosen theme and cite the selected documents to illustrate it.
 - Moderator will pose questions to the panelists about the current issues that resonate with the theme of choice.
- ❖ Example discussion questions:
 - What were Lenape communities like pre-Contact? What were their traditions, practices, and customs?
 - What were virgin-soil epidemics? How did they transform the communities of Manhattan Island?
 - What was the ‘wampum trade’ and how did it change relationships between indigenous communities and European colonizers?
 - How has forced migration and diaspora shape indigenous cultural practices?
- Audience Q&A (45 minutes)
 - Audience members will be encouraged to direct questions pertaining to themes, guiding questions, or current issues to each of the panelists.
- Closing Remarks
 - Panel Chair thanks participants and panel members for attending and acknowledges that this event marks the close of the grant program. Directs participants to learn more on the program website, and encourages them to complete post-program surveys.

Suggested Readings: Richard White, *The Middle Ground: Indians, Empires, & Republics in the Great Lakes Region* (1991); Daniel K. Richter, *The Ordeal of the Longhouse: The Peoples of the Iroquois League in the Era of European Colonization* (1992); Andrew Clayton and Frederika J. Teute, *Contact Points: American Frontiers from the Mohawk Valley to the Mississippi, 1750-1830* (1998); Karen Kupperman, *Indians and English: Facing Off in Early America* (2000); Joyce Chaplin, *Subject Matter: Technology, the Body, & Science on the Anglo-American Frontier, 1500-1676* (2003); Daniel Richter, *Before the Revolution: America’s Ancient Pasts* (2013); Christian Crouch, *Nobility Lost: French and Canadian Martial Cultures, Indians, and the End of New France* (2014).

5. Remembering Slavery and Freedom in New York City

Led by Peggy King Jorde, this conversation will center on the Inwood Slave Burial Ground, located nearby the Dyckman Farmhouse Museum. This panel focuses on the legacies of slavery and abolition in New York City, and how the forced labor regime is remembered and commemorated. Dr. Jorde will speak on her work with the New York Slave Burial Ground located in lower Manhattan, and her recent efforts with the Historic Districts Council in the Bowery.

Agenda (Total length of program: 90 minutes) Panel Discussions will take place from February to July 2023 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)
 - Meredith Horsford, Program Director, welcomes participants, introduces the subject area of the panel.
 - State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a ‘more perfect union’ - between themselves and their neighbors, creating a more unified community.
 - Introduce panel members
- Panel Discussion (60 minutes)
 - Chair will ask the panelists to briefly summarize the chosen theme and cite the selected documents to illustrate it.
 - Moderator will pose questions to the panelists about the current issues that resonate with the theme of choice.
- ❖ Example discussion questions:
 - How have New Yorkers grappled with the history of slavery and freedom?
 - What markers, memorials, or commemorative sites exist throughout the city?
 - How can New York neighborhoods better grapple with the history of enslavement in New York?
- Audience Q&A (45 minutes)
 - Audience members will be encouraged to direct questions pertaining to themes, guiding questions, or current issues to each of the panelists.
- Closing Remarks
 - Panel Chair thanks participants and panel members for attending and acknowledges that this event marks the close of the grant program. Directs participants to learn more on the program website, and encourages them to complete post-program surveys.

Suggested Readings: *Roots of Racism: Essays on the Colonial Experience*, ed. Alden T. Vaughan (1995); Shaun White, *Somewhat More Independent: The End of Slavery in New York City, 1770-1810*; Ira Berlin and Leslie Harris, *Slavery in New York* (2005); Jill Lepore, *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth-Century Manhattan* (2007); Marc Howard Ross, *Slavery in the North: Forgetting History and Recovering Memory* (2018); Ana Lucia Araujo, *Slavery in the Age of Memory: Engaging the Past* (2020).

Draft Agendas of Programming Formats Community Dialogue Programs, Year 2

The following Fall 2023 planning period applies for each of the three community dialogues.

Planning

- Select a Date and Time, September 2023
 - Select a program date and time that will maximize audience participation based on past

programming attendance. Plan for a program of about 90 minutes, with approximately one hour for the community dialogue, and a half hour informal discussion period.

- Meet with Professor William Walker, September, 2023
 - William Walker will advise Dyckman staff on themes that will provide the framework of the dialogue and how to facilitate discussion.
- Notify Community, October 2023
 - Dyckman Farmhouse Museum will send out a press release to local newspapers or other news outlets, as well as through social media outlets, including Twitter, Instagram, and Facebook, to announce the panel discussion series that will be held in Spring 2024. The press release will outline the panel topics. The Project Coordinator will reach out to local business partners in Inwood to notify community members about the series.
- Second Meeting with Professor William Walker, November, 2023
 - Finalize themes and format for the three community dialogues - ensure that all audio/visual equipment can be obtained
- Publicize the Program, December – July 2023
 - Aim to publicize the Town Hall community discussion in the local newspaper, library newsletter, and on social media. Work with local businesses or websites to market the program.
- Prepare Handouts, December 2023
 - Prepare handouts for the audience, including the agenda of the program, PDF facsimiles and transcriptions of the Founding Era documents up for discussion, and the guiding questions.

1. Migration and Diaspora

This community dialogue seeks to expand on the panel discussion of the same name, to better understand how contemporary residents of Inwood have grappled with family histories of movement, relocation, and, oftentimes, forced migration. Historically, New York is characterized as a city at the epicenter of migration to the United States. Ellis Island, the Statue of Liberty, and other famous landmarks visibly reinforce this belief. Too often, however, Latinx and Afro-Caribbean migrants are left out of this story. With a predominantly Dominican population, this community dialogue hopes to bridge the history of migration with the real-life experience of the residents that forge this community everyday.

Dyckman staff member Fabiola Cáceres will provide bilingual translation services.

Agenda (Total length of program: 90 minutes) Community Dialogues will take place from February to May 2024 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)
 - Meredith Horsford, Program Director, welcomes participants, introduces the theme of the community dialogue.
 - State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a ‘more perfect union’ - between themselves and their neighbors, creating a more unified community.

1. Themes

- Generations of migration and identity

- New York's history of immigration
- Diaspora and the sense of loss of one's home

2. Primary Documents

- Lithograph of the Wall Street Slave Market, 1726
- Photos of the construction of the Statue of Liberty, 1885
- Photos of the Dominican Day Parade in Washington Heights, 2018-2021

3. Phase One (Community Building): All participants introduce themselves to one another and answer an easy, non-threatening question.

4. Phase Two (Sharing the Diversity of Our Experiences): Participants read several documents related to migration and diaspora in Inwood and New York City, and share their own experiences with the group.

5. Phase Three (Exploring Perspectives Beyond Our Own Experiences): Participants read additional documents and think about others' perspectives and the dialogue's theme of the legacy of diaspora in their community.

6. Phase Four (Synthesizing the Learning Experience): The dialogue ends with a question or questions that reinforce a sense of community.

2. New York City - The Melting Pot

From pre-Contact indigenous peoples, to the European invaders, their American descendants, and migrants, New York City is a melting pot of cultural traditions and practices. This community dialogue focuses on the customs that make up the community of Inwood - with a focus on the history of those practices. Using the panel discussions from the previous year, we will discuss the complex indigenous, African, Dutch, and British traditions that forged the modern day state of New York, and how today's residents interpret (and re-interpret) traditions long held to the community. This will include a discussion of oral histories, holidays, days of celebration, and religious ceremonies.

Dyckman staff member Fabiola Cáceres will provide bilingual translation services.

Agenda (Total length of program: 90 minutes) Community Dialogues will take place from February to May 2024 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)
 - Meredith Horsford, Program Director, welcomes participants, introduces the theme of the community dialogue.
 - State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a 'more perfect union' - between themselves and their neighbors, creating a more unified community.

1. Themes

- Generations of migration and identity
- New York's history of immigration
- Diaspora and the sense of loss of one's home

2. Primary Documents

- Photo of the New Amsterdam Memorial in Battery Park
- Listen to selected testimonies from *A Record of Living Memory: The Oral History Project* (Ellis Island Foundation)
- Listen to recording of 'Autumn in New York,' Billie Holiday, 1956

3. Phase One (Community Building): All participants introduce themselves to one another and answer an easy, non-threatening question.

4. Phase Two (Sharing the Diversity of Our Experiences): Participants read several documents related to living in Inwood and New York City, and share their own experiences with the group.

5. Phase Three (Exploring Perspectives Beyond Our Own Experiences): Participants read additional documents and think about others' perspectives and the dialogue's theme of the legacy of diaspora in their community.

6. Phase Four (Synthesizing the Learning Experience): The dialogue ends with a question or questions that reinforce a sense of community.

3. Inwood: What's in a Neighborhood?

Held in a bilingual "town-hall" format, we hope to better understand the historical foundation of Inwood (previously Kingsbridge), the changing landscape of New York, and what lies in the future for the community. All of us that call Inwood home have a stake in the future of the neighborhood - this dialogue aims to forge long-standing sustainable relationships between the Museum and the residents it serves.

Dyckman staff member Fabiola Cáceres will provide bilingual translation services.

Agenda (Total length of program: 90 minutes) Community Dialogues will take place from February to May 2024 at the New York Public Library – Inwood Branch)

- Welcome and Introduction (5–8 minutes)
 - Meredith Horsford, Program Director, welcomes participants, introduces the theme of the community dialogue.
 - State the program goal: By centering our discussions around New York City and Inwood, staff at the museum aim to inspire our neighborhood to see commonalities - a 'more perfect union' - between themselves and their neighbors, creating a more unified community.

1. Themes

- Generations of migration and identity
- New York's history of immigration
- Diaspora and the sense of loss of one's home

2. Primary Documents

- Photo of Shorakkopoch Rock, Inwood, 1626 - commemorating the site of the sale between the Dutch and Lenape Nation
- Collage of local businesses and landmarks
- Listen to recordings from Inwood business owners

3. Phase One (Community Building): All participants introduce themselves to one another and answer an easy, non-threatening question.

4. Phase Two (Sharing the Diversity of Our Experiences): Participants read several documents related to living in Inwood and New York City, and share their own experiences with the group.

5. Phase Three (Exploring Perspectives Beyond Our Own Experiences): Participants read additional documents and think about others' perspectives and the dialogue's theme of the legacy of diaspora in their community.

6. Phase Four (Synthesizing the Learning Experience): The dialogue ends with a question or questions that reinforce a sense of community.

Printed and Online Materials

The discussion panels in year one and community conversations in year two will be highly promoted events. There will be a promotional package for each year that will ensure we are reaching a wide audience who will be able to attend in-person during the event and virtually indefinitely after. We will record the panels and dialogues so they can be viewed live and afterwards on our website, Facebook, or YouTube channel. Our social media will keep the program alive by promoting the recordings.

In addition to the recordings of the conversations and panels, there will be a section dedicated on our *DyckmanDISCOVERED* initiative page to enhance the experience and education of the *Dyckman Discussions*. *DyckmanDISCOVERED* provides an outlet to refresh our narrative and museum interpretation virtually.

Those who attended our discussions will have the opportunity to fill out a survey (printed or online) to provide feedback to the Dyckman Farmhouse Museum. With feedback, we are hoping to further connect with the community to make sure we are acknowledging their expectations and interests for the research surrounding the indigenous and Black experiences of Upper Manhattan.

Inside the museum, in addition to our museum self-guided tour handout, we will implement handouts for the *Dyckman Discussions: A More Perfect Union in Inwood*. During the two year project, the handouts will promote the events. After the two years, we will continue using the handouts by changing the narrative to explain the community conversations and discussions that occurred and how the Dyckman Farmhouse Museum and community are moving forward with programming and research.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Dyckman Farmhouse Museum Alliance

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 09/01/2022 End Date: 08/31/2023

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mrs.	Meredith		Horsford		(b) (6)	12.00			0.00	0.00	0.00
Project Role: Project Leader, Executive Director											
Mrs.	Melissa		Kiewiet		(b) (6)	6.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Institutional Grant Administrator											
	TBD		TBD		(b) (6)	6.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Project Coordinator											
Ms.	Fabiola		Caceres		(b) (6)	6.00			0.00	0.00	0.00
Project Role: Translation Services											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
	Post Doctoral Associates							
1	Graduate Students	3.00	0.00		(b) (6)	0.00	(b) (6)	
2	Undergraduate Students	2.00		0.00	(b) (6)	0.00	(b) (6)	
	Secretarial/Clerical							
1	Sponsored Programs Coordinator	3.00			(b) (6)	0.00	(b) (6)	
4	Total Number Other Personnel						Total Other Personnel	11,000.00
Total Salary, Wages and Fringe Benefits (A+B)							61,400.00	

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="0.00"/>
2. Foreign Travel Costs	<input type="text" value="0.00"/>
Total Travel Cost	<input type="text" value="0.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text" value="11,000.00"/>
3. Travel	<input type="text" value="12,000.00"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text" value="23,000.00"/>

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		2,350.00
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		2,500.00
7. Alterations and Renovations		
8.		
9.		
10.		
Total Other Direct Costs		4,850.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	89,250.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency
(Agency Name, POC Name, and POC Phone Number)

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	89,250.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	89,250.00

L. Budget Justification			
(Only attach one file.)	1234-grants.gov form.pdf	Add Attachment	Delete Attachment
			View Attachment

RESEARCH & RELATED BUDGET - Budget Period 2

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Dyckman Farmhouse Museum Alliance

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 2 Start Date: 09/01/2023 End Date: 08/30/2024

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mrs.	Meredith		Horsford		(b) (6)	12.00			0.00	0.00	0.00
Project Role: Project Leader, Executive Director											
Mrs.	Melissa		Kiewiet		(b) (6)	6.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Institutional Grant Administrator											
	TBD		TBD		(b) (6)	6.00			(b) (6)	(b) (6)	(b) (6)
Project Role: Project Coordinator											
Ms.	Fabiola		Caceres		(b) (6)	6.00			0.00	0.00	0.00
Project Role: Translation Services											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
1	Graduate Students	3.00	0.00	0.00	(b) (6)	0.00	(b) (6)
2	Undergraduate Students	4.00		0.00	(b) (6)	0.00	(b) (6)
	Secretarial/Clerical						
1	Sponsored Programs Coordinator	2.00			(b) (6)	0.00	(b) (6)
1	Community Dialogue Supervisor			1.00	(b) (6)	0.00	(b) (6)
5	Total Number Other Personnel						
Total Other Personnel							11,000.00
Total Salary, Wages and Fringe Benefits (A+B)							61,400.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="6,000.00"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text" value="6,000.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		2,350.00
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		1,000.00
7. Alterations and Renovations		
8.		
9.		
10.		
Total Other Direct Costs		3,350.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	70,750.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency
(Agency Name, POC Name, and POC Phone Number)

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	70,750.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	70,750.00

L. Budget Justification			
(Only attach one file.)	1234-grants.gov form.pdf	Add Attachment	Delete Attachment
			View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		100,800.00
Section B, Other Personnel		22,000.00
Total Number Other Personnel	9	
Total Salary, Wages and Fringe Benefits (A+B)		122,800.00
Section C, Equipment		
Section D, Travel		6,000.00
1. Domestic	6,000.00	
2. Foreign	0.00	
Section E, Participant/Trainee Support Costs		23,000.00
1. Tuition/Fees/Health Insurance		
2. Stipends	11,000.00	
3. Travel	12,000.00	
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		8,200.00
1. Materials and Supplies	4,700.00	
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	3,500.00	
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
Section G, Direct Costs (A thru F)		160,000.00
Section H, Indirect Costs		
Section I, Total Direct and Indirect Costs (G + H)		160,000.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		160,000.00

BUDGET JUSTIFICATION

The Dyckman Farmhouse Museum Alliance fiscal year (FY) starts on July 1 and ends June 30 of the subsequent year.

A. SENIOR PERSONNEL

Meredith S. Horford, Principal Investigator and Program Director (effort = 24 CM). No salary support is requested. Horford will provide the Public Humanities Project public programming leadership, including distribution of funds and facilitating communication amongst the panel chairs, participants, and community conversation leaders. She will also oversee the implementation of the funding proposal and long-term planning related to the request to ensure that the programs align with Dyckman Farmhouse initiatives.

Melissa Kiewiet, Institutional Grants Administrator. (effort = 12 CM). Salary support is requested 6 CM for Year 1 and 6 CM for Year 2. Kiewiet will oversee grants management. All financial reports and prior approval requests such as budget revisions, extensions of the period of performance, and changes in key personnel will be signed or countersigned by Kiewiet. She will oversee the public relations and media outreach for the programs and oversee the interns. In addition, she will also manage the internal evaluation of the Dyckman Farmhouse Museum.

Project Coordinator (effort = 12 CM). Salary support is requested 6 CM for Year 1 and 6 CM for Year 2. The Project Coordinator will serve as part of the management team. They will be responsible for the day-to-day operation of the program and assist Horford with administering the program. They will also manage the digital humanities components of the Public Humanities Project. This position is currently in the process of being filled in fiscal year 2022.

Fabiola Cáceres, Translation Services (effort = 12 CM). No salary support is requested. Cáceres will oversee bilingual public programming and translation of print materials and captioning.

Fringe rates: The budget includes the Dyckman Farmhouse Museum Alliance fringe rates, they are as follows:

- Fringe benefits for DFM's Director of Development and Community Engagement (the Institutional Grants Administrator) and the Project Coordinator are funded by the Dyckman Farmhouse Museum Alliance at a rate of **\$(b) (6)** of their total salary.
- All of these numbers are then multiplied by the percentage of the staff member's time that is allotted for this project as stated above in the salaries and wages section.

B. OTHER PERSONNEL

Two graduate student interns will receive a stipend of **\$(b) (6)** (effort = 3 CM per student). One graduate student intern will be hired in Year 1 to support the panel discussions. One graduate student intern will be hired in Year 2 to support the community dialogue series. No tuition support is requested.

Four undergraduate student interns will receive a stipend of **\$(b) (6)** (effort = 2 CM per student). Two undergraduate student interns will be hired in Year 1 to support the panel discussions. One undergraduate

student will be hired in Year 1 to support marketing, social media, and advertising for the panel discussions. One undergraduate student will be hired in Year 2 to support the community dialogue series. No tuition support is requested.

Richard Tomczak, Sponsored Programs Coordinator (effort = 3 CM in Year 1, and 2 CM in Year 2). We request funds for \$(b) (6) in Year 1 and \$(b) (6) in Year 2. The Sponsored Programs Administrator will assist the Institutional Grants Administrator with communications within and across the proposal to ensure sponsor compliance. In addition, they will facilitate communication between the Farmhouse Museum staff, the Farmhouse Museum Board, and presenters.

William Walker, Community Dialogue Supervisor (effort = 1 SM). We request funds for \$(b) (6) in Year 2. Professor Walker will help organize and manage the community dialogues in Year 2.

C. EQUIPMENT DESCRIPTION

None requested.

D. TRAVEL

D.1. Domestic Travel Costs: We request \$6,000 in year 2 to cover travel expenses for the Senior Personnel. This includes funds (\$1,500 per person) for the PI, Communication and Public Relations Manager, and Project Coordinator to attend an annual NEH meeting in Washington DC.

D.2. Forigen Travel Costs: None requested.

E. PARTICIPANT SUPPORT COST

E.1. Stipends: We are requesting \$9,500 in Year 1 to cover the honorariums, for the panel discussion participants. Each NEH-funded panel chair (5) will receive an honorarium of \$1,000. Each participant in the panel discussion participant (15, three per panel) will receive a \$300 honorarium.

Additionally we request \$1,500 in anticipation for stipends that will allow representatives from the Lenape Center to join the project. The first meeting to discuss the partnership has been delayed and will happen after the submission of this grant. DFM has an informal preliminary agreement with the Lenape Center to support consulting on indigenous histories that will be included in the panel discussions and community dialogues.

E.2. Travel: We request \$1,500 to cover the costs of travel, lodging, and other related expenses of panel chairs. In addition, each participant will receive \$300 to offset travel expenses.

E.3. Subsistence: None requested.

E.4. Other:
None requested.

F. OTHER DIRECT COSTS

F.1. Materials and Supplies: We request \$2,350 per year for materials and supplies related to public programming including: advertising (printed, radio ads, and digital), associated costs with reproducing primary documents and photographs for the community dialogues, and basic installation for the presentation of those documents. Other costs will supplement internal evaluation, including surveys and use of an ipad for evaluation.

F.2. Publication Costs: None requested.

F.3. Consultant Services: None requested.

F.4. ADP/Computer Services: None requested.

F.5. Subawards/Consortium/Contractual Costs: None requested.

F.6. Equipment or Facility Rental/User Fees: We request \$2,500 in Year 1 and \$1,000 in Year 2 to offset expenses for hosting the panel discussions at the New York Public Library - Inwood Branch and Lehman College (CUNY). This includes rental fees and funds dedicated to catering for each event.

F.7. Alterations and Renovations: None requested.

I. INDIRECT COSTS

There are no Indirect Costs associated with this funding request.